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PRESTON DICKINSON 1889-1930



Cover: **Still Life with Round Plate**
University Collection, Howard S. Wilson Memorial Collection

Frontispiece: Photograph by Nickolas Muray, Courtesy of Jessica Millman and the estate of Oronzo Gasparo, Collection of Ruth Cloudman

Preston Dickinson 1889-1930



PRESTON DICKINSON 1889-1930

BY RUTH CLOUDMAN

An exhibition organized by the Sheldon Memorial Art Gallery, Lincoln, Nebraska
in collaboration with the Nebraska Art Association, Lincoln.

The exhibition will be shown in the following institutions:

Sheldon Memorial Art Gallery
University of Nebraska-Lincoln
Lincoln, Nebraska
September 4-October 7, 1979

Whitney Museum of American Art
New York, New York
December 18, 1979-February 24, 1980

University Art Museum
University of New Mexico
Albuquerque, New Mexico
March 8-April 13, 1980

Colorado Springs Fine Arts Center
Colorado Springs, Colorado
May 13-June 10, 1980

Georgia Museum of Art
University of Georgia
Athens, Georgia
July 13-August 10, 1980

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Foreword

The present exhibition represents the first attempt to review and assess the work of Preston Dickinson, an artist who has been little more than a name on an occasional picture in successive exhibitions of the work of the pioneers of modern art in the United States. This has been the case in spite of the fact that Dickinson is well represented in our public collections. Indeed, the seventeen examples of his work in the Ferdinand Howald Collection alone would constitute a reasonably definitive exhibition in themselves, and the **Still Life with Yellow Green Chair** in that collection, which was published in a color reproduction by Raymond and Raymond has become a modestly famous example of modern American art in public school and library collections across the country.

His presence in the group of painters generally known as the Precisionists, which includes Charles Demuth, Charles Sheeler and Niles Spencer, is conspicuous, yet his contribution to this important post-cubist phase of American painting has not been identified. As the research which underlies this exhibition will show, there is evidence in the twenty odd years of his artistic activity of an extraordinary breadth of contact with almost the entire range of European modernism.

From the outset, only touched, but, nevertheless, liberated by the generic impressionism in the teaching of William Merritt Chase, his development seems to contain reflections of Cezanne, of Cubism, of the color research of Synchronism, of the dynamics of Futurism and even echoes of the Vorticism of Wyndham Lewis. To all this, theoretical and doctrinaire as these influences may be, one must add the instances of countervailing emotionalism which seem to match both the mood and style of the German expressionist painters of Die Brücke and Der Blaue Reiter.

If this suggests only a somewhat unusual eclecticism, the evidence of the exhibition will show again that Dickinson's susceptibility to the many and various stimuli of the period does not overbalance the distinctive personality that was his own, capable of a lyricism of color and spatial organization which was inimitable.

We have been particularly fortunate in having the opportunity to support the scholarly initiative of Ruth Cloudman whose work on Dickinson began in 1977. Her search for the facts of Dickinson's biography and for the location of his work has been exhaustive and while there are, inevitably, gaps and uncertainties, her text and catalogue must, for the present, be regarded as the essential basis for whatever future study of the artist may occur.

We have also been fortunate in the support of the Nebraska Art Association and the National Endowment for the Arts. In the history of the Art Association, this exhibition takes its place in a long series of such efforts focused on the history and contemporary practice of American art.

In acknowledging the interest and cooperation of the institutions who are sharing the exhibition with us, we must also express our thanks and our regret to the half dozen additional institutions who expressed a wish to participate.

Our special appreciation goes, of course, to the public collections, to the private collectors and to the dealers whose loans were essential to the project. It is a special satisfaction to know that most of the artist's major works have been brought together on this occasion and that several works of exceptional quality have, as far as we know, been brought to public exhibition for the first time.

A special note of appreciation is due to the Visual Arts program of the Mid-America Arts Alliance which has made the transportation of the exhibition among its distant locations a matter of vastly enhanced efficiency and security.

Finally, to the Board of Trustees and the Exhibition Committee of the Nebraska Art Association, my personal thanks for their interest and support and to my colleagues at the Sheldon Gallery for their exemplary performance.

Norman A. Geske, Director
Sheldon Memorial Art Gallery

Preface and Acknowledgments

Although Preston Dickinson was recognized as a leading American modernist during his short career, his work has not been seen in a retrospective exhibition and no study of it has been published. This exhibition and catalogue have been organized to show a wide selection of the artist's paintings and drawings and to begin an examination of his life and career.

The limited amount of biographical data on the artist and the absence of writings by him in which he might have commented on his work are serious barriers to an investigation. Two new sources of information on the artist's life have been used in this study: a biographical sketch of the artist written by his sister Enid Dickinson Collins in 1934, and an entry on the artist, which enlarged on Mrs. Collins' material, written by William M. Milliken for the 1944 supplement to the **Dictionary of American Biography**.¹ Although both were written some years ago, the information they contained never found its way into subsequent writings on the artist. The records of The Art Students League of New York have also yielded documentation on Dickinson's years there as a student, but, of course, left unanswered questions about the possibility of his training outside the League. Even with this and other material, the history of Dickinson's life is still a slender framework.

A similar scarcity of sound documentation complicates the establishment of the dating and chronology of Dickinson's work and makes it difficult to trace with exactness the changes in his style. Dickinson dated his pictures occasionally, but in the majority of cases he did not. In addition, the record books and papers of his dealer Charles Daniel are lost.² Books, magazine and newspaper articles, and exhibition catalogues provide useful clues to the dating of his pictures; however, since many of his works bear identical titles, these references are often inconclusive. It should be noted, too, that according to Daniel, he, not the artist, titled many of Dickinson's pictures.³

Dickinson's pictures in the Ferdinand Howald Collection of the Columbus Museum of Art provide one of the most valuable sources for establishing a chronology and for seeing the development of Dickinson's work. From 1917 to 1928, Howald purchased twenty-seven works by Dickinson from the Daniel Gallery in New York, and of these, he gave seventeen to the Columbus Museum. "With the systematic exactness one would expect of him,"⁴ Howald kept a handwritten catalogue of his collection, which gives the date of purchase of each picture, thus providing useful terminal dates for an important cross section of the artist's work.

It is necessary to question the dating given Dickinson's paintings and drawings in two publications. In the early 1960's Charles Daniel visited the Columbus Museum and suggested dates for many of the pictures he had sold Howald, including a number by Dickinson. In many instances Daniel's dating was followed in the Museum's catalogue, **American Paintings in The Ferdinand Howald Collection**, published in 1969. Unfortunately, Daniel's memory for dates was not always accurate. Frequently, for example, he dated works **after** the time when Howald's own catalogue recorded they were purchased. Our study accepts the accuracy of the dates in Howald's personal catalogue. A second publication in question is the brochure for the Knoedler Galleries' February, 1943, exhibition of paintings and drawings by Dickinson drawn from Daniel's collection. It is not clear who gave the twenty-seven works their dates, though it is possible Daniel himself assigned them. Although these dates should be taken into account, they should not be considered unfailingly reliable. Finally, several works bear pencil dates on their reverse, possibly placed there by Daniel; and again, these have not been accepted as necessarily correct. Since the chronology of works proposed in this study is based to an extent on subjective judgments of style, it should, of course, be re-examined in respect to any new records or additional dated pictures that become available.

Dickinson has always had the reputation of not being a prolific artist. In the preparation of this exhibition, a search for works by the artist yielded references to between two and three hundred paintings and drawings, of which a somewhat small number was actually located. Although other pictures undoubtedly exist, this seems to confirm that his production was not large.

Finally, in the course of my research I have been aware that, owing to the absence of documentation in areas of Dickinson's life and work, this is only the beginning of a study of the artist and that many important questions and ambiguities remain to be resolved. It is my hope that this exhibition and study will shed light on Dickinson's career and encourage further re-examination of it.⁵

It is a pleasure to thank some of the many individuals and organizations who have given invaluable support and assistance in the preparation of this exhibition. For their assistance in locating information on collections, research sources, and works of art, I am especially indebted to Philip Adams, Tracy Atkinson, A. K. Baragwanath, Warren Adelson, Albert Boime, Pierre Barbey, Frances Aimee Beekman,

Robert Beekman, David Brooke, Peter Davidson, Tommy Hall, Antoinette Kraushaar, Stephan Lion, Nancy Little, Garnett McCoy, William McNaught, Joseph Moosbrugger, Carole Pesner, Bruce and Patricia Regnemer, B. L. Reid, Richard Rubinfeld, Robert Schoelkopf, Sidney Simon, and Beth Urdang. And here, I express my special appreciation to those who helped me locate information on Dickinson's Nebraska stay: Berneal Anderson, Barbara Day, Allison Flynn, Mildred Goosman, Francis Martin, and Leonard Theissen.

For sharing recollections of the artist, his contemporaries, and the period, I would like to thank William and Betty Abbott, Peter Blume, Alexander Brook, John Buchspies, Albert and Andrew Dasburg, Sidney Dickinson, Donald Greason, Elsie Driggs, Samuel Kootz, Antonio Salemme, Paul Schweitzer, Raphael Soyer, Jane Strong, Louise Varèse, Dorothy Walker, and Beatrice Wood.

The staffs of many museums have given invaluable assistance in the research for this exhibition. I would particularly like to thank Ida Balboul, John Gernand, Catherine Glasgow, William Henning, Shirley Reiff Howarth, Linda Muehlig, Richard Nelson, Richard Saunders, Patterson Sims, and Judith Zilczer.

Special thanks go to Jessica Millman for generously sharing with me her reminiscences and memorabilia of Oronzo Gasparo and for making available the photograph of Dickinson on the frontispiece of the catalogue. I am also very grateful to Moritz Jagendorf for telling me of his rich recollections of Dickinson and his contemporaries.

We are deeply indebted to the private collectors, galleries, and museums who have lent their pictures to the exhibition. Although we regret that some major works were not available for the exhibition, we have included illustrations of a selection of these in the text.

I would also like to thank the trustees of the Joslyn Art Museum for permitting me, as project director, to transfer a National Endowment for the Arts grant for the Dickinson exhibition from the Joslyn to the Sheldon Memorial Art Gallery. In this regard, I am particularly grateful to Beatrice Utley. My thanks are also owed to David Ryan, formerly of the Endowment, for his assistance.

I am happy to thank my parents for their constant support and encouragement.

Finally, it has been a pleasure to work with the staff of the Sheldon Memorial Art Gallery. I am grateful to Jon Nelson for his help throughout the work on the exhibition and for his design of the catalogue and to Jane Anderson for her capable proofreading of the catalogue. Without the interest and subsequent kind encouragement and knowledgeable advice of Norman Geske, the exhibition would not have been possible: to him I want to express my particular gratitude.

Ruth Cloudman, Guest Curator
Sheldon Memorial Art Gallery

Preston Dickinson 1889-1930

During the decade before the first World War, many young American artists went to Europe to study. A number of them, deeply impressed by the new movements in European art, returned home to develop their own approaches to abstract form and color. Preston Dickinson was one of these. Although the contributions of these artists to the growth of abstraction in American art have been undergoing a reappraisal for some time, Dickinson's place in these developments has not been evaluated and has remained somewhat unclear. He is best known for his association with the Precisionist movement of the 1920's, but even here, the extent of his involvement is not fully understood.

Although in 1927 the **New York Sun** critic, possibly Henry McBride, wrote that Preston Dickinson had "won an enviable position among contemporary painters,"⁶ the critical response to his work in his time was mixed. To be sure, writers on art often gave high praise to his work and the list of private collectors and museums owning his paintings and drawings is impressive. Still, even today, an uncertainty about his place in American art exists, which at this point can best be resolved by turning to the evidence of the works themselves. But first, it may be helpful to set them against the background of Dickinson's life and personality.

From the recollections of those who knew him and from his few existing letters, a fairly unified picture of Dickinson emerges. In appearance, he was short and slight with blond hair, and on the basis of his photograph by Nickolas Muray, was delicately handsome in a way more in fashion in the heyday of F. Scott Fitzgerald than today. His acquaintances remember his hoarse voice and recall with amusement his affectation of a pronounced English accent "acquired over the years."⁷

In 1939 Louis Bouché wrote a sensitive reminiscence of his friend, which brings together many of the threads of his life and personality that recur in the recollections of those who knew him: "All his life, Dickinson was poor. His sister gave him shelter in Valley Stream, Long Island, but he disliked suburban life. Whenever he could get a few dollars together, sometimes by peddling his pictures himself, he would appear in New York for a few days to be with his friends, cursing the life of an artist, his poverty, cursing conventionality and his own frustration, drinking and talking sometimes all night. He never knew what it was to play safe, either in art or in life, for the idea of safety was not in his make-up. He was generous

with the only thing he had—his pictures—many of them he gave away. In conversation he was often brilliant for he was an intellectual as well as an artist. At other times, his gaiety was hilarious. One always sensed however that his was a tortured soul. His nervous system gave him no rest. His friends knew that his harsh voice and brutal cynicism were the protective covering for a deep sensitivity and gentleness.”⁸

Dickinson is remembered as a quiet person except with a few friends and, even with them, he talked little about himself. Although not communicative, he appeared aggressive and self-assured.⁹

Close relationships seemed difficult for him. Even in the comparatively tolerant, bohemian atmosphere of Greenwich Village and New York artistic circles, Dickinson’s homosexuality was probably a barrier to full acceptance. An emotional attachment to Oronzo Gasparo, a young artist and pupil of Italian background, began about 1928 and lasted until Dickinson’s death in 1930. Though his letters to Gasparo are too few to give a full picture of their relationship, in some of them the older artist’s expressions of his loneliness and sadness lend support to Bouché’s statement that “Dickinson’s life was an unhappy not to say tragic one, disorganized and lacking in peace. . . .”¹⁰

In 1951, the critic Forbes Watson recalled Dickinson as follows: “I had a number of 57th Street sidewalk conversations with him and . . . these were friendly without being happy for Dickinson was not a happy person. Other artists, whatever their circumstances, often appear to enjoy being artists. Not so Dickinson.”¹¹ Yet, by all accounts Dickinson was intensely serious about his work. Although during some periods, such as his visits to the city and times of illness and emotional distress, he did little work, during others, he kept a disciplined routine, setting aside a certain amount of time each day for painting.

His dealer, Charles Daniel, explained the apparent contrast between his personality and work this way: “People would say to me that they couldn’t understand how Dickinson could do such careful work, organize a picture down to the last detail, that with the mind he had they’d expect a picture to shoot all over the place. It didn’t because in his work Dickinson disciplined himself.”¹²

William Preston Dickinson was born on September 9, 1889, at 9 Morton Street in Greenwich Village, New York, to Matilda Preston Jones and Watson Edwin Dickinson.¹³ His family soon dropped the William in favor of Preston. Although both his parents were American-born, his grandparents had emigrated from England. At the time of his son’s birth, Watson Dickinson was employed as a sign painter; but, according to his daughter Enid, he had studied art at the Cooper Union Art School and became an interior decorator. By 1900, when young Dickinson was eleven years old, his father had died and he, his mother, and sister were living with his mother’s parents and an uncle, who was employed as a chaser of silver, at 1698 Bathgate Avenue in the Bronx.¹⁴ Dickinson attended the public schools of New York and Brooklyn. However, before he was sixteen, he went to work as a stock boy in the lace department of H. B. Claflin & Company in New York. He soon left to become an office boy with a firm of marine architects. There his talent for sketching caught the attention of a partner in the firm, Henry G. Barbey, who agreed to pay Dickinson’s tuition to The Art Students League of New York and later made possible his first trip to Europe. Barbey gave this assistance with the provision that his help would never be mentioned.

In April, 1906, Dickinson enrolled at The Art Students League and commuted to his classes from Suffern, New York, where he lived with his family. His record at the League shows that he had four years of intensive training.¹⁵ He left a distinguished record, winning two honorable mentions in William Merritt Chase’s portrait classes of 1908 and 1909. In September, 1908, Dickinson was awarded a scholarship for the best work in the city summer school under Edward Dufner, which provided him with the tuition for Chase’s portrait class from October, 1908, to April, 1909.¹⁶

Figure Study (cat. no. 1), and **Trees**, 1910 (cat. no. 2), are two works from Dickinson’s student years. The former appears to have been the assignment for an illustration and composition class that, according to League brochures, required “work in any medium from costume models.” It shows the grasp of draughtsmanship and oil technique of an advanced student; and its fluid brushwork and dramatic light and shadow reflect his familiarity with Chase’s dark impressionism. **Trees**, with its dabs of color laid side by side creating the sensation of warm sunlight, shows Dickinson’s study of impressionism and might have been painted at the League’s Woodstock summer school under Birge Harrison and John Carlson in 1910.

Referring to Dickinson’s landscapes of this period, however, Charles Daniel raised the possibility of training outside the League: “Before he went abroad his painting was impressionistic, largely influenced by his teacher, [Emil] Carlsen. But even then it had an intensity of light . . . and he came under the influence of Cézanne and Chinese Art.”¹⁷

Visits to museums and exhibitions in New York during his student years undoubtedly helped prepare Dickinson for what he would see abroad. Chase encouraged his students to visit museums and to study the old masters.¹⁸ Alfred Stieglitz at his Little Gallery of the Photo-Secession at 291 Fifth Avenue introduced Auguste Rodin drawings and watercolors, work by Henri Matisse, lithographs by Henri de Toulouse-Lautrec and Paul Cézanne, paintings by Henri Rousseau, as well as work by young American modernists, among them Alfred Maurer, John Marin, Arthur Dove, and Max Weber. Exhibitions of non-Western art, such as Japanese prints and Chinese painting, also attracted attention.

Charles Daniel, who would open his own gallery in December, 1913, first met the young artist shortly before he went to Europe. Daniel recalled Dickinson, whom he met at the framing shop of Emil Dreher on West 43rd Street, as a “snappy, handsome young chap” of about twenty. To help him out, Daniel bought “fifteen to twenty” paintings from Dickinson for two hundred dollars.¹⁹ His patron, Henry Barbey, had agreed to finance Dickinson’s trip to Paris, and Daniel believed that he continued to give him weekly payments of twenty dollars for some years.²⁰

Probably in late 1910 or early 1911, after finishing his September class at the League’s summer school in Woodstock, Dickinson left for Paris, where he remained until September, 1914.²¹ He studied for a time at the École des Beaux-Arts and at the Académie Julian, but like many American students, he found traditional schooling less stimulating than “his studies in the various museums.”²² During these years, he also traveled in Belgium, England and Germany “studying the art in these countries.” In addition to what the museums had to offer, visits to special exhibitions and to art galleries could have acquainted Dickinson with the full range of contemporary art, as well as almost every aspect of earlier artistic endeavor. It was a time not only of revolutionary developments in modern art but also of an eclectic interest in such diverse artistic traditions as those of Greece, Italy, Egypt, Japan, the Persian and Hindu, as well as primitive painters and African sculpture.

In 1912 Dickinson participated in two Paris exhibitions of very different character, the Salon des Indépendants and the Salon des Artistes Français. In the former he entered a **Landscape** and two sketches, now lost.²³ Some of the paintings in the Indépendants exhibition that year provide a vivid reminder of the international and boldly avant-garde character of many of the Paris exhibitions of the time: three **Plans par Couleurs** by Franz Kupka, Robert Delaunay’s **La Ville de Paris**, three **Improvisations** by Wassily Kandinsky, Juan Gris’s **Hommage à Picasso** and Marcel Duchamp’s **Nude Descending the Staircase** of 1912.

Dickinson submitted a **Portrait** to the official Salon and was listed in the catalogue as “élève de Baschet et Henri Royer.”²⁴ Both Marcel Baschet (1862-1941) and Henri Royer (1869-1938) were senior instructors at the Académie Julian, as well as frequent jurors for the official salons. In addition, both were prominent portrait painters of French society and government figures. Their portraits, often in pastel, were highly finished, delicately colored and flattering to their famous subjects.

Dickinson’s lost **Portrait** probably reflected the conservative training of his instructors at the Académie Julian and of Chase and was, in all likelihood, in keeping with the moderate tone of the official exhibition. An article in the **New York Times** headlined, “Paris Salon Turns Away From Freaks,” commented on the exhibition’s comparatively staid opening: “After the eccentricities of the Autumn Salon, the Futurists, and the Impressionists, this exhibition . . . comes as a refreshing change. Here are no pictures of which the subjects are mysteries, or which might have been executed by the aid of a long course of opium or absinthe.”²⁵

After he had been abroad about two years, Dickinson sent some paintings to Charles Daniel, who recalled: “He was beginning to get into his own work, but the color was not right and he was struggling with organization. I didn’t care for them so I sent them on to Barbey.”²⁶ Daniel’s recollection implies that Dickinson had abandoned the light and dark impressionism of his League period for experiments with color and composition inspired by his European experiences.

A drawing in charcoal and black chalk, **Café Scene with a Portrait of Charles Demuth** (cat. no. 3), can be dated with reasonable certainty about 1912-1914, the period when both Dickinson and Demuth were in Paris. In it, an elegant figure of a man with Demuth’s unmistakable profile and two women in fashionable hats are seated at tables in a café. It is interesting both as a delightfully whimsical portrait of the sophisticated Demuth and as evidence of Dickinson’s serious search for a modernist structure. The faces of the women and the delicacy and variety of line suggest the influence of Japanese prints. In Dickinson’s geometricizing, rectilinear approach to the forms and composition, however, the influence of Juan Gris’ paintings of 1912, such as **The Man in the Café**,²⁷ is most strongly felt. Dickinson could have seen **The Man in the Café**, 1912, in the **Section d’Or** exhibition in Paris

that year, and its lucid Cubism might have impressed him as deeply as it did so many others. For all his seriousness of artistic purpose, Gris depicts the dandified Parisian **boulevardier** with an engaging good humor. Dickinson seems to take a somewhat similar attitude toward his subject and, perhaps more importantly, he also adapts certain elements of Gris' pictorial structure. Like Gris, Dickinson arranges the scene, with some editing, along axis lines suggested by the contours and lines of the subjects themselves. Additionally, despite this essentially abstract approach, both artists retain some volume through gradations of black. Dickinson eschews Gris' linear gridwork, multiple viewpoints, and other purely abstract devices. Although Dickinson distorts perspective and angularizes form, he remains firmly committed to reality.

Although **Café Scene with a Portrait of Charles Demuth** reveals that Dickinson knew Demuth in Paris, other references to Dickinson among the Americans abroad are lacking.²⁸ During his 1912-1914 visit to Paris, Demuth became friends with Gertrude and Leo Stein, but Dickinson is not mentioned among the visitors to 27 Rue de Fleurus. Even at this period in his life, Dickinson may have been something of a loner, or at least, a quiet figure on the fringe of most groups, that he is described as being later in life. Perhaps, too, his sister helped to explain the absence of references to him among the Americans abroad when she wrote: "When he first went to Paris he avoided English-speaking people, studied French with the result that he spoke, read and wrote the language as fluently as a Frenchman."²⁹

In September, 1914, following the outbreak of World War I, Dickinson returned to America. During his absence the International Exhibition of Modern Art (the Armory Show) of 1913 had helped to bring a broader awareness of modern art, even though acceptance remained limited. For Dickinson, as for other American artists working in modernist idioms, New York provided a small, but supportive artistic community centered around a handful of galleries showing modern work, among them Alfred Stieglitz's "291" gallery, and the galleries of Stephan Bourgeois and Charles Daniel.

Daniel had opened his gallery in 1913 at 2 West 47th Street with a young poet, Alanson Hartpence, as the director. Daniel described his first shows as a "hodgepodge" of what he could bring together,³⁰ but he was soon the champion of the group of artists that became known as Precisionists. Along with Dickinson, the Precisionists associated with the gallery were Charles Demuth, Charles Sheeler, Niles Spencer, Peter Blume and Elsie Driggs. At various times he also showed the work of such artists as Man Ray, Yasuo Kuniyoshi, Marguerite and William Zorach, Marsden Hartley, Thomas Hart Benton, Louis Bouché and Stanton Macdonald-Wright.

Daniel remembered seeing Dickinson for the first time after his return from Europe in December, 1914. Daniel recalled that "when he left he was the handsomest boy I ever saw in my life—gold hair with a sheen, a fine complexion, a neat figure and straight as an arrow. When he returned his hair was old and tired, he was pale and he looked worn out. I don't know what he did over there—everything wrong. I think he took some kind of dope, but he improved here. He went to live with his mother in the Bronx where he did the Harlem River series."³¹ This is the earliest mention of the physical and emotional problems that remained with Dickinson throughout his short life.

Dickinson immediately began to show his work at Daniel's gallery. During this period, to support himself, the story goes, he sold socks from door-to-door. Later he received a weekly allowance of twenty-five dollars from Daniel in return for all his work. Like other artists associated with the gallery, Dickinson often had difficulty collecting his money.³²

Work by Dickinson was first shown in a group exhibition of small pictures at the Daniel Gallery in December, 1914. The reviewer for the **New York Sun**, possibly Henry McBride, commented: "Preston Dickinson's weird arrangement of cliffs and sea, automobiles and gunboats is something we shall have to grow used to."³³ Although no pictures fitting this description are known currently to the writer, the mention of gunboats suggests he had drawn on European war scenes for his subject matter, and the characterization of a "weird arrangement" points to the possibility of compositional experimentation.

A subject that Dickinson turned to immediately upon his return, and one which would absorb him later in his career, as well, was the city, specifically the Harlem River and its environs in upper Manhattan. Although many artists had been attracted by the picturesque vistas of the river and its architecture,³⁴ its obvious appeal to Dickinson was the ease with which its steep embankments and the geometry of its buildings and bridges could be turned into semi-abstract compositions, while maintaining their essential realism.

At this time, Dickinson did a number of drawings on rice paper using Chinese ink. One of these, titled **High Bridge** (cat. no. 6), in ink and charcoal, is a view looking across the bridge on the Harlem River

toward the water tower on the Manhattan side. Its stylistic and compositional relationship to **Café Scene with a Portrait of Charles Demuth** and its indebtedness to Juan Gris seem clear. The calligraphic quality of some of the drawing and the oblique perspective, as well as the materials used, again suggest Dickinson's study of Oriental art. By now, elements that are personal to Dickinson's work begin to emerge, namely, a delight in an idiosyncratic depiction of form, as seen in the trees and rocks, a sensitivity to the qualities of line, an evident pleasure in the rich variety of textures and tones, an eye for the small details in a scene, and a general refinement of composition and execution. In addition, although Dickinson is clearly interested in the geometrical abstraction of the design, he is also concerned with the relationship of planes in deep space. The dramatic diagonal of the bridge draws the eye across to the other side, where it continues to be guided by a complicated arrangement of planes and lines.

The critical response to these early drawings of the High Bridge was remarkably favorable. The **New York Sun** critic called one of them "a distinguished production."³⁵ Two other reviewers sensed a kinship with primitive traditions in the taut energy of the arrangement of forms and the abandonment of traditional perspective. One commented that Dickinson, "unlike so many 'modernists,' is choice in his work. His landscape has much in common with the primitive."³⁶ Another wrote that, "Mr. Dickinson breaks away from parallelism of line with vigorous interest in a more living effect The arrangement is flexible and interesting and full of the asymmetric charm of ancient architecture."³⁷

The oil painting, **Harlem River** (cat. no. 8), probably dating within a couple of years of his return to New York, presents another view of the High Bridge, this time looking toward the Bronx. In oil, Dickinson's forms gain greater solidity and volume. He still retains many linear, flat elements, and this contrast of the linear and the volumetric helps to animate his composition. Dickinson's liking for small details and patterns remains strong within this semi-abstract composition, established along several bold horizontal and diagonal axes.

Dickinson's oil painting of **Fort George Hill**, 1915 (cat. no. 4), purchased by Edward Root from the Daniel Gallery in May of that year, shows an area near the Harlem River. With its scarred and eroded hillside dotted with a house, a subway entrance, and billboards and topped by massive apartment buildings, it is a strikingly modern urban scene, certainly more notable for its formal rather than picturesque qualities.

In **Fort George Hill** a linear framework is less evident, appearing most strongly in the zigzag line ascending the hillside. The geometric reduction of the landscape and buildings and the inconsistencies of perspective seem to suggest a debt to the "primitive" Cubism of Georges Braque's and Pablo Picasso's paintings at L'Estaque and Horta de San Juan, respectively, and to Fernand Léger's paintings of 1909, such as **The Bridge**,³⁸ and beyond them, to Cézanne. As we have come to expect, however, Dickinson's painting is fundamentally realistic, a cubistic stylization rather than Cubism. His work differs, too, from early Cubism in its smooth forms, sharp edges, and maintenance of the essential volume of forms and the space around them through a consistent light source and a modulation of color. His color is much brighter than that of the early Cubists, and though it has a basis in visual reality, it is non-descriptive in its purity.

It can be noted that the Cubists admired the work of Henri Rousseau, as well as that of the early Italians, Giotto, Paolo Uccello and Piero della Francesca, for their conceptual approach to reality.³⁹ Dickinson, too, is remembered as admiring the work of the "old Italians," especially that of Giotto.⁴⁰ Next to the monumentality and massiveness of a Braque or a Giotto, however, Dickinson's landscape seems almost toylike in its diminutive, brightly colored forms and incidental details. Although here Dickinson does not achieve a final reconciliation of the contradictions in his style between the generalized and the specific, the abstract and the real, the result is an original and lively, if uneasy, synthesis.

Though these early scenes make little, if any, sociological comment about the city, they are spirited characterizations of its physical mass and vitality. Dickinson's cubism expresses the inherent geometry of the urban scenery. At the same time, carefully arranged juxtapositions of dark and light areas, the contrasts of line and volume, and the paralleling of forms to create movement on the picture surface, give these scenes a vigorous, dynamic impact.

Some of Dickinson's early subjects were far removed from the scenes of the modern city. **The Peaceable Village** (cat. no. 5), appears to date around 1915, and on the basis of its subject could have been painted in either Europe or America. As a stylized interpretation of the landscapes of fifteenth-century Flemish primitive paintings,⁴¹ it confirms Dickinson's study of older artistic traditions and his fundamentally eclectic, yet highly individual, approach to his sources. The artist paints a village and its surround-

ing countryside from a high vantage point, similar to that often employed in early Flemish painting. The church, water wheel and gabled buildings, including one with a stair-step facade, are familiar elements in these early landscapes. In its bright colors it has little resemblance to Flemish paintings except for the gray of the distant hills.

Two farm scenes, **Snow Scene, Catskills** (cat. no. 9), and **Mountain Farm** (cat. no. 10), were probably painted between 1915 and 1917. By simplifying the axis lines and by setting off the forms against the snow, Dickinson resolves some of the compositional uncertainties evident in **Fort George Hill** and **The Peaceable Village**.

Tower of Gold (cat. no. 11, color plate I), an oil with gold leaf on canvas probably from about 1915-1917, holds a unique place both thematically and compositionally in Dickinson's work. Its theme of capitalism's exploitation of the working man unfolds in a complex of scenes in which business-suited capitalists oversee laborers in overalls. In the upper right corner a capitalist grasps what appear to be gold bars in one hand and a church in the other as figures kneel before him. In the upper left, a worker holds an American flag, while he hurls a bomb.

Based in the political and social unrest of the period, **Tower of Gold** is a forthright statement of its creator's radical sympathies with labor's increasingly militant struggle for reform against the corruption and power of big business. These ideas were eagerly discussed by artists and intellectuals in New York, and perhaps nowhere more fervently than at Mabel Dodge's salon held in her apartment on Fifth Avenue. Moritz Jagendorf recalls attending some of Mabel Dodge's evenings with Dickinson, whom he remembers as a radical in his political opinions, though not a joiner of causes or groups.⁴²

The elegant, stylized form that Dickinson's satire takes in **Tower of Gold** is in vivid contrast to the muscular realism of the political cartoons and satirical drawings by artists, such as Art Young, Robert Minor and Boardman Robinson, that filled the pages of the socialist magazine **Masses** at the time. In fact, there is little in American art of the period to compare with **Tower of Gold** as a social commentary in a cubistic idiom.

A parallel, however, can be drawn between the **Tower of Gold** and paintings by the English Vorticist, Percy Wyndham Lewis, such as **The Crowd**, circa 1914-1915, in which social and political concerns were expressed within his Cubo-Futurist style.⁴³ Lewis subscribed to the view that modern art should assume some of the qualities of the machine becoming "angular . . . hard and geometrical [with] . . . the human body . . . distorted to fit into stiff lines and cubical shapes."⁴⁴ In **The Crowd** Lewis's mechanistic style expresses an anti-war theme, which, like the anti-capitalist subject of the **Tower of Gold**, deplores the sacrifice of the individual. Although **Tower of Gold** is far more representational than **The Crowd**, certain formal correspondences—the general angularity, the use of scenes within scenes, blocks of buildings with blind windows, and flags at the pinnacles of roofs—raise the question of Dickinson's familiarity with Lewis's work.⁴⁵

In recounting Dickinson's life, his sister wrote that "about 1917 . . . he spent months doing no painting, but studying the work of the old Persians, measuring and scaling them to arrive at the secret of their wonderful construction."⁴⁶ **Tower of Gold** in its elaborate detail and patterning, brilliant, rich color, and use of gold leaf suggests the influence of antique Persian miniature painting, in which there was considerable interest at the time.⁴⁷ It is not difficult to imagine that Dickinson might have found a study of the compositions of Persian architectural scenes, for example, helpful in devising and carrying out this complex arrangement of scenes within panels, flattened perspective and diverse viewpoints. It seems probable that Dickinson was aware of the numerous art theories of the period that sought a mathematical basis for painting.⁴⁸ Dickinson's work, however, does not give evidence of conforming to a formal system, such as Jay Hambidge's theory of dynamic symmetry.

On the basis of his factory scenes, grain elevators, bridges and meticulously painted still lifes from the 1920's, Dickinson has been associated with the group of American painters usually called Precisionists.⁴⁹ Among the first of them, in addition to Dickinson, were Charles Sheeler, Georgia O'Keeffe, Charles Demuth, Morton Schamberg and Joseph Stella. Somewhat later, others, such as Niles Spencer, George Ault, Stefan Hirsch, Louis Lozowick, Louis Guglielmi, Elsie Driggs, Peter Blume and Ralston Crawford, made contributions to the style. Precisionism was, in effect, a stylistic and thematic tendency shared by a number of artists without forming an official allegiance, although most of them were associated with a handful of New York art dealers.⁵⁰ Though definitions of Precisionism vary, a precise technique, simplification of form, a mixture of realistic and abstract design, and frequent reliance on industrial and urban themes and indigenously American subjects are unifying characteristics.

Dickinson's work from around 1915-1917, including **Fort George Hill, High Bridge, Harlem River, Mountain Farm** and **Snow Scene, Catskills**, can be defined as Precisionist both in style and subject, while **The Peaceable Village** and **Tower of Gold**, as well as **Café Scene with a Portrait of Charles Demuth**, are Precisionist in style. This evidence associates Dickinson's work with Precisionist ideas well before 1920 and his later contributions to the movement.

Most of the artists associated with Precisionism had not developed their Precisionist styles as early as 1915. In 1915 Charles Demuth's watercolors were freely painted without the structuring cubist elements he used later in his Precisionist works, such as **White Architecture**, 1917.⁵¹ Schamberg began his precise pictures of machines in 1916, two years before his untimely death. In 1915 Sheeler was working on loosely painted cubist landscapes, such as **Landscape**,⁵² in the William H. Lane Foundation Collection, beginning his early Precisionist works in his barn studies around 1917. O'Keeffe was painting watercolor abstractions in the mid-teens. Stella's early Precisionist industrial scenes, such as **The Gas Tank**, are usually dated around 1918.⁵³

The precise quality of Dickinson's early work was noted by the critics. For example, the **New York Herald's** review of Dickinson's first one-man show in 1923 recalled the artist's work from about 1915: "He began with some drawings in black and white of the High Bridge in the upper part of the city, which were remarkable for the precision of the composition. There was also a novel viewpoint. These things had an instant success and expectations were aroused by the new man."⁵⁴

Precision and refinement of both composition and handling are characteristics of these early pictures, and indeed, of much of Dickinson's work throughout his career. Moritz Jagendorf remembers Dickinson speaking about his feeling for these qualities in his work: "He loved to paint what he called 'delicately.' He liked the expression 'a fine touch' and he used the word 'fine' in the sense of delicate."⁵⁵

During the teens, Dickinson also did a number of figural subjects that contribute to an understanding of his stylistic sources and show his further experiment in color and composition. A pencil drawing on rice paper titled **Figure with Parasol** (cat. no. 7), confirms his interest in picturesque Japanese subjects. The figure's physical resemblance to the two women in **Café Scene with a Portrait of Charles Demuth**, circa 1912-1914, is noticeable. Since in composition and handling **Figure with Parasol** also resembles the drawing **High Bridge**, it could have been executed either in Europe or in America soon after his return.

A charcoal drawing, **Nudes, Sylvan Background**, 1916 (fig. no. 1), is clearly reminiscent of Cézanne's series of female bathers. The grouping of figures framed by trees is freely adapted from the French painter. From her pose, turn of head and cascade of hair, it is obvious that the nude second from the left is derived from the nude similarly placed in Cézanne's **Eight Bathers**.⁵⁶ Despite a degree of imitation that is unusual in Dickinson's work, the drawing retains, in addition to his characteristic refinement and variety of line and calligraphic passages, his basic commitment to reality. He still delights in drawing details, such as the surface of the tree trunk. In addition, although to an extent he emphasizes planes in the manner of Cézanne, he uses some chiaroscuro to define form.

fig. 1 **Nudes, Sylvan Background**
Dial Collection, Worcester Art Museum, Worcester, Massachusetts





fig. 2 **Composition-Landscape**

Robert Hull Fleming Museum, The University of Vermont, Burlington, Vermont, gift of Henry Schnakenberg, 1933

In the small pastel **Composition-Landscape** (fig. no. 2), several nude bathers inhabit a fragmented, nearly abstract landscape. This pastel stands apart from the paintings and drawings discussed so far in its expressive, agitated handling. The restless forms suggest the influence of German expressionist painting, for example, Franz Marc's **Tyrol** of circa 1913-1914. The manner in which the nudes are lost in their surroundings calls to mind the nudes in landscapes by another German painter, Otto Mueller.⁵⁷ Yet, despite these possible influences, Dickinson's scene has a lyrical quality of its own: his elegant curvilinear nudes are only distantly related to the more angularly outlined German figures, and his scene has a sense of repose without the threatening quality of Marc's clashing, elemental forms. Although the bathing theme relates to **Nudes, Sylvan Background** of 1916, its freer, more expressive drawing seems to indicate a date nearer to landscapes of about 1919, which will be discussed later.

In addition to his bathers, Dickinson was often drawn to other exotic or colorful subjects popular in European art, as some of his titles indicate: **The Absinthe Drinker, Chinese Figure, Salome Dancing, The Clown** and **Circus**. His **Figures and Buildings** (cat. no. 12) depicts a curious figure (only one is visible despite the title), carrying bags on his shoulder. The figure and buildings are defined with black brushstrokes filled in sparingly with brilliant watercolor washes. The calligraphic brushstrokes, insubstantiality of the forms and the figure's pose bring to mind Japanese prints. Stylistically, **Figures and Buildings** relates closely to **The Absinthe Drinker** and **The Reader**, watercolors purchased by Ferdinand Howald from the Daniel Gallery in April of 1917 and 1918, respectively. Although it is possible that all these works were painted earlier, perhaps even during his stay in France, as the reference to absinthe might suggest, they are dated here tentatively about 1916-1918.

A review of an April, 1917, group watercolor exhibition held at the Daniel Gallery lends support to this dating of his figural works: "Preston Dickinson combines technical precision and intellectual force to a degree hardly approached by any of his companions Not a line that isn't carried on to its logical outcome. And his color has the peculiar appeal that only can be made by a born colorist. . . . whether he is painting a flamboyant 'Salome Dancing' or a 'Chinese Figure' in grave purples and greens. . . . To

some of his new work he contributes a delightful humor."⁵⁸ Although the mention of technical precision and carrying lines to their logical outcome at first calls to mind such works as **Figure with Parasol**, the linearity of **Figures and Buildings** when compared with Charles Demuth's rhythmic circus figures exhibited in the same show might have elicited the description.

In 1930 Samuel Kootz wrote: "I once asked Dickinson why he and other American painters so sedulously avoided painting the human figure. His answer was, 'Perhaps it's because models are too expensive,' which was an evasion on his part. He had no real interest in the figure."⁵⁹ Although these works prove that he depicted the figure occasionally, Dickinson addressed neither the academic fine points of anatomy nor the serious human issues that Kootz sought.

Examples of Dickinson's circus figures have not come to light so that a comparison of them with Charles Demuth's circus scenes from the same years must wait. Generally, however, Dickinson's figures do not have the psychological or sociological impact of Demuth's. Whereas for Demuth, his figural subjects were an important expressive thread throughout his career, for Dickinson they seemed to have been a side issue that he soon gave up.

Dickinson's paintings from this period are often brilliantly colored. In **Figures and Buildings**, for example, the man's clothing is painted in a series of watercolor washes in almost spectrum colors with bright color accents also in the buildings and background. In his **Still Life** (cat. no. 13, color plate II), probably dating about 1918,⁶⁰ Dickinson's broad brushwork and vivid color contrasts gain richness and depth in the oil medium.

In his book, **An American in Art: A Professional and Technical Autobiography**, Thomas Hart Benton wrote that in 1916 both he and Dickinson experimented with Synchronism, a theory of painting with abstract color and form devised by Stanton Macdonald-Wright and Morgan Russell.⁶¹ Although Moritz Jagendorf recalls that Dickinson did not believe in Synchronism and would argue about it with Macdonald-Wright, nevertheless he thinks that Synchronism might have had a degree of influence on Dickinson's color at the time.⁶² Although the bright, often vibrant colors of some of Dickinson's paintings, such as **Figures and Buildings** and **Still Life**, show an interest in experimental color, the discovery of additional paintings and documentary material from this point in Dickinson's career is needed to confirm his contact with Synchronism.

The late teens and early 1920's was a period of continued intense exploration and growth in Dickinson's work. The trend was away from the deliberately painted and ordered compositions summed up by **Mountain Farm** toward a somewhat freer, more expressive manner of painting. This involved not so much a break with his earlier work, as a development of elements long evident in it, among them an interest in the gestural or calligraphic touch and in texture and experimental color.

During this period, Dickinson painted a number of landscapes, two of which, **The Black House** (cat. no. 14), and the similar **Hillside**, 1919, (fig. no. 3), are based on Cézanne's landscapes of Mont Sainte-Victoire.⁶³ The imagery and faceted forms are indebted to those in Cézanne's late work, though the arrangement of planes in a restricted space seems related, as well, to Braque's landscapes at L'Estaque. The bright coloration in which blue, green, red, yellow and black predominate has more in common with Cézanne than with the subdued palette of Braque. In contrast to the delicate patchwork of ruler-drawn lines defining the buildings, Dickinson applies the watercolor and pastel with bold, emphatic strokes. This agitated calligraphy again calls to mind the handling of landscape by some of the German expressionist painters, such as Erich Heckel.⁶⁴ In a similar scene of houses and hills titled **Landscape** (cat. no. 15), Dickinson takes evident care in distributing the planes and angles of the buildings in space and in arranging the dark and light accents. In addition, the handling of the oil pigment further stresses the textures of the brushstrokes. Although in these paintings Dickinson does not resolve the contradiction between orderly geometry and expressive handling of the medium, the resulting landscapes are strong, dynamic images.

In April, 1919, the same month that Ferdinand Howald purchased **The Black House** and **Hillside** from Daniel, the gallery held a group exhibition of watercolors. Of Dickinson's work, which included at least one landscape, a reviewer wrote: "In his pictures the medley of dissonances appears to be as rash as it is restless and ugly. But the world is fairly restless itself just now, and if we take this work as a mirror of it, it may become more acceptable."⁶⁵ The abstraction coupled with agitation evident in certain of Dickinson's pictures from this period prevented them from receiving the acclaim given his more controlled compositions of the mid-teens. The **New York Herald** review previously quoted in reference to the popularity of the early High Bridge drawings explained the response to the later work in this way: "There was a willfulness in the use of diverging lines that had to be understood and forgiven.



fig. 3 **Hillside**, 1919
Columbus Museum of Art, Columbus, Ohio, gift of Ferdinand Howald, 1931

fig. 4 **Landscape**
Columbus Museum of Art, Columbus, Ohio, gift of Ferdinand Howald, 1931



This did not take place to any general extent. So the reputation of Preston Dickinson did not advance with the speed that his friends hoped for.”⁶⁶

Two additional landscapes illustrate other directions in color and composition that Dickinson explored during this period. In **Landscape, Quebec** (cat. no. 16, color plate III), which probably dates around 1920, Dickinson relies on color and fluid brushstrokes to give form and order to his composition.⁶⁷ The curvilinear rhythms seem to indicate a debt to Matisse, while the imagery and the manner in which the color helps to establish form in space point to the influence of Cézanne. In **Landscape** (fig. no. 4), circa 1920-1922, the slender trees and crisply described planes of the buildings against a hillside signal Dickinson’s close study of Cézanne’s late landscapes. Here, in contrast to the brilliant hues of some of Dickinson’s paintings of this period, the colors are blended with white. The broadly painted landscape, however, lacks the spatial clarity of Cézanne’s work and is lyrical rather than analytical in its approach to the scene.

Returning to the work of about 1918, Dickinson began a series of industrial scenes in which he found a subject well-suited to the qualities of his style. In many ways his adoption of a purely industrial subject was a logical outgrowth of his earlier urban views that contained small industrial vignettes.

The Factory, circa 1918 (cat. no. 17), although far different in theme, is closely related in style to **The Black House** and **Hillside**. The three share energetic brushwork and what has been described as a Cézannesque “glitter of faceted planes.”⁶⁸ The manner in which the plunging angles and planes that converge at the square facade of the shed in **The Factory** are echoed by the tilting roof lines that focus on the wall of **The Black House** underscores their compositional similarity.

A comparison with his earlier urban scenes suggests that the increased dynamism of **The Factory** is the result of several factors: freer brushwork, a greater reliance on diagonals and oblique perspective, a dramatic interplay of bright light and shadow and the implied movement of smoke and steam. Additionally, Dickinson draws the viewer toward the center of activity in contrast to the earlier scenes in which the observer had a more distant viewpoint.

In other industrial scenes, including **Modern Industry** (cat. no. 18), **Industry** (cat. no. 19), **Industry II** (cat. no. 20) and **Factory** (cat. no. 21, color plate IV), which date during the period of about 1918 to 1922, Dickinson employs many of the same stylistic devices that lent a dynamic sense to **The Factory**. In addition, he introduces rhythmic motifs in the curving pipes and cylindrical tanks. Light assumes increasing importance creating lively surface patterns, highlighting volumes, and faceting forms. Despite the rendering of volume, particularly evident in the rounded pipes and tanks, the forms and facets are outlined in a diagrammatic way. For the most part the industrial views are colorfully painted with little, or no, reference to actuality. But as a night scene and in its treatment of light, **Factory**, circa 1920-1922, was something of a departure for Dickinson. He may have found inspiration for this work in the industrial paintings of Joseph Stella, such as **The Gas Tank**, 1918, and **Brooklyn Bridge**, circa 1919.⁶⁹ Stella painted such scenes using shafts of light and shimmering reflections to their full dramatic effect. Dickinson, too, endows his industrial image with a romantic aura by employing arcs and shafts of light similar to Stella’s Futurist-inspired ray lines.

Dickinson’s **Factory** is more colorful, and less dependent on black than Stella’s nighttime views. He creates his shimmering light effects by subtle shadings of white in his bright colors in a way that recalls the work of the German painter Franz Marc in his **Animal Destinies**, 1913.⁷⁰ Though Dickinson’s subject was industry and Marc’s the world of nature, both used light to create a magical atmosphere.

For the most part, Dickinson’s fellow Precisionists did not share his sense of industry’s dynamic quality. One critic reviewing a show at the Daniel Gallery in October, 1921, compared Demuth’s now famous **Aucassin and Nicolette**⁷¹ with a painting by Dickinson titled **A Modern Landscape**, which, though presently unidentified, was probably closely related to these industrial views. The following comparison perceptively described the differing approaches of Demuth and Dickinson: “Mr. Demuth paints a pair of factory towers closely pressed together. . . . He calls them ‘Aucassin and Nicolette’ and one sees at once the whimsical appropriateness of the title. The picture is one of deep serenity and dignity. Mr. Dickinson’s ‘A Modern Landscape’ also deals with towers and chimneys, factory products, a machine-made world. But the machinery is all in motion; there is the sense of frightful racket, of everything going at once and no special goal; the color gallops, the line rushes onward; it is beautiful but as far from the serenity as Aucassin from Greenwich Village. Two sides of modern life and each of fundamental truth and likeness.”⁷²

Few of the Precisionists shared Dickinson’s fanciful distortions of industrial forms seen in his attenuated buildings and curiously twisting pipes. In this respect only Stella surpassed Dickinson with his

purely imaginary Futurist forms, such as the spirals in the foreground of **The Gas Tank**. Perhaps some of Demuth's industrial pictures, such as **The Machine**, 1920,⁷³ in which the pipes appear almost animate, come closest to Dickinson's whimsical approach. In general, however, the prevailing Precisionist approach to industry was more sober and realistic and nearer to the functional correctness of Sheeler's "'engineering' point of view," rather than to Dickinson's "improbable, Jules Verne visions of industry."⁷⁴

Around 1922 Dickinson turned again to the Harlem River, the same area he had depicted upon his return from Europe. When compared with the earlier pictures of the Harlem and the recent industrial scenes, however, these works convey a more realistic, though still lyrical, response to the landscape.

Environs of New York (cat. no. 25), and **Harlem River** (cat. no. 26), present slightly different views of the Washington Bridge and the Bronx embankment. In them, the imposing geometry and distortions of perspective in some of his earlier work have been replaced by a delicate placement of planes and lines in space. Although the two main diagonals that bisect and order **Environs of New York** are proof of the artist's continuing abstract viewpoint, the scene, nevertheless, appears fundamentally realistic. Louis Bouché observed this when he wrote that in Dickinson's **Harlem River** "we have an excellent example of his fantasy in design, his own personalization of the scene. . . . It has the essence of the Harlem River, it looks like the Harlem River, without being graphically correct."⁷⁵

A Japanese or, more broadly, an Oriental influence has often seemed evident to viewers of these pictures. A **New York Herald** review of Dickinson's one-man show in 1923 headlined, "Preston Dickinson Paints in a Chinese Manner," singled out several river scenes as appearing Chinese and commented that Dickinson's "accent . . . is hidden away so artfully that, though one feels it constantly, one never quite lays one's hand upon it."⁷⁶ Later, Bouché noted: "It is possible that, largely because of his love of design, Japanese prints had an even greater influence on his work than did Cézanne and what he represented in art. As Japanese prints suggest Japanese people, Dickinson's landscapes suggest the actual scenes."⁷⁷ The calligraphic touch and the insubstantiality of the images contribute to the Oriental appearance. Cézanne's influence, however, is felt in the sensitivity with which Dickinson arranges the planes in space.

Many of these works were done in pastel or watercolor and the responsiveness of the media shows Dickinson at his most tender and lyrical. Here, the calligraphic passages of painting and drawing that have been characteristic of much of his work are given greater scope and have particular eloquence against the open space of white paper. His colors, too, which have been described as having the "tones of silk dyes,"⁷⁸ gain intensity against the white ground. He combines media freely, sometimes using combinations of pastel, watercolor, gouache and ink to achieve the textures and colors he desires. Moritz Jagendorf remarked that Dickinson "always said he favored pastels to water colors because he could play with the pastels much more. . . ."⁷⁹ This enjoyment of the manipulation of the pastel and his appreciation of its sensuous possibilities is evident. In these works, also, his continuing interest in the qualities and varieties of line is given full play, ranging from fluid watercolor to incisive ink lines.⁸⁰

In **Watertower at High Bridge** (cat. no. 24, color plate V). Dickinson draws on the qualities of pastel and gouache, and even of the paper itself, to suggest the surfaces of the subjects, from the stonework of the bridge and buildings to the soft smudge of smoke. The rich, subtly combined colors are for the most part the artist's invention, yet they are so exquisitely balanced that the coloration of the picture has its own internal reality. In a similar manner the composition seems quite realistic although an abstract scheme of intersecting horizontal and vertical lines divides it neatly into quarters.

Outskirts of the City, circa 1920-1922 (fig. 5), shows the river bank and railroad tracks on the Bronx side of the Harlem River. Its strong horizontal composition is something of a departure for Dickinson, who generally preferred the more dramatic verticals and diagonals. An interesting note pertaining to this picture is that Gertrude Stein, during a visit to the Columbus Gallery of Fine Arts while on her American lecture tour in 1934, described **Outskirts of the City** as "the most American landscape I have seen."⁸¹ It was undoubtedly an insight derived from her trip since scenes like this one with its proximity to dingy billboards and industrial back lots are familiar to any traveler by rail. With his subdued palette of dark blues, browns, mauve, gray and green, and the skillful handling of the watercolor washes, Dickinson invests the scene with an unexpected beauty.

In **The Water Gate** 1922, (cat. no. 27), Dickinson uses somber washes of browns, grays and blues to depict the water works buildings that once stood near the Washington Bridge. The ease with which the imposing earth-colored walls lend themselves to a cubistic composition explains their attraction to the artist.



fig. 5 **Outskirts of the City**
Columbus Museum of Art, Columbus, Ohio, gift of Ferdinand Howald, 1931

In **Winter Day, Harlem River** (cat. no. 30), and **Landscape with Bridge**, 1922 (cat. no. 32), Dickinson brings into play the richness of color and texture possible with oils. **Winter Day, Harlem River** and the pastel **Along the Harlem** (cat. no. 29), which appears to be a sketch for it, provide a revealing comparison of the solidity of the forms in oil and their ethereality in pastel. Another comparison of these oil paintings from 1922 with the Harlem River views of the previous decade points up the greater realism of the later works.

In his still lifes and interiors of the first half of the 1920's, the primary tendency was toward greater realism — a trend shared with the other Precisionists. At the same time, however, Dickinson painted some of his most abstract pictures. As his career up to this point would predict, there was a consistency in these explorations: his most abstract pictures take their inspiration from reality and his more realistic works are not without their abstract elements.

Two interior scenes dated 1922 are evidence of the variety of his approaches. Executed in watercolor and pencil, **Abstraction** (cat. no. 33), is perhaps a preliminary study for a more finished painting. In it, directive lines order a space steeply tilted toward the picture surface. By contrast, in its deeply receding space, **Interior** (cat. no. 34), is a departure not only from **Abstraction** but also from Dickinson's other still lifes and interiors. The space, the broadly painted and outlined forms, the patterned rugs and the presence of natural light seem to reflect a knowledge of Matisse's interiors painted at Nice between 1918 and 1922. Precisely where the artist might have become familiar with Matisse's recent work is unclear although French magazines are a possibility particularly since Dickinson read the language. However, the artist's admiration for Matisse's work is clearly born out by his sister's recollection that he "had a Matisse charcoal drawing in his portfolio, that he was very fond of."⁸² Since by all accounts Dickinson was not a collector of art, this is especially notable. Additionally, moreover, a regard for Matisse's drawing is understandable in the light of his own concern with drawing and the qualities of line.

In **Symphonic Domestique Americaine**, circa 1922-1923 (cat. no. 22), Dickinson brings to the still-life theme many of the stylistic devices of his industrial scenes and takes certain of their abstract tendencies a step further. The result is one of his most lively and successful paintings.

The preliminary gouache sketch, also titled **Symphonic Domestique Americaine** (cat. no. 23), shows the subject before the additions and adjustments made by the artist in the oil. In the finished

composition, Dickinson flattens the already shallow space with a hard-edged faceting of forms, extensive use of transparent planes breaking up the picture surface and creating ambiguous relationships between objects, and finally, the lettering of the title. Even the highlights on the tea kettle, retort and vat are rendered not illusionistically, but as flattened sharp-edged facets. The result is one of his most successful syntheses of realistic and abstract elements. A sense of movement in the picture comes in part from the fluctuating light and shadow and shifting perspectives, but perhaps more from the rhythmical joining of the contours of objects. Although uniting objects in this way is reminiscent of Purist still lifes of the early 1920's, Dickinson's version is more dynamic and less architectonic than Purism. Finally, although some of the paint is freely handled, several smoothly applied, single-tone areas prefigure the more precise painting to come.

Dickinson's Prohibition-era title, with its intentionally humorous misspelling, provides not only a witty musical metaphor for the bubbling activity of the home distillery and the domestic harmony he anticipates it will bring, but also a complement to the rhythmical composition. Among American painters of the period, Charles Demuth also selected witty metaphoric titles, such as **Aucassin and Nicolette** already mentioned.

Several paintings from 1924, or thereabout, seem to carry forward the abstract direction of **Symphonic Domestique Americaine. Still Life**, 1924 (cat. no. 41), and the closely related **Cubistic Interior (Abstraction)** (cat. no. 42, color plate VI), also have transparent planes, dynamic curving forms, tilted perspective and some textured surfaces and flat, diagrammatic faceting. By adding purely abstract elements and merging the still-life objects with their surroundings, however, Dickinson comes closer to Cubism in these two works than in other paintings, including **Symphonic Domestique Americaine**. The rushing curves seem Futurist-inspired and the impression created by both pictures is one of great activity and movement.

Although **Still Life with Round Plate** (cat. no. 43), is linked to these still lifes by its transparent forms and decorative patterning, its comparative simplicity and emblematic style set it apart. The latter qualities suggest a comparison with some of the **papiers collés** of Picasso, Braque and Gris. **Still Life with Round Plate** can be associated with **Still Life with Knife**, 1924, (cat. no. 44), and **Plums on a Plate** (cat. no. 45), on the basis of the similar imagery, tilted perspective and plain surfaces that focus and strengthen the impact of the arrangements. The two latter paintings are fundamentally realistic. In **Still Life with Knife**, for example, what once would have been diagrammatic faceting has become modernistic decorations on the plate and cup.

In other still lifes of about 1923-1924, Dickinson continued to blend abstract elements into an increasingly realistic style. The successful results can be seen in a number of paintings from this period, including **Still Life with Navajo Blanket** (cat. no. 40), **Still Life, Flowers** (cat. no. 38), **Interior with Flowers** (cat. no. 39), the Cleveland **Still Life** (fig. no. 6) and the **Still Life** (fig. no. 7), at Columbus. In some the rich textile patterns and the diagrammatic designs are reminiscent of motifs in **Cubistic Interior (Abstraction)** and **Still Life with Knife**. In others Dickinson simplifies his compositions using large unbroken areas of color. Unlike some works from the previous decade that frequently employed brilliant color contrasts, the paintings from this period often have color of a more personal and tonal character. In most cases the handling of the paint shows a high degree of finish. With these smoothly modulated surfaces, Dickinson gives his subjects considerable volume, which combined with shifting perspective viewpoints, creates compositions with a notable energy.

These highly stylized works are full of the hermetic atmosphere of the studio. Yet, in spite of an elegant artificiality and showiness, amusingly likened in one review to "a portrait of a handsome woman conscious of her beauty,"⁸³ they have an originality of both color and composition. Through dynamic distortions of perspective and form, Dickinson, within the limits of the Precisionist style, succeeded in investing these paintings with an expressive quality. The **New York Times** critic writing of a still life exhibited in July, 1924, remarked on its expressiveness: "The lines of the composition are thrust and pulled . . . as the lines of column and facade in . . . medieval architecture are pulled and thrust out of a cold symmetry into a soaring emotional irregularity expressing the cadences of life."⁸⁴

Interior (cat. no. 35), and **The World I Live In** (cat. no. 36), are closely related stylistically and also date around 1923-1924. In **Interior** Dickinson continues to distort perspective so that objects are seen from varying viewpoints. The picture is highly finished with great attention paid to gradations of color and to recreating textures and volumes. In the cutting off of objects on the sides, the bold foreshortening, dark outlining of certain areas and the subtle colors, evidence of Dickinson's continuing interest in Japanese prints seems clear. A reviewer of Dickinson's one-man show at Daniel's in April,



fig. 6 **Still Life**
The Cleveland Museum of Art, Cleveland, Ohio, Hinman B. Hurlbut Collection, 1926

fig. 7 **Still Life**
Columbus Museum of Art, Columbus, Ohio, gift of Ferdinand Howald, 1931



1924, which included both paintings, remarked that, “Preston Dickinson designs with the clarity of a Japanese maker of prints and adds to the structure weight and substance.”⁸⁵ **The World I Live In** is a curious departure from Dickinson’s uninhabited scenes. At one time Charles Daniel identified the house as one in Queens, New York, belonging to an aunt with whom Dickinson sometimes stayed.⁸⁶ A reviewer who said it was “no doubt a neighborhood familiar to the artist and no less certainly not the world he lives in,”⁸⁷ was responding to the detachment implied by the treatment of the figures. Although whimsical rather than compelling, they are compatible with Dickinson’s style.

Industry (cat. no. 37), shares the meticulous finish and exacting compositions of Dickinson’s other works of about 1923-1924. In it, the dynamic activity of his earlier industrial scenes is stilled, and instead, emphasis is placed on the cubic forms of the buildings. As John Baur pointed out, however, “while he came closer to the more sober style of the Immaculates in later pictures, such as **Industry**, he never entirely gave up a kind of lively surface enrichment.”⁸⁸ This observation is borne out by a comparison with work from the decade by other Precisionists, such as **Church Street El**⁸⁹ by Charles Sheeler, in which he eliminated details in order to focus on the play of planes and shapes. In contrast, Dickinson’s scene contains many small items, such as vents, valves, hinges and pulleys. In its cubic shapes and moderate distortion of perspective, Niles Spencer’s work, such as **Buildings**, 1926,⁹⁰ provides a parallel with **Industry**, but Spencer, like Sheeler, omits all inessentials. Dickinson, however, by adding small details enlivens the scene and makes it a little less empty and austere.

In his autobiography, Thomas Hart Benton recalled a group of artists and musicians with whom he associated around 1920-1921: “During this period my associates, besides Boardman Robinson and his friends, were Preston Dickinson, who had, like myself, experimented with Synchronism in 1916; William Yarrow and Arthur Carles, Philadelphia painters who frequented New York artistic circles; Thomas Craven, now becoming an established art critic; the musicians Charles Seeger, Carl Ruggles and Edgar Varèse. Most of these people met once or twice a week at the apartment of Tom and Sarah Kelly, wealthy Philadelphia emigrants to New York, who made a practice of wining and dining their indigent acquaintances of the art world.”⁹¹ Benton’s account is helpful for its suggestion of some of the people that Dickinson probably knew at this time. Although he was not close to many people in New York, in addition to Benton and his friends, we can place him with a group of artists, musicians and theater people who socialized at Romany Marie’s tearoom in Greenwich Village in the twenties. Among them, in addition to Varèse, were Moritz Jagendorf, Joseph Stella, Robert Chanler, Lee Simonson, the Zorachs, Louis Bouché, Helen Westley, Horace Brodsky, Leonard Abbott, Art Young and others.⁹²

Through his friendship with Carles, Benton was invited to exhibit in the **Exhibition of Paintings and Drawings Showing the Later Tendencies in Art**, April 16-May 15, 1921, at the Pennsylvania Academy of the Fine Arts.⁹³ Dickinson had four pictures admitted to the exhibition by the selection committee composed of Benton, Paul Burlin, Carles, Bernard Gussow, Stella, Stieglitz and Yarrow.⁹⁴ For Paul Rosenfeld writing a review in **The New Republic** titled “The Academy Opens Its Doors,” the exhibition was of greater importance for modern art in America than the Forum exhibition — in which, incidentally, Dickinson had not exhibited — “For it proclaims the recognition extended by officialdom to the work of the younger generation of painters . . . Museum people have at length . . . invited them into the sacrosanct spaces.”⁹⁵

Other opportunities to participate in important exhibitions followed for Dickinson in the early twenties. He exhibited in the Pennsylvania Academy’s **Annual Watercolor Exhibition** of 1922 and the **Annual Exhibitions** of 1924 and 1925. He also was invited to the **First Retrospective Exhibition of American Art 1689-1921** held by The Junior Art Patrons of America in New York in 1921 and to the Dallas Art Association’s large exhibition of **American Art from the Days of the Colonists to Now** in 1922, which was organized with the assistance of the modern art dealer Robert Macbeth. The Whitney Studio Club, which gave many modernists of this period a chance to exhibit, included two paintings by Dickinson in its **10th Annual Exhibition** in 1925.

The acceptance of Dickinson’s works into the permanent collections of museums also began at this time and continued slowly. The Pennsylvania Academy purchased a still life in 1925. Yet, in a letter to Ferdinand Howald dated early in 1923, Charles Daniel wrote that although Bryson Burroughs, curator at the Metropolitan Museum, had hoped to convince the trustees to purchase a pastel by Dickinson titled **Washington Bridge**, they had rejected it.⁹⁶

During this period, Dickinson’s work could be seen regularly in group shows at the Daniel Gallery. Daniel gave him his first one-man show in 1923 which included twenty-seven paintings and drawings. Henry McBride writing in the **New York Sun** called it “a sparkling exhibition,”⁹⁷ and the review in the

New York Herald predicted it would cause Dickinson's reputation to advance, making up "for all the lost time."⁹⁸ In this prolific period in his career Dickinson completed sufficient work for a second one-man show at the Daniel Gallery in April, 1924. Among the pictures in this exhibition were **Interior, The World I Live In**, a painting titled **Abstractions** and several still lifes. He also contributed work to a group show at Daniel's in July, including the **Still Life** at Columbus. The still lifes shown in both April and July were a great critical success. The **New York Times** commented: ". . . as a painter of 'still life' Dickinson is a master. . . . These are living designs modeled and luxuriously rich in form and magnificent in color."⁹⁹ Perhaps more importantly from an art historical perspective, the critic Henry McBride reviewing the April show for the **New York Sun** defined the Precisionist tendency in Dickinson's still lifes: "His new still lifes have a grace, a precision, and an elegance that are remarkable. In modern art it is rare to see so high a finish carried out with complete gusto to the end."¹⁰⁰ One work in the April, 1924, show came in for a short, puzzled comment from the **Times** reviewer: "From a compositional point of view the only design that does not explain itself is one called '**Abstractions.**'"¹⁰¹ It seems probable that this work was similar to the University of Georgia's **Cubistic Interior (Abstraction)** of circa 1924. Evidently, when Dickinson departed from his essentially conservative Precisionist style and worked with greater abstraction, his work went beyond the understanding and acceptance of a certain segment of contemporary critical opinion.

In May, 1924, the critic Forbes Watson wrote a perceptive article on Dickinson for **The Arts** magazine, which characterized Dickinson's development and indicated the attainment of artistic maturity in his recent work: "When the drawings and paintings of Preston Dickinson first began to appear in exhibitions it was evident that the artist was interested in the search for an abstract expression of his ideas of form and color. From the beginning his work gave evidence of a clear-cut individuality, hard and positive, and of a lucid and inventive mind capable of great concentration, sure of itself and of its aims, but a little strained in the effort to attain them.

"Since then his development has been toward a more concrete statement of his subject. With fuller experience he has achieved greater ease as well as a much fuller and richer range of color. Mr. Dickinson says he has no theories about painting. He simply tries to make as fine an arrangement as he can of form and color. In his work there is no thoughtless painting, not an inch that is accidental. His designs are compact, intentional and logical."¹⁰²

In the summer of 1924, Dickinson went to Omaha, Nebraska, for a stay of a few months. Daniel wrote to Ferdinand Howald in June, "Dickinson is leaving for a stay with some friends in Omaha. Modern Art and Omaha must provoke a smile! But conditions are favorable for him to work there, if he can find the right motives. So it is worth a trial."¹⁰³ He presumably went to visit his friend Mrs. William S. Curtis, who maintained a home in Omaha, as well as a farm in Connecticut. Dickinson had a studio in downtown Omaha and accepted Edwin James Smith, a brakeman for the Union Pacific Railroad, as a student.¹⁰⁴ In a letter that appears to date from August, 1924, Daniel told Howald: "He is still out in Omaha. Sent some very interesting landscape sketches in pastel. He really needed this fresh inspiration away from the flat uninspiring Long Island where he has his home. And he is working on some oils, too."¹⁰⁵

One motive that fascinated Dickinson was the grain elevators, which he said "rivalled the beauty and romance of the castles along the Rhine in Germany."¹⁰⁶ At this point he was largely concerned with the arrangements of forms in space and their expressive possibilities. These structures rising off the flat land of the Middle West and visible for miles are one of the most striking features of the landscape. Interestingly, in 1923, the year before Dickinson's trip West, Le Corbusier published his influential book **Vers Une Architecture** in which he recognized the functional design of the grain elevators with their smooth, rectilinear and cylindrical elements as among the finest examples of modern architecture. Dickinson's depictions of the grain elevators take a more expressive approach in the elongation of their forms, making them appear narrower and to soar higher. For him, the essential quality of the elevators was their height, not their function.

In a set of pictures of the grain elevators (cat. nos. 46, 47, 48, color plate VII), Dickinson can be seen working out his pictorial conception through intricate and complex adjustments of perspective and detail.¹⁰⁷ Dickinson frequently did a number of versions of a composition as he worked toward the form and color he desired. The Davidson and Orr grain elevators, for example, are possibly reversals of the same image (cat. nos. 50 and 51). Faint traces of objects present in the Orr pastel, such as the bridge in the lower left corner, suggest that the image might have been transferred from another drawing to a fresh sheet next to it, as happens in a sketchbook. This would have provided a scale copy of the composition that Dickinson could work on and then transfer in the same way to arrive at a third image much like the first.

Dickinson's pastels of grain elevators unite a massiveness of subject matter with an almost Oriental delicacy of handling. When compared with his earlier Harlem River pastels, the grain elevator pictures possess even greater refinement of line and color. For the most part, Dickinson exchanges the staccato patterns of the earlier pastels for fine pencil lines filled in with sparingly applied, smoothly modulated pastel. In these works a delicate chiaroscuro seen especially on the cylindrical sides of the structures creates a kind of opalescence that characterizes much of his work in later years. As in his other Precisionist work of the twenties, Dickinson shows his love of the small detail. The delicacy and insubstantiality of these works, surpassing even the fragile style of Demuth, was a distinctive contribution to the depiction of the American industrial landscape.

As Dickinson moved into the second half of the decade, his work on the whole became more realistic, leaving behind obvious geometric structuring and purely abstract elements. In their place he used arbitrary light and shadow, experimental color and occasional distortions of form to express his essentially abstract concerns for the arrangement of forms in space. These developments became evident in several still lifes, which appear to date during the period from 1924 through 1928.

Three related still lifes from about 1925, a pastel titled **Still Life with Demijohn** (cat. no. 52), a watercolor titled **Still Life with Fruit** (cat. no. 53), and an oil, **Still Life with Vegetables** (cat. no. 54), provide a look at one composition's progress from an early pastel sketch through the finished oil. In these can be seen the artist's adjustments of color and of the relationships of objects. Elements in **Still Life with Vegetables**, such as the mottled drapery in the background and the spotted patterns of the gourds, recall decorative motifs in Dickinson's **Cubist Interior (Abstraction)**. The patterns of light and shadow placed at the artist's discretion emphasize the volumes and planes of the odd grouping of shapes and lend a kind of iridescence to the picture.

In **Hospitality** (cat. no. 59), and the similar subject **Decanter and Bottles** (cat. no. 58), from circa 1925 and in **Still Life** (cat. no. 57), of perhaps a year or two later, Dickinson applies pastel with a feeling for its sensuous qualities, as seen particularly in the way it catches the gleam of metal and glass and the softer polish of fruit and vegetables. As he had done before, he arranges his subjects so that the contours of one object flow into those of another.

Although paintings and pastels from this period were admired for their technical virtuosity, some critics expressed dissatisfaction with the obvious calculation that went into the compositions. About one of the pastels in the **Hospitality** series Murdock Pemberton of **The New Yorker** wrote: "It is a marvelous picture, we should imagine perfect. Yet it is so beautifully handled that you have the feeling of it being brittle. Perhaps some of the charm of Dickinson is lost when you stop to consider such things as technique and the time he spends in his organizations."¹⁰⁸ In 1926 Duncan Phillips published his book **A Collection in the Making** in which he expressed a similar view: "Dickinson's recent repetitions of still life, from the standpoint of the abstract decorator, are masterful in their edges and their clever refractions of color, but they lack vitality. They are too obviously **arranged**. . . . If he waits for emotional inspiration and clarifies his designs, simplifying the more confusing parts . . . there should be greatness in store for this artist."¹⁰⁹ Although it is difficult to agree with Phillips that the still lifes from this period lack vitality, we can say that the more simplified and less obviously arranged compositions among them have the greatest impact and the most lasting interest.

Still Life, Bread and Fruit (cat. no. 55), and **Still Life** (cat. no. 56), probably dating between 1925 and 1928, show Dickinson's approach in oil. In the latter the intense light from below creates shadows that become elements in the composition equal in importance to the objects themselves. Here, too, Dickinson makes a point of patterning in the mottled surfaces of the cooling tray and in the decoration of the pitcher and bowl. Colors find strange and rich reflections in the grapes and on the dark surface of the eggplant. In **Still Life, Bread and Fruit**, an ambitious composition combining a table-top still life and shallow interior scene, Dickinson shows his liking for unusual shapes and designs and for unexpected color combinations. The highlighting effectively articulates the variety of the surfaces and textures.

A third oil, **Still Life with Flowers** (cat. no. 68), sometimes dated 1923-1924, would seem instead to date from the late twenties on the basis of its comparative realism, its deep, sometimes high-keyed color and its use of textures and patterns. In this painting the light is a major element, as in the other late still lifes, but its use here is more direct with fewer dramatic reflections.

Dickinson's **Self-Portrait** (cat. no. 60), in charcoal, usually given the approximate date of 1927, seems, rather, to have more in common with the artist's works around 1924-1925. It shares with **Hospitality** of circa 1925 a rich handling of medium and contrasts in lighting, and the fragmented

lines and planes behind the figure link it to the similar background treatments of **Still Life**, 1924, and of **Cubistic Interior (Abstraction)**. **Self-Portrait** is the artist's most important drawing known at this time and is an impressive demonstration of his sensitive response to the human image. It calls into question any assumption that Dickinson was indifferent to the subject or incapable of handling it.

Since the late teens, Dickinson had been living most of the time in Valley Stream, Long Island, at his sister Enid's house, in which she had built a studio for him. In 1925 she moved to the Pacific coast, and Dickinson went to Quebec. In a letter to Ferdinand Howald, dated July 31, 1925, Daniel wrote, "Dickinson is up in Quebec, and is happy about the many motifs the queer, crooked streets give him."¹¹⁰ Three oils, **A Street in Quebec** (cat. no. 61), **Quebec** (cat. no. 62) and **Ramparts, Quebec** (cat. no. 65), all circa 1925, and a pastel, gouache and pencil drawing titled **Street in Quebec**, 1926 (fig. no. 8), record some of his first impressions of the old city. The reason for his pleasure in the "queer, crooked streets" is clear; they provided a landscape containing the same type of interesting arrangements of planes in space that had attracted him to the Harlem River area as early as 1915. In his scenes of Quebec Dickinson distorts perspective, stresses planes and angles and carefully places light and dark accents, without losing the essentially realistic appearance of the views. One of the most remarkable aspects of the Quebec landscapes is the depiction of great distance. Like the still lifes of this period, the landscapes employ Dickinson's highly personal sense of color and an unusual opalescent light. This and the numerous small facets and planes create decorative surface patterns.

Dickinson's refined handling of the oils gives these paintings a texture well-suited to describing the city's stones and pavements. It caught the attention of a reviewer who commented that in **A Street in Quebec** Dickinson had been "using something or other as a vehicle, possibly turpentine or kerosene, that takes the oiliness out of his pigment and gives it the surface called mat."¹¹¹ The crisp drawing in the snow scene, **Street in Quebec**, calls to mind Moritz Jagendorf's comment that Dickinson "often went off to Canada because he said the cold up there reminded him of a clear line with a pencil."¹¹²

Another pastel titled **The Road** (cat. no. 63), probably depicts a landscape on the outskirts of Quebec from this period. The realism of its chiaroscuro and closely valued greens almost obscures our realization of Dickinson's sophisticated play of planes, lines and angles in space. Dickinson's characteristic delicacy of touch and line are particularly evident in these pastels. In fact, one of the outstanding qualities of the works from this period is the virtuosity of Dickinson's handling of the pastel medium.

Around August of 1926 Dickinson left Quebec and stayed for a time with his sister, who by then had taken a summer cottage on Cape Elizabeth just south of Portland, Maine. Enid recalled that while there he worked on sketches he had made in Quebec. By the end of August he had left Maine and was visiting friends in Connecticut, probably Mrs. William S. Curtis at her farm in Winsted. That winter he had a studio in New York but later lived with an aunt, Ella Olpherts, in Jamaica, New York, until after his mother's death in May, 1928. In June, while still living with his aunt, he had a studio on Brisbin Street in Jamaica, which he rented again in October.¹¹³

Belonging to a group of paintings completed after his first trip to Canada are **Old Quarter, Quebec**, 1927 (cat. no. 64, color plate VIII), and **Old Street, Quebec**, circa 1928 (cat. no. 66). In the former the expressive elongation and distortion of form and the play of light and color convey the mood of the empty street and the gustiness of the approaching storm. In this painting many of Dickinson's sources seem to come together in an original synthesis. The rich colors are Dickinson's own, but they probably would not have had their opulence without a familiarity with the Fauves and the Germans, as well as the Persians and the Japanese. The critic Elisabeth L. Cary writing in the **New York Times** compared the twisting elongation of forms in **Old Quarter, Quebec** to the works of El Greco, whom Dickinson is said to have admired;¹¹⁴ and indeed, the unnatural elongation of objects and odd juxtapositions of colors are somewhat reminiscent of sixteenth century mannerist painting. The precarious, shifting perspective of the buildings and the street also calls to mind the paintings of the church of Saint Séverin by Robert Delaunay and, perhaps too, some of the paintings by the German artist Ernst Ludwig Kirchner.¹¹⁵ Responding with praise to the expressiveness of **Old Quarter, Quebec**, Miss Cary went on to say it was the "most mature and authoritative work to come from Mr. Dickinson's studio" and that in it he "mastered the tremendously difficult and essentially modern method of letting his strong esthetic feeling escape in a concentrated emotional presentation of the most significant characteristics of his subject." In **Old Street, Quebec** Dickinson poses for himself the compositional problem of a still life and exterior scene in one, joined by a window frame. Perhaps Dickinson's admiration for Matisse suggested to him the subject of a fish bowl before an open window.



fig. 8 **Street in Quebec**, 1926
The Brooklyn Museum, Brooklyn, New York, gift of Frank L. Babbott, 1926

At this time, about 1928, Dickinson painted his successful **Still Life with Yellow Green Chair** (cat. no. 67, color plate IX). In it he arranges his sharp-edged, volumetric objects with the architectonic logic characteristic of his compositions, but in a less obvious manner than in some. By painting the objects from varying viewpoints he gives the table-top still life a dynamism to which he adds a needed stability with several horizontal elements. He has simplified his treatment of the surfaces of objects avoiding much of the decorative abundance of small planes and patches of color and the flickering reflections seen in recent works. Here, the steady light creates strong shadows that are major compositional elements, and the color, with its subtle tones and unusual juxtapositions, is well balanced. A particularly lucid and forceful image, which sums up the best aspects of his Precisionist style, is the result.

From 1928 comes a charcoal drawing titled **Industrial Landscape** (cat. no. 69), that is remarkable among his industrial pictures for its stripping away of inessential details. It seems to be his most positive statement on the inherent beauty of industrial forms and masses, and as such appears in line with an optimistic belief in the benefits of technology prevalent during the late twenties. One of the more interesting manifestations of this attitude in America was the **Machine Age Exposition** held in New York in the spring of 1927, which brought together not only an international grouping of paintings and sculpture of machine subjects but also actual machinery, models and architectural renderings. Although Dickinson did not participate in the show, three other Precisionists did, Sheeler, Demuth and Louis Lozowick. In a statement for the exhibition catalogue Lozowick expressed his belief that America was going toward an "order and organization which find their outward sign and symbol in the rigid geometry of the American city: in the verticals of its smoke stacks, in the parallels of its car tracks, the squares of its streets, the cubes of its factories, the arc of its bridges, the cylinders of its gas tanks." He urged artists to depict this "underlying mathematical pattern."¹⁶ Lozowick's own paintings and lithographs of American cities and industry and Dickinson's **Industrial Landscape** can be seen as such positive expressions.

The second half of the decade brought Dickinson greater recognition. Major collectors including Howald, Duncan Phillips, Sam Lewisohn, John T. Spaulding, as well as Gertrude V. Whitney and Mrs. John D. Rockefeller, Jr., acquired pictures during this period. Museum acquisitions of his work began to pick up momentum. Daniel wrote to Howald in 1926 that although the Detroit Institute of Arts had turned down a work by Dickinson, the Cleveland Museum of Art had acquired his oil painting **Still Life**, and its "being there will do us much good."¹¹⁷ In April, 1927 Daniel wrote: "The Dickinson came back from the Metropolitan. It is a little disappointing as I had hoped that the criticism from so many places would have caused the committee to see a little more broadly. However I fear as long as [Daniel Chester] French and Francis Jones the two Old Guard Academicians are on it, there will be but little change."¹¹⁸ Eventually during these years Detroit purchased both an oil and a pastel, and other museums, among them the Albright Art Gallery in Buffalo, the Wadsworth Atheneum, the Brooklyn Museum and the Newark Museum, also added works by Dickinson to their collections.

Dickinson received a bronze medal at the **Sesqui-Centennial International Exposition** held in Philadelphia in 1926, probably for his entry in the "watercolors and drawings" division titled **Harlem River**.¹¹⁹ His work was included in the **Exhibition of Tri-National Art** held at Wildenstein Galleries, New York, in 1926, which was featured as a cross section of French, British and American art, and in the **First Pan-American Exhibition of Oil Paintings** held in Los Angeles in 1925-1926. Of the latter, Daniel wrote: "A number of our men are to be invited. So it goes. We are gradually being taken up as worthy and respectable."¹²⁰ His **Cubistic Interior (Abstraction)**, circa 1924, was shown in the **International Exhibition of Modern Art** organized by the Société Anonyme for the Brooklyn Museum. This show presented an important grouping of American moderns and major European abstract artists, and Dickinson's inclusion places him as one of the more advanced American painters of the time.

During these years, Dickinson does not seem to have been completing, or at least exhibiting, many new paintings. His third one-man show at the Daniel Gallery opened in February, 1927. Although called a show of "recent pastels," it included only twelve works, two of which were loaned by Sam Lewisohn and Ferdinand Howald, and several others which were works resulting from his Nebraska trip. In September, 1925, Murdock Pemberton wrote in **The New Yorker**: "A new picture from Dickinson is quite a feat as he works so carefully and lovingly on everything he does."¹²¹ And Lloyd Goodrich in a review of a show at the Daniel Gallery in April, 1929, wrote that Dickinson showed a still life with "characteristic keenness, vigor and dignity, that made one regret that his pictures are seen only occasionally and one or two at a time."¹²²

The second exhibition of the newly opened Museum of Modern Art, **Paintings by Nineteen Living Americans**, held December 13, 1929-January 12, 1930, included four oils and one pastel by Dickinson: **Landscape with Bridge**, the Cleveland **Still Life**, **Old Quarter, Quebec**, **Still Life with Yellow Green Chair** and a lost pastel titled **Still Life**. Although not all the critics agreed, Henry McBride commented affirmatively that these nineteen were the best American painters.¹²³ For Dickinson this show can be seen as a signal of his arrival among the ranks of established painters and as an acknowledgment of his place as a pioneer American modernist. As would be expected, the critics were divided in their opinions on the show's selection of artists and of their works. Dickinson's pictures came in for the kind of contradictory responses that had been characteristic throughout his career. In a symposium connected with the exhibition, A. Conger Goodyear of the museum summed up the controversy surrounding the show with the example of the mixed critical reaction to Dickinson's work: "We learn that it would be hard to find better painting than a landscape and a still life of Preston Dickinson's only to discover in another column that one is to be questioned and the other is mannered."¹²⁴

Dickinson's personal life seems to have been troubled during his last years. Daniel remembered that Dickinson, after the death of his mother, took a studio on 11th Street in New York where "he spent five months . . . with too much drink and too much carousing."¹²⁵ Also, around 1928, he met the young painter Oronzo Gasparo with whom he had a close friendship until his death.¹²⁶

In the spring of 1929 Dickinson left again for Quebec, remaining there until Christmas, when he returned to Jamaica to stay with his aunt. Early in the summer of 1930 he visited Mrs. Curtis, probably in Connecticut, and at that time gave her a number of works from his portfolio, which she later presented to the Smith College Museum of Art.¹²⁷ In June, Dickinson and Gasparo sailed for Europe with Spain as their ultimate destination. Moritz Jagendorf recalls that by that time Daniel was paying Dickinson fifty dollars a week and the artist thought he could live quite comfortably on that in Spain.¹²⁸ On the other hand, Daniel recalled that, "for over a year he had been restless and unhappy, and thought he might find

peace in Europe."¹²⁹ By July, after a stop in Biarritz, they were settled at Hendaye, France, near the Spanish border within view of the Pyrenees and would often take trips across into Spain. By September they had moved across the border to the Spanish town of Irun.¹³⁰

Although several letters from Gasparo to his mother in New York and a few also to Mrs. Gasparo from Dickinson survive, they make only passing references to the work they were doing. Oronzo mentioned that they were working on landscapes and that the mountains were high and beautifully colored. Dickinson wrote Mrs. Gasparo that "we are . . . getting some work done. The landscape and countryside are beautiful, the more I see of it the more I like it." He found the mountains particularly beautiful and said, "I too have found some good subjects for painting."¹³¹

The Toledo Museum's **Spanish Landscape** (cat. no. 70) and the Jagendorf pastel of the same title (cat. no. 71), are the same scene reversed, showing that Dickinson retained his long-standing working method of executing several versions of a composition. In these Dickinson uses a freer line and structure, allowing the colors to indicate form and space, to a large extent. In the Spanish hillside Dickinson's mauves, grays and lavenders have found a reality to equal them. Here, perhaps more than in any of his other works, the often mentioned comparison with El Greco seems appropriate.

Another pastel dated 1930, **Still Life-Fruit** (fig. no. 9), shows a bold approach to composition and his fullest use of the tactile and sensuous qualities of pastel. The lighting creates dramatic shadows which accentuate the forms of the objects. The geometric structuring so often used to order his compositions is no longer evident, replaced by a more rhythmical arrangement. The pastels are applied heavily and the colors, though rich and deep, are not too distant from reality. It was Dickinson's color sense and handling of the pastel in works, such as **Still Life-Fruit**, that prompted Holger Cahill to write: "Next to Mary Cassatt he was the greatest American virtuoso in the pastel medium."¹³²

By late October of 1930 Dickinson and Gasparo had run short of money and were trying to return to the United States. Oronzo wrote to his mother that the Daniel Gallery was failing and that Dickinson was no longer receiving any money: ". . . He is almost never cheerful, he is sad and worried . . ."¹³³ Dickinson sought help to return home from Henry Barbey, Mrs. Curtis and Edith Halpert of The Downtown Gallery.¹³⁴

He became ill in late November, and on the twenty-fifth of the month he died of double pneumonia in Irun, Spain, where he is buried.

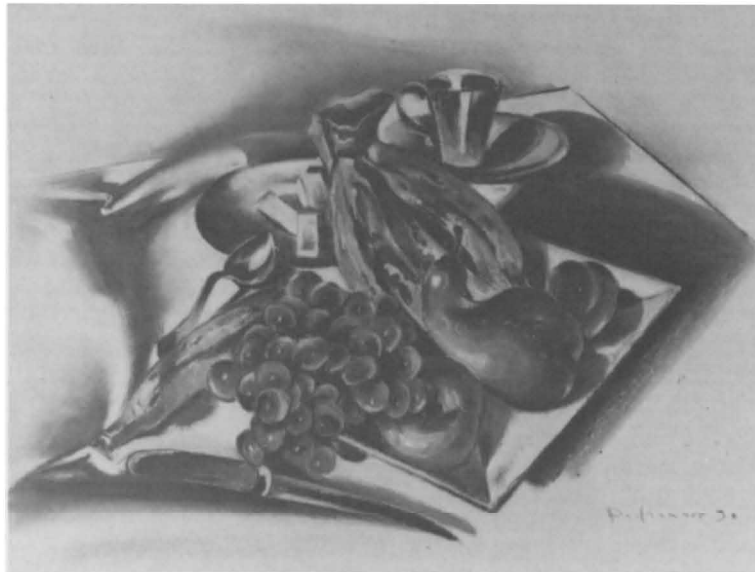


fig. 9 **Still Life-Fruit**
Private Collection

Perhaps now it is possible to see Dickinson's achievement as a whole and to understand that his individual contribution stemmed from his essentially conservative and lyrical nature and his desire to express himself in modern terms.

His work as a student in New York shows he was well-versed in the academic traditions of Chase and of the impressionism that prevailed in America during the first decade of the century. In Europe, however, Dickinson developed a lasting interest in abstract form and color. Since there is no strong evidence that, like some Americans abroad, he knew any of the advanced European artists personally, we can assume, for now, that his work provides an early example in twentieth-century American art of development inspired by the influence of exhibition and reproduction.

The result of his independent explorations was evident in a group of paintings and drawings executed immediately after his return to this country. In them he fashioned a conservative compromise between reality and an abstraction derived from Cubism which, in comparison with the work of his American contemporaries was a remarkably individual and lucid synthesis. These pictures of the Harlem River and of farms in the Catskills were among the earliest in American art to express the inherent geometric beauty of the city and to describe the American landscape in similar well-ordered terms. Although not acknowledged until now, these were among the first Precisionist works and establish Dickinson firmly as a founder and leader of the movement.

In the 1920's Dickinson created a number of other paintings and drawings that have long been identified with Precisionism, among them certain industrial scenes, Harlem River views, grain elevators, still lifes and Quebec scenes. Some of these were highly finished works; others showed a sensuous feeling for the media that was Dickinson's addition to the generally anonymous handling of much Precisionist painting. Perhaps the outstanding characteristic of all these pictures, however, was the dynamic and lyrical distortion of form and the inventive color that give them a distinctively personal expressiveness.

Dickinson's contributions to the depiction of the American scene have been recognized. In 1926 a critic wrote that, "he has taken distinctively American localities and drawn from them a romance and richness that others have gone to France and Spain to find . . ."¹³⁵ We do not know what impact Dickinson's pioneering style had on the early work of the other Precisionists, however, Louis Guglielmi, who made later contributions to the movement, acknowledged "a debt and a kinship to slightly older Americans, Demuth, Dickinson, Davis and Sheeler, for they created a style out of the American experience."¹³⁶

Although the Precisionist style could be called Dickinson's main orientation, his work took other important directions, as well. Some of the landscapes and industrial scenes from the late teens and early twenties, for example, in their agitated handling and vivid color, suggest roots in Fauvism and German expressionism. And indeed, these works place Dickinson among the small group of American artists who responded to the expressionistic element in European painting of the time. Additionally, in certain still lifes from the early twenties with abstract elements and fractured planes Dickinson moved a step closer to pure abstraction. Even in these works, however, he never entirely abandoned reality.

In general, Dickinson's Precisionist works were a critical success. Henry McBride, for example, praised some of them for "a grace, a precision and an elegance that are remarkable" and for "a finish carried out with complete gusto to the end."¹³⁷ Other reviewers singled out their dynamic distortions of form as being modern and expressive. With these works Dickinson shared credit with the other Precisionists for introducing a degree of abstraction that was palatable to a public not predisposed to like advanced art. His success was in large part the result of his conservatism that retained a realistic viewpoint and adapted only selected elements from modern theories, such as Cubism. This can be sensed in a **New York Times** review of a July, 1924, group exhibition at the Daniel Gallery that noted: "Dickinson and Demuth are robust standard bearers of modernist art in this country; the more gallant that their modernism is under such adequate control and their individuality unconquerable by formula or theory."¹³⁸

When, however, Dickinson became more freely expressionistic or when he employed elements of pure abstraction, critics found these works ugly, restless or puzzling. Looking back on them today, these pictures seem among his more adventurous and forward-looking. The response of his contemporaries is evidence that Dickinson was well in advance of the taste of his time.

Although critics often praised the expressiveness of some of Dickinson's work, others found in it a coldness and detachment. In 1930, Samuel Kootz spoke for his segment of critical opinion when he wrote: ". . . Dickinson to me is the symbol of all that is good and bad in American painting. Sharply intelligent, he is a master technician who . . . constructs his pictures in brilliant intellectual order . . .

But he also shares the present American weakness in his evasion of anything too hotly concerned with life."¹³⁹ In certain respects, Dickinson's work, as well as the Precisionist style in general, did not lend itself to the depiction of the "self-revelatory" human issues that Kootz and some of the critics sought. Particular in the depiction of the human figure, the style had limitations. In the **Tower of Gold**, Dickinson's one social statement, for instance, the figures are not compelling human images; and in other works, they are equally emblematic and whimsical. In this respect his portrayals of the human figure have none of the brilliance of Demuth's, although we should remember the quality of his **Self-Portrait**. Either Dickinson realized his stylistic limitations in this area, or more likely, perhaps, was not truly interested in portraying the human figure, for he did not pursue it.

Although much of Dickinson's work deals with the subject of the city or the industrial plant, with the exception of the **Tower of Gold**, it makes no comment about man in these environments. For this reason, certain critics who wanted art to address social concerns found Dickinson's work and that of the other Precisionists lacking in substance. If his work does not tell us much about man in these situations, it tells us a great deal about Dickinson's artistic response to his subjects. Dickinson's approach was consistent with the art-for-art's-sake attitude common in the twenties.

In some of his less successful works the method of composition seems to take precedence over feelings and observation. In spite of the beauty of some of his more elaborately composed and highly decorative works and our appreciation of the skill and discipline involved, the simplified and less obviously contrived compositions have the greater impact. Frequently, however, Dickinson's love of detail serves to enliven his pictures and to make them less austere than, for example, some of the paintings of Sheeler and Spencer from the same period. Although there is an undeniable detachment in most of Dickinson's work, Forbes Watson observed that "his perceptions were at once cool and intimate."¹⁴⁰

Although as we have seen, Dickinson's development had a certain consistency, his work contained an element that Bouché characterized as not playing safe. This led him to experiment continuously with color arrangements, media and compositional approaches and to test his own conservatism with expressionistic and purely abstract elements. In this respect his development seems less straight-forward, than, for example, either Sheeler's or Demuth's.

An appraisal of the artist's contribution and his standing among his contemporaries is complicated by his premature death. It needs to be noted, as well, that he was the youngest of the early Precisionists, Sheeler, Demuth, Stella and O'Keeffe. Had Demuth, for example, died in 1924 at the age of forty-one, he would not have painted many of the works on which his reputation rests, such as **My Egypt**, 1927, and **I Saw the Figure Five in Gold**, 1928.¹⁴¹ Likewise, if Charles Sheeler's career had ended in 1924 at the age of forty-one, he would not be credited with, among others, **Upper Deck**, 1929, **Americana**, 1931 and **Manchester**, 1949.¹⁴²

Dickinson's death at the age of forty-one on the threshold of a decade of great change in American art raises intriguing questions about what direction his art might have taken. In 1939 Louis Bouché wrote of him that, "it is safe to say that the sentimental side of the American scene would have no meaning for him and the socially conscious or propaganda picture even less."¹⁴³ Despite Dickinson's one essay into social commentary in the **Tower of Gold**, Bouché's appraisal seems correct.

Since for the most part Dickinson based even his most abstract work largely on keen observation and analysis of reality, it is difficult to imagine him working in a thoroughly abstract manner. In this he would have been much like the other Precisionists, who in attempting to come to terms with abstraction in the 1940's and 1950's never entirely abandoned a realistic reference. Yet Dickinson remained committed throughout his career to an interest in abstract form and color and this, coupled with a strong exploratory tendency that urged him into new areas, allows us to speculate that, had he lived, he might have made significant contributions to the attainment of the pure abstraction characteristic of the next several decades in American art.¹⁴⁴

Footnotes

Footnotes

1. Unless otherwise noted, information concerning the facts of Preston Dickinson's life is from the biographical sketch written by Enid Dickinson Collins on February 21, 1934, and presently on file at the Smith College Museum of Art, and from William M. Milliken, "Preston Dickinson," **Dictionary of American Biography** (New York, 1944), Supplement One, Vol. XXI, 245-6. Hereafter referred to as Collins and Milliken, respectively.
2. Elizabeth McCausland, "The Daniel Gallery and Modern American Art," **Magazine of Art**, Vol. 44 (Nov., 1951), 281.
3. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 6.
4. Marcia Tucker, **American Paintings in The Ferdinand Howald Collection**. Introduction by E. P. Richardson. Columbus, Ohio, Columbus Gallery of Fine Arts, 1969, 2.
5. I am happy to report that Richard Rubinfeld, currently a Smithsonian Fellow and doctoral student at Ohio State University, is preparing a dissertation on Dickinson scheduled for completion in 1980.
6. "Pastels by Dickinson Prove Charming," **New York Sun**, Feb. 19, 1927, 16.
7. Interview with Peter Blume by Ruth Cloudman, May 10, 1978.
8. Louis Bouché, "Preston Dickinson," **Living American Art Bulletin** (Oct., 1939), 4.
9. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, December 5, 1978; questionnaire completed by Antonio Salemme, April 18, 1979.
10. Oronzo Gasparo Papers, Archives of American Art, unfiled; Bouché, **Living American Art Bulletin**, 3.
11. Forbes Watson, "Preston Dickinson," in **The 75th Anniversary Exhibition of Painting & Sculpture by 75 Artists Associated with The Art Students League of New York**, The Metropolitan Museum of Art, New York, Mar. 14-May 13, 1951, 57.
12. Charles Daniel Papers, Archives of American Art, Roll 1343, Frame 43.
13. Birth certificate for William Preston Dickinson on file in the Municipal Archives of the Department of Records and Information Services, New York, New York.
14. Twelfth Census of the United States, 1900, New York, New York, Vol. 184, Sheet 28, Lines 94-100.
15. **Class Dues Ledgers**, 1906-1910, and **The Student Payment Records Summer Classes, Woodstock, 1898-1922**, of The Art Students League of New York record tuition payments for Preston Dickinson from April, 1906, through September, 1910. They indicate that Dickinson took courses in the antique, illustration, life, anatomy, watercolor, portrait and landscape under Thomas Fogarty, George Bridgman, Kenyon Cox, Frank V. Dumond, Augustus Vincent Tack, William Merritt Chase, Edward Dufner, Birge Harrison, John Carlson and others. He took classes at the League each term from 1906 into 1910 and attended the city summer school in 1906, 1907, 1908 and the Woodstock summer school in 1909 and 1910. Instructions to bill Henry G. Barbey for Dickinson's tuition are noted in the ledger for many of the courses.
16. **New York American**, June 13, 1908; **New York Times**, May 13, 1909; **New York Herald**, September 26, 1908.
17. Letter from Daniel, Nov. 26, 1941, quoted in Milliken, 245. In addition Milliken wrote: "Whether he studied with George Bellows or not, he admired him greatly."
Collins does not mention Emil Carlsen or Bellows. Instead, she seemed to be recalling his teachers at the League when she wrote: "Some of his teachers were Birge Harrison, John Carlson, Walter Bridgeman [sic] and William M. Chase. There were possibly others, but these were the ones I remember. The name of John Fogarty [sic] seems to recur."
Reviewing the Dickinson exhibition at the Knoedler Galleries, New York, in February, 1943, Maude Riley in **Art Digest** (Feb. 15, 1943), said that a landscape of 1910 (see catalogue number 2), was "made under the guidance of Ernest Lawson." This seems to be the first mention of Lawson's influence on Dickinson and the source for subsequent statements that he studied with Lawson.
18. Ronald G. Pisano, **The Students of William Merritt Chase**, Heckscher Museum, Huntington, New York, and The Parrish Art Museum, Southampton, New York (1973), 25.
19. Elizabeth McCausland, **Magazine of Art**, Vol. 44 (Nov., 1951), 283.
20. Charles Daniel Papers, Archives of American Art, Smithsonian Institution, Roll 1343, Frame 42.
21. Although Collins writes that he went to Paris in January, 1910, a dating followed by Milliken, the records at The Art Students League indicating he was enrolled in summer school as late as September suggest a later departure date.
22. The Brooklyn Museum, Brooklyn, New York, November-December, 1926, **International Exhibition of Modern Art**, arranged by the Société Anonyme, text by Katherine S. Dreier, 106. Samuel Kootz in his **Modern American Painters**, New York, 1930, 34, wrote: "He studied painting at the Art Students' League, but secured his real foundations at the Louvre from 1910 to 1915 while in Europe."
23. **Société des Artistes Indépendants, Catalogue de la 28^{me} Exposition**, March 20-May 16, 1912, 102.
24. Catalogue, **Société Des Artistes Français, 130^e Exposition Officielle**, Paris, 1912, 52.
25. **New York Times**, 3:2, April 13, 1912.
26. Charles Daniel Papers, Roll 1343, Frame 42.
Only two works by Dickinson remain in the possession of Mr. Barbey's family, a wallpapered screen that the family believes was made by Dickinson and a pastel still life, dating from the late 1920's. Mrs. Gerardus Beekman to Ruth Cloudman, October 15, 1978.
27. James Thrall Soby, **Juan Gris**, The Museum of Modern Art, New York, 1958, 21.

28. The following were some of the American artists in Europe during at least some of the time Dickinson was there: Thomas Hart Benton, Morgan Russell, Joseph Stella, Stanton Macdonald-Wright, William Zorach, Marguerite Thompson [Zorach], Marsden Hartley, Charles Demuth, H. Lyman Sayen, Alfred Maurer, Oscar Bluemner, Arthur B. Carles and Patrick Henry Bruce.
29. Collins. In the same paragraph Collins states: "He also wrote articles on art for the French papers here in French." Research among French-language newspapers published in this country has so far failed to find any articles by Dickinson to verify this intriguing statement.
Another interesting footnote to the questions surrounding Dickinson's Paris stay was added in a letter written by a friend of the artist, Mrs. William S. Curtis, who knew him only in the late years of his life: "he spent some ten years, from his late teens to early manhood, in Paris with an uncle. In Paris, he did not attend schools; he had a studio of his own and through his uncle's acquaintance and influence, he saw the work of the best men, and met them informally and even intimately. His uncle was an interior decorator in Paris—or whatever, in Paris, corresponds to what we call interior decorating." Janet Curtis to Elizabeth Payne, February 11, 1934, Smith College Museum of Art. Since Collins does not mention this in her account, its accuracy is in question.
30. Charles Daniel Papers, Archives of American Art, Roll 1343, Frame 45.
31. Charles Daniel Papers, Archives of American Art, Roll 1343, Frame 42.
Collins says he went to live with her, his mother and nephew on Long Island, New York, within commuting distance of New York City.
32. Interviews with Dr. Moritz Jagendorf by Ruth Cloudman, August, 1977; Jagendorf, May 3, 1978; Peter Blume, May 10, 1978; Alexander Brook, July 10, 1978.
33. "Art News and Comment," **New York Sun**, Dec. 6, 1914.
34. For example: Ernest Lawson, who at this time was associated with the Daniel Gallery, did several paintings of the High Bridge in his impressionist style.
35. "What is Happening in the World of Art," **New York Sun**, V, 12:7, Oct. 17, 1915.
36. H. C. R., "Autumn Exhibition at Daniel," **American Art News**, XIV, No. 2 (Oct. 16, 1915), 6.
37. "Art at Home and Abroad," **New York Times**, IV, 22:4, Oct. 31, 1915.
38. William Rubin, ed., **Cézanne, The Late Work**, The Museum of Modern Art, New York, 1977, 193.
Although neither Picasso nor Braque exhibited publicly in Paris during the years Dickinson was abroad, their work and Léger's as well, could be seen at Kahnweiler's gallery. In addition, all three exhibited in other countries that Dickinson visited during these years. For example, Picasso exhibited in Munich in 1911 and 1913, Picasso and Léger showed work in Berlin in 1913, and Picasso and Braque had work on view in both Cologne and London in 1912.
39. Werner Haftmann, **Painting in the Twentieth Century**, New York 1965, Vol. I, 168-171.
40. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, December 5, 1978.
41. In the late 1920's Grant Wood turned to this same source to create scenes of Iowa that have some stylistic similarity to these early works by Dickinson and to those of the other Precisionists.
42. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, December 5, 1978.
43. Walter Michel, **Wyndham Lewis, Paintings and Drawings**, London, 1971, plate 26.
44. From T. E. Hulme's **Speculations** quoted by John Rothenstein, **Modern English Painters, Lewis to Moore**, London, 1956, 285. For relationship between Hulme's writings and Lewis's ideas, see Geoffrey Wagner, **Wyndham Lewis, a Portrait of the Artist as the Enemy**, New Haven, 1957, *passim*.
45. Although **The Crowd's** only known public exhibition during this time was in London in the Second London Group show in March of 1915 (see Michel, 335-336), there is, of course, the possibility that he saw it privately or saw a photograph of it during his visit to London. In addition, so many works by Lewis and his fellow Vorticists are lost or destroyed that reconstructing all of what Dickinson might have seen in England is impossible. Dr. Jagendorf remembers that Dickinson and Horace Brodsky, a member of the London Group and acquaintance of Lewis, were friends during Brodsky's visit to New York from 1915 to 1922 (Interview December 5, 1978). This friendship opens up another avenue by which Dickinson might have become familiar with the work of Lewis.
There was some interest in Vorticist work in New York in the teens, heightened by the exhibition of Vorticist paintings and drawings that opened at The Penguin Club on January 10, 1917. Brodsky was the gallery manager for the exhibition, which was underwritten financially by the collector, John Quinn. A brochure of the exhibition in the collection of the Archives of American Art lists seventy-five works, of which fifty-four were by Lewis. None of the works in this exhibition that the present writer has seen closely resembles **The Crowd**.
46. Collins.
47. Major exhibitions of Islamic art held in Munich in 1909 and in Paris in 1912 did much to stimulate interest in Islamic art. The influence of Islamic art on Matisse's color and decorative patterns is well known, see Jack D. Flam, **Matisse on Art**, London, 1973, pp. 4, 49. In America during the period exhibitions of Islamic art were presented and articles appeared in art magazines mentioning the growing interest in Islamic art and, in some cases, encouraging contemporary artists to learn from this source. See for example: Harold Donaldson Eberlein, "Persian Art Re-Discovered," **Arts and Decoration** (April, 1914), pp. 223-226; Henry E. Wetzel, "Persian and Indian Paintings in the Museum of Fine Arts, Boston: Part One," **Art in America**, III, no. 5 (Aug., 1915), pp. 199-210. Some American artists, such as Max Weber and Charles Prendergast, incorporated influences from Persian art into their painting.
48. One manifestation of this in Europe was the group, organized around 1912, calling itself the **Section d'Or**, which included the Duchamp brothers, Albert Gleizes, Léger, André Lhote, Kupka, Francis Picabia and Gris, that discussed theories, based on the ideas of the Nabis, that painting could rely on a system of ideal measurement and proportion. In America, Jay Hambidge's theory of dynamic symmetry and Hardesty Maratta's principles of form measurement were attempts to invest painting with a

mathematical rationale. Dynamic symmetry, which Hambidge lectured on in New York in 1916, had many followers, including, for a time, George Bellows, Leon Kroll and Robert Henri. Maratta's theory was introduced in an article in the April, 1914 issue of **Arts and Decoration**, but his book that was to explain it in full was never published. Interestingly, an idea common to all these theories was that certain art of the past was based on mathematical principles.

49. Precisionists is the name most often given these painters since Martin Friedman's exhibition **The Precisionist View in American Art**, Walker Art Center, Minneapolis, Minnesota, 1960. Milton Brown gave them the name Cubist-Realists in his article, "Cubist Realism: An American Style," published in **Marsyas, III** (1946), 139-160; and in his book, **American Painting from the Armory Show to the Depression**, Princeton, 1955. In his book **Revolution and Tradition in Modern American Art**, Cambridge, 1951, John I. H. Baur termed them the Immaculates, returning to a term used in the 1920's in articles, such as "Immaculate School Seen at Daniel," **Art News**, XXVII, No. 5 (Nov. 3, 1928), 9.
50. Particularly Alfred Stieglitz, Charles Daniel and Stephan Bourgeois.
51. Friedman, **The Precisionist View in American Art**, 17.
52. Friedman, **The Precisionist View in American Art**, 16.
53. John I. H. Baur, **Joseph Stella**, New York, 1971, Fig. 47.
54. "Preston Dickinson Paints in a Chinese Manner," **New York Herald**, March 11, 1923.
55. Quoted in Milliken, 246.
56. Lionello Venturi, **Cézanne Son Art—Son Oeuvre**, Paris, 1936, vol. 2, plate 168. Cézanne's work was shown widely in Europe during Dickinson's stay there. Additionally, during 1916 there were a number of opportunities to see work by the French artist in New York, including exhibitions held at the Knoedler, the Montross and the Modern galleries.
57. Werner Haftmann, **et al., German Art of the Twentieth Century**, The Museum of Modern Art, New York, 1957, illus. p. 60.
Dickinson could have seen **Tyrol**, which was painted in 1913 and revised in 1914, in the exhibition, **Erster Deutscher Herbstsalon**, held in Berlin, September 20-December 1, 1913. Marc's **Animal Destinies**, 1913, was in the same exhibition.
See for example: Otto Mueller's **Woodland Lake with Two Nudes**, circa 1915, in Haftmann, **Painting in the Twentieth Century**, vol. 2, fig. 119; and the painting of a similar subject exhibited in Berlin at Galerie Fritz Gurlitt in April, 1912, in Donald E. Gordon, **Modern Art Exhibitions 1900-1916**, Munich, 1974, vol. 1, illus. no. 944.
58. **New York Times**, VI, 13:2, Apr. 8, 1917.
59. Samuel Kootz, **Modern American Painters**, New York, 1930, 34.
60. An oil painting titled **Interior** in the Columbus Museum of Art with a similar coloration and handling of paint was purchased by Ferdinand Howald in February, 1919.
61. Thomas Hart Benton, **An American in Art: A Professional and Technical Autobiography**, Lawrence, Kansas, 1969, 53.
62. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, December 5, 1978.
63. This comparison was first pointed out by Martin Friedman, **The Precisionist View in American Art**, 24.
64. See for example: Heckel's **A Crystal Day**, 1913, in Haftmann, **et al., German Art of the Twentieth Century**, illus. p. 48. Many of Heckel's paintings from this period were exhibited in Germany in the early teens.
65. **New York Post**, Apr. 12, 1919.
66. **New York Herald**, Mar. 11, 1923.
67. The title of this painting is not its original since it was executed long before his Quebec series.
68. Baur, **Revolution and Tradition in Modern American Art**, 59.
69. Baur, **Joseph Stella**, fig. 47, plate V.
70. Haftmann, **Paintings in the Twentieth Century**, vol. 2, fig. 278; see footnote 57 above.
71. Tucker, **American Paintings in The Ferdinand Howald Collection**, fig. 31.
72. "Art Pageants, Prints, Paintings, Portraits," **New York Times**, VI, 83, Oct. 30, 1921.
73. David Gebhard and Phyllis Plous, **Charles Demuth, the Mechanical Enerusted on the Living**, The Art Galleries, University of California, Santa Barbara, October 5-November 14, 1971, cover illustration.
74. Friedman, **The Precisionist View in American Art**, 37.
75. Bouché, **Living American Art Bulletin**, 2.
76. **New York Herald**, Mar. 11, 1923.
77. Bouché, **Living American Art Bulletin**, 2.
78. Bouché, **Living American Art Bulletin**, 3.
79. Quoted in Milliken, 246.
80. Although Dickinson's style at this period would seem to lend itself to printmaking techniques, there is no evidence that he ever made prints.
81. Notation on file at the Columbus Museum of Art. Gertrude Stein made the comment to Philip Rhys Adams of the Columbus Gallery. Mr. Adams adds: "I had the impression, or nearly as I can recall, that she did know something of Preston Dickinson's work though he was not a frequenter of her famous salon on Rue Fleurus." Philip Rhys Adams to Ruth Cloudman, Oct. 7, 1978.
82. Enid Dickinson Collins to Elizabeth Payne, Mar. 8, 1934, Smith College Museum of Art.

83. "A Group of Moderns," **New York Times**, VII, 11:2, Feb. 17, 1924.
84. "The World of Art: Art in the House and in the Galleries," **New York Times**, IV, 13:1, July 20, 1924.
85. "Art Exhibitions of the Week, Old Masterpieces," **New York Times**, VIII, 10:5, May 4, 1924.
86. Dorothy Walker to Ruth Cloudman, May 22, 1978.
87. **New York Times**, IV, 13:1, July 20, 1924.
88. Baur, **Revolution and Tradition**, 59-60.
89. Brown, **American Painting from the Armory Show to the Depression**, illus. p. 120.
90. Tucker, **American Paintings in The Ferdinand Howald Collection**, fig. 168.
91. Benton, 53.
92. Interviews with Dr. Moritz Jagendorf by Ruth Cloudman, December 5, 1978; Peter Blume, May 10, 1978; Alexander Brook, July 10, 1978.
93. Benton, 54.
94. **Exhibition of Paintings and Drawings Showing the Later Tendencies in Art**, The Pennsylvania Academy of the Fine Arts, Philadelphia, 1921.
95. Paul Rosenfeld, "The Academy Opens Its Doors," **The New Republic**, XXVI, no. 335 (May 4, 1921).
96. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 43.
97. Henry McBride, **New York Sun**, Mar. 10, 1923.
98. **New York Herald**, Mar. 11, 1923.
99. **New York Times**, VIII, 10:5, May 4, 1924.
100. Henry McBride, "Notes and Activities," **New York Sun**, 6:3, April 26, 1924.
101. **New York Times**, VIII, 10:5, May 4, 1924.
102. Forbes Watson, "Preston Dickinson," **The Arts**, V, No. 5 (May, 1924), 285.
103. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 62.
104. The writer is indebted to Mr. Leonard Thiessen of Omaha, Nebraska, for the information on Dickinson's studio, which was in the Aquila Court building, and for first mentioning that he had a student. Mr. Thiessen recalls Smith's work as looking quite a bit like Dickinson's. An article titled "Dickinson's Work To Be on View at Art Gallery Soon," in **The Muskegon Chronicle**, April 22, 1933, reported a show to open at the Hackley Art Gallery, Muskegon, Michigan, of the work of Preston Dickinson and two of his students, Oronzo Gasparo and Edwin James Smith. The exhibition would include "a number of sketches by Mr. Smith, made during his friendship with the American painter [Dickinson,]" The article mentions that he studied with Dickinson and later at the Art Institute of Chicago for a year. "At present he is again in the employ of the railway and painting that beauty which he sees in the industrial sections of this city of the west."
Two works by Smith were sold in the Parke-Bernet sale of Charles Daniel's collection, March 14, 1946. No. 19, **Two Paintings**: "Still life, with a lamp and flowerpot upon a yellow table; and portrait of a sailor, standing before a sea with sailing vessels. Oil, 14 x 10 and 11 x 10 in." No. 20, **Power Plant**: "A modernistic gray factory building with smoke stack, and red and orange freight cars standing in the foreground. Together with a drawing by Edwin James Smith of a similar scene. Oil on board, 17 3/4 x 12 1/4 in."
105. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 67.
106. Quoted in **The Muskegon Chronicle**, Apr. 22, 1933.
107. The grain elevator depicted in these three pastels, as well as that in **The Peters Mills** (cat. no. 49), still stands at 29th and B Streets in Omaha, Nebraska. The writer is indebted to Mrs. George Day of Lincoln, Nebraska, for this information.
108. M. P. [Murdock Pemberton], "Art," **The New Yorker**, Sept. 19, 1925, 21.
109. Duncan Phillips, **A Collection in the Making**, New York, 1926, 74-75.
110. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 79.
111. **New York Times**, IV, 16:1, Dec. 20, 1925.
112. Quoted in Milliken, 246.
113. Preston Dickinson to Oronzo Gasparo, June 22, 1928 and October, 1928, Oronzo Gasparo Papers, Archives of American Art, unfiled letters.
114. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, December 5, 1978. Elisabeth L. Cary, "Preston Dickinson in Quebec," **New York Times**, VIII, 11:1, Sept. 11, 1927.
115. For example: **Saint Séverin**, 1909, in Haftmann, **Painting in the Twentieth Century**, fig. 197; Dickinson might have had the opportunity of seeing another painting from the series, which was on view at the Galeries Barbazanges in Paris, February-March, 1912. Many paintings by Kirchner were exhibited publicly in Germany during the years that Dickinson spent abroad.
116. Louis Lozowick, "The Americanization of Art," **The Little Review (supplement) The Machine Age Exposition** (May, 1927), 18.
117. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 100-101.
118. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 102-103.
119. D. G. [Dorothy Grafly], "Philadelphia Notes," **The American Magazine of Art**, XVII, No. 12 (Dec., 1926), 652.
120. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 82.

121. M. P. [Murdock Pemberton], **The New Yorker**, Sept. 19, 1925, 21.
122. L. G. [Lloyd Goodrich], "In the New York Galleries," **The Arts**, 15:255 (April, 1929).
123. Henry McBride, "Work of Nineteen Best American Artists Exhibited in New Museum's Second Show," **New York Sun**, Dec. 14, 1929, 8. The show also included Charles Burchfield, Demuth, Pop Hart, Edward Hopper, Bernard Karfiol, Rockwell Kent, Walt Kuhn, Kuniyoshi, Ernest Lawson, John Marin, K. H. Miller, O'Keeffe, Jules Pascin, John Sloan, Eugene Speicher, Maurice Sterne, Max Weber and Lyonel Feininger. Curiously, McBride objected only to the inclusion of Feininger.
124. Quoted in Edward Alden Jewell, **Americans**, New York, 1930, 35.
125. Charles Daniel Papers, Archives of American Art, Roll 1343, Frame 42-43.
126. Oronzo Gasparo Papers, Archives of American Art, unfiled letters.
127. Mrs. William S. Curtis to Jere Abbott, undated, Smith College Museum of Art.
128. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, May 3, 1978.
129. Ferdinand Howald Papers, Archives of American Art, Roll 955, Frame 107.
130. Oronzo Gasparo Papers, Archives of American Art, unfiled letters.
131. Oronzo Gasparo to Paola Gasparo, August 5, 1930; Preston Dickinson to Paola Gasparo, October 14, 1930; Preston Dickinson to Paola Gasparo, undated letter, Oronzo Gasparo Papers, Archives of American Art, unfiled letters.
132. Holger Cahill and Alfred H. Barr, Jr., eds., **Art in America in Modern Times**, New York, 1934, 37.
133. Oronzo Gasparo to Paola Gasparo, October 20, 1930, author's translation, Oronzo Gasparo Papers, Archives of American Art, unfiled letters.
134. Handwritten draft of telegram from Dickinson to Edith Halpert, undated; handwritten draft of telegram from Dickinson to Mrs. William Curtis, undated, Oronzo Gasparo Papers, Archives of American Art, unfiled papers. Moritz Jagendorf remembers that Edith Halpert approached Dickinson about joining The Downtown Gallery before he went to Spain. Peter Blume believes that Mrs. Halpert may have given Dickinson financial assistance to go to Spain, although Dr. Jagendorf does not think this was the case. Interview with Dr. Moritz Jagendorf by Ruth Cloudman, Dec. 5, 1978; interview with Peter Blume by Ruth Cloudman, May 10, 1978.
135. "Summer Exhibitions Already Beginning," **New York Times**, IV, 10:1, Apr. 25, 1926.
136. Artist's statement in Dorothy C. Miller and Alfred H. Barr, Jr., eds., **American Realists and Magic Realists**, The Museum of Modern Art, New York, 1943, 39.
137. See footnote 97.
138. **New York Times**, IV, 13:2, July 20, 1924.
139. Samuel Kootz, **Modern American Painters**, 35.
140. Forbes Watson, "Preston Dickinson," in **The 75th Anniversary Exhibition of Painting & Sculpture**, 1951, 57.
141. David Gebhard and Phyllis Plous, **Charles Demuth, the Mechanical Encrusted on the Living**, figs. 102, 108.
142. Martin Friedman, Bartlett Hayes and Charles Millard, **Charles Sheeler**, The National Collection of Fine Arts, Washington, D. C., 1968, illus. p. 32 (**Upper Deck**), 77 (**Manchester**); Friedman, **The Precisionist View in American Art**, illus. p. 18 (**Americana**).
143. Bouché, **Living American Art Bulletin**, 2.
144. As this catalogue goes to press, Richard Rubinfeld has kindly brought to my attention four drawings in the collection of The Cleveland Museum of Art that, through oversight, the museum had not mentioned in response to my letter of inquiry. **High Bridge** (charcoal on paper, 27 7/16" x 10 1/2"), is a version of a drawing illustrated in the **New York Times**, Oct. 31, 1915, see catalogue number 6. **Landscape** (pastel and pencil on paper, 8 9/16" x 11 1/16"), is a reverse version of **The Road**, see catalogue number 63. **Winter** (ink and charcoal on paper, 16 3/16" x 19 1/4"), was listed and illustrated in a brochure of an exhibition of **Black and White Drawings by American Artists**, May 4-31, n.d., at the Belmaison Gallery, New York. **Harlem River, New York City** (ink and charcoal on paper, 16 5/16" x 19 15/16"), is a view of the High Bridge area similar to that in the oil painting **Harlem River**, see catalogue number 8. The drawing, however, has a side view of the bridge forming a kind of predella across the bottom. Within the bridge's arches are emblematic images of river subjects, such as men rowing sculls, a tugboat and bridge spans. This is the only multiple view of its kind in Dickinson's work known to the writer. In addition, if the dating of circa 1915-1917 for both the drawing and the painting **Harlem River** is correct, the drawing anticipates Joseph Stella's use of the predella device in his **New York Interpreted** series, circa 1920-1922 (see Baur, **Joseph Stella**, plate VIII, figs. 67-69).

CATALOGUE

The following catalogue provides selective documentation of the works of art included in this exhibition.
Alternate titles are given in parentheses.
Measurements are given in inches, followed by centimeters in parentheses.
Height precedes width.

11. **Tower of Gold**

Oil and gold leaf on canvas, mounted on board, 10 x 14 (25.4 x 35.6)

Signed L.R.: P. Dickinson

History: Charles Daniel, New York; Knoedler Galleries, New York, 1944; Meredith Galleries, New York, 1946; Stephan Lion, New York

Exhibited: Parke-Bernet, New York, 1946; Plaza Auction Galleries, New York, n.d.

Bibliography: Parke-Bernet, Feb. 28, 1946, **Early American Furniture and Decorations Property of George C. Frelinghuysen and Others**, Cat. No. 85

Note: Written on reverse of painting: "Tower of Gold/1915/Preston Dickinson/ 4." Written diagonally across the reverse is: "Preston Dickinson" (underlined twice)



13. **Still Life**

Oil on canvas, 19 7/8 x 24 (50.9 x 60.9)

Signed L.L.: P. Dickinson

History: Daniel, New York; Dr. C. A. Heaton; Kraushaar Galleries, New York; Mr. and Mrs. I. David Orr, Cedarhurst, NY

Exhibited: The Wanamaker Gallery, Belmaison, NY, n.d.; Knoedler Galleries, New York, 1943; Parke-Bernet, New York, 1946

Bibliography: Knoedler, Feb. 8-27, 1943, **Preston Dickinson**, Cat. No. 14 (listed as: **Vase, Kettle and Fruit**); Parke-Bernet, March 14, 1946, **Modern American Paintings and Drawings Collected by Charles L. Daniel**, Cat. No. 94

Note: "1922" and "Still Life by Preston Dickinson" are handwritten on the wooden stretcher. A circular ink stamp bearing the name "Charles Daniel" (incompletely stamped) is also on the stretcher.



16. **Landscape, Quebec**

Oil on canvas, 9 3/4 x 13 1/2 (24.8 x 34.3)

Signed L.R.: P.D. ICKI; L.L.: Dickinson

History: Dr. C. A. Heaton; Kraushaar Galleries, New York, 1967; A. Abbott Coblentz, 1967; Kraushaar Galleries, New York; Colorado Springs Fine Arts Center, Co, Fine Arts Center Purchase Fund, 1975

Exhibited: Cleveland Museum of Art, OH, Oct. 5-Nov. 7, 1971, **Art for Collectors**; Parke-Bernet, New York, 1972

Bibliography: Parke-Bernet, Dec. 13, 1972, **20th Century American Paintings, Sculpture, Watercolors and Drawings**, Cat. No. 62, illus.; Colorado Springs Fine Arts Center, **Calendar**, Oct., 1975, discussed and illustrated

Illustrated: **Art Journal**, vol. 27, no. 4 (Summer, 1968), illus. p. 415



21. **Factory**

Oil on canvas, 29 7/8 x 25 1/4 (75.9 x 64.1)

Signed and dated L.R.: P Dickinson '29?

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Apr., 1922; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: Columbus, 1931; Art Institute of Zanesville, OH, Oct. 1-31, 1952, **One Man Collects: Selections from the Howald Collection**; Walker Art Center, Minneapolis, MN, 1960; U.S. Embassy Residence, Belgrade, Yugoslavia, Jan. 16, 1962-Oct. 14, 1963, **Art in Embassies Program of the International Council of the Museum of Modern Art**; Peale House, Pennsylvania Academy of the Fine Arts, Philadelphia, 1968; Butler Institute of American Art, Youngstown, OH, 1969; Wildenstein & Co., Inc., New York, 1970; American Federation of Arts, New York, 1970-71; University Art Museum, University of Texas at Austin, 1972; Wildenstein & Co., Ltd., London, England, 1973; Society of the Four Arts, Palm Beach, FL, 1975; Delaware Art Museum, Wilmington, 1975; National Collection of Fine Arts, Smithsonian Institution, Washington, DC, 1976; Elvehjem Art Center, University of Wisconsin, Madison, 1977; Heckscher Museum, Huntington, NY, 1978

Bibliography: Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 67; "Preston Dickinson-Painter," **The Index of Twentieth Century Artists**, vol. 3, no. 4 (Jan., 1936), pp. 217-218; Walker, Nov. 13-Dec. 25, 1960, **The Precisionist View in American Art**, p. 55, illus. p. 41 (listed as: 1924), (exhibition traveled); Peale House, Jan. 31-Mar. 3, 1968, **Early Moderns**, Cat. No. 8; Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, 1969, Cat. No. 50, illus. fig. 50 (listed as: **Factories**, 1924); Youngstown, Mar. 2-30, 1969, **Selections from the Ferdinand Howald Collection of the Columbus Gallery of Fine Arts**, Cat. No. 9 (listed as: 1924); Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 50; AFA, Sept. 1970-June, 1971, **Selections from the Ferdinand Howald Collection**, Cat. No. 15 (listed as: 1924); Austin, Oct. 15-Dec. 17, 1972, **Not So Long Ago/Art of the 1920s in Europe and America**, illus. p. 35 (listed as: 1924); Marina Vaizey, "Ferdinand Howald: Avant-Garde Collector," **Arts Review**, vol. 25, no. 13 (June, 1973), p. 440 (listed as: **Factories**, 1924); Wildenstein, June 20-July 21, 1973, **Ferdinand Howald: Avant-Garde Collector**, Cat. No. 12, illus. (listed as: **Factories**, 1924), (exhibition traveled); Palm Beach, Feb. 7-Mar. 2, 1975, **Ferdinand Howald: Avant-Garde Collector**, Cat. No. 32 (listed as: **Factories**); Wilmington, Apr. 4-May 18, 1975, **Avant-Garde Painting & Sculpture in America 1910-25**, p. 172 (listed as: 1920?); NCEA, Apr. 30-Nov. 7, 1976, **America As Art**, Cat. No. 223 (listed as: 1924); Madison, Apr. 21-June 5, 1977, **Ferdinand Howald: Avant-Garde Collector**, Cat. No. 32 (listed as: **Factories**); Heckscher, July 7-Aug. 20, 1978, **The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age**, p. 29

Illustrated: Forbes Watson, "Preston Dickinson," **The Arts**, vol. 5, no. 5 (May, 1924), illus. p. 288 (listed as: **Factories**); "Art of the Precisionists," **Minneapolis Sunday Tribune**, Nov. 6, 1960, illus. p. 25; John Wilmerding, ed., **The Genius of American Painting**, New York and London, 1973, illus. p. 241 (listed as: 1924); Joshua C. Taylor, **America as Art**, Smithsonian Institution Press, Washington, DC, 1976, illus. p. 200



24. **Watertower at High Bridge**

Pastel, gouache, pencil & ink on paper, mounted on cardboard, 21 1/2 x 13 3/4 (54.6 x 34.4)

Signed L.L.:Preston Dickinson

History: The Downtown Gallery, New York; Peter H. Davidson & Co., Inc., New York, 1973

Exhibited: Downtown, Oct. 11-Nov. 5, 1960, **Thirty-fifth Anniversary Exhibition**; Downtown, Feb. 15-Mar. 11, 1961,

Aquamedia in American Art; The Corcoran Gallery of Art, Washington, DC, 1962; National Collection of Fine Arts, Washington, DC, 1965-66; Parke-Bernet, New York, 1973; Zabriskie Gallery, New York, Jan. 15-Feb. 2, 1974, **Preston Dickinson** (unlisted in catalog); Terry Dintenfass (Gallery), New York, 1975; Royal Scottish Academy, Edinburgh, and Hayward Gallery, London, 1977; Heckscher Museum, Huntington, New York, 1978

Bibliography: Corcoran, Sept. 28-Nov. 11, 1962, **The Edith Gregor Halpert Collection** (listed as: **Factory in Winter**); NCFA, Dec. 2, 1965-Jan. 9, 1966, **Roots of Abstract Art in America 1910-1930**, Cat. No. 45 (listed as: **Factory in Winter**); Parke-Bernet, Mar. 15, 1973, **The Edith G. Halpert Collection of American Paintings**, Cat. No. 128, illus.; Dintenfass, Nov. 4-29, 1975, **Shapes of Industry, First Images in American Art**, Cat. No. 17; Edinburgh, Aug. 20-Sept. 11, 1977, London, Sept. 28-Nov. 20, 1977, **The Modern Spirit/American Painting 1908-1935**, Cat. No. 93, p. 62; Heckscher, July 7-Aug. 20, 1978, **The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age**, p. 29.



42. **Cubistic Interior (Abstraction)**

Oil on canvas, 36 x 24 (91.4 x 60.9)

Signed L.R.: P. Dickinson

History: Daniel, New York; Kraushaar Galleries, New York; Georgia Museum of Art, the University of Georgia, Athens, Eva Underhill Holbrook Memorial Collection of American Art, gift of Alfred H. Holbrook, 1945

Exhibited: The Brooklyn Museum, NY, 1926; Knoedler, New York, 1943; Parke-Bernet, New York, 1946; Georgia, Nov. 8-Dec. 8, 1968, **Twentieth Anniversary Exhibition**; Georgia, American Federation of Arts traveling exhibition, 1969-70; Charles H. MacNider Museum, Mason City, IA, 1972

Bibliography: Brooklyn, Nov.-Dec., 1926, **International Exhibition of Modern Art**, arranged by the Société Anonyme, Inc., Museum of Modern Art, text by Katherine Dreier, p. 106, illus; Knoedler, Feb. 8-27, 1943, **Preston Dickinson, Cat. No. 20** (listed as: **Abstraction**); Parke-Bernet, Mar. 14, 1946, **Modern American Paintings and Drawings Collected by Charles L. Daniel**, Cat. No. 81, illus. p. 14; Georgia, Nov., 1968, **Highlights from the Collections: Georgia Museum of Art**, pp. 28-29, illus; AFA, Sept. 7, 1969-Oct. 11, 1970, **A University Collects: Georgia Museum of Art**, Cat. No. 11, illus. p. 41; MacNider, June 29-Aug. 13, 1972, **Selections from the Collection of the Georgia Museum of Art**, Cat. No. 6 (exhibition traveled)



48. **Grain Elevators, 1924**

Pastel and pencil on paper, 24 5/8 x 17 3/4 (62.5 x 45.1)

Signed and dated L.L.: Dickinson '24

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Dec., 1925; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: Columbus, 1931; Arts Club of Chicago, IL, 1939; John Herron Art Institute, Indianapolis, IN, Feb. 1-Mar. 8, 1944, **Watercolors by American Artists**; Indiana University Museum of Art, Bloomington, Mar. 10-25, 1944; American Federation of Arts, New York, Aug. 1, 1948-June 1, 1949, **Early Twentieth Century American Watercolors** (exhibition traveled); Museum of Art, Carnegie Institute, Pittsburgh, PA, Feb. 28-Apr. 13, 1952, **The Howald Collection from the Columbus Gallery of Fine Arts**; Art Institute of Zanesville, OH, Oct. 1-31, 1952, **One Man Collects: Selections from the Howald Collection**; Wildenstein & Co., Inc., New York, 1970; Museum of Fine Arts, St. Petersburg, FL, 1973-74; Terry Dintenfass (Gallery), New York, 1975; Heckscher Museum, Huntington, NY, 1978

Bibliography: Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 68; "Preston Dickinson—Painter," **The Index of Twentieth Century Artists**, vol. 3, no. 4 (Jan., 1936), pp. 217-18; Chicago, Dec. 6-21, 1939, **Watercolors and Pastels by Four Modern American Painters**, Cat. No. 15; Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, OH, 1969, Cat. No. 53, illus. fig. 53; Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 53; St. Petersburg, FL, Oct. 6-Nov. 4, 1973, **The City and the Machine**, catalog by Bradley Nickels and Margie Miller, Cat. No. 24, p. 37, illus. p. 41 (exhibition traveled); Dintenfass, Nov. 4-29, 1975, **Shapes of Industry, First Images in American Art**, catalogue by Roxanna Barry, Cat. No. 15, illus.; Heckscher, July 7-Aug. 20, 1978, **The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age**, p. 29, illus.

Note: See catalogue numbers 46 and 47

48. **Grain Elevators, 1924**

Pastel and pencil on paper, 24 5/8 x 17 3/4 (62.5 x 45.1)

Signed and dated L.L.: Dickinson '24

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Dec., 1925; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: Columbus, 1931; Arts Club of Chicago, IL, 1939; John Herron Art Institute, Indianapolis, IN, Feb. 1-Mar. 8, 1944, **Watercolors by American Artists**; Indiana University Museum of Art, Bloomington, Mar. 10-25, 1944; American Federation of Arts, New York, Aug. 1, 1948-June 1, 1949, **Early Twentieth Century American Watercolors** (exhibition traveled); Museum of Art, Carnegie Institute, Pittsburgh, PA, Feb. 28-Apr. 13, 1952, **The Howald Collection from the Columbus Gallery of Fine Arts**; Art Institute of Zanesville, OH, Oct. 1-31, 1952, **One Man Collects: Selections from the Howald Collection**; Wildenstein & Co., Inc., New York, 1970; Museum of Fine Arts, St. Petersburg, FL, 1973-74; Terry Dintenfass (Gallery), New York, 1975; Heckscher Museum, Huntington, NY, 1978

Bibliography: Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 68; "Preston Dickinson—Painter," **The Index of Twentieth Century Artists**, vol. 3, no. 4 (Jan., 1936), pp. 217-18; Chicago, Dec. 6-21, 1939, **Watercolors and Pastels by Four Modern American Painters**, Cat. No. 15; Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, OH, 1969, Cat. No. 53, illus. fig. 53; Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 53; St. Petersburg, FL, Oct. 6-Nov. 4, 1973, **The City and the Machine**, catalog by Bradley Nickels and Margie Miller, Cat. No. 24, p. 37, illus. p. 41 (exhibition traveled); Dintenfass, Nov. 4-29, 1975, **Shapes of Industry. First Images in American Art**, catalogue by Roxanna Barry, Cat. No. 15, illus.; Heckscher, July 7-Aug. 20, 1978, **The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age**, p. 29, illus.

Note: See catalogue numbers 46 and 47



64. **Old Quarter, Quebec, 1927**

Oil on canvas, 24 × 30 (60.9 × 76.2)

Signed and dated L.R.: Preston Dickinson '27

History: Daniel, New York; Phillips Memorial Gallery (The Phillips Collection), Washington, DC, 1927

Exhibited: Daniel, Sept., 1927; The Museum of Modern Art, New York, 1929-30; Academy of Arts, Stockholm, Sweden, 1930; PMG, 1931; American Federation of Arts, New York, Nov. 6, 1936-May 4, 1937; The Institute of Contemporary Art, Boston, MA, 1949; Corcoran Gallery of Art, Washington, DC, 1963; National Collection of Fine Arts, Washington, DC, 1965-66

Bibliography: Elisabeth Luther Cary, "Preston Dickinson in Quebec," **New York Times**, Sept. 11, 1927, VIII, 11:1, illus.; MOMA, Dec. 13, 1929-Jan. 12, 1930, **Paintings by Nineteen Living Americans**, Cat. No. 16; Stockholm, Mar. 15-Apr. 7, 1930, **Utställning av Amerikansk Konst**, Cat. No. 32 (exhibition traveled); PMG, Feb., 1931, **Memorial Exhibition of Preston Dickinson**, Cat. No. 56; Corcoran, Apr. 27-June 2, 1963, **The New Tradition, Modern Americans before 1940**, Cat. No. 31; NCFA, Dec. 1, 1965-Jan. 9, 1966, **Roots of Abstract Art in America 1910-1930**, Cat. No. 40; "Preston Dickinson," **Dictionary of Twentieth Century Art**, Phaidon, London and New York, 1973, p. 96

Illustrated: Eugen Neuhaus, **The History and Ideals of American Art**, Stanford U. Press, 1931, illus. p. 346 (listed as: **Old Quebec**); Samuel Kootz, **Modern American Painters**, New York, 1930, illus. pl. 14; Samuel Kootz, **New Frontiers in American Painting**, New York, 1943, illus. no. 29; Frederick S. Wight, The Institute of Contemporary Art, Jan.-Dec., 1949, **Milestones of American Painting in Our Century**, illus. no. 8 (exhibition traveled)



67. **Still Life with Yellow Green Chair**

Oil on canvas, 15 x 21 (38.1 x 53.3)

Signed L.L.C.: Dickinson

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Nov., 1928; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: The Museum of Modern Art, New York, 1929-30; Columbus, 1931; MOMA, 1936; MOMA, 1944; Museum of Art, Carnegie Institute, Pittsburgh, PA. Feb. 28-Apr. 13, 1952, **The Howald Collection from the Columbus Gallery of Fine Arts**; Contemporary Arts Center, Cincinnati Art Museum, OH, and Dayton Art Institute, OH, 1957; Walker Art Center, Minneapolis, MN, 1960; Fine Arts Gallery, Indiana University, Bloomington, 1964; National Collection of Fine Arts, Smithsonian Institution, Washington, DC, 1965-66; University of New Mexico Art Museum, Albuquerque, 1967; American Federation of Arts, New York, 1967-68; Dayton Art Institute, OH, Jan. 11-Feb. 16, 1970, **Paintings from the Howald Collection**; Wildenstein & Co., New York, 1970; American Federation of Arts, New York, 1970-71; Wildenstein & Co., Ltd., London, England, 1973; Society of Four Arts, Palm Beach, FL, 1975; Elvehjem Art Center, University of Wisconsin, Madison, 1977

Bibliography: MOMA, Dec. 13, 1929-Jan. 12, 1930, **Paintings by Nineteen Living Americans**, Cat. No. 17, illus. p. 23 (listed as: **Still Life**); Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 77; "A Group of Museum Exhibitions," **Parnassus**, vol. 3, no. 2 (Feb., 1931), p. 46 (listed as: **Still Life with Bottle**); "Preston Dickinson-Painter," **The Index of Twentieth Century Artists**, vol. 3, no. 4 (Jan., 1936), pp. 217-18; MOMA, Sept. 14-Oct. 18, 1936, **American Art Portfolio**, Cat. No. 11; MOMA, May 24-Oct. 15, 1944, **Art in Progress: Fifteenth Anniversary Exhibition**, p. 220, illus. p. 78; Cincinnati, Oct. 12-Nov. 17, 1957, Dayton, Nov. 27-Dec. 19, 1957, **An American Viewpoint/Realism in Twentieth Century American Painting**, catalog by Alfred Frankenstein, illus.; Walker, Nov. 13-Dec. 25, 1960, **The Precisionist View in American Art**, pp. 44, 55, illus. p. 47 (exhibition traveled); Bloomington, Apr. 19-May 10, 1964, **American Painting 1910 to 1960**, Cat. No. 20, illus.; NCFA, Dec. 1, 1965-Jan. 16, 1966, **Roots of Abstract Art in America 1910-1930**, Cat. No. 41; Albuquerque, Feb. 10-Mar. 19, 1967, **Cubism-Its Impact in the USA, 1910-1930**, Cat. No. 26, illus. p. 28 (exhibition traveled); AFA, Oct., 1967-Nov. 1968, **American Still Life Painting 1913-1967**, catalog by William H. Gerds, Cat. No. 8, illus. (exhibition traveled); Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, OH, 1969, Cat. No. 58, illus. fig. 58; Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 58; AFA, Sept., 1970-June, 1971, **Selections from the Ferdinand Howald Collection**, Cat. No. 16, illus. (exhibition traveled); Wildenstein, June 20-July 21, 1973, **Ferdinand Howald: Avant-Garde Collector**, Cat. No. 13, illus. (exhibition traveled); "Preston Dickinson," **Dictionary of Twentieth-Century Art**, Phaidon, London and New York, 1973, p. 96; Palm Beach, Feb. 7-Mar. 2, 1975, **Ferdinand Howald: Avant-Garde Collector**, Cat. No. 33; Madison, Apr. 21-June 5, 1977, **Ferdinand Howald: Avant-Garde Collector**, Cat. No. 33; "NRTA Treasury of American Painting," **NRTA Journal**, vol. 28, no. 140 (Nov.-Dec., 1977), p. 47, illus.

Illustrated: **Art News**, vol. 28 (Dec. 14, 1929), illus. p. 7; Forbes Watson, "The All American Nineteen," **The Arts**, vol. 16, no. 5 (Jan., 1930), illus. p. 306; Samuel M. Kootz, **Modern American Painters**, New York, 1930, illus. pl. 15 (listed as: **Still Life with Chair**); Samuel M. Kootz, "Preston Dickinson," **Creative Art**, vol. 8, no. 5 (May, 1931), illus. p. 340 (listed as: **Still Life**); Walter Pach, "A First Portfolio of American Art," **Art New**, vol. 35, no. 1 (Oct. 3, 1936), illus. p. 12 (listed as: **Still Life in Oils**); Philip McMahon, "New Books on Art," **Parnassus**, vol. 8, no. 7 (Dec., 1936), p. 35, illus. (listed as: **Still Life**); Lee H. B. Malone, "He Chose with Conviction," **Carnegie Magazine**, vol. 26, no. 3 (Mar., 1952), illus. p. 79; Milton R. Brown, **American Painting from the Armory Show to the Depression**, Princeton U. Press, NJ, 1955, illus. p. 129; William H. Pierson, Jr. and Martha Davidson, eds., **Arts of the United States/A Pictorial Survey**, New York, 1960, illus. p. 338, no. 3078.



2. **Trees, (Landscape)** 1910

Oil on canvas, 27 x 24 (68.6 x 61)

Signed and dated L.R.: Preston Dickinson/1910

History: Charles Daniel, New York; Maurice J. Speiser; Gift to Mr. and Mrs. George H. Heyman, Jr., New York, 1946

Exhibited: Knoedler, New York, 1943; Parke-Bernet, New York, 1946

Bibliography: Knoedler, Feb. 8-27, 1943, "Preston Dickinson," Cat. No. 2 (listed as: **Trees**); M. R. [Maude Riley], "Dickinson Surveyed," **Art Digest**, vol. 17, no. 10 (Feb. 15, 1943), p. 19; "The Passing Shows," **Art News**, vol. 42, no. 1 (Feb. 15, 1943), p. 24; Parke-Bernet, Mar. 14, 1946, **Modern American Paintings and Drawings Collected by Charles L. Daniel**, Cat. No. 117

Note: The canvas is lined with a Kingston, New York, newspaper dated September 30, 1910



3. **Cafe Scene with a Portrait of Charles Demuth**

Charcoal and black chalk, 18" x 13 3/4" (45.7 x 34.9)

Signed L.L.: Preston Dickinson

History: Robinson Galleries; Charles Alan Co., New York; Foster/White Gallery, Seattle, WA; private collection, 1976

Exhibited: Foster/White Gallery, winter, 1976

Bibliography: Foster/White Gallery, 1976, **Works from the Collection of the Late Charles Alan and Various Private Collections**, p. 3, illus. p. 4



4. **Fort George Hill, 1915**

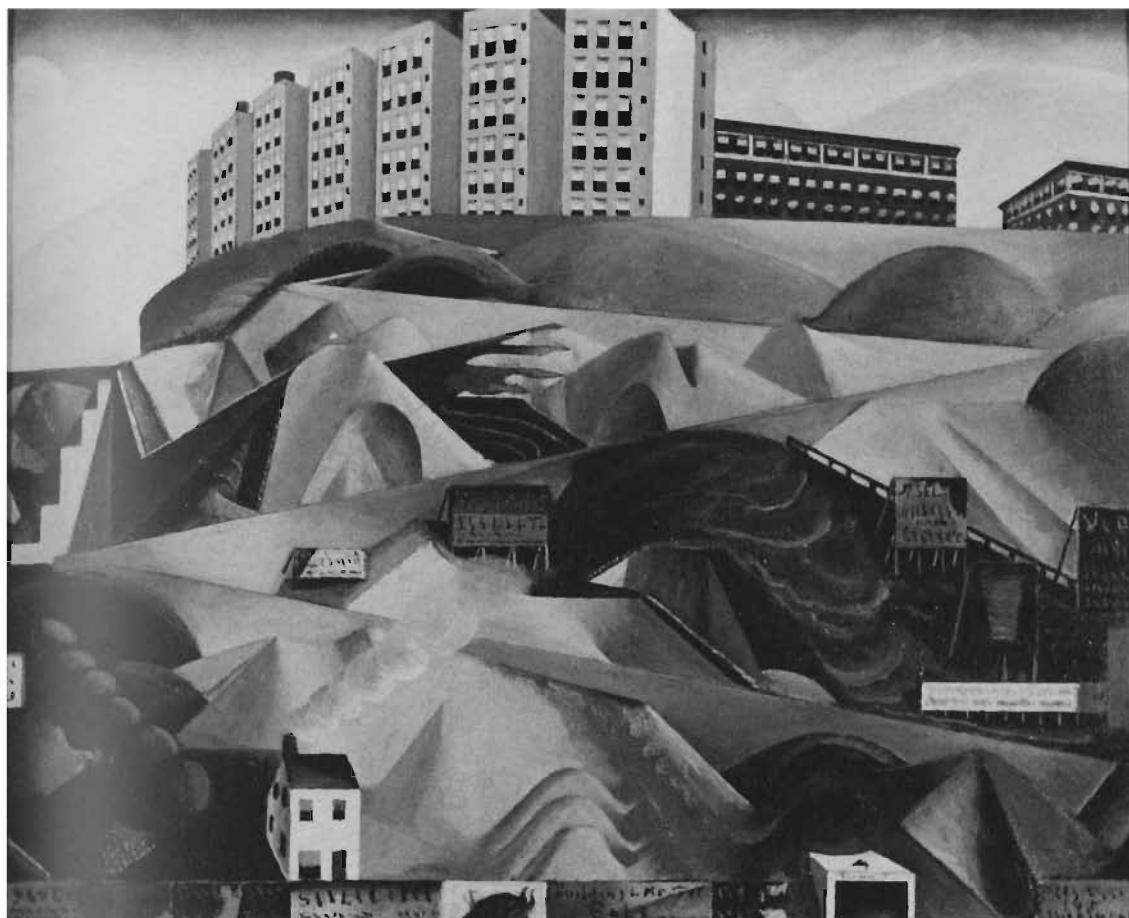
Oil on canvas, 14 x 17 (35.5 x 43.2)

Signed and dated L.R.: Preston/1915/Dickinson

History: Daniel Gallery, New York; Edward W. Root, May, 1915; Munson-Williams-Proctor Institute, Utica, New York, bequest of Edward W. Root, 1957

Exhibited: Metropolitan Museum of Art, New York, 1953; Smithsonian Institution Traveling Exhibition, 1959-1960; The University of New Mexico Art Museum, Albuquerque, 1967; Indiana University Art Museum, Bloomington, 1970; Munson-Williams-Proctor, 1978

Bibliography: Metropolitan, Feb. 12-Apr. 12, 1953, **The Edward Root Collection**, p. 2; Smithsonian, July 1959-July 1960, **Twentieth Century American Paintings from the Edward W. Root Collection**; Albuquerque, Feb. 10-Mar. 19, 1967, **Cubism—Its Impact in the United States**, Cat. No. 23, color illus. p. 29 (exhibition traveled); Bloomington, Apr. 6-May 17, 1970, **The American Scene 1900-1970**; Utica, Apr. 2-Aug. 26, 1978, **Five Decades of Collection**



5. **The Peaceable Village**

Oil on canvas, mounted on board, 10 1/8 x 14 1/8 (25.7 x 35.9)

Signed L.L.: Preston Dickinson

History: Sue Powers Russell, New York; Kraushaar Galleries, New York; Mr. and Mrs. Irwin L. Bernstein, Philadelphia, PA, 1972

Exhibited: Parke-Bernet, New York, 1972

Bibliography: Parke-Bernet, May 24, 1972, **20th Century American Paintings, Sculpture, Watercolors and Drawings**, Cat. No. 174, illus. p. 95



6. **High Bridge**

Ink and charcoal on rice paper, 24 x 17 (60.9 x 43.2)

Unsigned

History: Zabriskie Gallery, New York; Ella M. Foshay, New York

Exhibited: Zabriskie, 1974

Bibliography: Zabriskie, Jan. 15-Feb. 2, 1974, **Preston Dickinson**, Cat. No. 10, illus. cover

Shown only at the Whitney Museum

Note: A postcard accompanying this drawing is postmarked, February 26, 1915. This work resembles in style a drawing of the High Bridge by Dickinson discussed and reproduced in the **New York Times**, October 31, 1915, IV, 22:4, illus. p. 21



7. **Figure with Parasol**

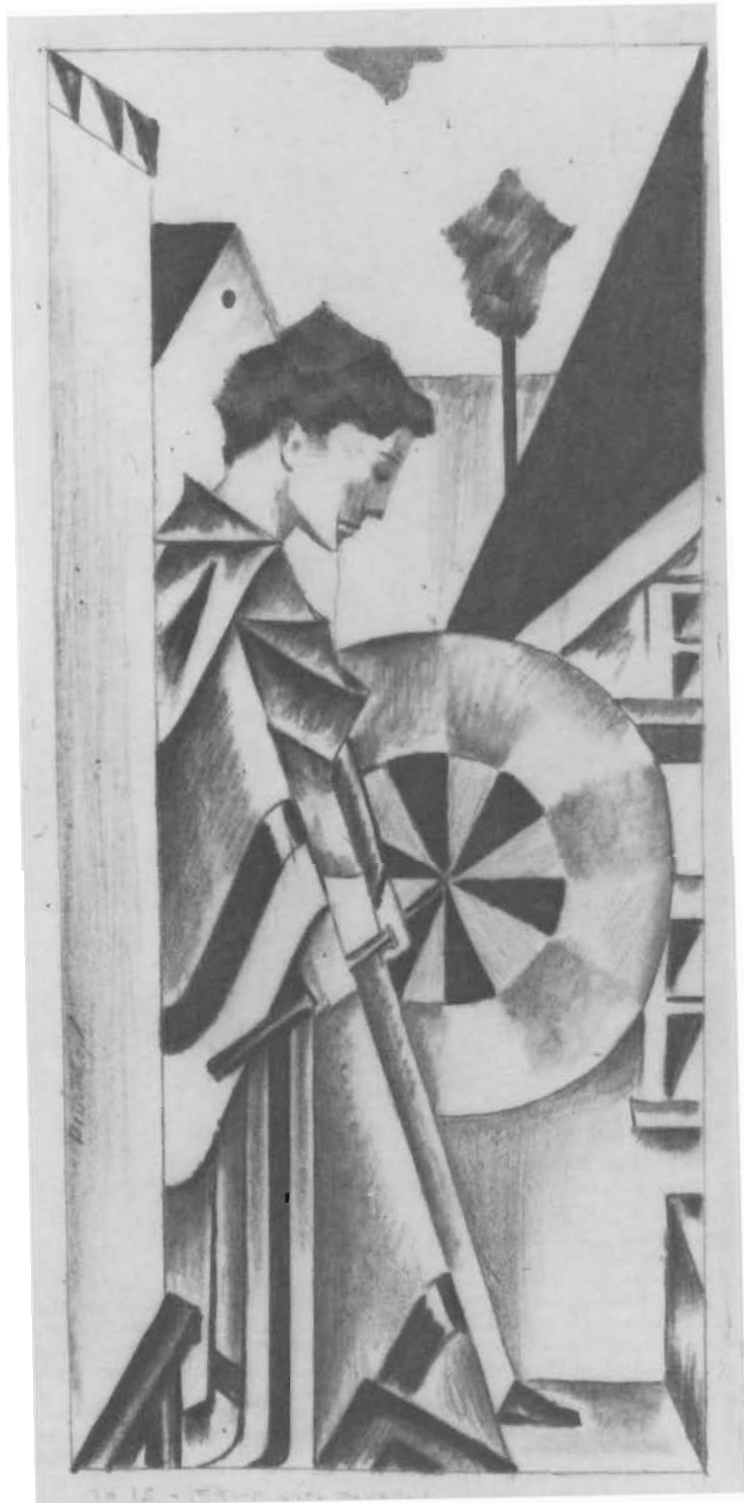
Black chalk and pencil on rice paper, 18 1/4 x 8 (46.3 x 20.3)

Signed L. L.: Dickinson

History: Dorothy Walker, Sea Cliff, New York; Knoedler Galleries, New York, 1968; Sidney Sass, Montclair, New Jersey, 1970

Exhibited: Parke-Bernet, New York, 1970

Bibliography: Parke-Bernet, Dec. 10, 1970, **American Paintings, Drawings and Sculpture of the 18th-19th & 20th Centuries**, Cat. No. 44



8. **Harlem River**

Oil on canvas, mounted on board, 16 1/8 x 20 1/4 (41 x 51.4)

Signed L.R.: Preston Dickinson

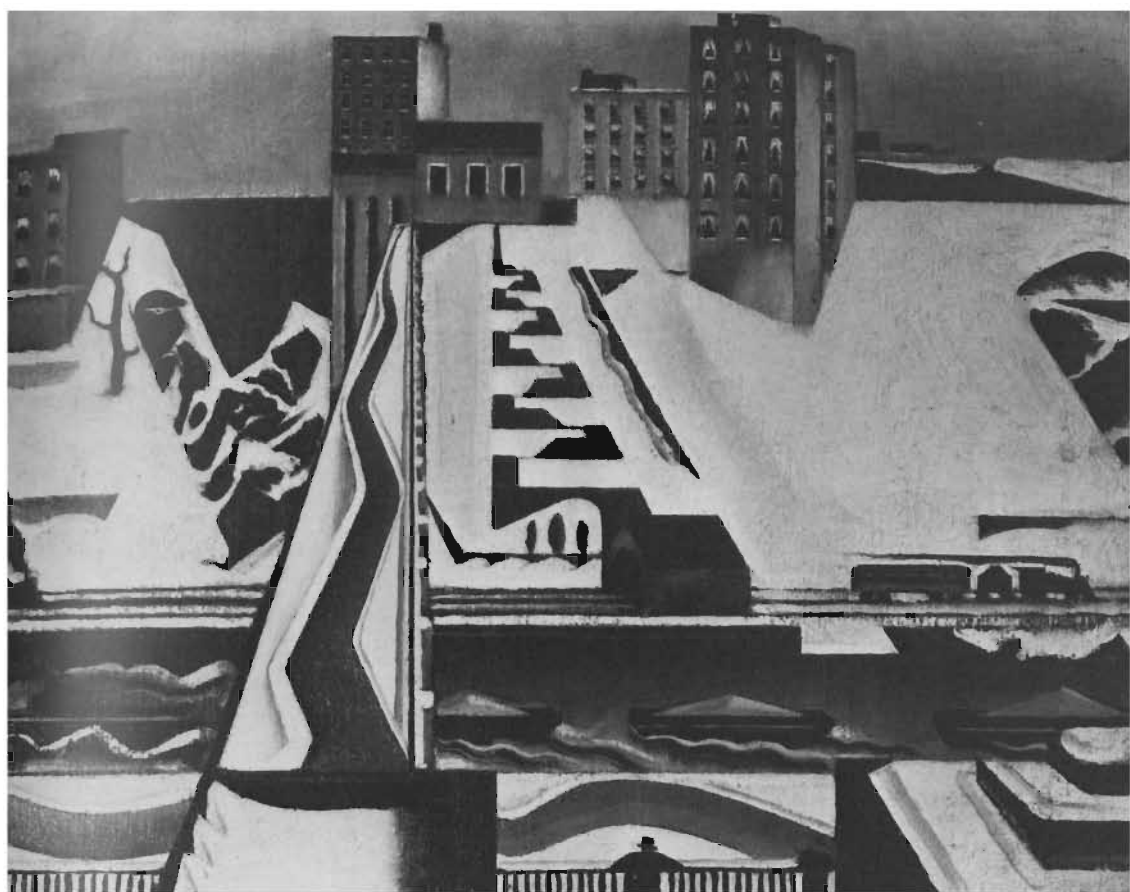
History: Arthur B. Davies: Downtown Gallery, New York, 1929; Abby Aldrich Rockefeller, gift to the Museum of Modern Art, New York, 1935

Exhibited: American Art Association, New York, 1929; MOMA June 7-Oct. 30, 1932, **Summer Exhibition: Painting and Sculpture**; MOMA, Oct., 1942-June, 1943, **Twentieth Century Paintings** (exhibition traveled); Baltimore Museum of Art, Maryland, 1946; MOMA, Sept., 1949-June, 1952, **American Paintings from the Museum Collection** (exhibition traveled); MOMA, May, 1960-May, 1963, **Art in Embassies**; The Gallery of Modern Art, New York, Oct. 19-Nov. 14, 1965, **About New York: Night and Day**; Zabriskie Gallery, New York, 1974; Rockland Center for the Arts, West Nyack, New York, 1977

Bibliography: AAA, April 16, 1929, **The Arthur B. Davies Collection**, Cat. No. 80; Baltimore, Mar. 15-Apr. 15, 1946, **Paintings from the Permanent Collection of The Museum of Modern Art**, Cat. No. 12; Zabriskie, Jan. 15-Feb. 2, 1974, **Preston Dickinson**, Cat. No. 6; Rockland, Oct. 15-Nov. 20, 1977, **Arthur B. Davies: Artist and Collector**

Illustrated: Martin Friedman, "The Precisionist View," **Art in America**, vol. 48, no. 3 (Fall, 1960), illus. p. 34

Shown only at Lincoln



9. **Snow Scene, Catskills**

Oil on canvas, 14 3/8 x 10 1/4 (36.5 x 26.1)

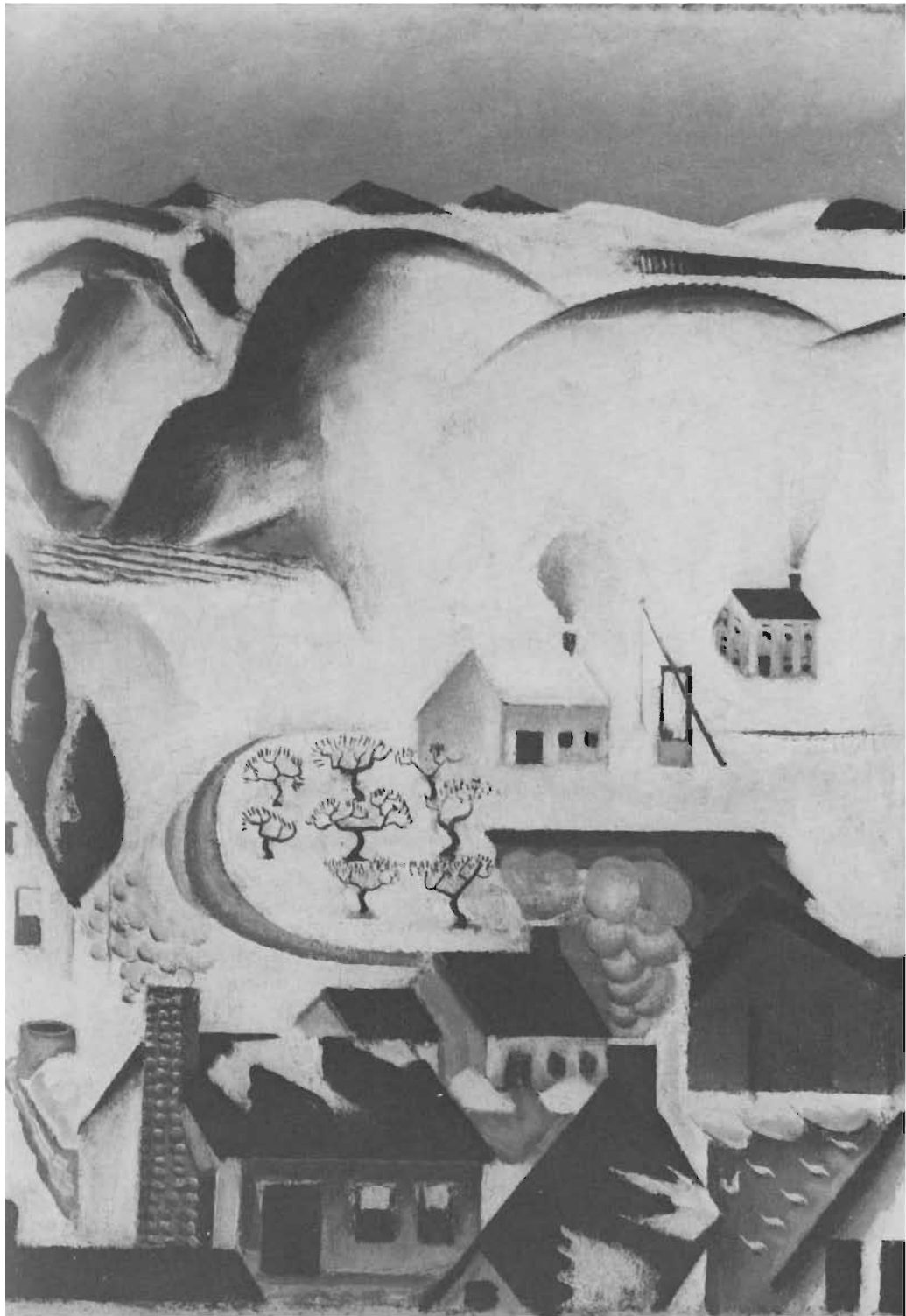
Unsigned

History: Daniel, New York; Robert Laurent; Kraushaar Galleries, New York; Nebraska Art Association, Lincoln, Nelle Cochran Woods Collection, 1972

Exhibited: Joslyn Art Museum, Omaha, Nebraska, 1973

Bibliography: Joslyn Art Museum-Sheldon Memorial Art Gallery, **A Sense of Place**, vol. II, Cat. No. 132, illus. p. 26; Nebraska Art Association Quarterly, Spring, 1973, vol 2, no. 4, P. 7, discussed and illustrated.

Note: The following statement by Robert Laurent indicates how this painting entered his collection: "I found that I could swap my work with some of the artists friends [sic], also with Daniel—from him I added to the collection 4 fine Demuth watercolors—a Pascin—two Dickinson [sic]" (Robert Laurent Papers, Archives of American Art, New York, Smithsonian Institution, Roll N68-3, Frame 7).



10. **Mountain Farm**

Oil on canvas, 27 1/2 x 20 (69.8 x 51.3)

Unsigned

History: Daniel, New York; Edith Denniston; Kraushaar Galleries; New York; The Cleveland Museum of Art, Ohio, Hinman B. Hurlbut Collection, 1949

Exhibited: Peoples Art Guild exhibition, Parish House of the Church of the Ascension, New York, Feb. 1917; Whitney Museum of American Art, New York, 1946; Kingwood Center, Mansfield, Ohio, Jan. 11-31, 1959, **1959 January Show**; Kresge Art Center Gallery, Michigan State University, East Lansing, June 18-Sept. 28, 1960, **American Art from 1900 to Present**; Whitney Museum of American Art, 1963

Bibliography: WMAA, Apr. 9-May 19, 1946, **Pioneers of Modern Art in America**, Cat. No. 32 (listed as: 1913); WMAA, Feb. 27-Apr. 14, 1963, **The Decade of the Armory Show, New Directions in American Art 1910-1920**, Cat. No. 29 (listed as: 1913), (exhibition traveled)

Illustrated: **Art News**, vol. 45 (Apr. 1946), illus. p. 37

Note: No substantiation has been found for the date of 1913 assigned the painting in the Whitney exhibition catalogs of 1946 and 1963



12. **Figures and Buildings**

Watercolor on paper, 12 x 11 (30.5 x 27.9)

Signed L.R.: P. Dickinson

History: Elmer Rice, Stamford, CT; Dorothy Walker, Sea Cliff, NY; Mr. and Mrs. A. Abbott Coblentz, Shrewsbury, MA



14. **The Black House**

Watercolor and pastel on paper, 16 1/2 x 10 3/4 (41.9 x 27.3)

Signed C.R.: P. Dickinson

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Apr., 1919; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: Columbus, 1931; Arts Club of Chicago, IL, 1939; University Gallery, University of Minnesota, Minneapolis, Dec., 1942; John Herron Art Institute, Indianapolis, IN, Feb. 1-Mar. 8, 1944, **Watercolors by American Artists**; Indiana University Museum of Art, Bloomington, Mar. 10-25, 1944; Allen Memorial Art Museum, Oberlin College, OH, Nov. 20, 1950-Sept. 10, 1951 (?); Albany Institute of History and Art, NY, Jan. 6-29, 1958, **Howald Collection of Watercolors**; American Federation of Arts, New York, 1958-1960; Museum of Fine Arts, St. Petersburg, FL, Apr. 19-May 18, 1968, **Works from the Ferdinand Howald Collection**; Wildenstein & Co., Inc., New York, 1970

Bibliography: Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 64; "Preston Dickinson-Painter," **The Index of Twentieth Century Artists**, vol. 3, no. 4 (Jan., 1936), pp. 217-218; Chicago, Dec. 6-21, 1939, **Water Colors and Pastels by Four Modern American Painters**, Cat. No. 13; AFA, Sept., 1958-Nov., 1960, **Adventure in Collecting**, Cat. No. 12 (exhibition traveled); Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, 1969, Cat. No. 49, illus. fig. 49 (listed as: ca 1923); Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 49



15. **Landscape**

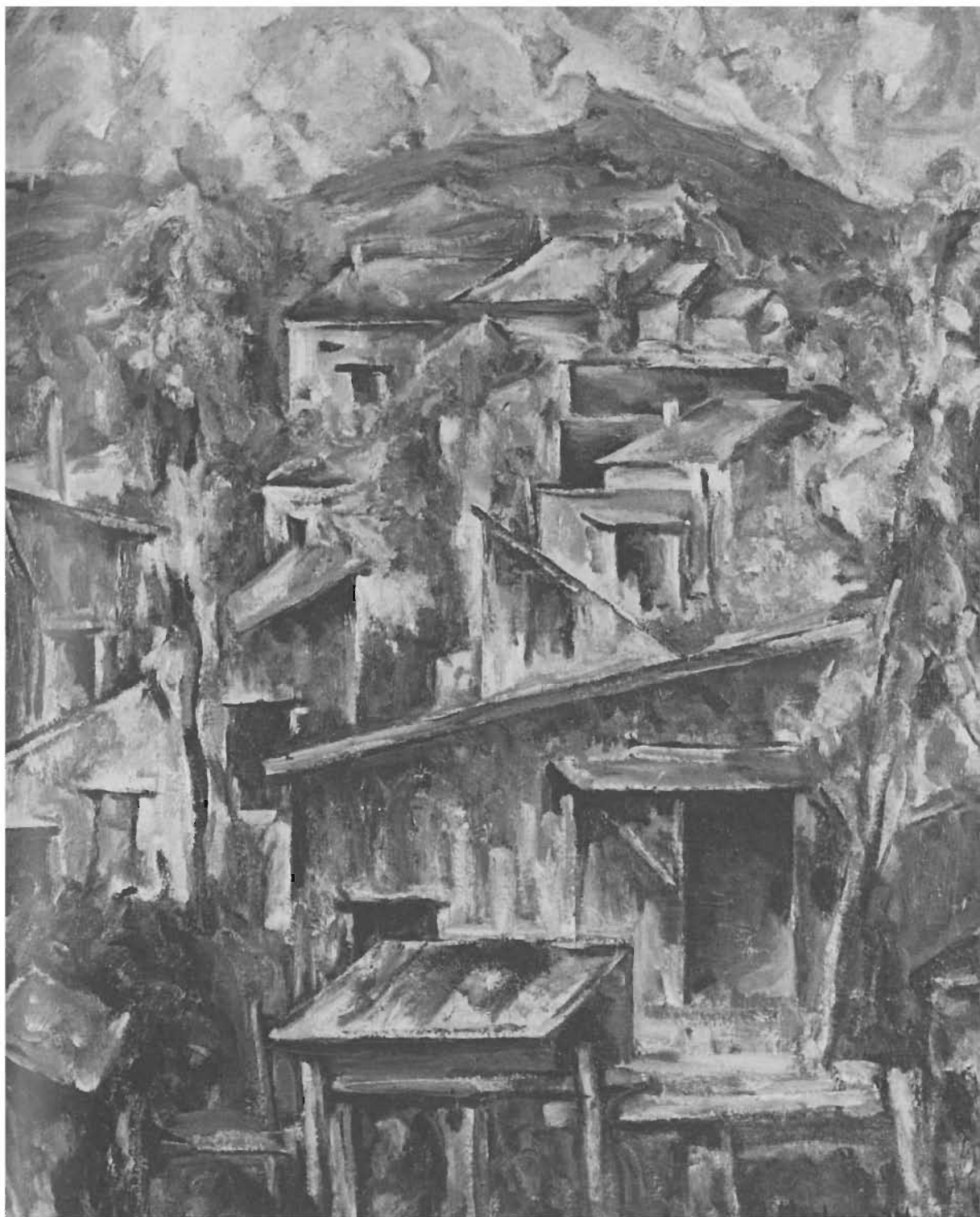
Oil on canvas, 30 x 24 1/2 (76.2 x 62.3)

Signed L.R.: P. Dickinson

History: Arthur B. Davies, New York; Mrs. William R. Timken, 1929; San Diego Museum of Art, CA, gift of Mrs. William R. Timken, 1929

Exhibited: Minneapolis Institute of Arts, MN, n.d.; American Art Association, New York, 1929

Bibliography: AAA, April 17, 1929, **The Arthur B. Davies Art Collection**, Cat. No. 430; **The Fine Arts Gallery of San Diego Catalogue**, 1960, p. 11



17. **The Factory**

Oil on cardboard, 14 x 20 (35.5 x 50.8)

Signed L. L.: P. Dickinson

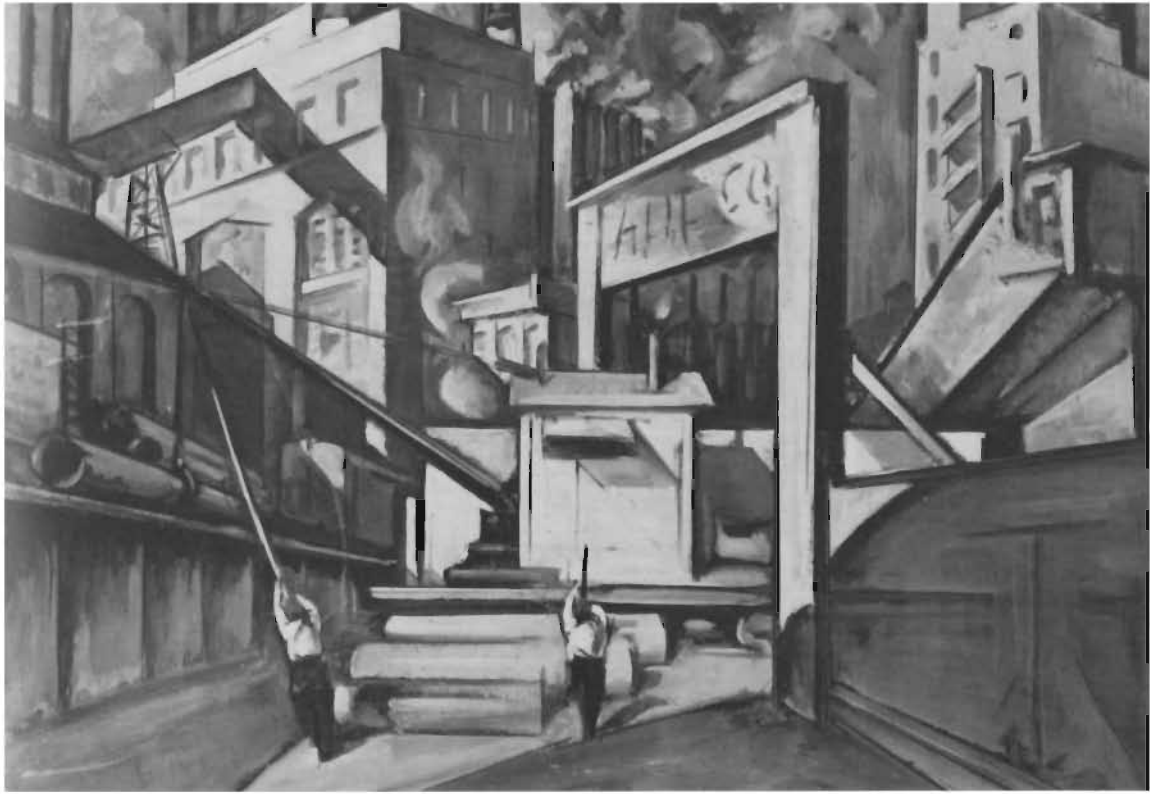
History: Museum of Fine Arts, Boston, MA, Charles Henry Hayden Fund, 1941

Exhibited: Whitney Museum of American Art, New York, 1946; The Brooklyn Museum, NY, 1951-1952; The University of New Mexico Art Museum, Albuquerque, 1967.

Bibliography: **Bulletin of the Museum of Fine Arts**, Boston, vol. XXXIX (August, 1941), p. 63; MFA, **Sixty-Sixth Annual Report for the Year 1941**, no. 66, p. 44; WMAA, April 9-May 19, 1946, **Pioneers of Modern Art in America**, Cat. No. 34; John I. H. Baur, **Revolution and Tradition in Modern American Painting**, Cambridge, MA, 1951, p. 59, illus. fig. 75; Brooklyn, Nov. 15, 1951-Jan. 6, 1952, **Revolution and Tradition, An Exhibition of the Chief Movements in American Painting from 1900 to the Present**, Cat. No. 40; Albuquerque, Feb. 10-Mar. 19, 1967, **Cubism—Its Impact in the United States**, Cat. No. 24 (exhibition traveled); MFA, **American Paintings in the Boston Museum of Fine Arts**, 1969, vol. 1, Cat. No. 338

Illustrated: Charles McCurdy, ed., **Modern Art, A Pictorial Anthology**, New York, 1958, illus. fig. B34

Shown only in Lincoln, New York and Albuquerque

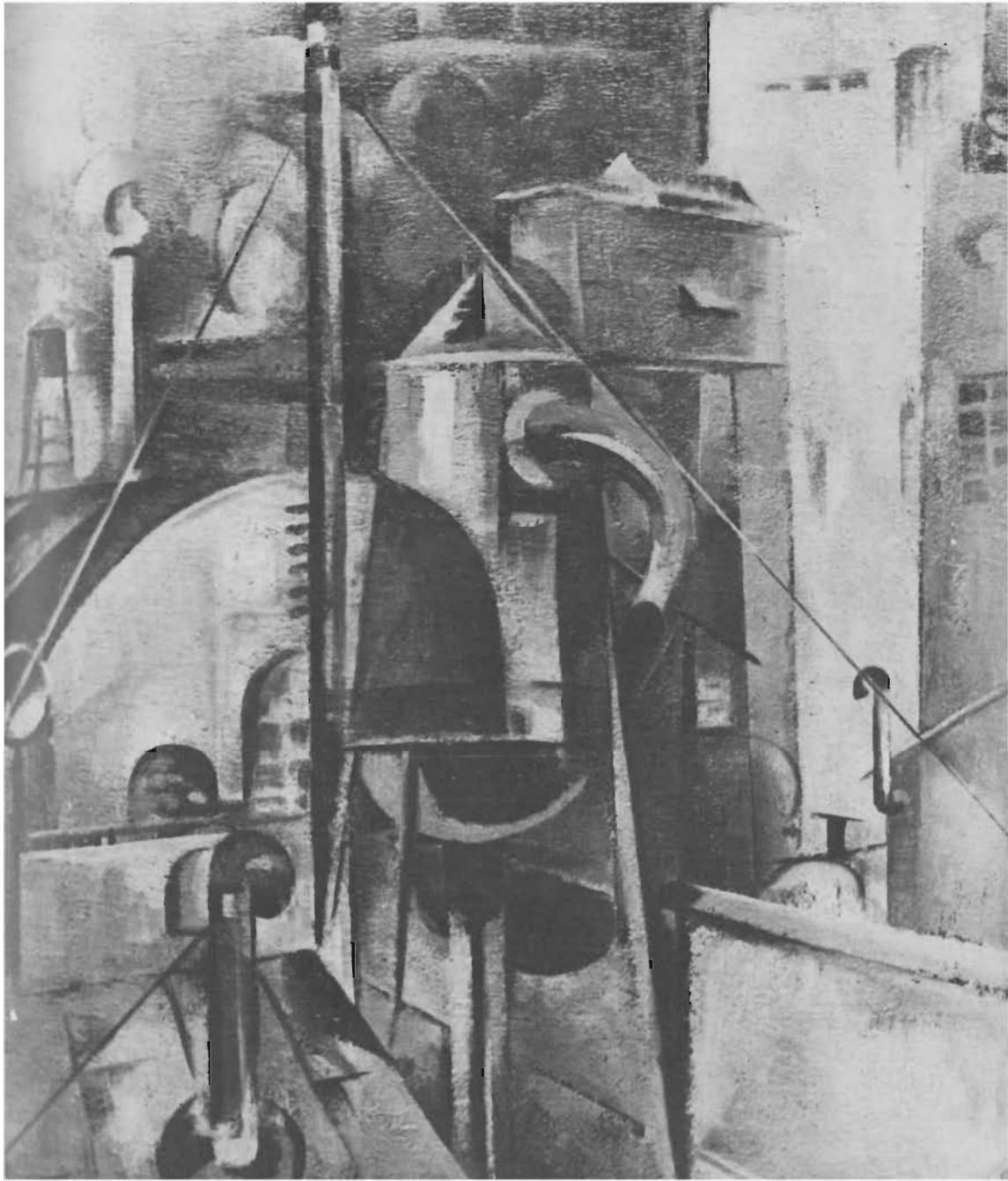


18. **Modern Industry**

Oil on canvas, 24 1/4 x 19 3/4 (61.6 x 50.2)

Unsigned

History: Charles D. Childs, Boston, MA; Dartmouth College Museum and Galleries, Hanover, NH, 1950

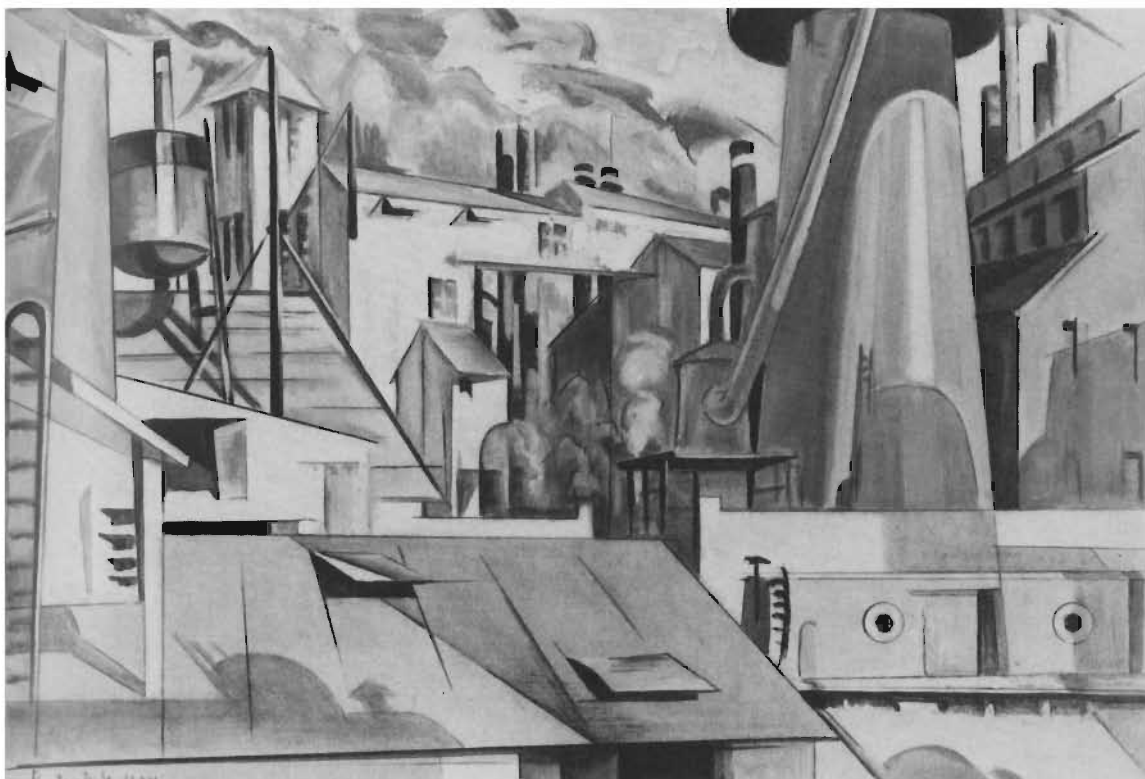


19. **Industry**

Gouache on paper, 15 9/16 x 22 9/16 (39.6 x 57.3)

Signed L.L.: Preston Dickinson

History: Daniel, New York; The Museum of Fine Arts, Houston, TX, ca. 1931



20. **Industry II**

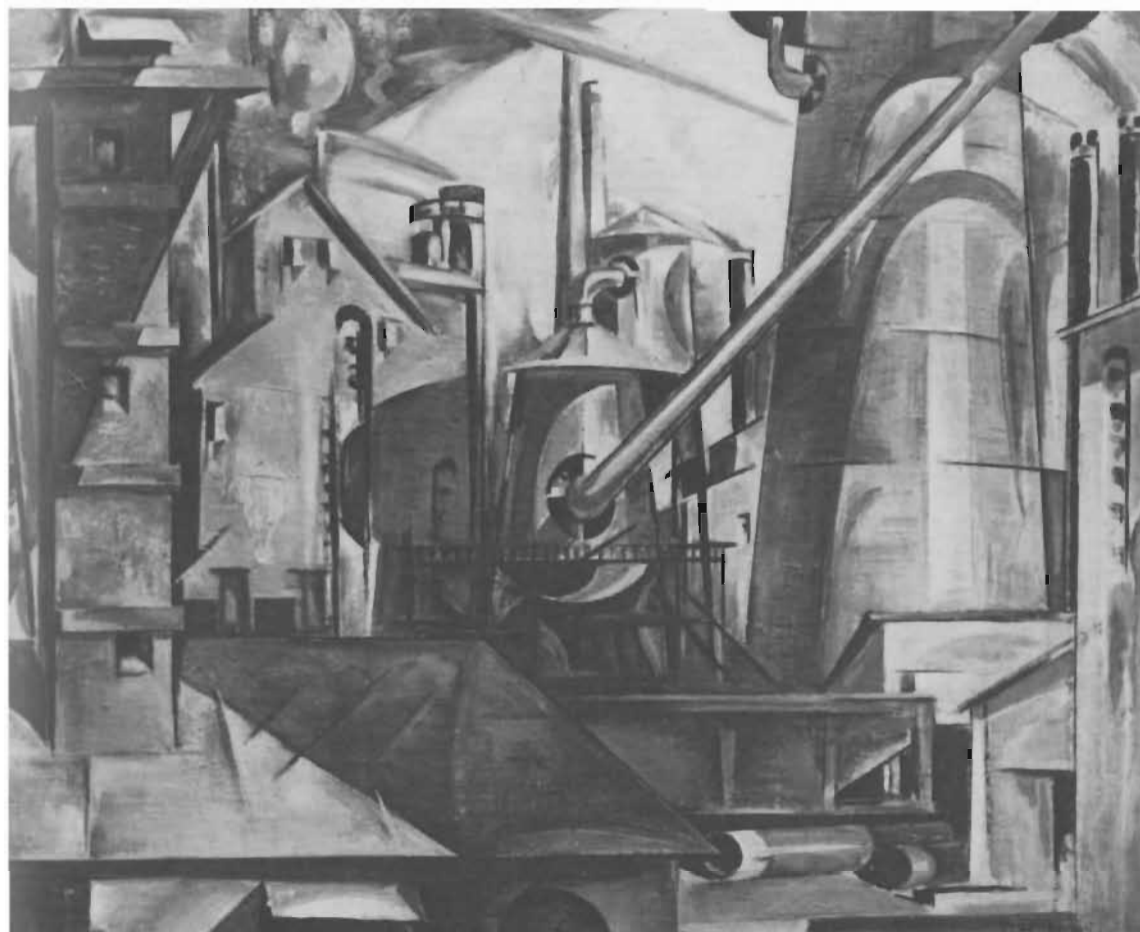
Oil on canvas, 24 3/4 x 30 (62.8 x 76.2)

Unsigned

History: Daniel, New York; Mr. and Mrs. Alan H. Temple; Whitney Museum of American Art, New York, gift of Mr. and Mrs. Alan H. Temple

Exhibited: Walker Art Center, Minneapolis, MN, 1960; WMAA, 1963; Hamilton Art Gallery, Hamilton, Ontario, Canada, Oct. 2-Nov. 1, 1964; WMAA, Mar., 1968, **Permanent Collection Exhibition**; Zabriskie Gallery, New York, 1974; WMAA, 1975; WMAA, Feb. 15-May 4, 1978, **Permanent Collection American Art, 1920-45**

Bibliography: Walker, Nov. 13-Dec. 15, 1960, **The Precisionist View in American Art**, p. 55 (exhibition traveled); Lloyd Goodrich and John I. H. Baur, **American Art of Our Century**, New York, 1961, p. 274; WMAA, Feb. 27-Apr. 14, 1963, **The Decade of the Armory Show 1910-1920**, Cat. No. 30, illus. p. 57 (listed as: 1920), (exhibition traveled); Zabriskie, Jan. 15-Feb. 2, 1974, **Preston Dickinson**, Cat. No. 9; WMAA, May 23-Sept. 3, 1975, **The Whitney Studio Club and American Art 1900-1932**; Barbara Rose, **American Art Since 1900**, New York, 1975, p. 69, illus. fig. 4-1



22. **Symphonic Domestique Americaine**

Oil on panel, 19 3/4 x 16 (50.2 x 41.1)

Signed L.L.: Preston Dickinson

History: Louise Helstrom; Kraushaar Galleries, New York; Donald B. Wilson; Caroline B. Robie, Hill, NH; Charles D. Childs

Gallery, Boston; Addison Gallery of American Art, Phillips Academy, Andover, MA; Addison Gallery Purchase Fund, 1951

Exhibited: Daniel, New York, 1923 (?); Birmingham Museum of Art, AL, 1951; Stevens Memorial Library, North Andover, MA, Mar. 13-May 19, 1952; Northfield School for Girls, MA, Oct. 31-Nov. 21, 1953; Milton Girl's School, MA, Jan 21-Mar. 1, 1955; Lamont Gallery, Exeter, MA, Oct. 21-Nov. 8, 1957; Northfield School for Girls, Apr. 11-May 9, 1967; Delaware Art Museum, Wilmington, 1975

Bibliography: Daniel, 1923, Cat. No. 16 (listed as: Symphony Domestic)(?); Birmingham, Apr. 8-June 3, 1951, **Catalogue of the Opening Exhibition**, catalog by Helen Boswell Howard, pp. 37-38 (listed as: **Symphonic**); Delaware, April 4-May 18, 1975, **Avant-Garde Painting & Sculpture in America 1910-25**, p. 64, illus. p. 65

Shown only in Lincoln, New York and Albuquerque

Note: A preliminary sketch for this painting is in the collection of Mead Art Museum, Amherst College. See Catalogue number 23.

On the reverse of the panel is an unfinished painting that appears to be an interior scene. Written in pencil on the reverse are "Mrs. Helstrom," circled, and "1922"



23. **Symphonic Domestique Americaine**

Gouache and pencil on paper, 10 x 8 (25.4 x 20.3)

Signed L.L.: Dickinson

History: Kraushaar Galleries, New York; Martha Jackson Gallery, New York; Clay Bartlett, Manchester, VT; William Macbeth Gallery, New York; Mead Art Museum, Amherst College, MA, 1955

Exhibited: The Institute of Contemporary Art, Boston, 1948

Bibliography: ICA, May 6-June 30, 1948, **Twentieth Century Art in New England**, Cat. No. 15; "Inside New England's Taste, Modern Paintings and Sculpture from 5 Private Collections," **Art News**, vol. 47 (June, 1948), p. 31, illus.; Amherst College, **American Art at Amherst, A Summary Catalogue of the Collection at the Mead Art Gallery, Amherst College**, Wesleyan University Press, Middletown, CT, 1978, p. 68, illus.

Note: This is presumably a preliminary sketch for the larger oil painting of the same title in the Addison Gallery collection (see catalog number 22)



25. **Environs of New York**

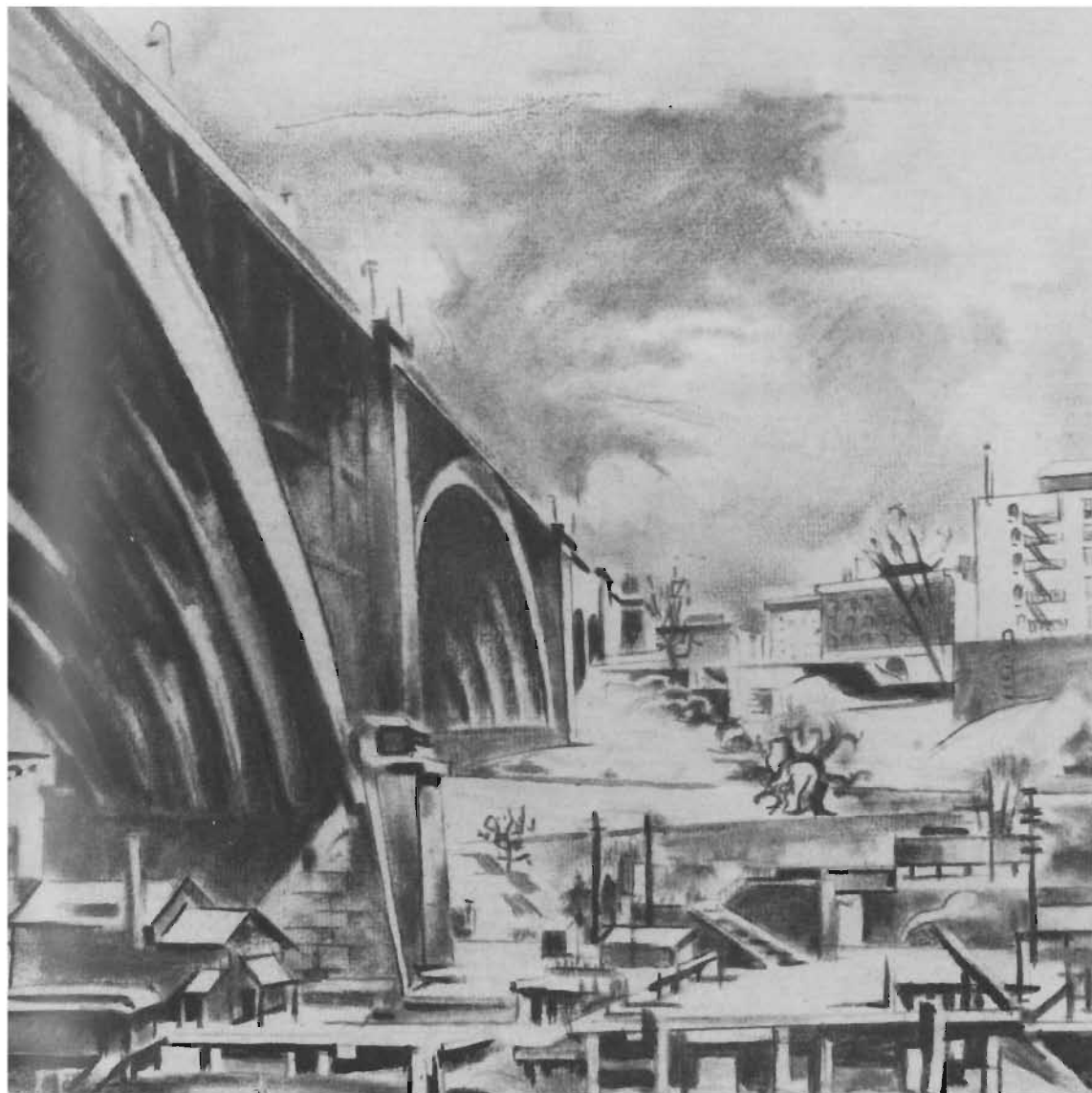
Pastel and pencil on paper, 11 1/2 x 11 1/2 (29.3 x 29.3)

Unsigned

History: Arthur B. Davies; The Downtown Gallery, New York, 1929; Mrs. John D. Rockefeller, Jr.; The Museum of Modern Art, New York, 1935; The Downtown Gallery, 1956; Norma and John Marin, Addison, ME

Exhibited: American Art Association, New York, 1929; Walker Art Center, Minneapolis, MN, 1960; The Corcoran Gallery of Art, Washington, DC, 1963

Bibliography: AAA, Apr. 16, 1929, **The Arthur B. Davies Art Collection**, Cat. No. 52; Walker, Nov. 13-Dec. 25, 1960, **The Precisionist View in American Art**, p. 55 (exhibition traveled); Corcoran, Apr. 27-June 2, 1963, **The New Tradition, Modern Americans before 1940**, Cat. No. 29



26. **Harlem River**

Pastel, pencil and ink on paper, 14 3/4 x 21 1/4 (37.5 x 54)

Unsigned

History: Gertrude Vanderbilt Whitney, New York; Whitney Museum of American Art, New York, gift of Gertrude Vanderbilt Whitney, 1931

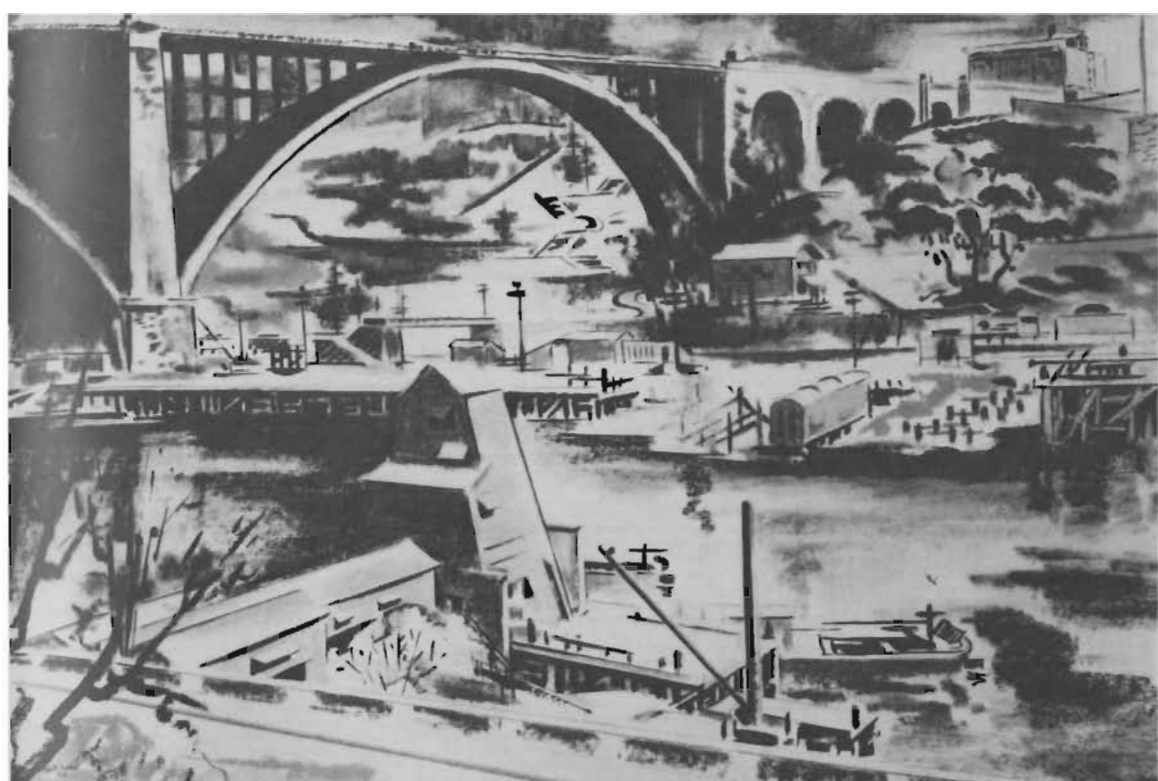
Exhibited: M. H. de Young Memorial Museum, California Palace of the Legion of Honor, San Francisco, 1935; WMAA, 1939; The Dayton Art Institute, OH, 1951; Zabriskie Gallery, New York, 1974; Heckscher Museum, Huntington, NY, 1978

Bibliography: San Francisco, June 7-July 7, 1935, **Exhibition of American Painting**, Cat. No. 307; WMAA, 1939, **20th Century Artists**, Cat. No. 180; Louis Bouché, "Preston Dickinson," **Living American Art Bulletin**, Oct., 1939, pp. 2-4, illus; Holger Cahill, "Art in Our Time," **Magazine of Art**, vol. 39, no. 7 (Nov., 1946), p. 318, illus. p. 318; Dayton, Apr. 18-June 3, 1951, **The City by the River and the Sea: Five Centuries of Skyline**, Cat. No. 77; Lloyd Goodrich and John I. H. Baur, **American Art of Our Century**, New York 1961, p. 274; Zabriskie, Jan. 15-Feb. 2, 1974, **Preston Dickinson**, Cat. No. 7; Heckscher, July 7-Aug. 20, 1978, **The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age**, p. 29

Illustrated: Wolfgang Born, **American Landscape Painting, An Interpretation**, New York, 1948, fig. 139

Shown only in New York

Note: This work is closely related to two other versions of the same scene **Harlem River**, in the Cleveland Museum of Art and **Highbridge, New York** in the Munson-Williams-Proctor Institute



27. **The Water Gate (The Ramparts-Quebec)**, 1922

Pastel and wash on paper, 21 1/2 x 16 1/4 (54.6 x 41.3)

Signed and dated L.L.: P. Dickinson '22

History: Daniel, New York; Sam A. Lewisohn, 1927; Metropolitan Museum of Art, New York, gift of Sam A. Lewisohn, 1950

Exhibited: Daniel, 1923 (?); Cleveland Museum of Art, OH, Nov. 7-Dec. 7, 1930, **Eighth Exhibition of Watercolors and Pastels**; The Renaissance Society, University of Chicago, IL, June, 1931; Cincinnati Art Museum, OH, Mar. 18-Apr. 11, 1944; Metropolitan Museum of Art, 1950

Bibliography: Daniel, 1923, Cat. No. 4 (?); Metropolitan, June 16-Oct. 29, 1950, **100 American Painters of the Twentieth Century**, illus. pl. 41

Shown only in Lincoln and New York

Note: A painting similar in style and technique depicting another view of the water gate that once stood near the Washington Bridge on the Harlem River in New York is in the collection of the Weyhe Gallery, New York



28. **Along the Harlem River**, 1922

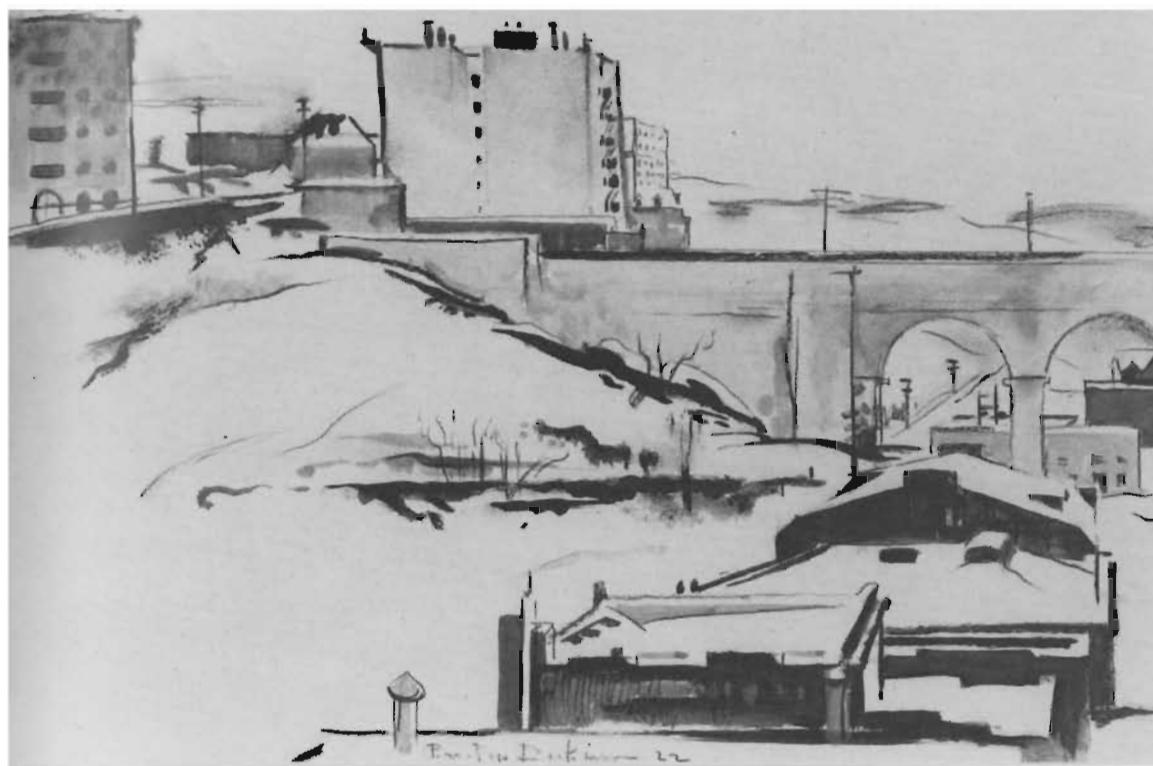
Watercolor on paper, 12 3/4 x 18 7/8 (32.4 x 48)

Signed and dated L.C.: Preston Dickinson 22

History: Daniel, New York; Harriet Bain; Louis Kimball; Martha Jackson Gallery, New York; University of Nebraska-Lincoln, F. M. Hall Collection, 1954

Exhibited: Martha Jackson Gallery, Apr., 1953, **One Hundred Years of American Watercolors**; University of Nebraska Galleries, 1954

Bibliography: M. B., "One Hundred Years of American Watercolors," **Art Digest**, vol. 27 (Apr. 15, 1953), p. 20, illus. p. 20



29. **Along the River**

Pastel and ink on paper, 15 x 22 1/2 (38.1 x 57.2)

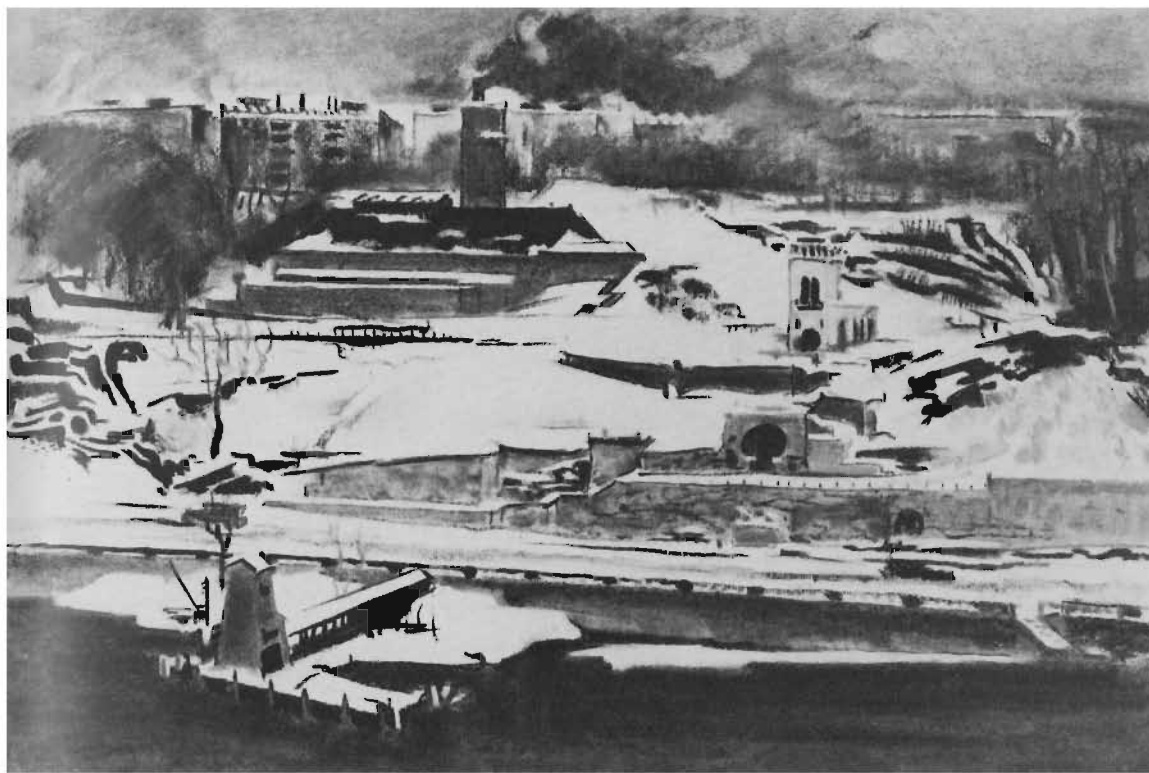
Signed L.L.: Preston Dickinson

History: Daniel, New York; Phillips Memorial Gallery (The Phillips Collection) Washington, DC, 1923

Exhibited: Daniel, 1923 (?); Baltimore Museum of Art, MD, 1924; PMG, Jan., 1927, **American Themes by American Painters**; Choate School, Wallingford, CT, Nov., 1932-Jan. 11, 1934; PMG, 1944; Society of Four Arts, Palm Beach, FL, 1945; National Collection of Fine Arts, Washington, DC, 1965

Bibliography: Daniel, 1923, Cat. No. 23 (?); Duncan Phillips, **A Collection in the Making**, ca. 1926, p. 97; PMG, **A Bulletin of the Phillips Collection**, 1927, p. 59; PMG, Apr. 9-May 30, 1944, **Exhibition of the American Paintings of the Phillips Collection**, Cat. No. 117; Palm Beach, Dec. 8-31, 1944, **Watercolors Lent by Phillips Memorial Gallery, Washington, DC**, Cat. No. 8; NCFA, Dec. 1, 1965-Jan. 9, 1966, **Roots of Abstract Art in America 1910-1930**, Cat. No. 44

Illustrated: Duncan Phillips, **The Artist Sees Differently**, ca. 1931, Vol. II, illus. pl. CCXI



30. **Winter Day, Harlem River**

Oil on canvas, 20 x 30 (50.8 x 76.2)

Signed L.L.: Preston Dickinson

History: Daniel, New York; Phillips Memorial Gallery, The Phillips Collection, Washington, DC, 1923

Exhibited: Daniel, 1923; Carnegie Institute, Pittsburgh, PA, Apr. 18-May 18, 1930; Memorial Art Gallery, Rochester, NY, 1930; PMG, 1931; PMG, 1944; The Tate Gallery, London, 1946; Museum of the City of New York, 1958; Meridan House, Washington, DC, July, 1964-Mar., 1968

Bibliography: Daniel, 1923, Cat. No. 9 (listed as: **Landscape-Harlem River**); Duncan Phillips, **A Collection in the Making**, 1926, p. 96, illus. pl. 132; Memorial Art Gallery, June, 1930, **An Exhibition of a Selected Group of Paintings from The Phillips Memorial Gallery**, Cat. No. 7 (listed as: **Harlem in Winter**); PMG, Feb., 1931, **Memorial Exhibition of Preston Dickinson**, Cat. No. 53 (listed as: **Harlem in Winter**); PMG, Apr. 9-May 30, 1944, **The American Paintings of the Phillips Collection**, Cat. No. 149 (listed as: **Winter; Harlem River**); Tate Gallery, June-July, 1946, **American Painting from the Eighteenth Century to the Present Day**, Cat. No. 62 (listed as: **Winter, Harlem River**); R. H. Wilenski, "A London Look at U.S. Painting in The Tate Gallery Show," **Art News**, vol. XLV, no. 6 (Aug., 1946), pp. 25-26; Museum of the City of New York, Apr. 17-Sept. 1, 1958, **The Artist in New York**, n.p. (listed as: **Winter, Harlem River**)

Illustrated: Duncan Phillips, **The Artist Sees Differently**, ca. 1931, vol. 2, pl. CCX



31. **Along the Harlem**

Pastel on paper, 14 x 21 1/4 (35.6 x 54.6)

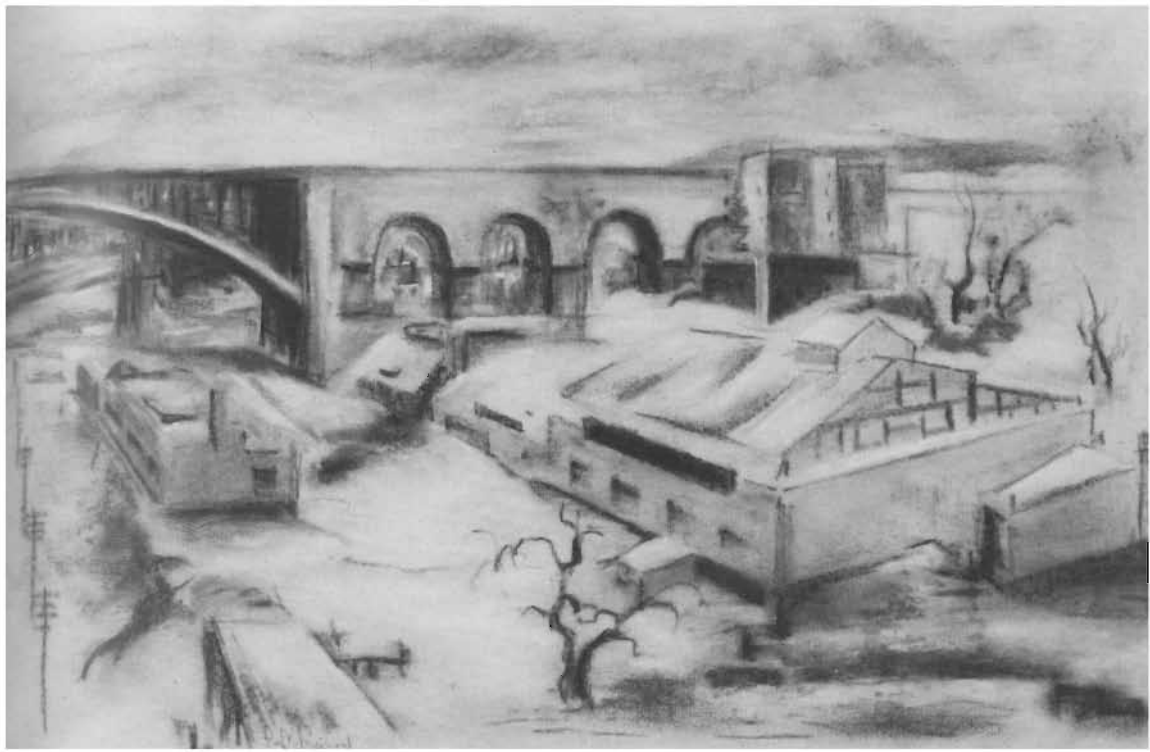
Signed L. L.: P. Dickinson

History: Daniel, New York; Kraushaar Galleries, New York; Private Collection

Exhibited: William Penn Memorial Museum, Harrisburg, PA, 1972-1973

Bibliography: Harrisburg, Nov. 19, 1972-Jan. 3, 1973, **An Alumnus Salutes Dickinson College 200th Anniversary**, Cat. No. 44

Note: This pastel is presumably a preliminary study for the larger oil painting **Winter Day, Harlem River**, see catalogue number 30.



32. **Landscape with Bridge, (High Bridge), 1922**

Oil on canvas, 30 1/2 x 24 (77.5 x 61)

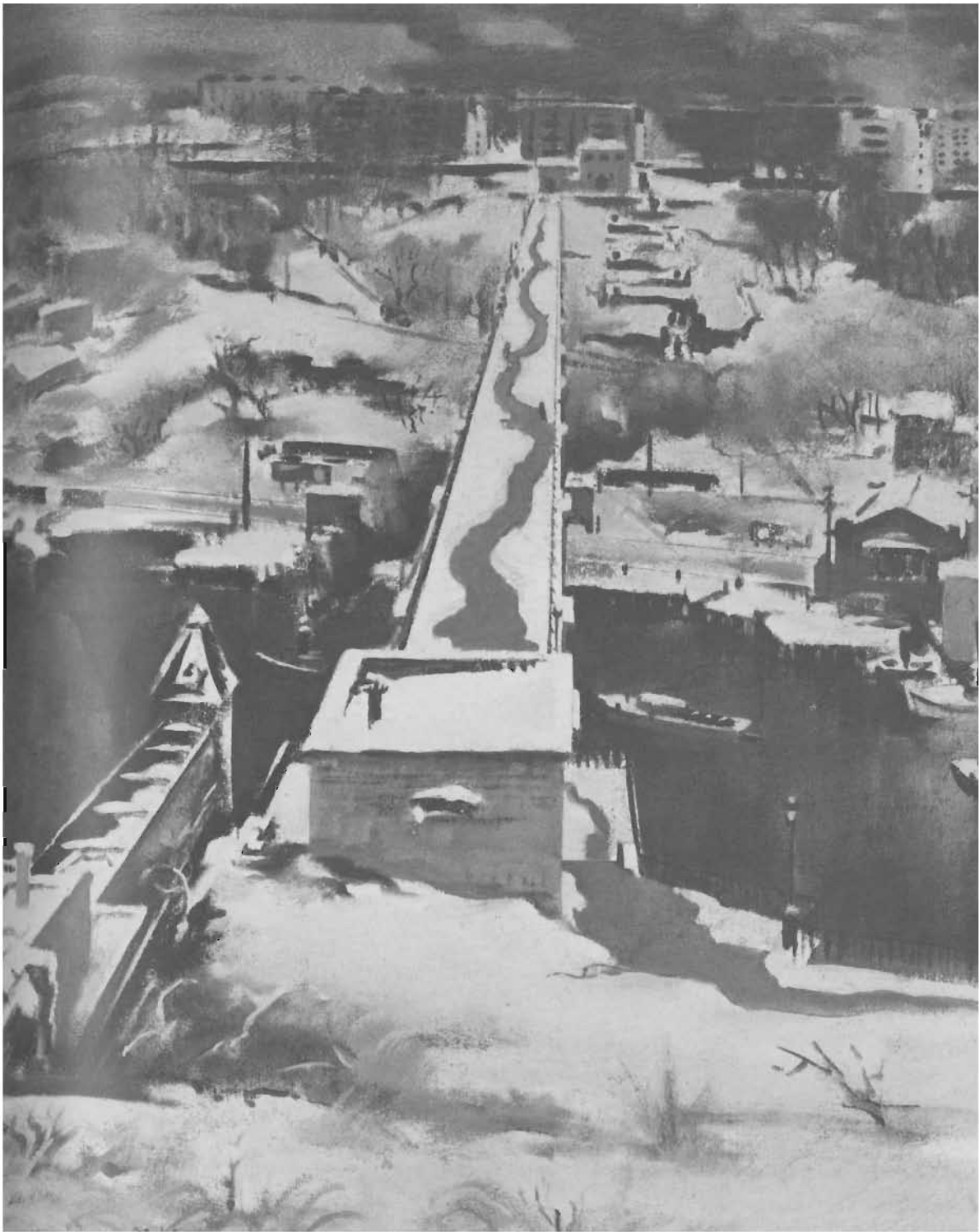
Signed and dated L.L.: Preston Dickinson 22

History: Daniel, New York; Dr. Catherine L. Bacon; Estate of Catherine L. Bacon

Exhibited: Daniel, 1923; Cleveland Museum of Art, OH, June 12-July 12, 1925, **The Fifth Exhibition of Contemporary Painting**; The Museum of Modern Art, New York, 1929-30

Bibliography: Daniel, 1923, Cat. No. 21, illus. (listed as: **High Bridge**); "Preston Dickinson Paints in a Chinese Manner," **New York Herald**, Mar. 11, 1923; Alexander Brook, "The Exhibitions," **The Arts**, vol. III, no. 4 (Apr., 1923), pp. 273-274, illus. p. 273; William M. Milliken, "The Fifth Exhibition of Contemporary American Painting," **The Bulletin of the Cleveland Museum of Art**, no. 6 (June, 1925), p. 113, illus. p. 110 (listed as: **High Bridge**); MOMA, Dec. 13, 1929-Jan. 12, 1930, **Paintings by Nineteen Living Americans**, Cat. No. 14, illus. p. 20

Illustrated: **Der Cleerone**, XVIII (1926), illus. p. 507; Milton W. Brown, "Cubist Realism: An American Style," **Marsyas**, III, 1946, illus. p. 160; Milton W. Brown, **American Painting from the Armory Show to the Depression**, Princeton, NJ, 1955, illus. p. 128 (listed as **High Bridge**)



33. **Abstraction**, 1922

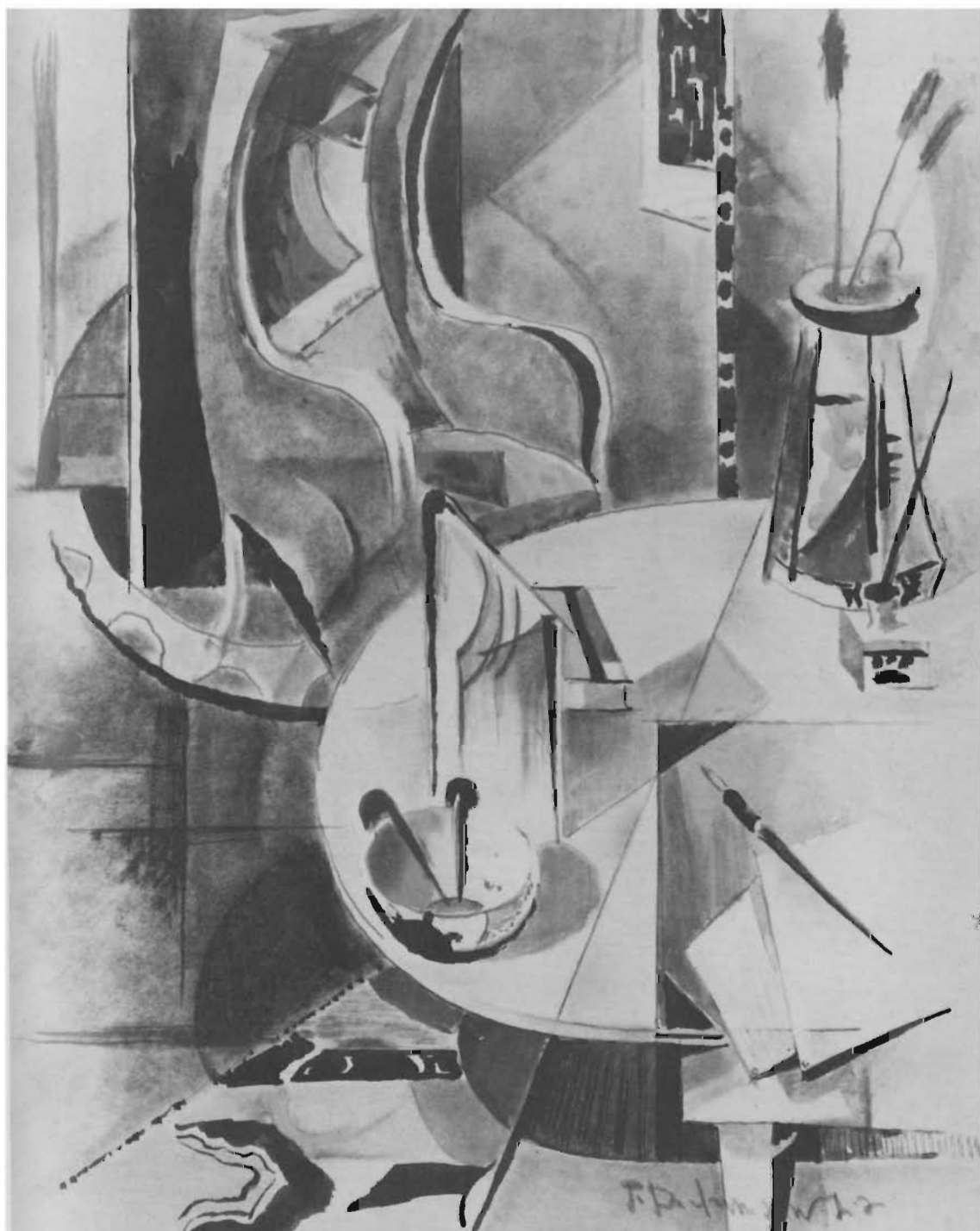
Watercolor and pencil on paper, 9 1/2 x 7 1/2 (24.1 x 19.1)

Signed and dated L.R.: P. Dickinson 22

History: Kraushaar Galleries, New York; Mr. Gershon Fenster, Tulsa, OK; Kraushaar Galleries, 1947; New Britain Museum of American Art, CT, Harriet Russell Stanley Fund, 1947

Exhibited: Colby College Art Museum, Waterville, ME, 1964; DeCordova Museum, Lincoln, MA, 1976-77

Bibliography: DeCordova Museum, Dec. 12, 1976-Feb. 6, 1977, **Homer to Hopper, Sixty Years of American Watercolor Painting**



34. **Interior**, 1922

Oil on panel, 20 x 16 (50.8 x 40.6)

Signed and dated L.R.: P. Dickinson '22

History: Parke-Bernet, New York, 1973; Kraushaar Galleries, New York; Dr. & Mrs. Alex Stone, Moline, IL, 1974

Exhibited: Parke-Bernet, 1973

Bibliography: Parke-Bernet, Dec. 14, 1973, **Important Twentieth Century American Paintings, Watercolors and Sculpture**, Cat. No. 184, illus.



35. **Interior**

Oil on canvas, 31 x 28 (78.7 x 71.1)

Signed L.R.: P. Dickinson

History: Daniel, New York; Edith Denniston; Metropolitan Museum of Art, New York, gift of Edith Denniston, 1971

Exhibited: Daniel, Feb., 1924 (?); Daniel, opened Apr. 24, 1924, **Preston Dickinson**

Bibliography: Daniel, Feb., 1924, **Exhibition of a Group of Modern Painters**, Cat. No. 14 (?); "Art Exhibitions of the Week," **New York Times**, May 4, 1924, VIII, 10:5

Illustrated: **International Studio**, vol. LXXIX, no. 325 (June, 1924), color cover illus.

Note: A preliminary painting for this work also titled **Interior** (gouache, 10 3/8 x 9 1/4 inches, by sight), currently in a private collection, was illustrated on page 285 of Forbes Watson's article, "Preston Dickinson," **The Arts**, vol. v. no. 5 (May, 1924)



36. **The World I Live In**

Oil on canvas, 20 1/4 x 16 1/4 (51.4 x 41.3)

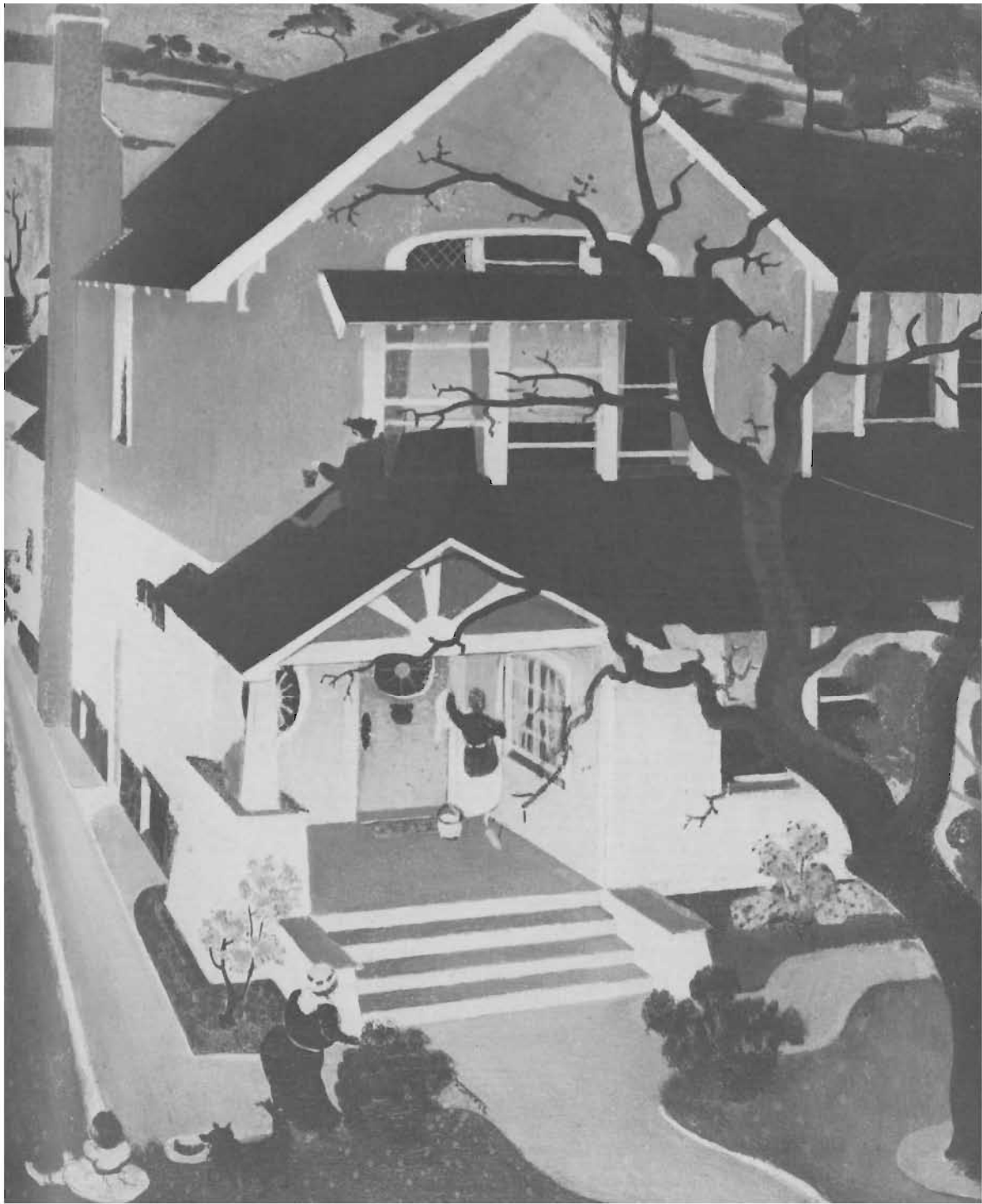
Signed L.L.: Dickinson

History: Daniel, New York; Knoedler Gallery, New York; Private Collection, 1965

Exhibited: Daniel, opened Apr. 24, 1924, **Preston Dickinson**; Daniel, July, 1924; The Cleveland Museum of Art, OH, June 9-July 10, 1927; Knoedler, 1943; Knoedler, 1961

Bibliography: "Art Exhibitions of the Week," **New York Times**, May 4, 1924, VIII, 10:5; "The World of Art: Art in the House and in the Galleries," **New York Times**, July 20, 1924, IV, 13:1; William Milliken, "The Seventh Exhibition of Contemporary American Painting," **The Bulletin of the Cleveland Museum of Art**, no. 6 (June, 1927), pp. 102, 104, illus. p. 107; Knoedler, Feb. 8-27, 1943, **Preston Dickinson** Cat. No. 4 (listed as: 1920); Knoedler, Summer, 1961, Cat. No. 32

Note: A painting titled **My House** (tempera on paper, 10 1/4 x 8 inches), in the Phillips Collection, Washington, DC, is presumably a preliminary sketch for this painting. The Phillips version was illustrated on page 287 of Forbes Watson's article, "Preston Dickinson," **The Arts**, vol. V, no. 5 (May, 1924) where it was titled **The World I Live In**



37. **Industry**

Oil on canvas, 30 x 24 1/2 (76.2 x 62.2)

Signed L.L.: Dickinson

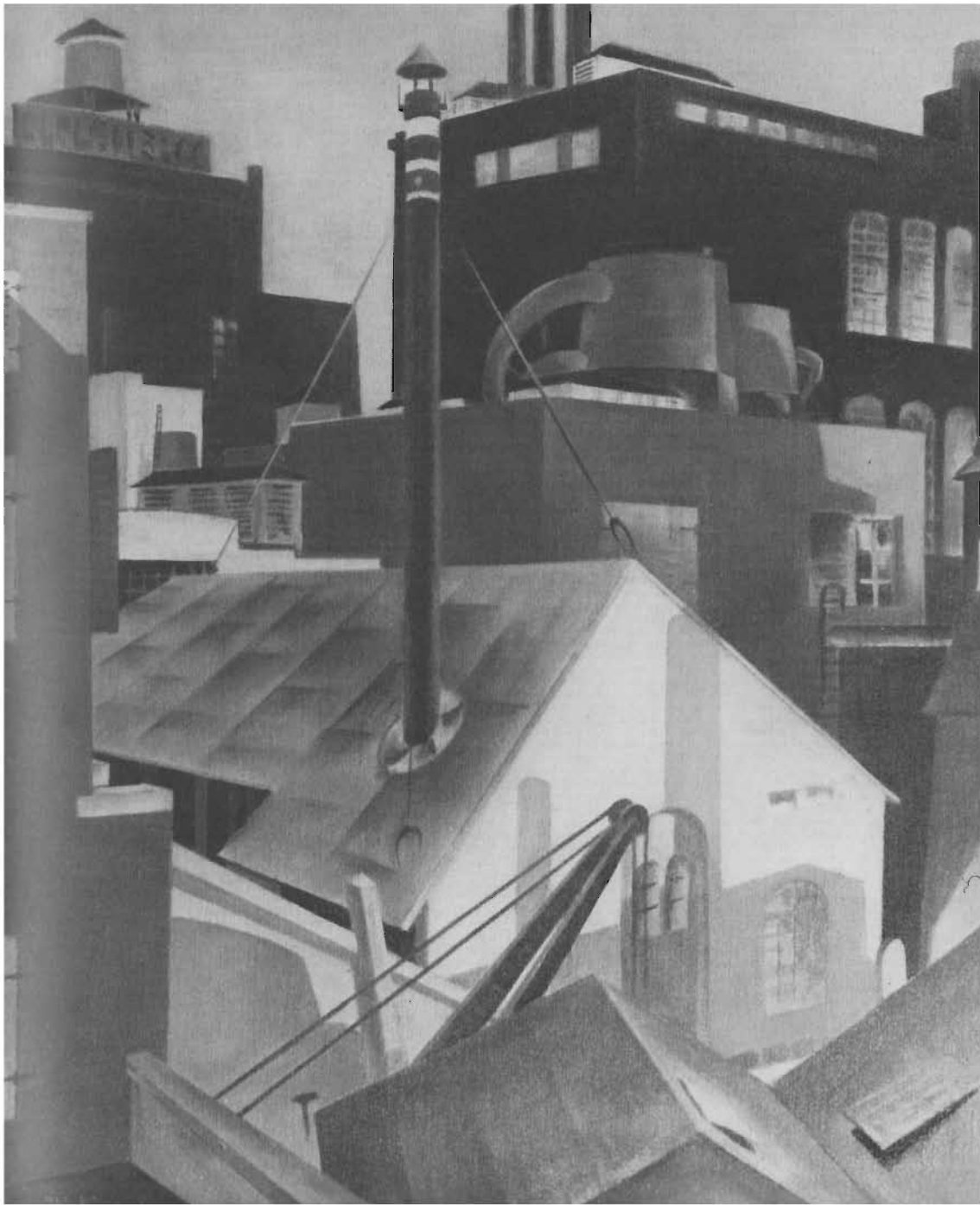
History: Daniel, New York; Gertrude Vanderbilt Whitney, New York; Whitney Museum of American Art, gift of Gertrude Vanderbilt Whitney, 1931

Exhibited: Daniel, Apr. 24-May, 1924 (?); Whitney Studio Club, New York, 1925; Whitney Studio Club, 1927-28; Cincinnati Art Museum, OH, 1929; M. H. de Young Memorial Museum and California Palace of the Legion of Honor, San Francisco, 1935; Musée du Jeu de Paume, Paris, 1938; Baltimore Museum of Art, MD, 1938; Whitney Museum of American Art, 1939; San Francisco, 1940; Walker Art Center, Minneapolis, MN, May 1-June 20, 1954, **Reality and Fantasy**; Art Center, Bradenton, FL, Jan.-Apr., 1958, (exhibition traveled); Grand Rapids Art Museum, MI, Sept.-Nov., 1958; National Collection of Fine Arts, Washington, DC, 1965; Atlanta Art Associates Gallery, GA, Oct. 30-Dec. 6, 1964; WMAA, Nov., 1966, **Permanent Collection Exhibition**; The Montclair Art Museum, NJ, 1969, WMAA, 1975

Bibliography: "Art Exhibitions of the Week," **New York Times**, May 4, 1924, VIII, 10:5 (?); Whitney Studio Club, May 18-30, 1925, **10th Annual Exhibition**, Cat. No. 89; Whitney Studio Club, Dec., 1927-May, 1928, **Traveling Show**; Cincinnati, May 31-July 21, 1929, **The Thirty-Sixth Annual Exhibition of American Art**, Cat. No. 61, illus. (listed as: **Factories**, lent by Mrs. Gertrude V. Whitney, care of Whitney Studio Galleries, New York); WMAA, **Catalogue of the Collection**, 1931, p. 22, illus. p. 187; M. H. de Young and California Palace of the Legion of Honor, San Francisco, June 7-July 31, 1935, **Exhibition of American Painting**, Cat. No. 305; WMAA, 1939, **20th Century Artists**, Cat. No. 30, illus.; Paris, May-July, 1938, **Trois Siècles D'Art Aux États-Unis**, Cat. No. 44, illus. fig. 34; Baltimore Museum of Art, MD, Sept. 5-30, 1938, **Labor in Art**, Cat. No. 19; **Golden Gate International Exposition**, San Francisco, 1940, Cat. no. 1227, p. 128; Lloyd Goodrich and John I. H. Baur, **American Art of Our Century**, New York, 1961, p. 274, illus. p. 56; National Collection of Fine Arts, Washington, DC, Dec. 1, 1965-Jan. 16, 1966, **Roots of Abstract Art in America 1910-1930**, Cat. No. 38; "Preston Dickinson," **Dictionary of Twentieth Century Art**, Phaidon, London and New York, 1973, p. 96; WMAA, May 23-Sept. 3, 1975, **The Whitney Studio Club and American Art 1900-1932**, illus. p. 15

Illustrated: Forbes Watson, "Preston Dickinson," **The Arts**, V, no. 5 (May, 1924), illus. p. 286; **Der Cleerone**, XVIII (1926), illus. p. 507; Fred J. Ringel, ed., **America As Americans See It**, New York, 1932, illus. p. 38b; Frank J. Roos, Jr., **An Illustrated Handbook of Art History**, New York, 1937, illus. fig. 273B; **Magazine of Art**, vol. 31, no. 10 (Oct., 1938), illus. 591; **New York Times**, Nov. 22, 1931, Nov. 29, 1931; Sept. 17, 1939; Sept. 19, 1948; Sept. 24, 1950

Note: A painting titled **Industry** (oil on board, 10" x 8"), in the Addison Gallery of American Art, Phillips Academy, Andover, MA, is presumably a preliminary study for this work.



38. **Still Life, Flowers**

Oil on canvas, 30" x 20" (76.2 x 51.3)

Signed L.L.: Dickinson

History: Daniel, New York; Gertrude Vanderbilt Whitney, New York; Whitney Museum of American Art, gift of Gertrude Vanderbilt Whitney, 1931

Exhibited: Daniel, 1924 (?); The Huntington Galleries, Inc., WV, Oct. 19-Nov. 16, 1958; Katonah Gallery, NY, July 13-Sept. 8, 1964; C. W. Post Art Gallery, Greenvale, NY, Apr. 2-May 15, 1977

Bibliography: Daniel, Feb., 1924, **Exhibition of a Group of Modern Painters**, Cat. No. 14 (?); "A Group of Moderns," **New York Times**, Feb. 17, 1924, VII, 11:2 (?); "Contrasting Art Tendencies," **New York Sun**, Feb. 21, 1924, p. 15 (?); **New York Sunday World**, Feb. 17, 1924 (?); Wolfgang Born, **Still-Life Painting in America**, NY, 1947, pp. 46-47, illus. no. 129; Lloyd Goodrich and John I. H. Baur, **American Art of Our Century**, New York, 1961, p. 275
Illustrated: Forbes Watson, "Preston Dickinson," **The Arts**, V, no. 5 (May, 1924), illus. p. 284 (listed as: Collection of Mrs. W. B. Force)



39. **Interior with Flowers**

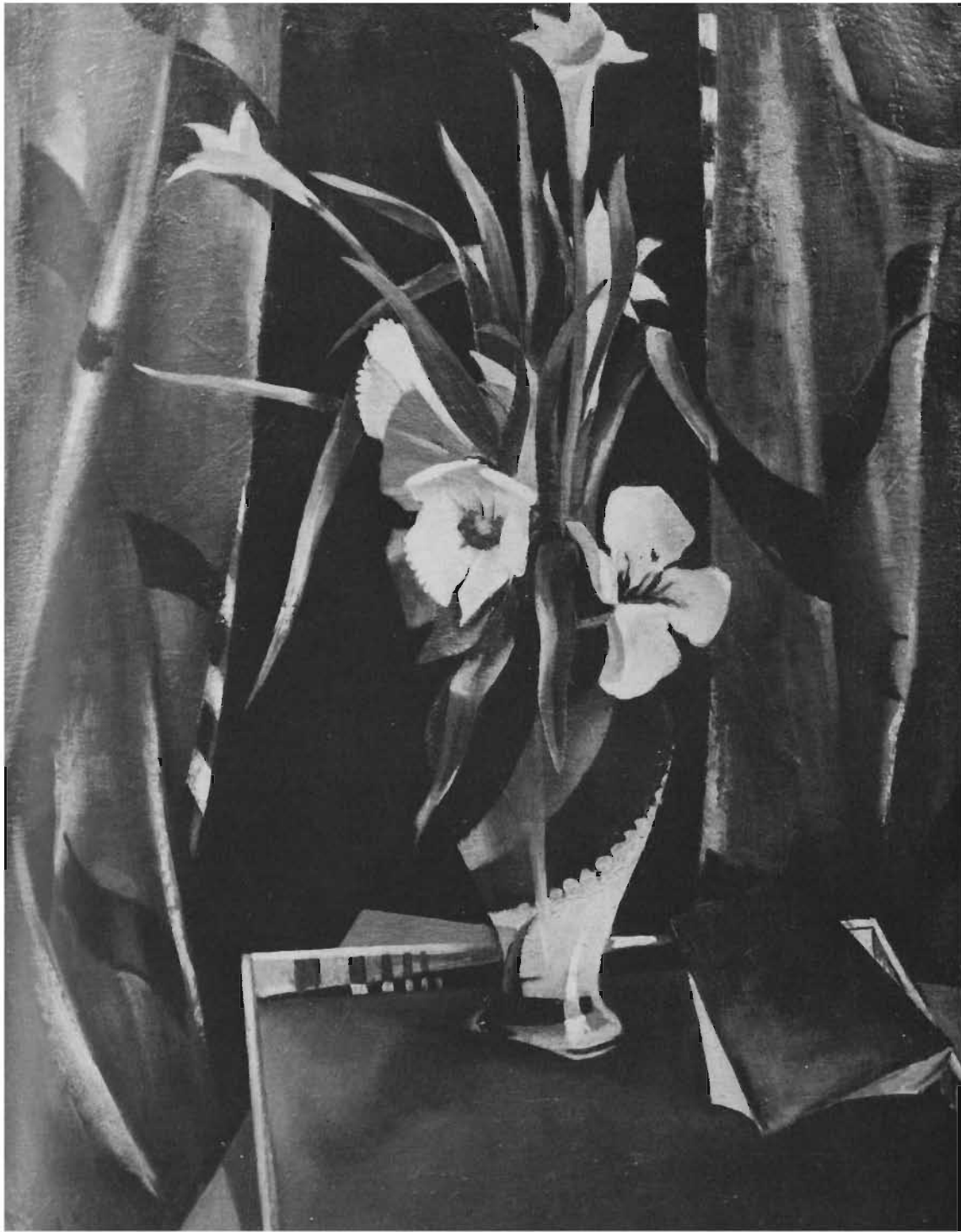
Oil on canvas, 26 x 20 (66 x 50.3)

Signed L.L.: Dickinson

History: Daniel, New York; Mr. and Mrs. Alan H. Temple; Whitney Museum of American Art, gift of Mr. and Mrs. Alan H. Temple

Exhibited: Cummer Gallery of Art, Jacksonville, FL, Oct. 16-Nov. 25, 1962, **500 Years of Flowers and Gardens in Western Art**; WMAA, Aug. 2-Oct. 2, 1971, **Permanent Collection Exhibition**; Zabriskie, 1974

Bibliography: Lloyd Goodrich and John I. H. Baur, **American Art of Our Century**, New York, 1961, p. 275; Zabriskie, Jan. 15-Feb. 2, 1974, **Preston Dickinson**, Cat. No. 3



40. **Still Life with Navajo Blanket**

Oil on canvas, 20 x 20 1/8 (50.8 x 51.2)

Signed L. R.: P. Dickinson

History: Daniel, New York; Ralph M. Chait, New York; Knoedler Galleries, New York, 1961; Joseph H. Hirshhorn; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

Exhibited: Phillips Memorial Gallery, Washington, DC, 1931; Art Institute of Chicago, IL, 1931; Knoedler, 1943

Bibliography: PMG, Feb., 1931, **Memorial Exhibition of Preston Dickinson**, Cat. No. 59; Chicago, Oct. 29-Dec. 31, 1931, **The Forty-fourth Annual Exhibition of American Paintings and Sculpture**, Cat. No. 51; "Information, Please," **Art Digest**, vol. 13 (July, 1939), p. 11; Knoedler, Feb. 8-27, 1943, **Preston Dickinson**, Cat. No. 27 (dated as: 1929); Hirshhorn, **Selected Paintings and Sculpture from the Hirshhorn Museum and Sculpture Garden**, New York, 1974, p. 684, illus. fig. 382;

Shown only in Lincoln, New York, Colorado Springs and Athens



41. **Still Life**, 1924

Oil on composition board, 10 5/8 x 7 5/8 (27 x 19.3)

Signed and dated L.L.: Dickinson 24

History: Theodoros Stamos; Metropolitan Museum of Art, New York, anonymous gift in memory of Robert Glenn Price, 1954

Exhibited: Kennedy Galleries, New York, 1975

Bibliography: Kennedy, Mar. 6-29, 1975, **The Hundredth Anniversary Exhibition of Paintings and Sculptures by 100 Artists Associated with the Art Students League of New York**, Cat. No. 27, illus. p. 95



43. **Still Life with Round Plate (Abstraction)**

Watercolor and pencil on paper, 11 x 8 1/2 (27.9 x 21.6)

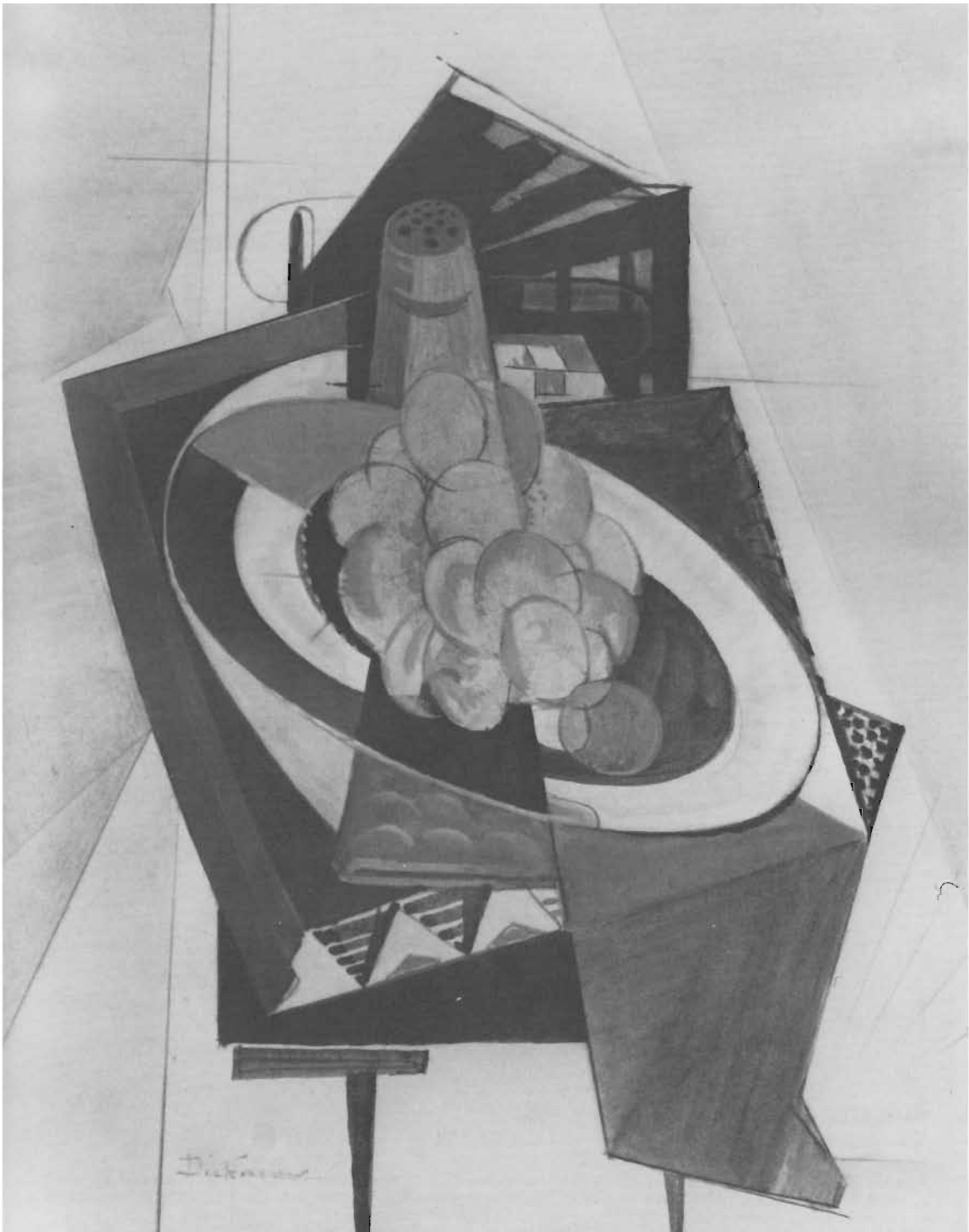
Signed L.L.: Dickinson

History: The artist, Stanley Weiser, Sioux Falls, SD; Mrs. Maurice Sickel, Sioux Falls, SD; Hackley Art Gallery, Muskegon, MI, 1941; Maynard Walker Gallery, New York, 1959; Martha Jackson Gallery, New York; University of Nebraska-Lincoln, Howard S. Wilson Memorial Collection, 1960.

Exhibited: Hackley, Apr.-May (?), 1933, **Exhibition of Work by Preston Dickinson, Edwin James Smith and Oronzo Gasparo**; Joslyn Art Museum, Omaha, NE, 1961; Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, 1966

Bibliography: Sheldon, **Howard S. Wilson Memorial Collection**, Oct. 11-Nov. 13, 1966, illus. pl. 10

Note: This work is presumably identical with the watercolor, **Abstraction**, sold by the Hackley Art Gallery to Maynard Walker Gallery in 1959. Another work by Dickinson, **Still Life**, was sold to the Walker Gallery at the same time and is presumably the **Still Life with Knife** now in the collection of the Wadsworth Atheneum (see catalog number 44). Both works had been purchased by the Hackley Art Gallery from Mrs. Maurice Sickel of Sioux Falls, SD. According to a letter to the author from Shirley Reiff Howarth, Director, Hackley Art Museum, (Oct. 7, 1978), both works were "done in Sioux Falls when Dickinson visited there in 1924 and given by him to Stanley Weiser, son of Mrs. Sickel." Though otherwise undocumented, this letter indicates that Dickinson may have visited Sioux Falls during his trip to the Midwest in 1924.



44. Still Life with Knife (Still Life), 1924

Watercolor on paper, 8 1/2 x 10 3/4 (21.6 x 27.3)

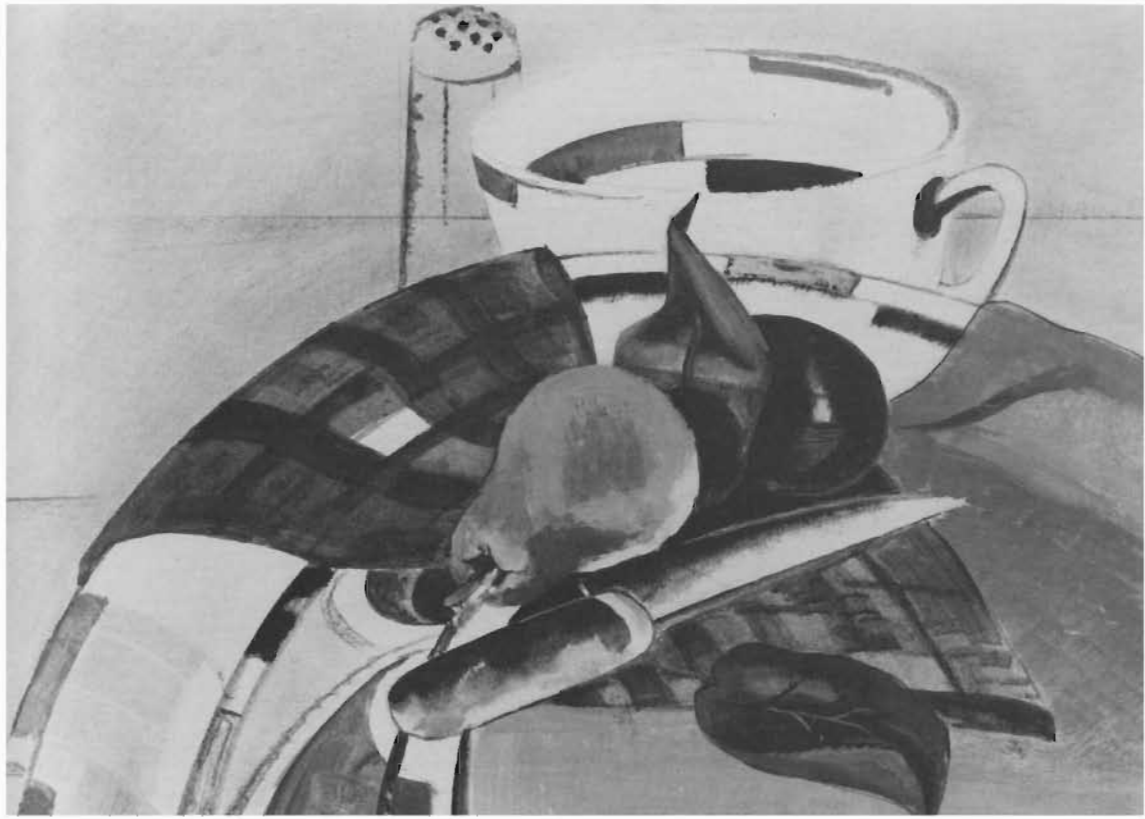
Signed and dated L.C.: Dickinson 24

History: The artist; Stanley Weiser, Sioux Falls, SD; Mrs. Maurice Sickel, Sioux Falls, SD; Hackley Art Gallery, Muskegon, MI, 1935; Maynard Walker Gallery, New York, 1959; Wadsworth Atheneum, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection, 1959

Exhibited: Hackley, Apr.-May (?), 1933, **Exhibition of Work by Preston Dickinson, Edwin James Smith and Oronzo Gasparo**

Shown only in New York

Note: See note for **Still Life with Round Plate** (catalogue number 43).



45. **Plums on a Plate**

Oil on canvas, 14 x 20 1/4 (35.6 x 51.5)

Signed L.L.: Dickinson

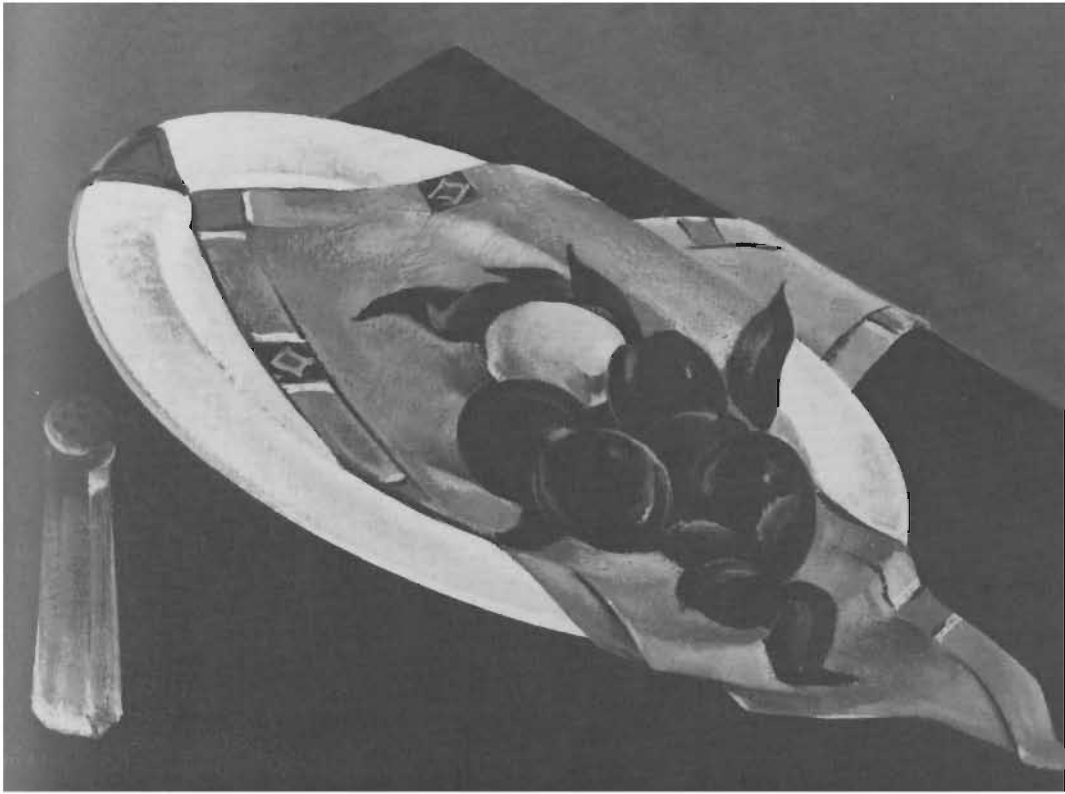
History: The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller, 1931

Exhibited: Wesleyan University, Middletown, CT, Apr. 25-May 9, 1931; MOMA, 1932-1933; Wadsworth Atheneum, Hartford, CT, Jan. 28-Feb. 18, 1935; MOMA, Nov., 1935-June, 1936, **Twelve American Paintings** (exhibition traveled); MOMA, 1939; MOMA, Feb., 1940-July, 1941, **Twentieth Century Paintings** (exhibition traveled); The Art Students League, New York, Feb. 7-Mar. 14, 1943, **Fifty Years on 57th Street**; Walker Art Center, Minneapolis, MN, 1960; Zabriskie Gallery, New York, 1974

Bibliography: MOMA, Oct. 31, 1932-Jan. 31, 1933, **American Painting and Sculpture, 1862-1932**, Cat. No. 26, illus. pl. 26; MOMA, 1939, **Art in Our Time: 10th Anniversary Exhibition**, Cat. No. 119, illus.; Walker, Nov. 13-Dec. 25, 1960, **The Precisionist View in American Art**, pp. 44, 55 (exhibition traveled); Zabriskie, Jan. 15-Feb. 2, 1974, **Preston Dickinson**, Cat. No. 4

Illustrated: **Art News Annual, Mar. 26, 1938, illus.**

Shown only in Lincoln



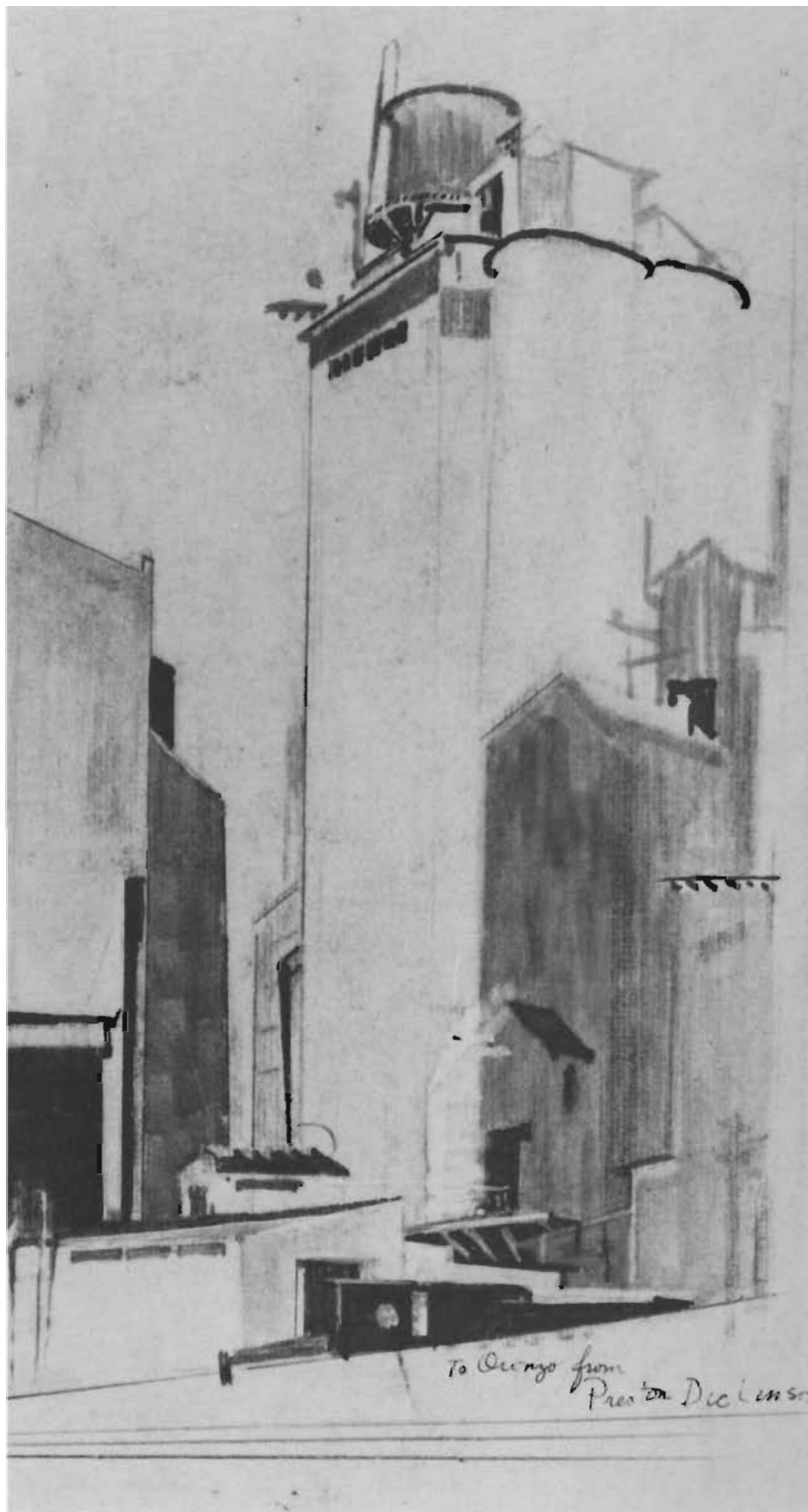
46. **Grain Elevator, Omaha**

Pastel on paper, 19 x 13 1/2 (48.2 x 34.3)

Signed and inscribed L.R.: To Oronzo from/Preston Dickinson

History: Mr. and Mrs. Lawrence A. Fleischman, Detroit, MI; Kennedy Galleries, New York; Blount, Inc., Collection, Montgomery, AL

Note: See catalogue numbers 47 and 48.



47. **Nebraska Grain Elevators**, 1924

Pastel on paper, 23 1/4 x 12 3/4 (59.1 x 32.4)

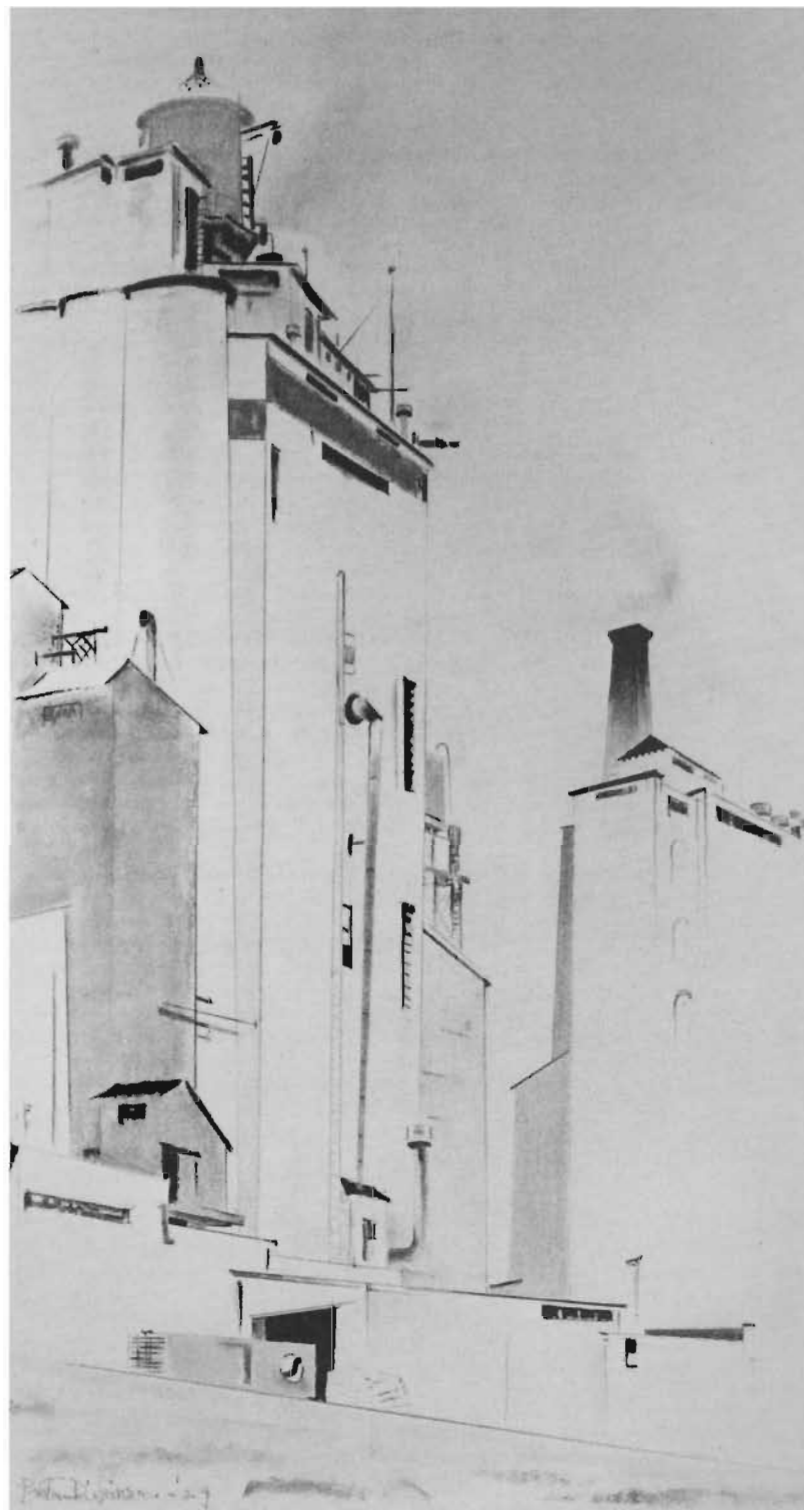
Signed and dated L.L.: Preston Dickinson '24

History: The artist; Jessie Campbell, Omaha NE; Mr. and Mrs. Fred M. DeWeese, Lincoln, NE; the family of Mrs. Fred M. DeWeese, Lincoln, NE

Exhibited: Nebraska Art Association, University of Nebraska, 1937

Bibliography: NAA, Feb. 28-Mar. 28, 1937, **Forty-seventh Annual Exhibition of Paintings**, Cat. No. 10

Note: See catalogue numbers 46 and 48.



49. **The Peters Mills, 1924**

Pastel and pencil on paper, 19 3/4 x 13 3/4 (50.2 x 34.9) (sight)

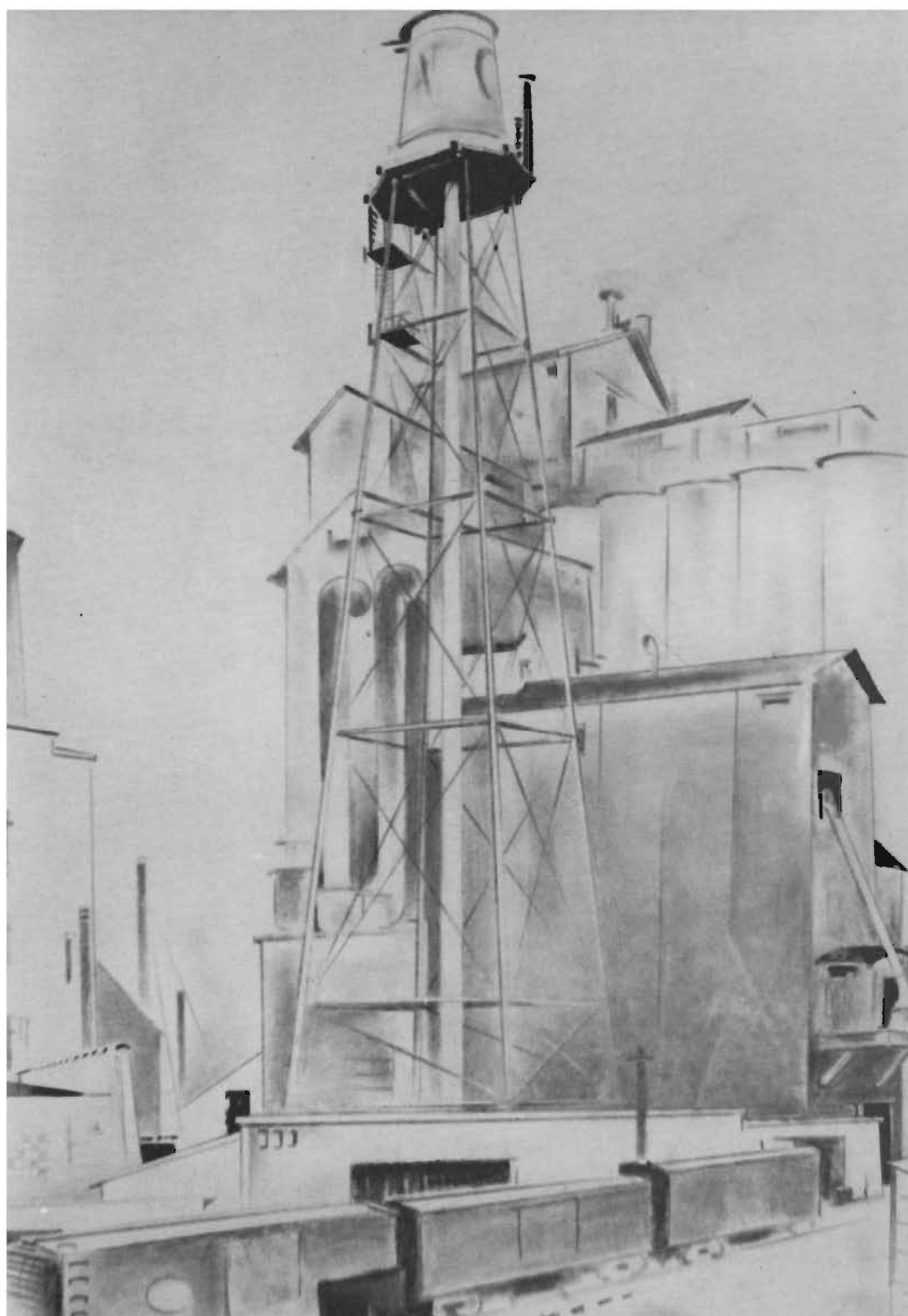
Signed and dated L.R.: Preston Dickinson '24

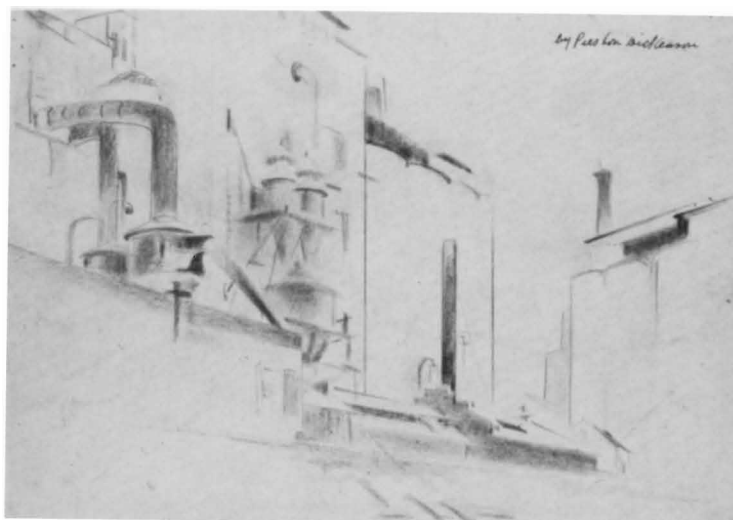
History: The artist; Jessie Campbell, Omaha, NE; Art Institute of Omaha, NE; Joslyn Art Museum, gift of Art Institute of Omaha

Exhibited: Cincinnati Art Museum, OH, 1930; Des Moines Art Center, IA, Oct. 13-Nov. 6, 1955, **The Midwest Collects**

Bibliography: Cincinnati, June 1-29, 1930, The Thirty-Seventh Annual Exhibition of American Art, Cat. No. 25 (listed as: The Mills, No. 2, lent by the Art Institute of Omaha).

Note: This work is presumably related to **Grain Elevators, The Peter Mills, Omaha**, in the Museum of Modern Art, the Avnet Collection, and to **Grain Elevators**, in the catalogue for the Sotheby Parke Bernet sale of October 14, 1970, **Twentieth Century American Paintings, Drawings, Sculpture from the Nathaniel Saltonstall Collection and other Sources**, cat. no. 55, illus. p. 23





50. **Grain Elevators and Architectural Theme** (a double-sided drawing)

Pastel and pencil/crayon and pencil, 13 1/2 x 9 1/2 (34.3 x 24.2)

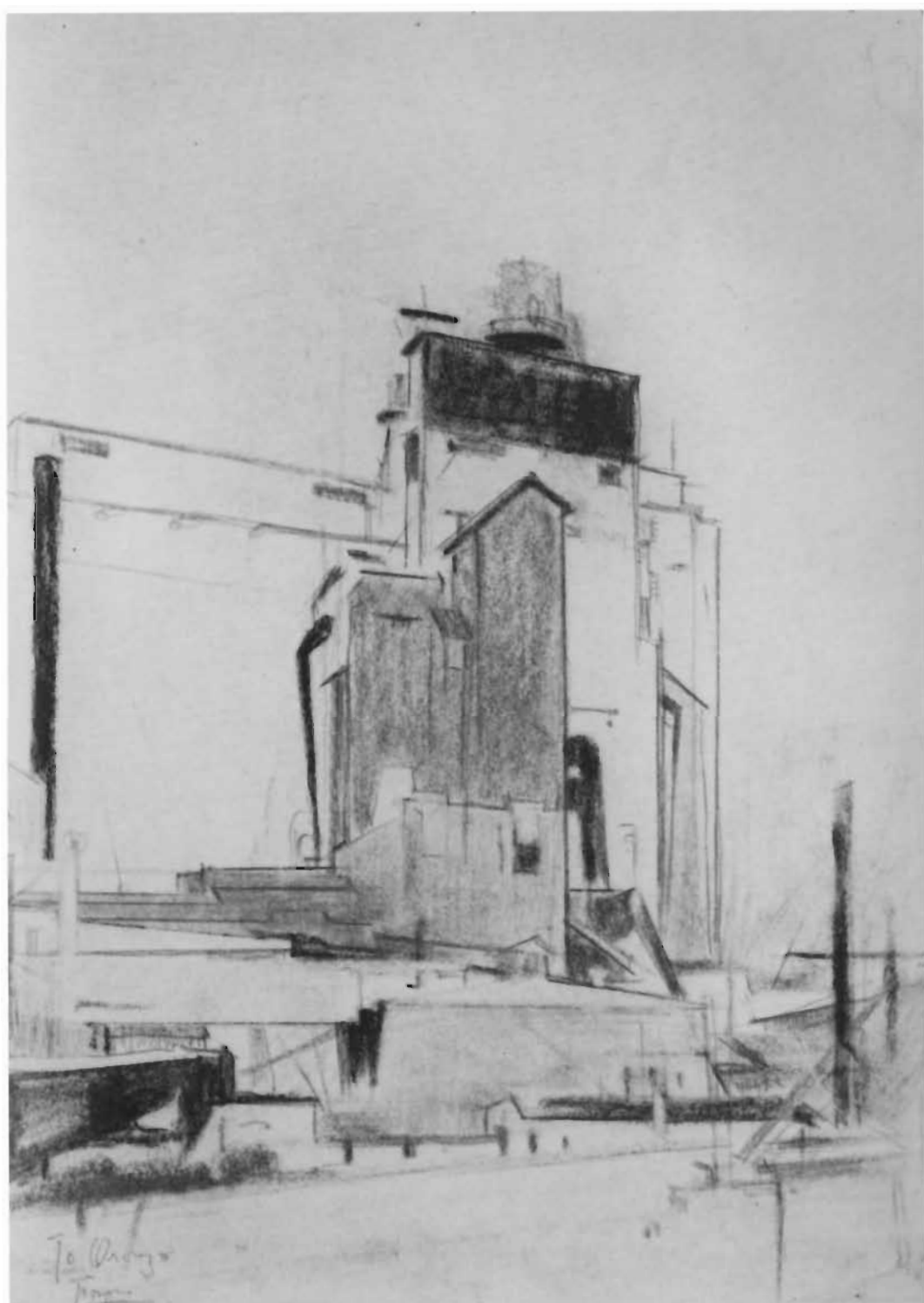
Inscribed recto: To Oronzo/from/Preston

History: The artist; Oronzo Gasparo; Edith Gregor Halpert (The Downtown Gallery); Peter H. Davidson & Co., Inc., New York, 1973

Exhibited: The Downtown Gallery, Feb. 15-Mar. 11, 1961, **Aquamedia in American Art**; City Art Museum, St. Louis, MO, Nov., 1962; Downtown, Sept., 1964, **American Drawings**; Parke-Bernet, New York, 1973; Zabriskie Gallery, New York, Jan. 15-Feb. 2, 1974, **Preston Dickinson** (not listed in catalog)

Bibliography: Parke-Bernet, Mar. 14, 1973, **The Edith G. Halpert Collection of American Painting**, Cat. No. 27, illus.

Note: This drawing (recto) relates to **Grain Elevators** (catalog number 51) and to a drawing on the reverse of **Glass Bowl with Fruit**, presently in a private collection. **Glass Bowl with Fruit** is related to **Still Life with Compote** currently in the collection of William Zierler, New York

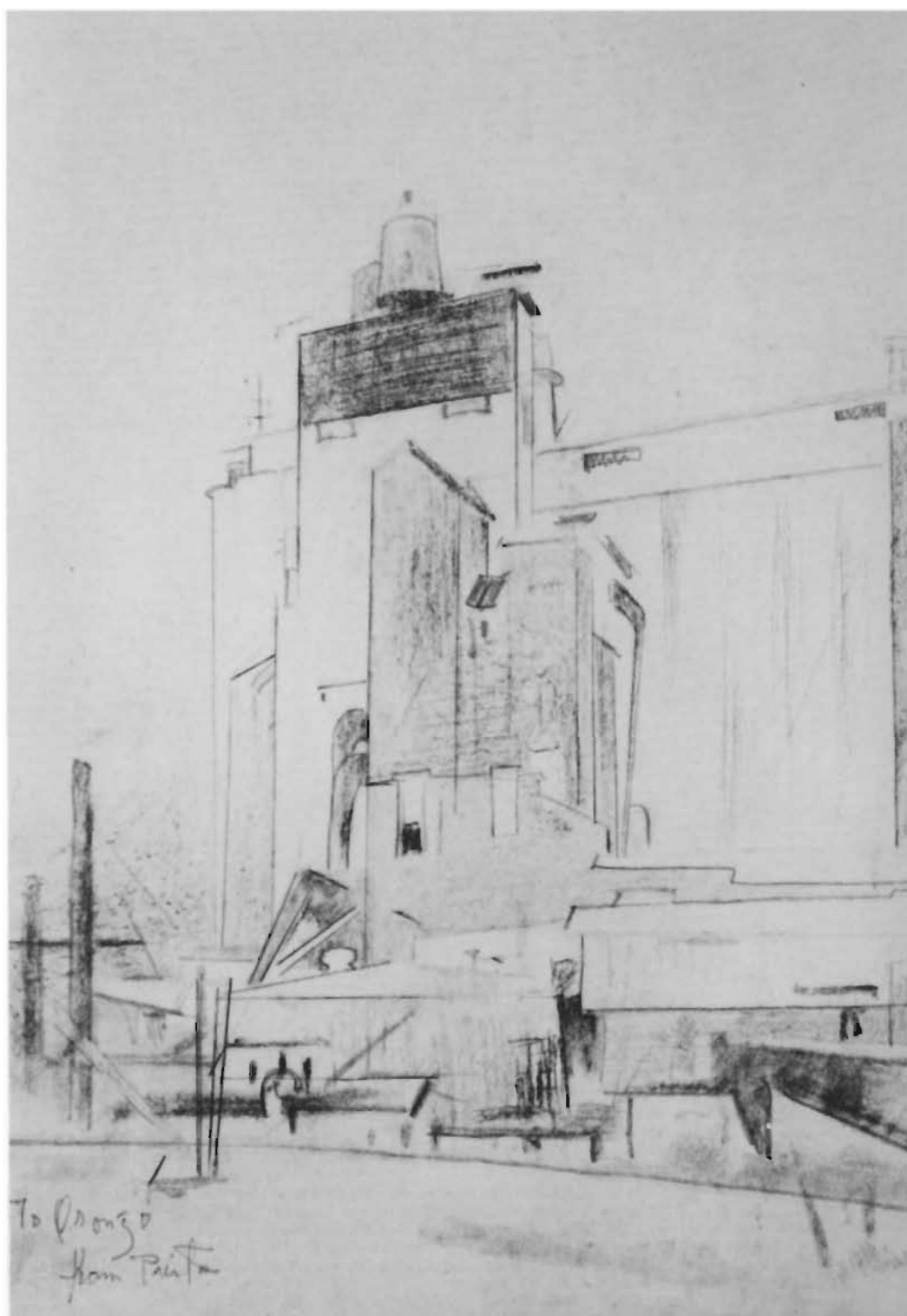


51. **Grain Elevators**

Crayon and chalk on paper, 13 1/8 x 9 1/2 (33.2 x 24.1) (sight)

Inscribed L.L.: To Oronzo/from Preston

History: The artist; Oronzo Gasparo; Alexander Brook; Mr. and Mrs. I. David Orr, Cedarhurst, NY



52. **Still Life with Demijohn**

Pastel on paper, 17 3/8 x 18 1/8 (44.1 x 46)

Unsigned

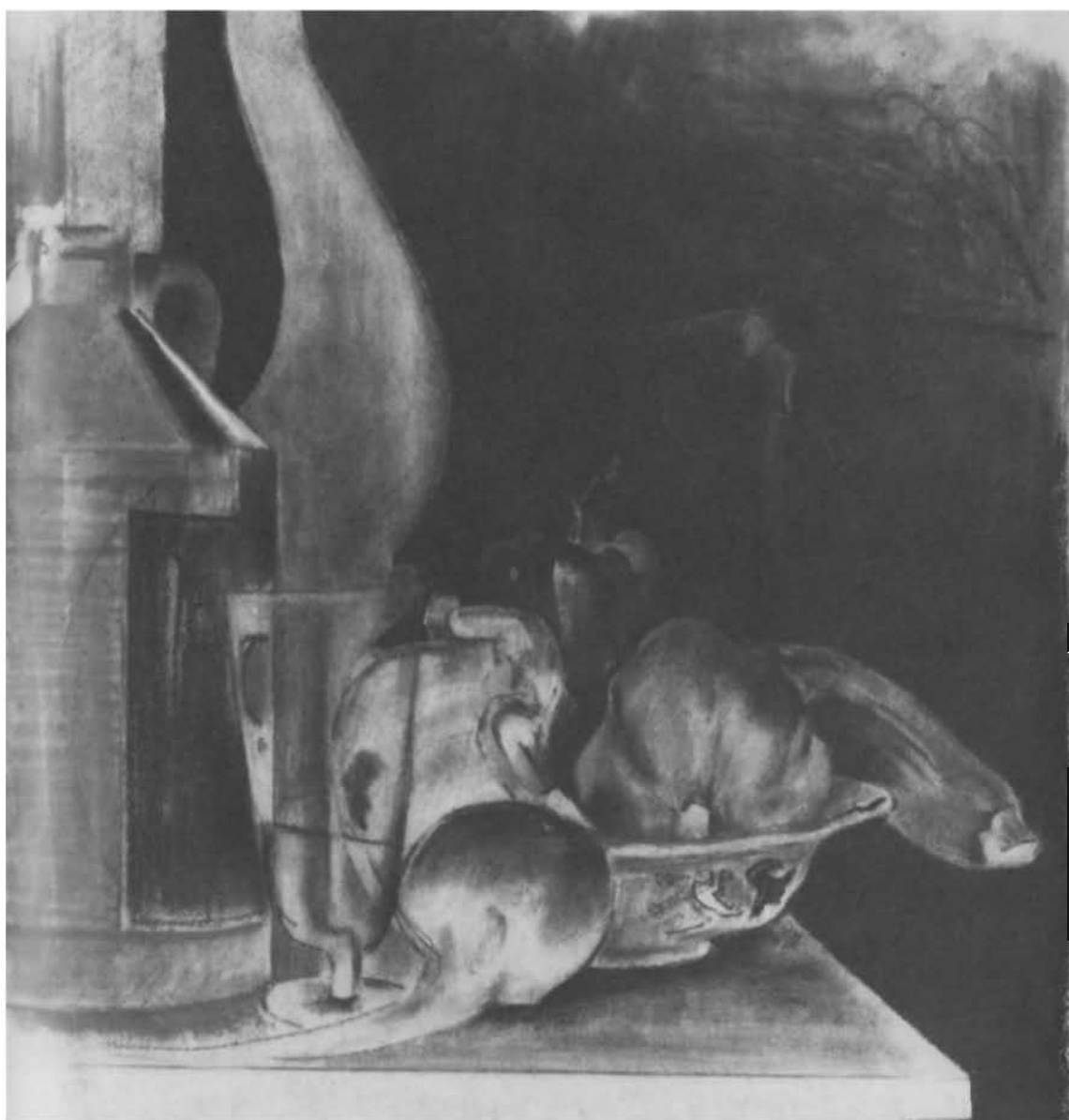
History: The artist; Enid Dickinson Collins; The Downtown Gallery, New York, 1938; Walker Art Center, Minneapolis, MN, gift of Edith Gregor Halpert, 1954

Exhibited: Downtown, Apr. 5-23, 1938, **13 Pastels by Preston Dickinson**; Musée du Jeu de Paume, Paris, 1938; The Museum of Fine Arts, Houston, TX, 1951; Metropolitan Museum of Art, New York, 1951

Bibliography: Paris, May-July, 1938, **Trois Siècles D'Art Aux États-Unis** (organized by the Museum of Modern Art), Cat. No. 45; **New York Times**, Apr. 10, 1938, X, 7:1-2, illus.; Metropolitan Museum of Art, Mar. 14-May 13, 1951, **The 75th Anniversary Exhibition of Painting and Sculpture by 75 Artists Associated with the Art Students League of New York**, Cat. No. 57, illus.

Illustrated: **New York Post**, Apr. 9, 1938

Note: Both this pastel and the watercolor (catalog number 53), are preliminary studies for **Still Life with Vegetables** (catalog number 54).



53. **Still Life with Fruit**

Watercolor, oil and pencil on paper 9 1/2 x 9 (24.2 x 22.9)

Signed L.L.: Dickinson

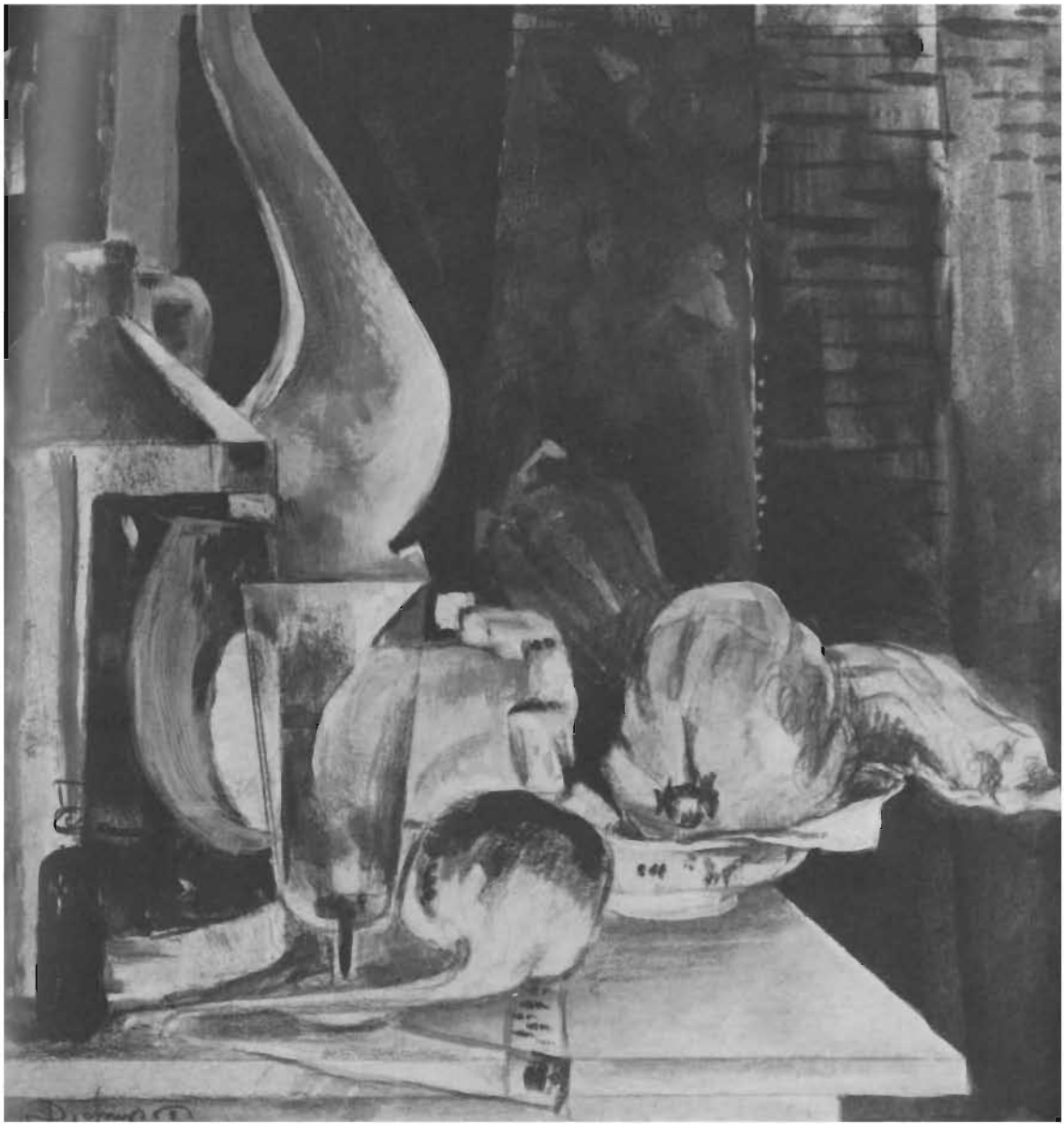
History: The artist; Janet Munro Curtis; Smith College Museum of Art, Northampton, MA, gift of Mrs. William S. Curtis, 1933

Exhibited: Hackley Art Gallery, Muskegon, MI, Apr.-May (?), 1933, **Exhibition of Work by Preston Dickinson, Edwin James Smith and Oronzo Gasparo**; Smith, Feb. 19-Mar. 12, 1934, **Water Color Sketches and Drawings by the Late Preston Dickinson**

Bibliography: E. H. P. [Elizabeth H. Payne], "Gifts to Smith College Museum," **Springfield Republican**, Springfield, MA, Nov. 19, 1933, discussed and illustrated; **Smith College Museum Catalog**, 1937, p. 131

Illustrated: **Smith College Museum Bulletin**, June, 1934, illus. p. 14

Note: See catalog number 52



54. **Still Life with Vegetables (Still Life No. 2)**

Oil on canvas, 20 x 18 (50.8 x 45.7)

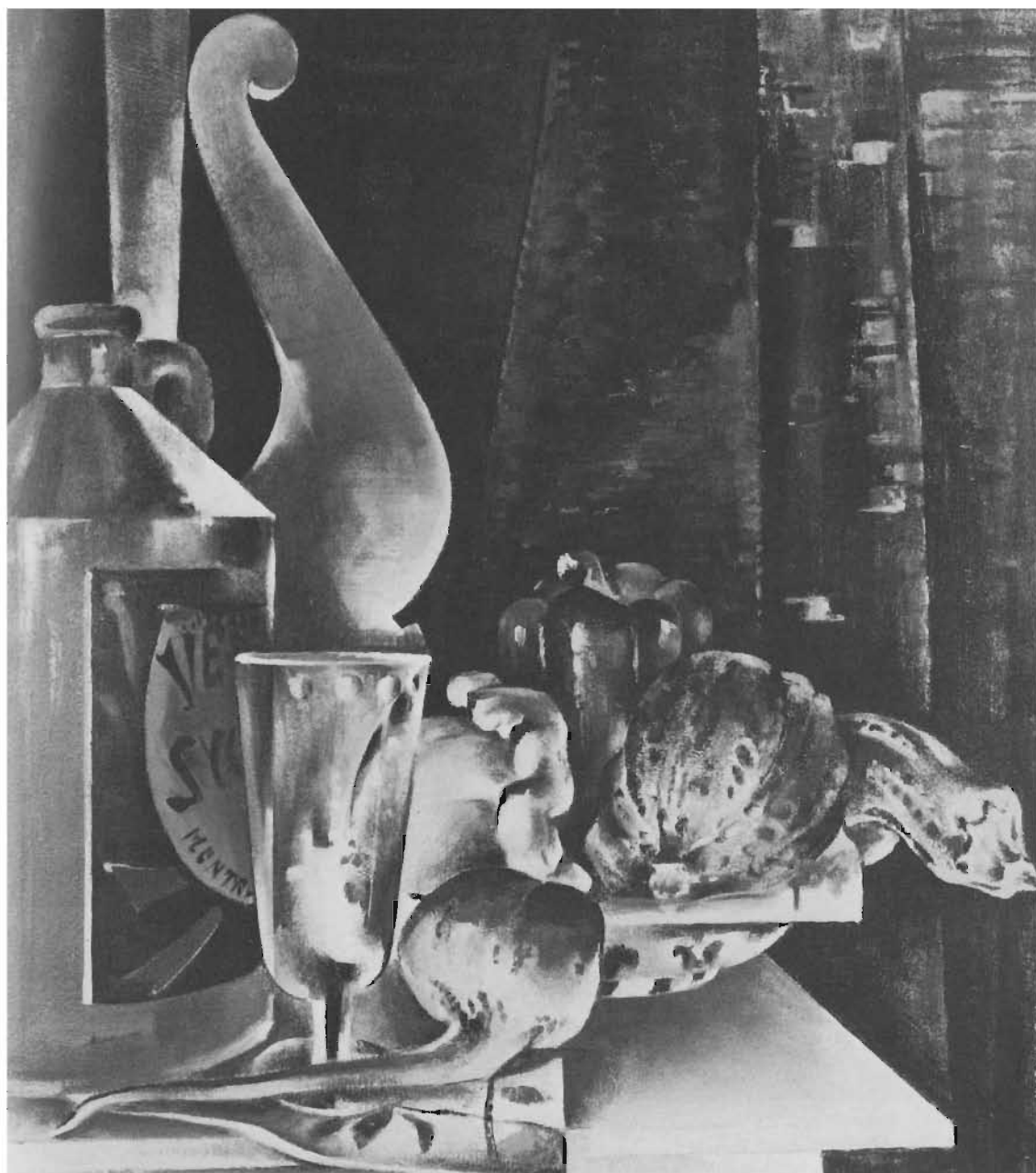
Signed L.R.: P. Dickinson

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Nov., 1925; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: Gallery of Living Art, New York University, 1927-28 (?); Columbus, 1931; Cincinnati Art Museum, OH, 1935; Museum of Art, Carnegie Institute, Pittsburgh, PA, 1952; U. S. Embassy, Tokyo, Japan, 1961-63; Wildenstein & Co., Inc., New York, 1970

Bibliography: New York University, Dec. 13, 1927-Jan. 25, 1928, **Opening Exhibition** (listed as: **Still Life**), (?); Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 75 (listed as: **Still Life No. 2**); Cincinnati, Jan. 6-Feb. 3, 1935, **Paintings from the Howald Collection** (listed as: **Still Life No. 2**); "Preston Dickinson-Painter," **The Index of Twentieth Century Artists**, vol. III, no. 4 (Jan., 1936), pp. 217-18; Carnegie, Feb. 28-Apr. 13, 1952, **Paintings from the Howald Collection** (listed as: **Still Life No. 2**); Tokyo, Oct. 30, 1961-Nov. 30, 1963, **Art in Embassies Program of the International Council of the Museum of Modern Art** (listed as: **Still Life No. 2**, ca. 1924); Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, 1969, Cat. No. 55, illus. fig. 55; Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 55 (listed as: **Still Life No. 2**)

Note: See catalog number 52



55. **Still Life, Bread and Fruit**

Oil on canvas, 30 x 28 1/8 (76.2 x 51.5)

Signed L. R.: Dickinson

History: Gertrude Vanderbilt Whitney, New York; Whitney Museum of American Art, New York, gift of Gertrude Vanderbilt Whitney, 1931

Exhibited: WMAA, 1939; The Tate Gallery, London, 1946; Stanford University Museum and Art Gallery, CA, May-June, 1957; Brussels Fair, New York, Oct. 19-Apr. 17, 1958, **Brussels Universal and International Exhibition 1958**; Walker Art Center, Minneapolis, MN, 1960

Bibliography: WMAA, 1939, **20-th Century Artists**, Cat. No. 31; Tate Gallery June-July, 1946, **American Painting from the Eighteenth Century to the Present Day**, Cat. No. 61; R. H. Wilenski, "A London Look at U. S. Painting in The Tate Gallery Show," **Art News**, XLV, NO. 6 (Aug., 1946), pp. 25-26, illus. p. 25; Walker, Nov. 13-Dec. 25, 1960, **The Precisionist View in American Art**, p. 55 (exhibition traveled); Lloyd Goodrich and John I. H. Baur, **American Art of Our Century**, New York, 1961, p. 275



56. **Still Life**

Oil on canvas, 18 x 24 (45.7 x 60.9)

Signed L.R.: Preston Dickinson

History: Daniel, New York; John L. Handy; Maynard Walker Gallery, New York; Seattle Art Museum, WA, Eugene Fuller Memorial Collection, 1936

Exhibited: Henry Gallery, University of Washington, Seattle, and Portland Art Museum, OR, 1972, **Art of the Thirties: The Pacific Northwest**

Illustrated: **Creative Art**, vol. 3 (Aug., 1928), illus. p. xxxix; Edward Alden Jewell, **Americans**, New York, 1930, illus. fig. 21 (listed as: 1928); **Creative Art**, vol. 8 (May, 1931), illus. p. 339; **Creative Art**, vol. 9 (Nov., 1931), illus. p. 383; Seattle Art Museum, **Handbook**, 1951, illus. p. 126; Seattle Art Museum Guild, **Engagement Calendar**, 1953, illus. no. 27

56. **Still Life**

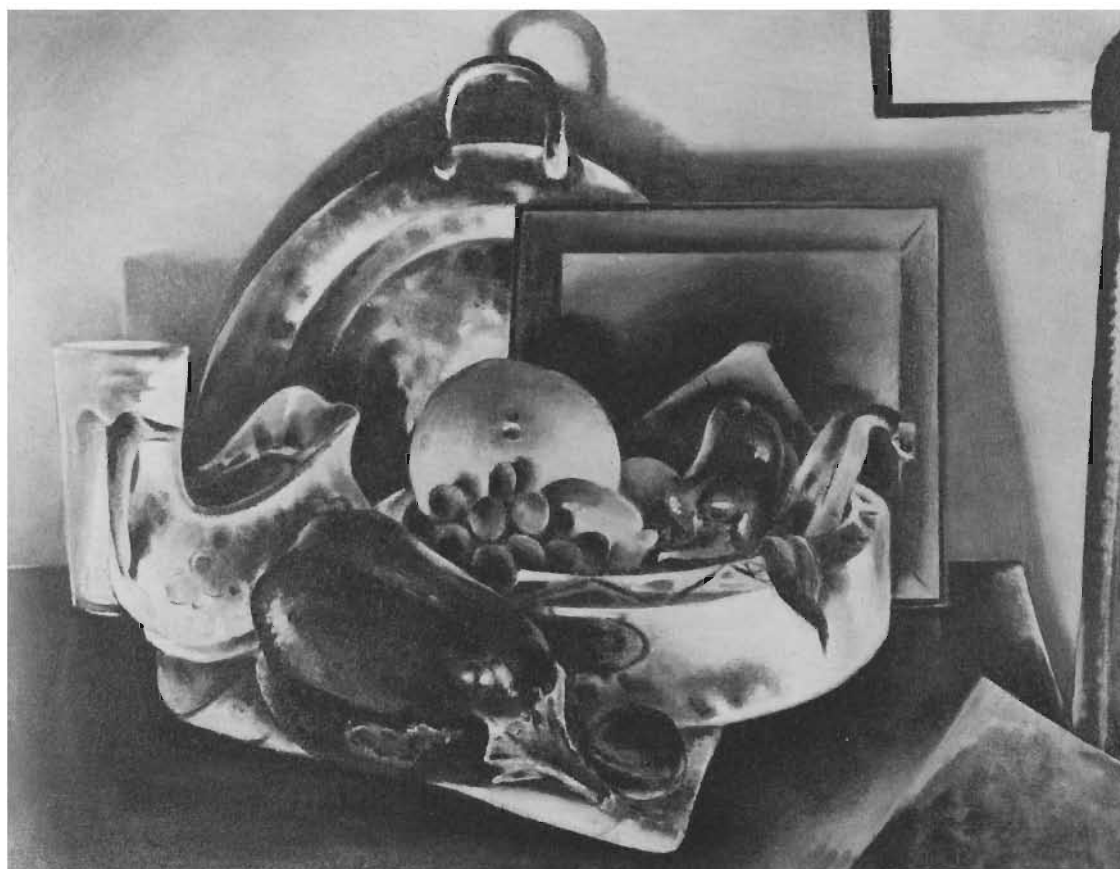
Oil on canvas, 18 x 24 (45.7 x 60.9)

Signed L. R.: Preston Dickinson

History: Daniel, New York; John L. Handy; Maynard Walker Gallery, New York; Seattle Art Museum, WA, Eugene Fuller Memorial Collection, 1936

Exhibited: Henry Gallery, University of Washington, Seattle, and Portland Art Museum, OR, 1972, **Art of the Thirties: The Pacific Northwest**

Illustrated: **Creative Art**, vol. 3 (Aug., 1928), illus. p. xxxix; Edward Alden Jewell, **Americans**, New York, 1930, illus. fig. 21 (listed as: 1928); **Creative Art**, vol. 8 (May, 1931), illus. p. 339; **Creative Art**, vol. 9 (Nov., 1931), illus. p. 383; Seattle Art Museum, **Handbook**, 1951, illus. p. 126; Seattle Art Museum Guild, **Engagement Calendar**, 1953, illus. no. 27



57. **Still Life**

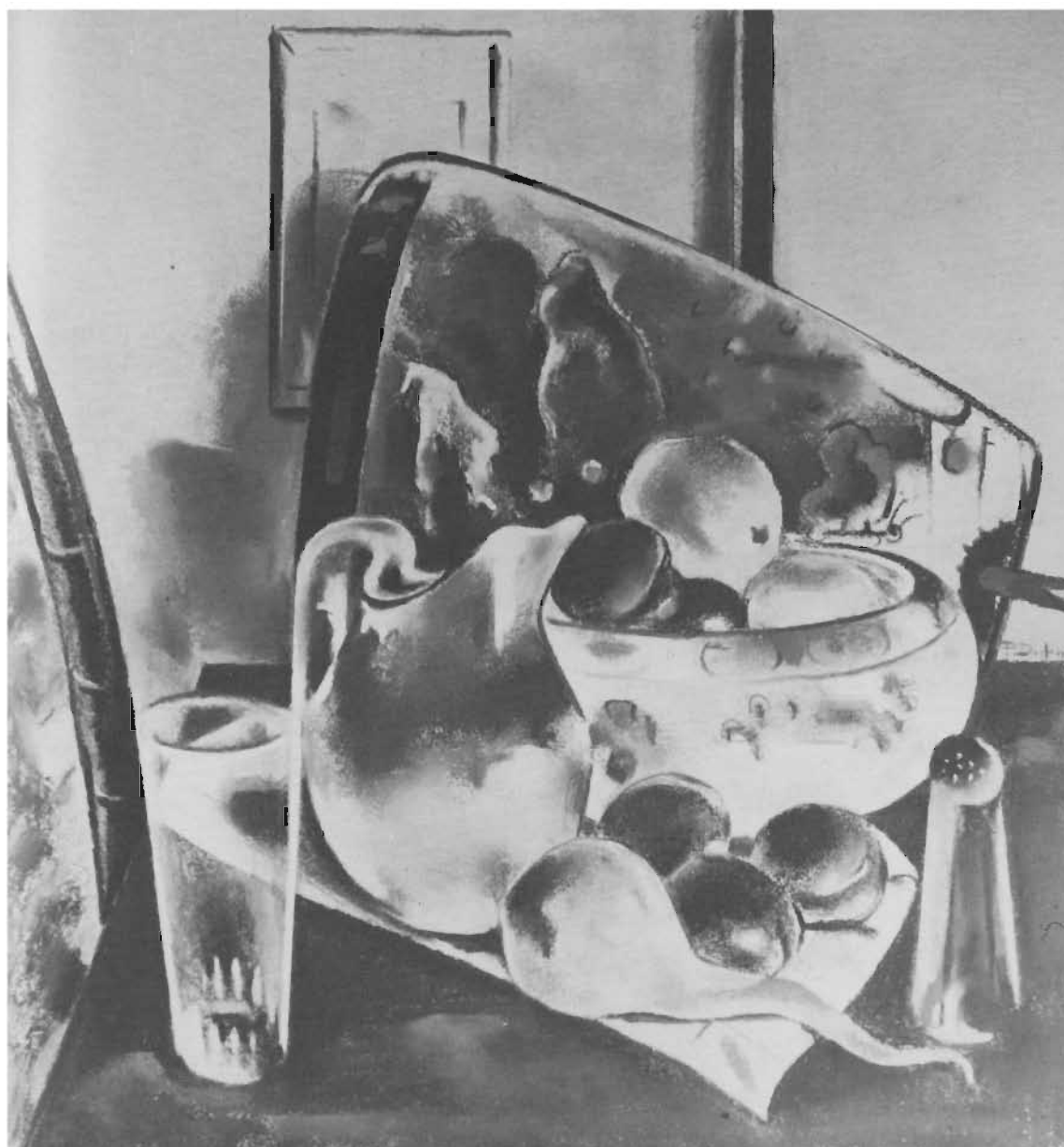
Pastel on paper, 19 3/8 x 17 7/8 (49.2 x 45.4)

Signed R.C.: P. Dickinson

History: Daniel, New York; Albright-Knox Art Gallery, Buffalo, NY, Charles W. Goodyear Fund, 1927

Exhibited: Daniel, 1927 (?); College Art Association, New York, 1934-35; Clarence Town Park, NY, July 7-9, 1961; Albright-Knox, 1974-75

Bibliography: Daniel, 1927, Cat. No. 10 (?); The Buffalo Fine Arts Academy, **Blue Book**, 1931, p. 51; C.A.A., Sept., 1934-June, 1935, **American Painters Memorial Exhibition Since 1900**, Cat. No. 65, illus. p. 35 (exhibition traveled); Edward Alden Jewell, "An American Memorial, A Group of Painters Who Have Died Since 1900, Offered by College Art Association," **New York Times**, Sept. 16, 1934, X, 6:1, illus.; Albright-Knox, July, 1974-May, 1975, **American Art in Upstate New York; Drawings, Watercolors and Small Sculpture from Public Collections in Albany, Buffalo, Ithaca, Rochester, Syracuse and Utica**, p. 17 (exhibition traveled)



59. **Hospitality**

Pastel on paper, 21 1/4 x 13 1/2 (54 x 34.3)

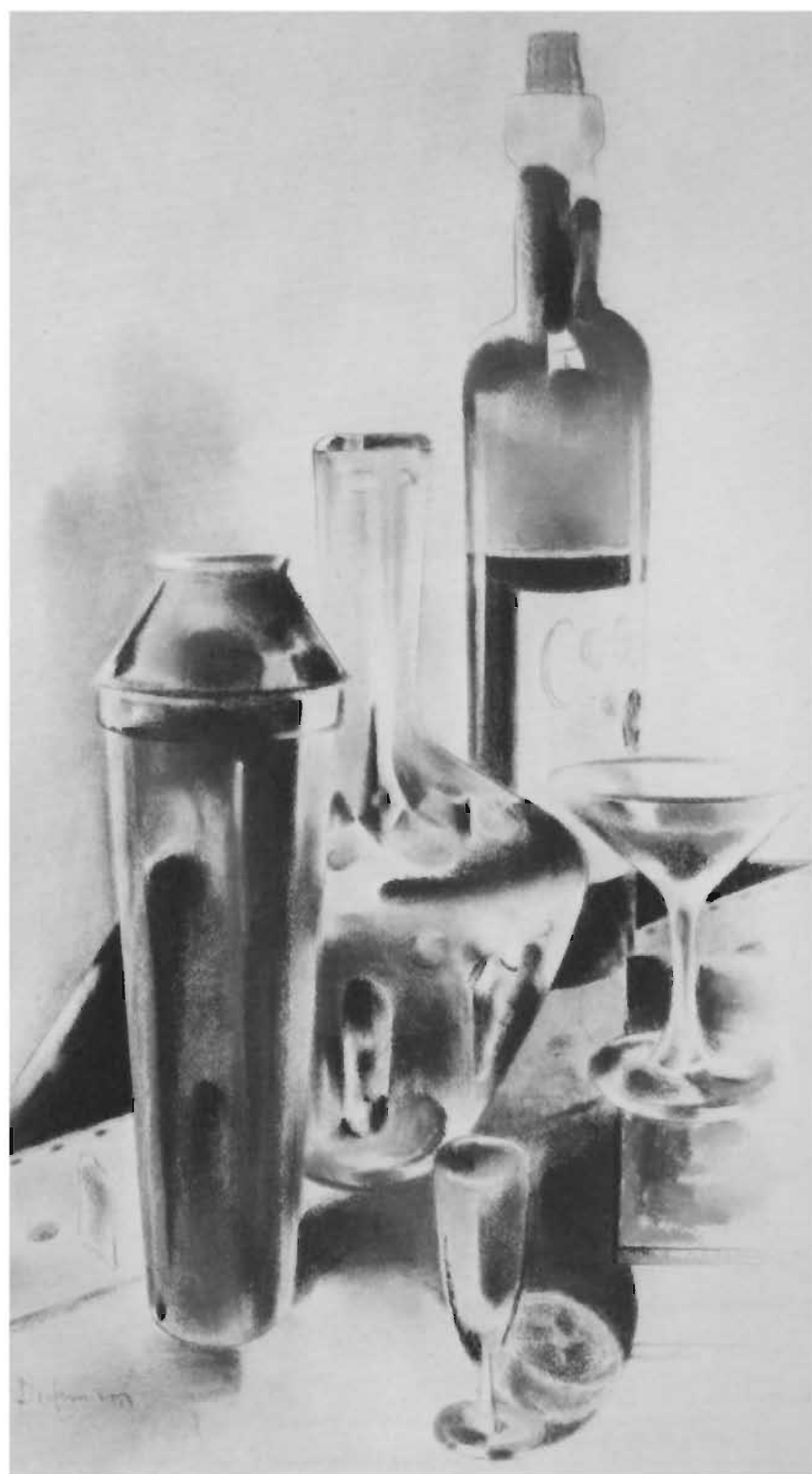
Signed L.L.: Preston Dickinson

History: Daniel, New York; Ferdinand Howald, New York and Columbus, OH, Dec., 1925; Columbus Gallery of Fine Arts (Columbus Museum of Art), OH, gift of Ferdinand Howald, 1931

Exhibited: Columbus, 1931; John Herron Art Institute, Indianapolis, IN, Feb. 1-Mar. 8, 1944, **Water Colors by American Artists**; Indiana University Museum of Art, Bloomington, Mar. 10-25, 1944; American Federation of Arts, New York, Aug. 1, 1948-June 1, 1949, **Early Twentieth Century American Water Colors**; Art Institute of Zanesville, OH, Oct. 1-31, 1952, **One Man Collects: Selections from the Howald Collection**; Wildenstein & Co., Inc., New York, 1970

Bibliography: Columbus, Jan.-Feb., 1931, **Inaugural Exhibition**, Cat. No. 70; "Preston Dickinson-Painter," **The Index of Twentieth Century Artists**, vol. III, no. 4 (Jan., 1936), pp. 217-18; Marcia Tucker, **American Paintings in the Ferdinand Howald Collection**, Columbus, 1969, Cat. No. 57, illus. fig. 57 (listed as: circa 1926); Wildenstein, May 19-July 3, 1970, **The Ferdinand Howald Collection**, Cat. No. 57

Illustrated: Wolfgang Born, **Still-Life Painting in America**, New York, 1947, illus. pl. 128; **New York Times**, May 6, 1951, illus.



58. **Decanter and Bottles**

Pastel and pencil on paper, 23 1/2 x 13 (59.7 x 33)

Signed L.R.: Preston Dickinson

History: Daniel, New York; Phillips Memorial Gallery (The Phillips Collection), Washington, DC, 1925

Exhibited: PMG, 1931

Bibliography: Duncan Phillips, **A Collection in the Making**, 1926, p. 97; PMG, Feb., 1931, **Memorial Exhibition of Preston Dickinson**, Cat No. 55

Illustrated: Duncan Phillips, **The Artist Sees Differently**, c. 1931, vol. II, illus. pl. CCXII

58. **Decanter and Bottles**

Pastel and pencil on paper, 23 1/2 x 13 (59.7 x 33)

Signed L.R.: Preston Dickinson

History: Daniel, New York; Phillips Memorial Gallery (The Phillips Collection), Washington, DC, 1925

Exhibited: PMG, 1931

Bibliography: Duncan Phillips, **A Collection in the Making**, 1926, p. 97; PMG, Feb., 1931, **Memorial Exhibition of Preston Dickinson**, Cat No. 55

Illustrated: Duncan Phillips, **The Artist Sees Differently**, c. 1931, vol. II, illus. pl. CCXII



60. **Self-Portrait**

Charcoal on paper, 18 x 11 3/4 (45.7 x 29.8)

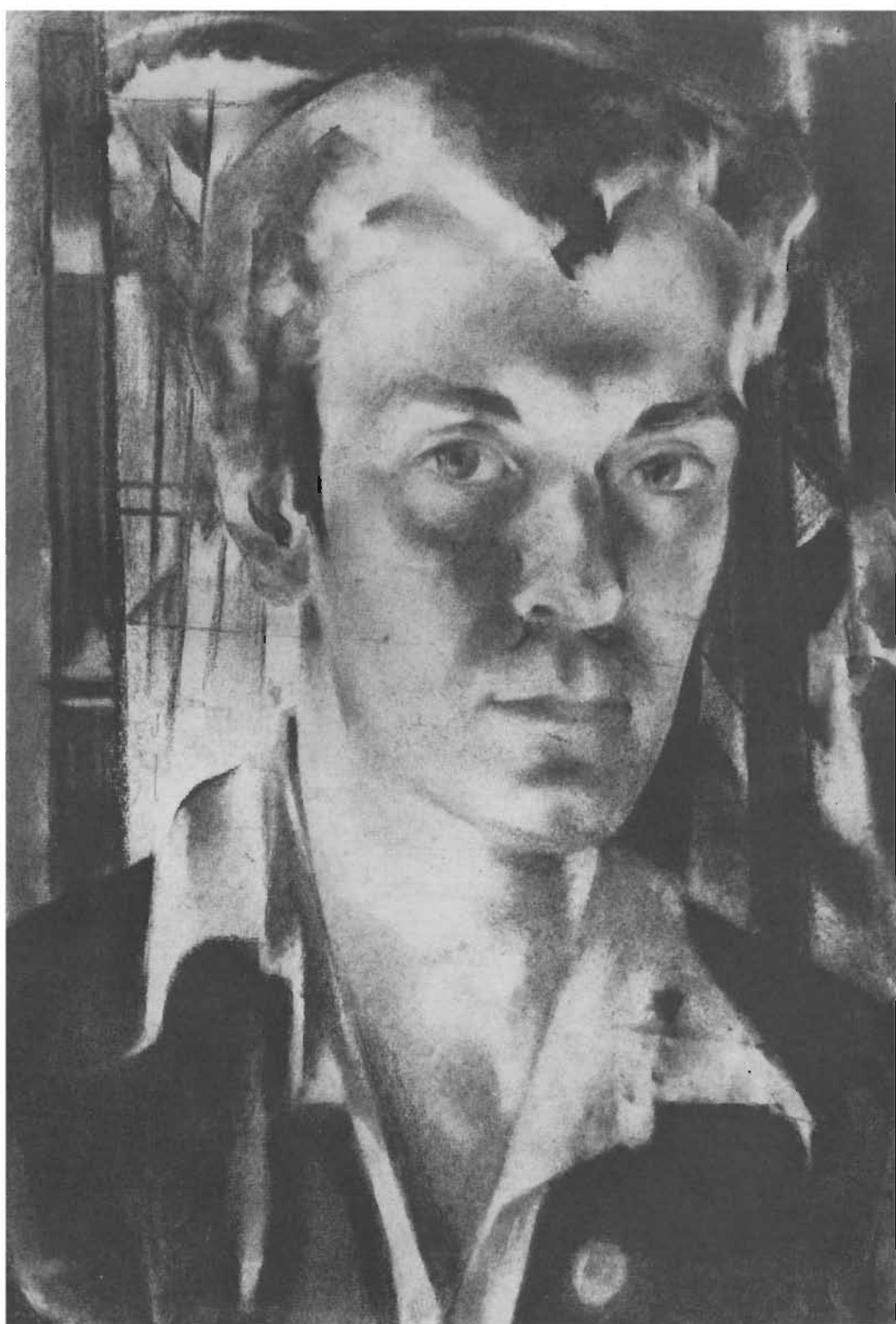
Inscribed L.L.: To Oronzo from Preston

History: The artist; Oronzo Gasparo; Knoedler Galleries, New York, 1943; Paul J. Sachs, 1945; Fogg Art Museum, Harvard University, Cambridge, MA, bequest of Meta and Paul J. Sachs, 1965

Exhibited: Knoedler Galleries, New York, 1943; Detroit Institute of Art, MI, 1948

Bibliography: Knoedler, Feb. 8-27, 1943, **Preston Dickinson**, Cat. No. 1 (listed as: 1927); Charles E. Slatkin and Regina Shoolman, **Treasury of American Drawings**, New York, 1947, p. xiii, illus. no. 132; Detroit, Apr.-May, 1948, **Three Centuries of American Master Drawings**, p. 3

Illustrated: Delaware Art Museum, Wilmington, Apr. 4-May 18, 1975, **Avant-Garde Painting & Sculpture in America 1910-25**, illus. p. 64 (not in exhibition); **Art News**, vol. 42 (Feb. 15, 1943), illus. p. 24; **Art Digest**, vol. 17 (Feb. 15, 1943), illus. p. 19



61. **A Street in Quebec**

Oil on canvas, 19 x 30 (48.2 x 76.2)

Signed L. R.: Preston Dickinson

History: Daniel, New York; Phillips Memorial Gallery (The Phillips Collection), Washington, DC, 1926

Exhibited: Daniel, Dec., 1925; The Carlton Hotel, Washington, DC, 1928; PMG, 1931; Renaissance Society, University of Chicago, IL, June-Sept., 1933

Bibliography: **New York Times**, Dec. 20, 1925, IV, 16:1-2, illus.; Phillips, **A Collection in the Making**, ca. 1926, p. 97, illus. pl. 132; Carlton, Mar. 15-31, 1928, **Exhibition of the Independent Artists and Sculptors**, Cat. No. 55 (listed as: **Quebec**);

Illustrated: Duncan Phillips, **The Artist Sees Differently**, ca. 1931, vol. II, illus. pl. CCXIII



62. **Quebec**

Oil on canvas, 14 1/4 x 24 (36.2 x 61)

Signed L.R.: Preston Dickinson

History: John T. Spaulding, Boston; Museum of Fine Arts, Boston, MA, bequest of John T. Spaulding, 1948

Exhibited: MFA, 1948

Bibliography: MFA, May 26-Nov. 7, 1948, **The Spaulding Collections**, Cat. No. 22; MFA, **American Paintings in the Museum of Fine Arts, Boston**, 1969, vol. I, Cat. No. 340, vol. II, illus. fig. 564

Shown only in Lincoln, New York, and Albuquerque



63. **The Road**

Pastel and pencil on paper, 12 1/4 x 16 3/4 (31.1 x 42.6)

Signed L.R.: Dickinson

History: The artist; Janet Munro Curtis; Smith College Museum of Art, Northampton, MA, gift of Mrs. William S. Curtis, 1933
Exhibited: Hackley Art Gallery, Muskegon, MI, Apr.-May (?), 1933, **Exhibition of Work by Preston Dickinson, Edwin James Smith and Oronzo Gasparo**; Smith, 19-Mar. 12, 1934, **Water Color Sketches and Drawings by the Late Preston Dickinson**



65. **Ramparts, Quebec**

Oil on canvas, 20 1/4 x 30 1/4 (51.4 x 76.8)

Signed L.R.: Dickinson

History: Daniel, New York; Detroit Institute of Arts, MI, City purchase, 1930

Exhibited: Grand Rapids Art Museum, MI, July, 1930, **Exhibition of American Paintings**; Carnegie Institute, Pittsburgh, PA, 1930; Joslyn Art Museum, Omaha, NE, 1973

Bibliography: Carnegie, Oct. 17-Dec. 7, 1930, **Twenty-ninth Annual International Exhibition of Paintings**, Cat. No. 99, illus. pl. 79; Detroit, **Catalogue of Paintings in the Permanent Collection of the Detroit Institute of Arts of the City of Detroit**, 1930, Cat. No. 295, illus.; **Bulletin of the Detroit Institute of Arts**, XII, no. 5 (Feb., 1931), p. 51, illus. p. 53; John D. Morse, "A Contemporary American Landscape," **Bulletin of the Detroit Institute of Arts**, XVII, no. 7 (Apr., 1938), pp. 61-62, illus. p. 63; Joslyn Art Museum-Sheldon Memorial Arts Gallery, Sept. 5-Oct. 28, 1973, **A Sense of Place**, vol. II, Cat. No. 131 (exhibition traveled)

Illustrated: **Formes**, no. 21 (Jan., 1932), illus. p. 204a



66. **Old Street, Quebec**

Oil on canvas, 34 x 24 1/2" (86.3 x 62.2)

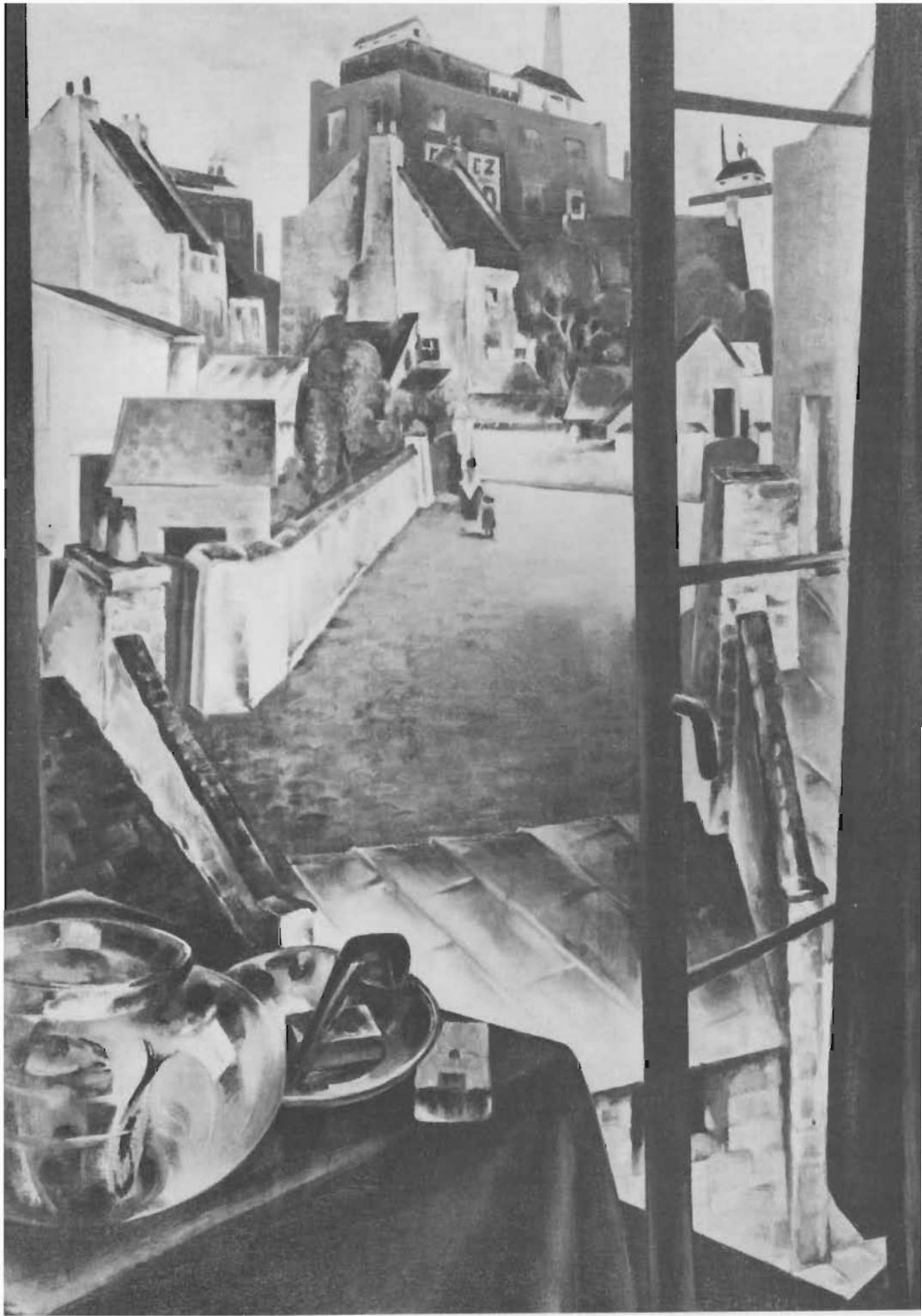
Signed L. R.: P. Dickinson

History: Daniel, New York; Mr. and Mrs. R. Sturgis Ingersoll; Philadelphia Museum of Art, PA, gift of Mr. and Mrs. R. Sturgis Ingersoll, 1941

Exhibited: Arts Council of New York, Grand Central Palace, New York, 1929; Carnegie Institute, Pittsburgh, PA, 1929; Philadelphia, June 20-Sept. 13, 1942, **Art in the United States**

Bibliography: Arts Council of New York, Apr. 15-27, 1929, **One Hundred Paintings by Living American Artists**, Cat. No. 32, illus. p. 38; Carnegie, Oct. 17-Dec. 8, 1929, **Twenty-eighth Annual International Exhibition of Paintings**, Cat. No. 87.

Illustrated: Samuel Kootz, **Modern American Painters**, New York, 1930, illus. pl. 12 (listed as: **Quebec Street**); Samuel Kootz, "Preston Dickinson," **Creative Art**, vol. 8, no. 5, (May, 1931), illus. p. 338; Henri Marceau, "Art in the United States," **The Philadelphia Museum Bulletin**, vol. XXXVII, no. 194 (May, 1942), illus. (listed as: **Quebec Street**)



68. **Still Life with Flowers**

Oil on canvas, 20 x 24 (50.8 x 60.9)

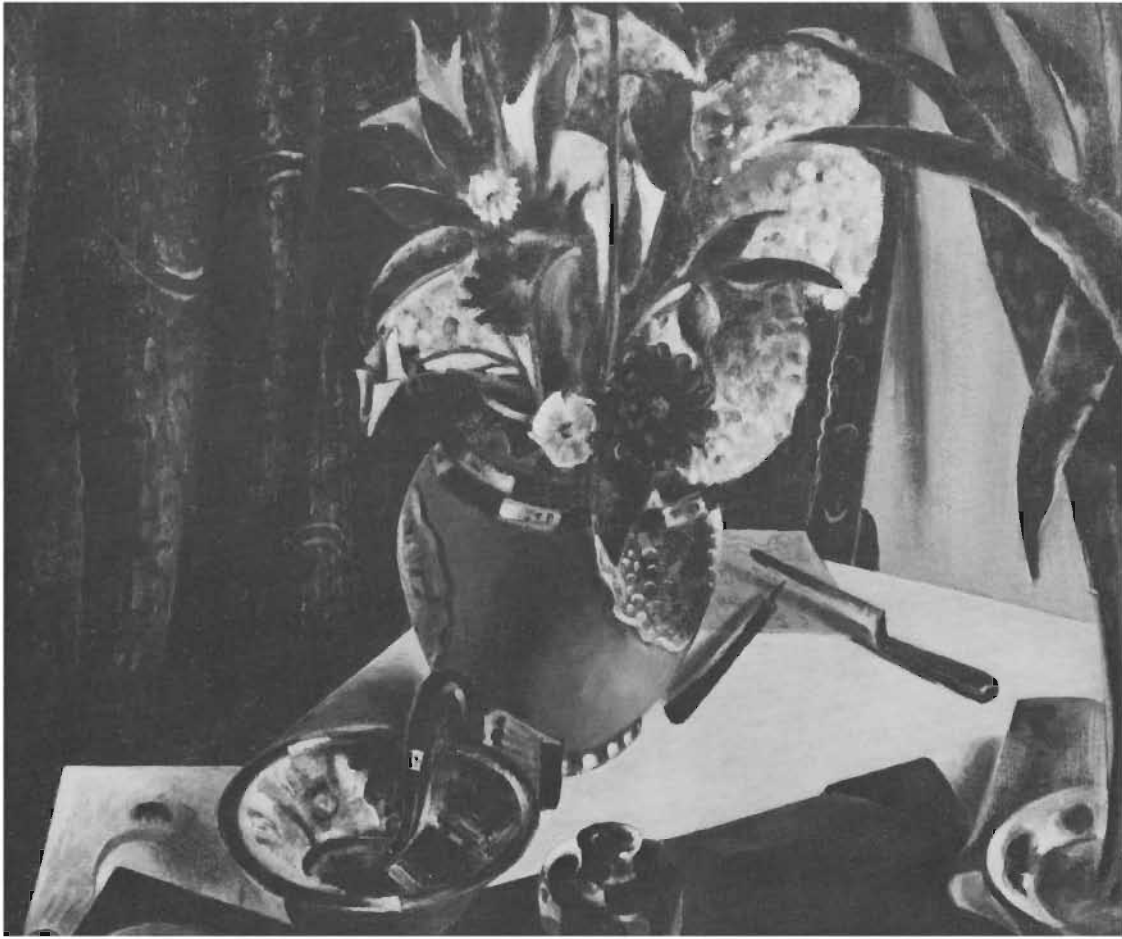
Signed L.R.: Dickinson

History: Daniel, New York; The Downtown Gallery, New York; Mrs. William Bender; Kraushaar Galleries, New York

Exhibited: Carnegie Institute, Pittsburgh, PA 1929 (?); Parke-Bernet, New York, 1973

Bibliography: Carnegie, Oct. 17-Dec. 8, 1929, **Twenty-eighth Annual International Exhibition of Paintings**, Cat.

No. 88 (listed as: **Still Life: Flowers**) (?); Parke-Bernet, Dec. 14, 1973, **Important Twentieth Century American Paintings, Watercolors and Sculpture**, Cat. No. 19, illus. (dated as: circa 1923-24)



69 **Industrial Landscape**, 1928

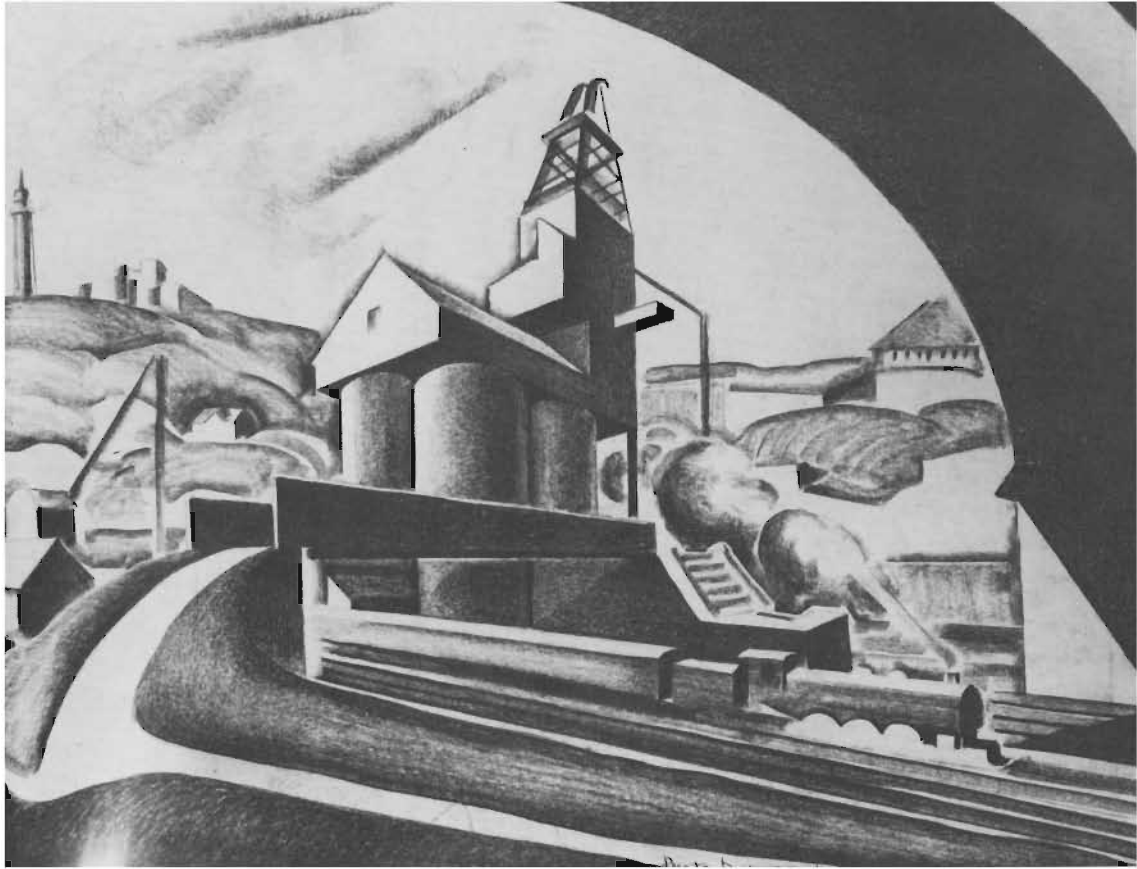
Charcoal on paper, mounted on board, 14 1/2 x 19 (36.9 x 48.3)

Signed and dated L.R.: Preston Dickinson '28

History: Robert Schoelkopf Gallery, New York; Mr. and Mrs. Carl D. Lobell, New York

Exhibited: Minnesota Museum of Art, St. Paul, 1977

Bibliography: Minnesota Museum of Art, Sept. 6-Oct. 29, 1977, **American Drawing 1927-1977**, Cat. No. 19, p. 15, illus.
p. 15 (exhibition traveled)



70. **Spanish Landscape**
Pastel on paper, 12 5/8 x 19 1/8 (32.2 x 48.5)
Unsigned
History: The Downtown Gallery, New York; Toledo Museum of Art, OH



71. **Spanish Landscape**

Pastel on paper, 12 1/2 x 19 (31.8 x 48.3) (sight)

Unsigned

History: The artist; Dr. Moritz Jagendorf, New York



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- Oronzo Gasparo Papers (microfilmed and unfiled). Gift of Jessica Millman, New York, New York.

Exhibitions

Note: One-man exhibitions and a selection of group exhibitions are listed chronologically. Since Dickinson exhibited regularly in Daniel Gallery group exhibitions, the following includes only a selection of these shows. When a published catalogue was found to accompany an exhibition, it is noted in parentheses. The exhibition catalogue entries include some additional exhibition listings and bibliography.

Société des Artistes Indépendants. **28^{me} Exposition** (catalogue). Paris. Mar. 20-May 16, 1912.

Société des Artistes Français. **130^e Exposition Officielle** (catalogue). Grand Palais des Champs-Élysées, Paris, 1912.

Daniel Gallery, New York. **Small oils by American Artists**. Dec. 2-31, 1914.

People's Art Guild, New York. Group exhibition of painting and drawing. Parish House, Church of the Ascension, New York. Feb., 1917.

Daniel Gallery, New York. Group Exhibition of watercolors. Closed April 24, 1917.

Exhibition of Contemporary Art (catalogue). The Penguin, 8 E. 15th Street, New York. Opened Mar. 16, 1918.

Exhibition of Paintings, Sculpture, Etc., by a Temporary Group (catalogue). The Penguin. Opened Apr. 5, 1919.

Pennsylvania Academy of the Fine Arts, Philadelphia. **Exhibition of Paintings and Drawings Showing the Later Tendencies in Art** (catalogue). Apr. 16-May 15, 1921.

Junior Art Patrons of America. **First Retrospective Exhibition of American Art 1689-1921** (catalogue). Fine Arts Building, New York. May 6-21, 1921.

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Pennsylvania Academy of the Fine Arts, Philadelphia. **Twentieth Annual Philadelphia Water Color Exhibition, and the Twenty-first Annual Exhibition of Miniatures** (catalogue). Nov. 5-Dec. 10, 1922.

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Pennsylvania Academy of the Fine Arts, Philadelphia. **One Hundred and Nineteenth Annual Exhibition** (catalogue). Feb. 3-Mar. 23, 1924.

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The Brooklyn Museum, Brooklyn, New York. **A Group Exhibition of Water Color Paintings, Pastels and Drawings by American and European Artists** (catalogue). Apr. 14-May 10, 1925.

Whitney Studio Club, New York. **Tenth Annual Exhibition** (catalogue). May 18-30, 1925.

The Cleveland Museum of Art, Cleveland, Ohio. **The Fifth Exhibition of Contemporary Painting**. June 12-July 12, 1925.

Los Angeles Museum, Los Angeles, California. **First Pan-American Exhibition of Oil Paintings** (catalogue). Nov. 27, 1925-Feb. 28, 1926.

Wildenstein Galleries, New York. **Exhibition of Tri-National Art, French, British, American** (catalogue). Preface by Roger Fry. Jan. 26-Feb. 15, 1926.

Philadelphia, Pa. **Sesqui-Centennial International Exposition** (catalogue). June 1-Dec. 1, 1926.

The Brooklyn Museum, Brooklyn, New York. **International Exhibition of Modern Art** (catalogue). Arranged by the Société Anonyme, Inc., for the Brooklyn Museum, text by Katherine S. Dreier. Nov. 19, 1926-Jan. 1, 1927.

Daniel Gallery, New York. **Recent Pastels by Preston Dickinson** (catalogue). Feb. 10-Mar. 5, 1927.

Cleveland Museum of Art, Cleveland, Ohio. **The Seventh Exhibition of Contemporary American Painting**. June 9-July 10, 1927.

The Whitney Studio Club, New York. **Traveling Exhibition** (catalogue). Dec., 1927-May, 1928.

Gallery of Living Art, New York University, New York. **Opening Exhibition** (catalogue). Dec. 13, 1927-Jan. 25, 1928.

Daniel Gallery, New York. Modern American paintings. Oct. 27-Nov. 18, 1928.

Daniel Gallery, New York. Exhibition of Paintings. Closed Mar. 23, 1929.

Arts Council of New York, Grand Central Palace, New York. **One Hundred Paintings by Living American Artists** (catalogue). April 15-27, 1929.

Art Institute of Chicago, Illinois. **Ninth International Exhibition of Water Colors, Pastels, Drawings and Miniatures** (catalogue). May 2-June 2, 1929.

Cincinnati Art Museum, Ohio. **36th Annual Exhibition of American Art** (catalogue). May 31-July 31, 1929.

Carnegie Institute, Pittsburgh, Pa. **Twenty-eighth Annual International Exhibition of Paintings** (catalogue). Oct. 17-Dec. 8, 1929.

Museum of Modern Art, New York. **Paintings by Nineteen Living Americans** (catalogue). Dec. 13, 1929-Jan. 12, 1930.

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Cincinnati Art Museum, Ohio. **37th Annual Exhibition of American Art** (catalogue). June 1-29, 1930.

The Museum of Modern Art, New York. **Summer Exhibition Retrospective** (catalogue). June-Sept., 1930.

City Art Museum, St. Louis, Missouri. **25th Annual Exhibition of Paintings by American Artists** (catalogue). Sept. 20, Nov. 2, 1930.

Carnegie Institute, Pittsburgh, Pa. **Twenty-ninth Annual International Exhibition of Paintings** (catalogue). Oct. 17-Dec. 7, 1930.

Cleveland Museum of Art, Ohio. **Eighth Exhibition of Watercolors and Pastels**. Nov. 7-Dec. 7, 1930.

Columbus Gallery of Fine Arts, Ohio. **Inaugural Exhibition** (catalogue). Jan. Feb., 1931.

Phillips Memorial Gallery, Washington, D.C. **Memorial Exhibition of Preston Dickinson** (catalogue). Feb., 1931.

Downtown Gallery, New York. **7 Masters of Watercolor** (catalogue). Foreword by Holger Cahill. Mar. 16-30, 1931.

Cleveland Museum of Art, Ohio. **Eleventh Exhibition of Contemporary Art**. June 12-July 12, 1931.

Art Institute of Chicago, Illinois. **The Forty-fourth Annual Exhibition of American Paintings and Sculpture** (catalogue). Oct. 29-Dec. 31, 1931.

Westchester County Center, White Plains, New York. **26 Paintings by 26 American Artists from the Collection of Morton R. Goldsmith** (catalogue). Dec. 21, 1931-Jan. 16, 1932.

The Museum of Modern Art, New York. **American Painting and Sculpture, 1862-1932** (catalogue). Essay by Holger Cahill. Oct. 31, 1932-Jan. 31, 1933.

Hackley Art Gallery, Muskegon, Michigan. **Exhibition of Works by Preston Dickinson, Edwin James Smith and Oronzo Gasparo**. April-May (?), 1933.

Addison Gallery of American Art, Phillips Academy, Andover, Mass. **Water Colors by Twelve Americans**. May 22-June 26, 1933.

Newport Art Association, Newport, R.I. **Second Annual Exhibition**. Aug. 1-Sept. 5, 1933.

Springfield Museum of Fine Arts, Springfield, Mass. **Opening Exhibition** (catalogue). Oct. 7-Nov. 2, 1933.

William Rockhill Nelson Gallery of Art, Kansas City, Missouri. **Loan Exhibition of American Paintings Since 1900** (catalogue). Dec. 10, 1933-Feb. 1, 1934.

Smith College Museum of Art, Northampton, Mass. **Water Color Sketches and Drawings by the Late Preston Dickinson**. Feb. 19-Mar. 12, 1934.

Art Institute of Chicago, Illinois. **A Century of Progress Exhibition of Paintings and Sculpture** (catalogue). June 1-Nov. 1, 1934.

College Art Association, New York. **An American Memorial, A Group of Painters Who Have Died Since 1900** (catalogue). Exhibition traveled. Sept., 1934-June, 1935.

Museum of Modern Art, New York. **Fifth Anniversary Exhibition** (catalogue). Nov. 20, 1934-Jan. 20, 1935.

M. H. de Young Memorial Museum, California Palace of the Legion of Honor, San Francisco, California. **Exhibition of American Painting** (catalogue). June 7-July 7, 1935.

Cleveland Museum of Art, Ohio. **Twentieth Anniversary Exhibition of the Cleveland Museum of Art. The Official Art Exhibit of the Great Lake Exposition**. June 26-Oct. 4, 1936.

Downtown Gallery, New York. **13 Pastels by Preston Dickinson**. Apr. 5-23, 1938.

Musée du Jeu de Paume, Paris. **Trois Siècles D'Art Aux États-Unis** (catalogue). May-July, 1938.

Whitney Museum of American Art, New York. **Twentieth Century Artists** (catalogue). 1939.

Museum of Modern Art, New York. **Art in Our Time: 10th Anniversary Exhibition** (catalogue). May 10-Sept. 30, 1939.

Arts Club of Chicago, Illinois. **Water Colors and Pastels by Four Modern American Painters** (catalogue). Dec. 6-21, 1939.

M. H. de Young and California Palace of the Legion of Honor, San Francisco, California. Exhibition of American Paintings (catalogue). June 7-July 7, 1940.

San Francisco. **Golden Gate International Exposition**. 1940.

Philadelphia Museum of Art, Philadelphia, Pa. **Art in the United States**. June 20-Sept. 13, 1942.

Knoedler Galleries, New York. **Some American Waterecolors & Pastels 1913-1926** (catalogue). Dec. 14, 1942-Jan. 6, 1943.

Knoedler Galleries, New York. **Preston Dickinson** (catalogue). Foreword by Duncan Phillips. Feb. 8-27, 1943.

Whitney Museum of American Art, New York. **Pioneers of Modern Art in America** (catalogue). Introduction by Lloyd Goodrich. Apr. 9-May 19, 1946.

Tate Gallery, London England. **American Painting from the Eighteenth Century to the Present Day** (catalogue). June-July, 1946.

Institute of Contemporary Art, Boston. **Milestones of American Painting in Our Century** (catalogue). Text by Frederick S. Wight. Jan.-Dec., 1949.

Metropolitan Museum of Art, New York. **One Hundred American Painters of the Twentieth Century** (catalogue). June 16-Oct. 29, 1950.

Metropolitan Museum of Art, New York. **The 75th Anniversary Exhibition of Painting & Sculpture by 75 Artists Associated with The Art Students League of New York** (catalogue). "Preston Dickinson." Essay by Forbes Watson. Mar. 14-May 13, 1951.

Brooklyn Museum, Brooklyn, New York. **Revolution and Tradition, An Exhibition of the Chief Movements in American Painting from 1900 to the Present** (catalogue). Catalogue by John I. H. Baur. Nov. 15, 1951-Jan. 6, 1952.

Walker Art Center, Minneapolis, Minn. **The Precisionist View in American Art** (catalogue). Introduction and essay by Martin L. Friedman. Exhibition traveled. Nov. 13-Dec. 25, 1960.

Corcoran Gallery of Art, Washington, D.C. **The Edith Gregor Halpert Collection** (catalogue). Sept. 28-Nov. 11, 1962.

Whitney Museum of American Art, New York. **The Decade of the Armory Show, New Directions in American Art 1910-1920** (catalogue). Text by Lloyd Goodrich. Exhibition traveled. Feb. 27-Apr. 14, 1963.

Corcoran Gallery of Art, Washington, D.C. **The New Tradition, Modern Americans before 1940** (catalogue). Apr. 27-June 2, 1963.

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. **Roots of Abstract Art in America 1910-1930** (catalogue). Exhibition traveled. Dec. 27, 1965-Jan. 9, 1966.

University of New Mexico Art Museum, Albuquerque, New Mexico. **Cubism—Its Impact in the USA, 1910-1930** (catalogue). Exhibition traveled. Feb. 10-Aug. 27, 1967.

Zabriskie Gallery, New York. **Preston Dickinson** (catalogue). Foreword by Beth Urdang. Jan. 15-Feb. 2, 1974.

Delaware Art Museum, Wilmington. **Avant-Garde Painting & Sculpture in America 1910-25** (catalogue). "Preston Dickinson" Essay by Catherine Turrell. Apr. 4-May 18, 1975.

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. **America as Art** (catalogue). Apr. 30-Nov. 7, 1976.

Royal Scottish Academy, Edinburgh, and Hayward Gallery, London. **The Modern Spirit/American Painting 1908-1935** (catalogue). Aug.-Nov., 1977.

Heckscher Museum, Huntington, New York. **The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age** (catalogue). Essay by Susan Fillin Yeh. July 7-Aug. 20, 1978.