Larry Williams exhibition

The death that took one of Oklahoma’s most promising young artists at the very beginning of his career was commemorated at the opening of the new school of art building March 6 with a memorial exhibition of eighty-nine canvases by Laurence Williams, former professor who was electrocuted in an accident Christmas day.

The display, gathered from many private collections, was the most complete exhibition of Mr. Williams’s work ever shown. The entire growth of the painter’s genius was traced from his earliest portraits through a series of water colors and sketches to the strong, assured landscapes of his last two years. Dealing almost exclusively with the deserts and mountains of the southwest, these later canvases were done with a sturdy individualism that has drawn nation-wide comment. Mr. Williams caught the grim harshness of western landscapes with a fidelity that has been unequalled by any other painter except his teacher, Professor Oscar B. Jacobson.

Barely thirty years old, Mr. Williams had received both B. A. and B. F. A. degrees from the University of Oklahoma, and had studied at the Yale school of art. While at Yale he won the Beaux Arts Institute prize, a national honor entitling him to a year’s study abroad. In 1925 he was appointed assistant instructor of art at the university and was made assistant professor in 1927.

The majority of his canvases in the exhibit were conceived as rough sketches during his summers spent among the mountains of New Mexico and Arizona and were worked up in oils during the winter. Twenty-one water colors, painted as preliminary studies for Mr. Williams’ larger landscapes, were sold during the display.
That was the Industrial Revolution you have just been through and thank heaven its over. The manufacturer started making coats, pants, vests, dish pans, cotton hose, shoes and a lot of money.

If Mrs Smith came to him to tell him that the pants she bought for Adolph were too small, the manufacturer was bored. The manufacturer was too busy making pants, dozens of pants, to be concerned with Mrs Smith’s problem. Machinery throbbed in the back room. Was the manufacturer to hold up the painting workers while he argued with Mrs Smith?

No. You may be assured he was not. So he invented or encouraged the middleman or merchant. The merchant was “passed the buck,” because he could deal with Mrs Smith. Mrs Smith’s son, ach, not a nice fall. How old? Noo. Sax? Vell, Vell. Dey grow so fast at dot age, Hum. You kent axpect pants to grow mit children, Mrs Smith. Let me show to you a suit vich its hem so. Nine ninety-eight. Thend you, Mrs Smith, should I sent out it this morning or this afternoon?

That was what was going on. The manufacturer had generally counted on $1 profit from each pair of pants. But he found that by eliminating his conversations with Mrs Smith he could spend more time with his workers and still make more money and pants. Since there were thousands of Mrs Smiths being born each year and children in proportion it was too big a job for the manufacturer. Why bother about the $1 for all that trouble. So he “passed the buck,” hence the middleman, merchant, or retailer.

In the case above, however, he never did retail or the pants and Mrs Smith was satisfied anyway because the new $9.98 suit was such a good bargain and fitted Adolph so well.

A NEW HOME FOR ART SCHOOL

(Continued from page 239)

lectures on the history of ornament. Miss Dorothy Kirk teaches interior decoration and applied design, while Miss Mercedes Erixon conducts classes in commercial design and art teaching.

Miss Ina Annett is the lithography, wood and etching expert of the school, and John Frank is doing original research with Oklahoma clays in his ceramics department. Two young instructors have recently engaged by Jacobson as showing unusual promise. Leonard Good teaches portrait and still-life classes, while Paul Emerson has charge of the sculpture and modeling department.

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