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HORIZON

Volume 31 *Number 1* *January/February 1988*

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Cover: Actress and singer Bernadette Peters, now playing the role of the Witch in Into the Woods. *Photograph by Dana Fineman.*

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The arts in Topeka, Kansas, have become an important element of that city's quality of life. Washburn University is a center of much of the community's cultural activity . . . the Kansas Museum of History takes a hands-on approach to the past in its exhibitions . . . the Kansas Expocentre is a hub of activity . . . one of the oldest dinner theaters in the country, the Topeka Civic Theatre, weaves magic in its productions . . . a special task force raises money for a $5-million performing arts center.

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Horizon at Thirty

"We take for our title the word horizon because it is here where earth and sky meet, that one may observe those jagged interruptions in the landscape that are the works of man . . . " With those well-chosen words, the first editors of HORIZON launched this magazine in September 1958. As our year-long thirtieth anniversary celebration begins this month there's no more appropriate place to position the spotlight than on our current editorial team and the ever-growing array of publications they produce each month.

Jennifer Wilson Graham, who has recently been named managing editor, coordinates the entire preparation of the national edition of HORIZON as well as our five regional arts guides. A seven-year veteran of our staff, Jennifer supervises in-house writers and researchers as well as a network of contributors around the country. Under Jennifer's direction, HORIZON has published some of the most critically acclaimed issues in its thirty-year history, including our November cover feature on AIDS. When she isn't editing copy or making assignments, Jennifer is working with arts guide coordinator Sarah Rowell on the contents of an upcoming issue for audiences from California to New Jersey. Scheduling deadlines and design for this growing list of regional publications involves an extraordinary mix of practicality, experience, and diplomacy, which Jennifer fields very capably in tandem with production manager Sara Carlisle Martin.

This efficient, streamlined approach to editorial planning has been one of the magazine's most important accomplishments in the last decade. Under Jennifer's direction, assistant editor Kenna Simmons, writer Marcia Wade, and editorial assistant Lisa Head work closely with contacts on both sides of the Atlantic as well as with associate publisher John-Peter Hayden, Jr. and David Fandetta in the New York offices of HORIZON.

Whether it is a Challenge Grant poster or the guide to an exhibition at Disney's Epcot Center, both the editorial and production departments at HORIZON handle any assignment with superb professional care. Their latest achievement debuts this month as we present our New Jersey subscribers with the inaugural issue of *Corridors*, a cultural guide to the entire Garden State. The fifth in our monthly publications for regional audiences, Corridors is the project of Arts Pride New Jersey, Inc. and a stellar group of corporate underwriters who include Johnson & Johnson, the Prudential Foundation, Bell Atlantic, First Fidelity, and Nabisco. (You will read more about *Corridors* in our feature article on page 29.)

HORIZON at thirty shares many of the ideals set forth by the magazine's first editors in 1958. New features, like our regular USArts series and the regional guides, have been added to provide you with expanded access to all the arts—those "jagged interruptions in the landscape" which enrich our lives.



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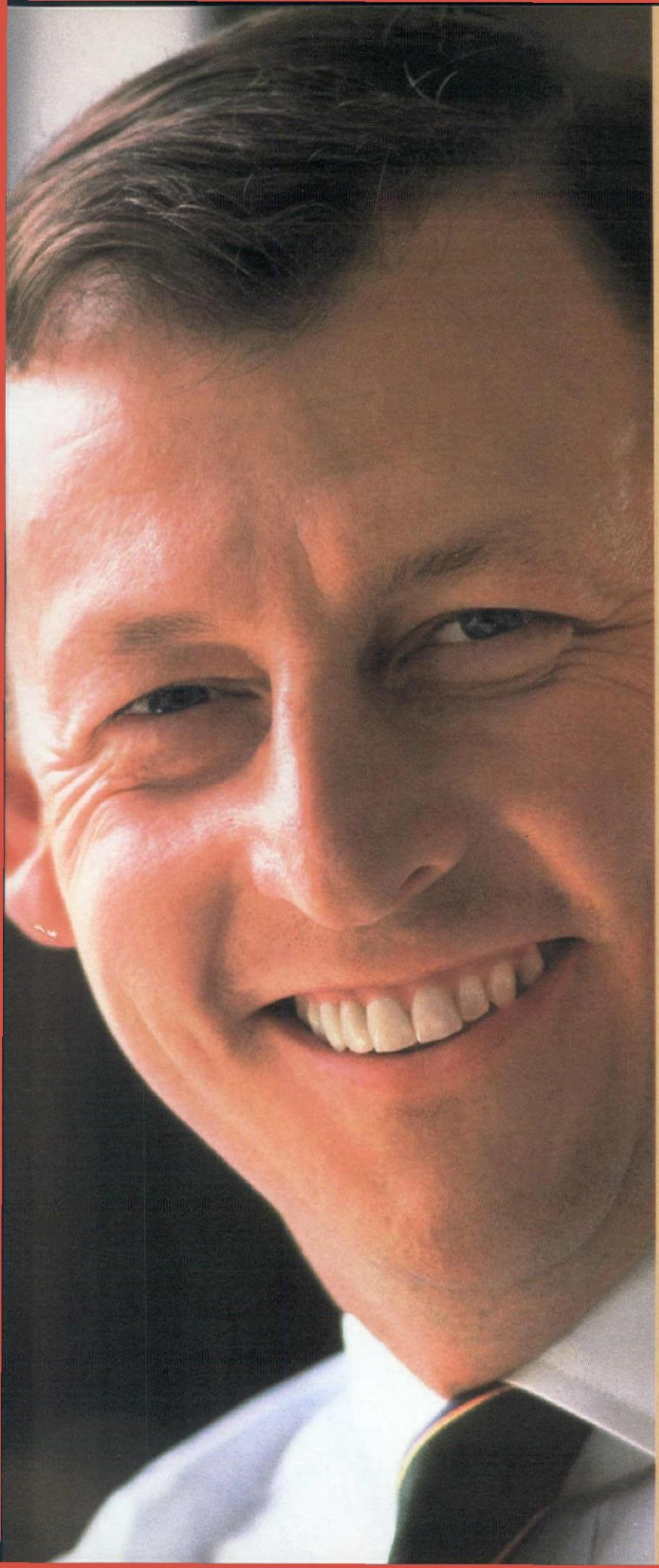
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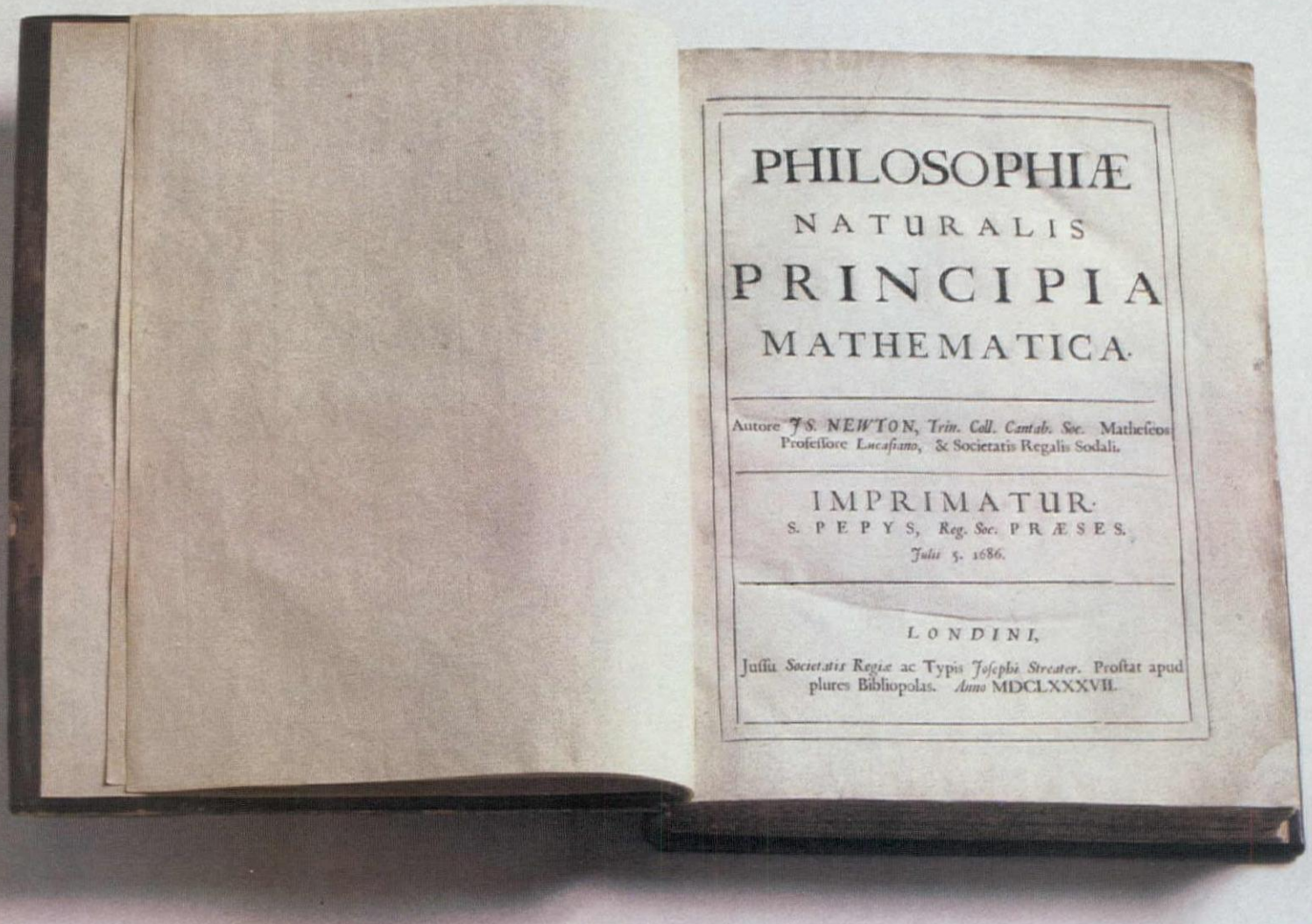
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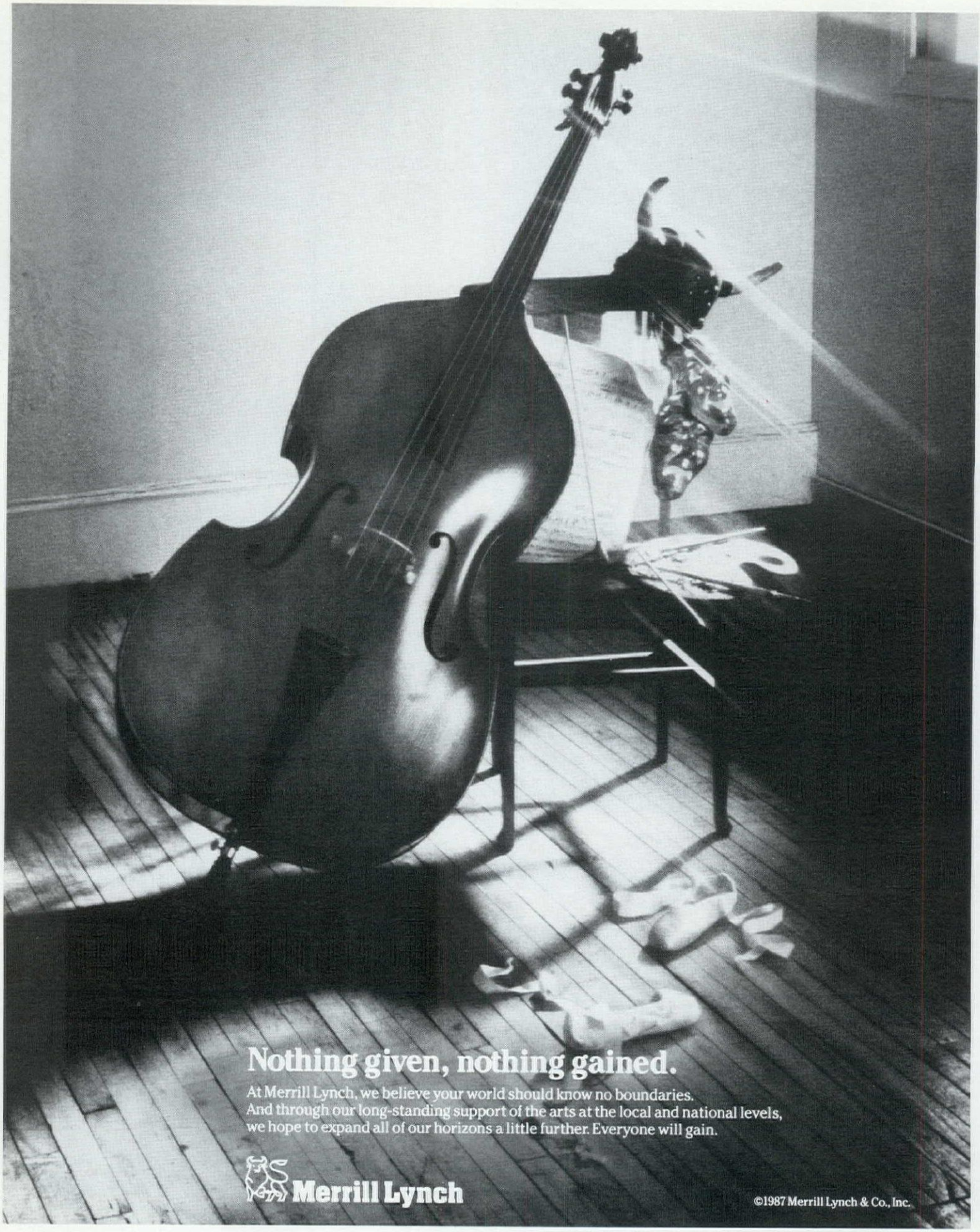
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ACA: A View From The Field

Campaigning for the Arts



Presidential leadership can help set a strong and consistent cultural policy agenda.

Maurice Sendak is the author of many wonderful and well-known stories for children. One that I remember in particular from the bedtime sessions with my own youngsters was called *Pierre: A Cautionary Tale*, about an indifferent boy to whom all things are equally unimportant.

Life being what it is, he is eventually confronted by a lion: "He looked Pierre right in the eye and asked him if he'd like to die. Pierre said, *'I don't care!'* 'I can eat you, don't you see?' *'I don't care!'* 'And you will be inside of me.' *'I don't care!'* 'Is that all you have to say?' *'I don't care!'* 'Then I'll eat you if I may.' *'I don't care!'* "So the lion ate Pierre."

Now, anyone who has been active in the arts knows that the world is full of Pierres, people to whom indifference is a way of life, if it can be called that. Arts organizations have also struggled long enough with that indifference—compounded by fiscal crises, staff burnout, and increasing public demand—to give new meaning to the expression "in the lion's den."

In short, trying to convince the unconvinceable to achieve the unachieveable in the face of the impossible is second nature to many to us. What is remarkable is how often we succeed.

Why bother?

The short answer is that the arts matter, and anything that matters should be treasured.

The long answer is that a culture in which the arts have no more or less significance than Vanna White's wardrobe is one that has stopped caring about what it was, dreaming about what it might be, or trying to understand its deeper present. It's worth remembering that, at any given time, our culture is really only four generations deep: our children, ourselves, our parents, our grandparents—an overlap of perhaps seventy or eighty years. So little time! So much to share!

No doubt time is something that the current presidential candidates feel is in short supply as well—time and money and good volunteers, the basic necessities of any public effort. They, too, probably have their days when the public they hope to serve seems to be composed entirely of Pierres.

Seen in this light, it's interesting how much a presidential campaign and an arts organization have in common. But despite this shared adversity, it is a wiser and tougher arts community that observes the race this year than watched other elections in the pre-Reagan, pre-crash, pre-tax reform, pre-budget crisis era of the 1960s and 1970s. We have learned the hard way that the security of federal support for the arts cannot be taken for granted.

We have also learned that the arts community is resilient enough to survive even a direct hit from those who, like long-gone budget director David Stockman, regard the arts as "not a high priority."

From "Why bother?" to "Why all the fuss?"

Do we really expect presidential elections to turn on the issue of arts support? Of course not.

Do we think that enough people, acting in unison, can convince the candidates to address major arts issues? Yes, possibly.

Do we believe that the president can and should influence the shaping of a strong cultural policy agenda? Yes, absolutely.

It's for this reason most of all—the value of an informed national debate on the role and needs of the arts and artists—that the campaign process is so important. Yes, the arts will survive even with a Pierre in the White House. Yes, the roots of arts support reach deeper than federal funding alone. But how much richer would be the discussion of our national priorities, and of the inventory and allocation of our national resources, if the arts had a seat at the table.

In the next issue of *Vantage Point* magazine—our first 1988 election-year issue—ACA goes to the field to ask artists, campaign officials, agency heads, and others to assess the state of the arts, to identify the most pressing issues, and to comment on the likely positions of the presidential candidates.

What we have found is that while the arts have "rolled with the punches" of the last eight years, the tasks before us are increasingly more challenging and call for increasingly more savvy. How can we broaden the national audience for the arts and respond to changing demographics? How can arts education best ride the wave of interest in education reform? Where will the leadership come from to spearhead these and other efforts?

As for the issue of presidential interest, this much is true: What can be inferred from the comments and records of the candidates is not always as convincing (or as damning) as one might expect.

But take heart. Perhaps, as in Maurice Sendak's story, the cautionary lesson will be learned and all will end well. What that would mean in the case of the arts is simply a sign that the Pierres of the world are not in control of the debate on which so much now depends.

—Milton Rhodes, President
American Council for the Arts

If you are not already a member of ACA, the cost of joining is small and the benefits are great. Join now and receive ACA's upcoming election-year issue of *Vantage Point* magazine. Write: American Council for the Arts/1285 Avenue of the Americas/3rd Floor-Area M/New York, NY 10019. Or call 212/245-4510.

Cross Country

Art

Birthday Celebration

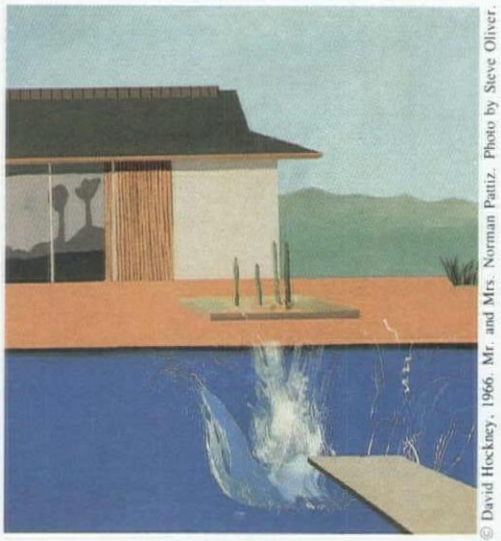
He's been called Boy Wonder, provocative, innovative and one of the most talented and popular artists working today. But recently, David Hockney did something quite ordinary. He turned fifty.

To commemorate this occasion the Los Angeles County Museum of Art has organized an exhibition to survey his lifetime achievements. "David Hockney: A Retrospective" spans four decades of this talented artist's work. In the fifties Hockney dared to defy a tidal wave of abstract expressionism by painting figures such as *Portrait of My Father* (1955). The sixties gave birth to *Man Taking a Shower in Beverly Hills* (1964), *The Splash* (1966), and *A Lawn Being Sprinkled* (1967), which projected an image of Southern California that lingers today. The seventies brought about explorations into environments, travel, and relationships, as evidenced in Hockney's many drawings of his friend Celia.

Year after year, audacity, ingenuity, and versatility chartered Hockney's course through a multitude of themes and a diversity of media. The exhibition will highlight models of recent theater set designs as well as samplings of sketches, photographs, portraits, and photocollages such as *Pearblossom Hwy., 11-18th April 1986.*

"David Hockney: A Retrospective" premieres at the Los Angeles County Museum of Art February 4-April 24, then travels to the Metropolitan Museum of Art in New York (June 18-August 14), and the Tate Gallery in London (October 26-January 3). Funding for the exhibition and tour was provided by AT&T.

—Jo Anne Kizziah



© David Hockney, 1966. Mr. and Mrs. Norman Pattiz. Photo by Steve Oliver.

David Hockney's The Splash *(acrylic on canvas, 1966), included in the exhibit at the Los Angeles County Museum of Art.*

Seeing Fragonard

He was one of the eighteenth century's great virtuoso painters; his wide-ranging oeuvre captured the quintessence of an era whose light-heartedness eventually became its downfall. Though Jean-



Andrew Dasburg "Fruit" Watercolor 1931 14"x 21"

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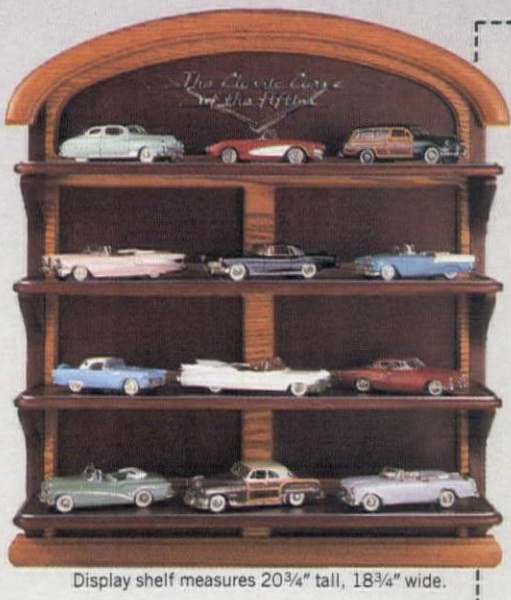
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Honoré Fragonard himself supported the egalitarian ideology of the French Revolution, his own career as an artist suffered a decline after the fall of the Ancien Regime. Under the new order, Fragonard had definitely fallen out of favor. In fact, it is only now, nearly two hundred years after his death, that the first comprehensive exhibition of his work, opening at the Metropolitan Museum of Art February 6, and remaining on view through May 8, has been mounted.

Assembled by the Met in partnership with the Louvre (where it opened in September), "Fragonard" will examine the full range of the artist's prodigious output, encompassing historical and mythological subjects, portraits, landscapes, and the scènes galantes in which he depicted with dazzling grace the sensuous joys of the charmed life for which the eighteenth century is still remembered. The great majority of the two hundred paintings and drawings in the exhibition, drawn from both public and private collections in Europe, have never before been seen in this country.

A Vacation History

Probably the last thing that is on your mind, as you frantically try to squeeze that one last item into the suitcase before rushing off to catch a plane or train, is where the habit of vacationing originated. An exhibition opening on February 28 at the Hudson River Museum in Yonkers, New York, however, will not only answer that question but, in the process, will also cast light on the often overlooked but far-reaching influence that artists and writers have on the lives we all lead.

"The Catskills: Painters, Writers, and Tourists in the Mountains, 1820-1895" examines the development of what was once the premiere luxury vacation spot in the country, the Catskill Mountains. Eighty works by both first- and second-generation Hudson River School painters are featured, but, as in a number of recent exhibitions (for example, "William Wordsworth and the Age of English Romanticism") the art itself is examined in the broader context of the milieu that produced it. Photographs of the area both then and now, an array of nineteenth-century tourist ephemera, and large wall panels bearing both words from the works of Washington Irving and James Fenimore Cooper—whose books introduced the Catskill wilderness to the painters who earned their place in history by painting it—provide a lens through which to look in a new way at such works as Thomas Cole's well-known *Falls of the Kaaterskill* and Worthington Whittredge's *I Come from the Haunts of Coot and Hern*. Inspired by these and other luminous depictions of natural splendor, tourists began to flock in droves to a wilderness area made newly accessible by steam-powered river vessels and locomotives.

After closing at the Hudson River Museum on May 29, "The Catskills" exhibition travels to the Margaret Woodbury Strong Museum in Rochester (July 19-November 1), the Albany Institute of History and Art (November 20-February 12, 1989), and the Everson Museum in Syracuse (February 26-April 23, 1989).

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A Blockbuster Remembered

It has been referred to as the art exhibit which established European Modernism in America; the explosion within the Armory. And on February 17, 1988, the art world will mark the seventy-fifth anniversary of the 1913 Armory Show.

As a blockbuster exhibition, the show has no equals. New York City schools were cancelled so that children could view it. A national art magazine offered a prize to anyone who could explain Marcel Duchamp's *Nude Descending a Staircase.* When the Armory Show moved on to Chicago, art teachers were so vehement in their attacks that they were banned from lecturing in the galleries. Matisse was hung in effigy.

This was the exhibit that Teddy Roosevelt visited the day of Woodrow Wilson's inauguration, preferring it to attending the latter event. (In a magazine article, Roosevelt argued that there was more cubism in a Navajo rug on his bathroom floor than in works at the exhibition.) And, Enrico Caruso entertained the Armory Show crowd by drawing caricatures of the avant-garde art, then tossing them to an adoring audience. Such stories aside, the Armory Show redirected the course of American Art.

The artist universally credited with setting the modern tone for the exhibit was Arthur B. Davies, a reclusive romantic. Davies stepped down from his ivory tower just long enough to make all realistic art in the U.S. temporarily passé when, as president of the show's sponsoring organization, he singled out some of Europe's most controversial, contemporary art for display in this country.

Why did he agree to devote a year of his life to such a cause? The answer lies in Davies's dire financial straits, brought on by supporting a wife and two sons in Rockland County, a studio in New York, and simultaneously living on the East Side with a mistress, under an assumed name. Then Davies's illegitimate daughter was born in 1912. On the brink of financial disaster, he reasoned that the publicity received for his efforts as chief organizer of the exhibition would result in increased sales of his own works. It did. And the immediate and long-lasting influence of the Armory Show was the result. Even today, painting and sculpture by major twentieth-century American artists are designated as either pre-1913 or post-1913.

Bennard B. Perlman is a Baltimore art critic who is currently researching a biography of Arthur B. Davies. He is the author of The Immortal Eight: American Painting from Eakins to the Armory Show..



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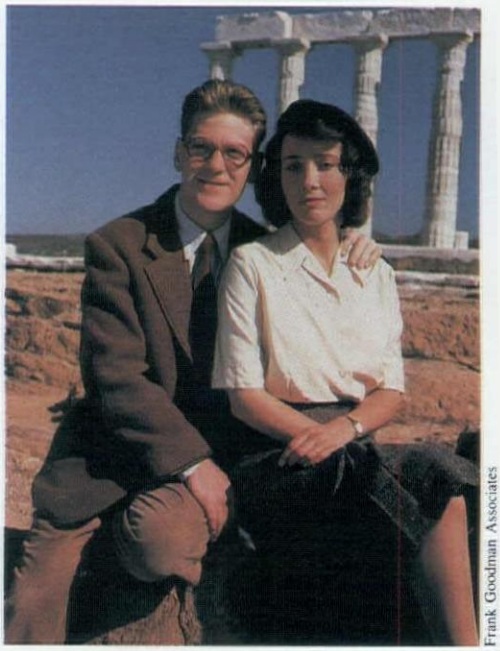
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Kenneth Branagh and Emma Thompson in "The Fortunes of War."

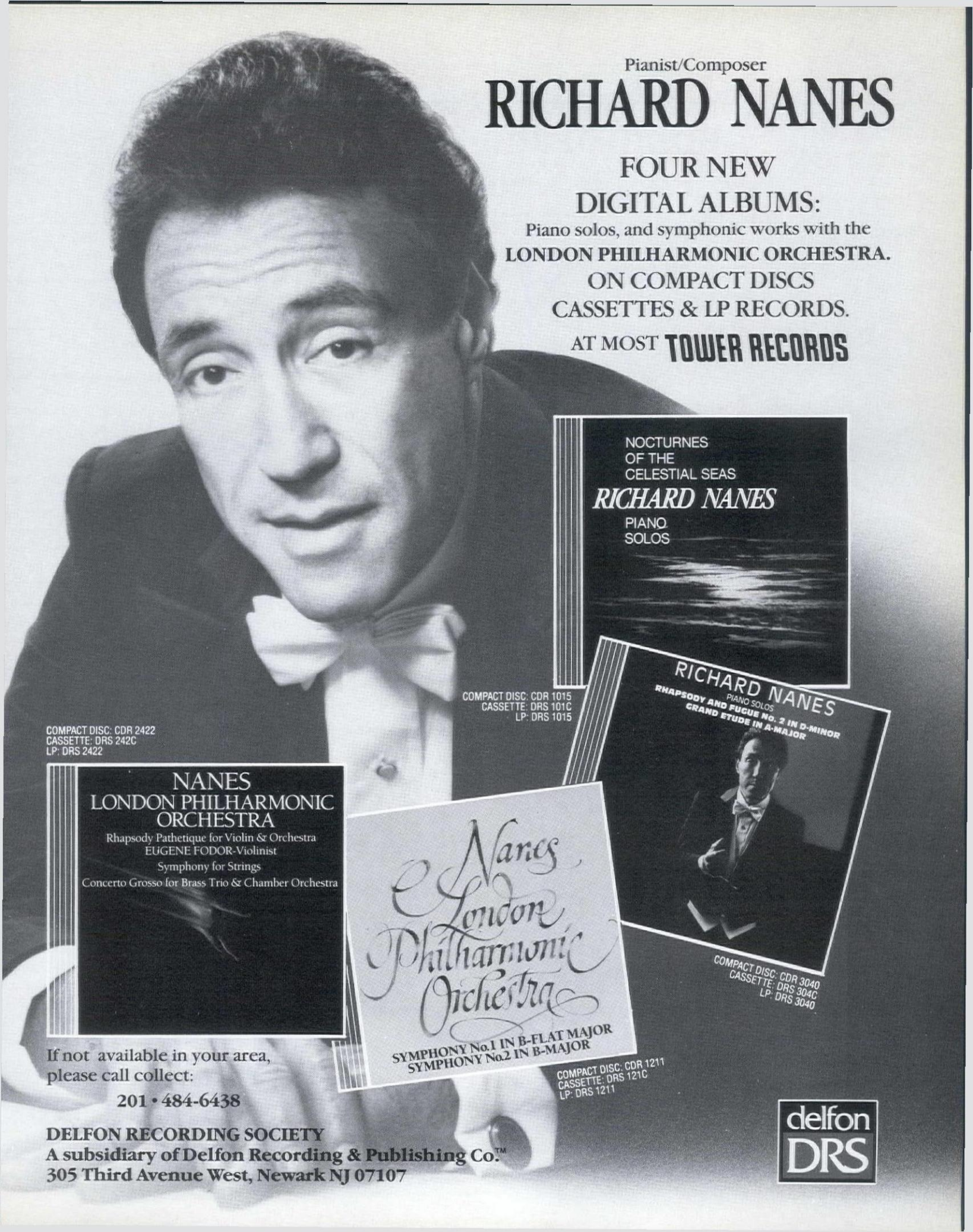
Television

Making Love and War

For some of the scenes the actors climbed to the top of the Pyramids, taking their costume changes with them. But that was nothing compared to the challenges faced by the characters they portray in "The Fortunes of War," a seven-episode BBC production airing on PBS's Mobil Masterpiece Theatre beginning January 17 (check local listing for exact times and dates) .

Based on Olivia Manning's acclaimed—and highly autobiographical—*The Balkan Trilogy* and *The Levant Trilogy,* "The Fortunes of War" traces the unfolding of a marriage put to the severest of tests both by the ravages of World War II and by the couple's own dissimilar natures. As the series begins, newlywed Harriett and Guy Pringle—played by Emma Thompson and Kenneth Branagh—are settling into their apartment in Bucharest, where he is a lecturer in English at the university. The air is thick with rumors of war; the self-assured, gregarious Guy, however, insists that the Nazis will never come to Bucharest. As the couple flees from country to country, just one step ahead of the advancing Germans—encountering a motley crew of fellow emigrés, full of posers and eccentrics—

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Cross Country

Harriett Pringle becomes less dependent on he husband and increasingly self-aware. Her momer of truth comes in Cairo.

Et Cetera

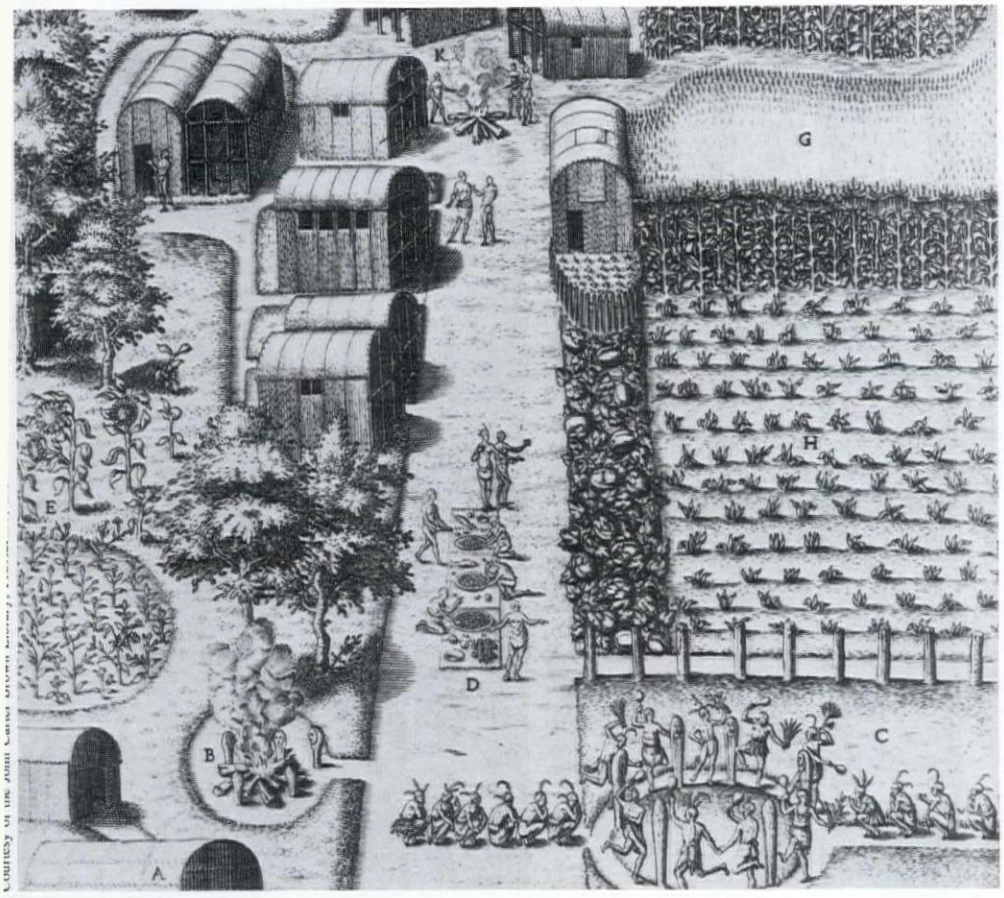
The British Are Coming

You might think that, after the panorama of inter national talent featured in last fall's Los Angele Festival and its avant-garde sibling, the Los Angele Fringe Festival, Southern Californians would hav had enough creative festivity. Not so. The gran and gala arts festival seems to have become a wa of life for the west coast cultural capital. This time the focus is the arts of Britain. Called "UK/LA '88 A Celebration of British Arts" and presented b a consortium of the city's foremost arts organiza tions, the newest arrival on the LA festival scen will last for three months and bring a dizzying ar ray of both the traditional and the contemporar in British music, theater, visual arts, dance, film television, and design to LA stages, concert halls museums, and galleries.

Not to be missed are the David Hockne retrospective at the Los Angeles County Museun of Art, and the English National Opera, Lo Angeles Music Center Opera, and Houston Gran Opera's new co-production of *The Mikado,* starrin Dudley Moore and featuring Stefan Lazaride' dazzling, surrealistic set designs. LAMCO will alsc stage Benjamin Britten's *A Midsummer Night's Dream,* and the Los Angeles Philharmonic will pre sent two weeks of concerts of British music. The City of Birmingham Orchestra, the English Chamber Orchestra, and the Academy of St. Martin in the Fields will tune up for "UK/LA '88," and around the city, exhibitions in museums and galleries will examine visual arts from classic British portraiture to trend-setting contemporary painting, printmaking, and ceramics. Film, video, and television will be showcased by the American Film Institute—and the list goes on and on. For a full schedule of events, contact the British Consulate General, 3701 Wilshire Boulevard, Suite 312, Los Angeles, California 90010, 213/385-7381.

Strange New World

The New World. That may seem an outdated name for the Americas, but to the Europeans who first explored this hemisphere it seemed new indeed, a world completely different from the one they knew. The discovery shattered the belief that the Old



Grand Voyages, *the Virginia Indian town of Secoton based on a sketch by John White in 1585 and engraved by Theodor De Bry.*

World—with its carefully worked-out political, social, and theological systems—comprised the entirety of life and land on earth, and affected virtually every aspect of European life. "Encountering the New World, 1493-1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library," at the IBM Gallery of Science and Art in New York from February 16 to April 9, documents European attempts to interpret in familiar terms the very unfamiliar plants, animals, and people encountered in the Americas.

The invention of the modern technique of printing made the discovery of the Americas the first important event for which the means were available to spread the information quickly. It also meant that engravers and illustrators were working from hearsay, drawing people and places they had never seen. Even first-hand reports, such as Columbus's report of his discovery, are often fanciful, showing happy, naive Indians; others, influenced by medieval imagery, show menacing beasts and imaginary creatures. The exhibit traces the progress of European understanding of the New World, from these early renderings to more sophisticated depictions of colonial life and ever more accurate maps of the North American territories. Highlights include a 1522 woodcut of Tenochtitlan, the fabled Aztec capital, done by a German artist and looking very much like life in a medieval European town; a manuscript history of the Aztecs, circa 1585, with illustrations of Aztec gods, rulers, and rites of the pre-Columbian period; and an illustrated manuscript by Samuel Champlain, founder of Quebec, documenting his first visit to the New World in 1599.

This exhibition marks only the second time in the John Carter Brown Library's 140-year history that a large group of works has been permitted to travel from the institution's home in Providence, Rhode Island. The library is considered to have the world's largest collection of early printed works pertaining to the discovery, exploration, and settlement of the New World. A tour of this exhibit to several major American cities is being planned.

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An intense attachment to hard-won land laid the groundwork for the creation of delectable Dutch landscapes.
By Robert Atkins

GOING DUTCH



Picture Holland with its flat and aqueous landscape of canals and marshes, windmills and ponds. These mental images may derive from experience, but even for the lucky traveler who has been to the Netherlands, they are just as likely to come from viewing three-hundred-year-old Dutch paintings. Those luminous images of seventeenth-century Holland are the first naturalistic landscape paintings in the history of art. "Seventeenth Century Dutch Landscape Painting," an exhibition of one hundred masterpieces on view at Boston's Museum of Fine Arts from February 3-May 1, illustrates the vital role such paintings played in Europe's first truly modern society.

Seventeenth-century Dutch society was itself a fascinating phenomenon. Its history began in 1566 with the revolt of the Protestant Netherlands against Catholic Spain, which had long dominated the Low Countries (modern Belgium and the Netherlands). A truce granting virtual independence was signed in 1609, but it was not officially established until 1648 at the conclusion of the Thirty Years' War. As that war between Catholic and Protestant Europe was being waged, Holland was busily transforming itself into Europe's capital of commerce and prosperity, freedom and enlightenment.

In its political style, its bustling commercial life, and the importance of its hard-won territory to the Dutch psyche, seventeenth-century Holland closely resembled the United States of later centuries. While Europe's population stagnated, Amsterdam's tripled between 1570-1622, mostly due to immigration inspired by the fabled Dutch tolerance for individuals of all religious, political, and philosophical creeds. As the French philosopher Rene Descartes wrote from Amsterdam in 1631, "What other place in the world could one choose where all the commodities of life and all the curiosities to be desired are as easy to come by as here? What other land where one could enjoy such complete freedom?"

Descartes's allusions to Dutch prosperity are borne out by late-seventeenth-century statistics. Estimates made by the English accountant Gregory King showed per-capita income in Holland to be the highest in northern Europe and probably the world. The Dutch were pioneer capitalists who administered the first overseas trading empire, which extended from Indonesia to Brazil, and created corporations such as the Dutch West India Company, whose shares were traded on a modern stock exchange, complete with busts and booms.

Opposite: Herdsman and Cattle at a Ford *(circa 1649) by Jan Asselijn, painted in what was considered a prestigious Italianate landscape style.*



Rijksmuseum, Amsterdam

Ruins of the Cathedral of Olinda, Brazil *(1662), Frans Post's documentation of the newly claimed Dutch territories in Brazil—though the landscape depicted still resembles Holland.*

Sometimes these Dutch overseas possessions provided subjects for landscape painters. Frans Post's *Ruins of the Cathedral of Olinda, Brazil* (1662) is one result of what was probably the largest Dutch landscape commission of the seventeenth century. Post worked to document the newly claimed territories in Brazil and incidentally managed to endow this exotic scene in northeastern Brazil with an uncanny resemblance to northeastern Holland—save for a few palm trees.

Much of the Netherlands' wealth came not from the tropics, but from Dutch agriculture. By importing grain from the Baltic countries, Dutch farmers were free to turn to the production of more profitable dairy goods and specialized crops, especially flowers. (In the late 1630s the over-extended tulip industry nearly caused a stock market crash when it could not deliver on 50 percent of its overseas orders.) Much of this farmland was not won from Spain, but created by the ingenious Dutch themselves. By 1650 more than 200,000 acres had been reclaimed from the sea, increasing the land area of one province, North Holland, by 35 percent.

The bustling pace of mercantile and agricultural activity extended to the Dutch artistic community as well. As philanthropist and collector Constantijn Huygens wrote around 1630, "The harvest of landscape painters, as I shall refer to those who paint woods, fields, mountains, and villages, is so great and famous in our Netherland that anyone attempting to name them all would fill a small book . . . ."

The "harvest" of precisely detailed information about these painters *has* filled many great books. From household inventories and guild records of the seventeenth century, we not only know that certain kinds of landscape subjects commanded far higher prices than others—marine views, for instance, tended to fetch twice as much as most other motifs—but that certain painters received far higher prices for their work than others. But, such highly paid painters of their day as Cornelis van Wieringen, Abraham de Verwer, and Jan Porcellis are poorly represented in "Seventeenth Century Dutch Landscape Painting" compared to the economically second-ranked painters we currently consider the standouts of the epoch: Hendrick Avercamp, Rembrandt van Rijn, Aelbert Cuyp, Jacob van Ruisdael, Meindert Hobbema, Jan van Goyen, Roelandt Savery, and Salomon van Ruysdael.

That Huygens needed to define "landscape painting," suggests the newness of this form. As with the novel, it is difficult to imagine a time prior to the existence of the painted landscape, especially the naturalistic landscape. But as the French art historian Eugene Fromentin wrote in 1875, "Outwardly nothing could be more simple than the discovery of this [naturalistic] art of earthly aim; but until [the Dutch] tried to paint it, nothing has been imagined equally vast and more novel."

Although novel, Dutch landscape painting did not emerge on the artistic horizon without precedent. Especially important in this regard was the work of the sixteenth-century Flemish painter Pieter Bruegel. His memorable images of peasant life include evocative scenes of hunters tramping through the snow. These in turn have their precedents in medieval manuscript illumination, where each of the seasons was illustrated.

This medieval tradition of the "calendar page" was carried on by later Dutch landscape painters. Of all the seasons, only winter maintained its distinctive character in the art of the seventeenth century. One of three Rembrandt paintings in the exhibition (only ten of his landscapes are known to exist at all) is *Ice Scene near Farm Cottages* (1646). In this small and characteristically loosely painted work, Rembrandt renders the everyday picturesque. Brilliant light illuminates four figures, working or idling, whose activities announce that winter is simply another point in the cycle of the seasons.

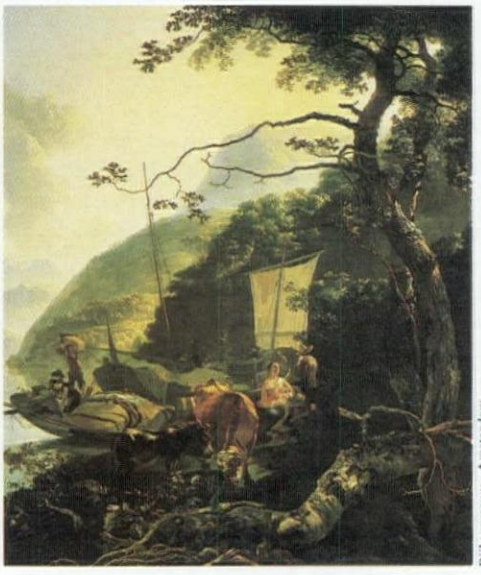
Seventeenth-century Dutch landscape painters felt no compunction about rearranging—or inventing—reality to suit their own pictorial purposes.



There are many reasons for landscape painting's relatively late emergence on the stage of art history. From a social perspective, landscape painting seemed to require an urban society whose members saw themselves as beings apart from nature. The Netherlands was highly urbanized and the wealthy citizens of port cities acquired country homes in the Dutch interior as a respite from the hurly-burly of urban life. The eminently modern view of unspoiled nature as the site of rest and relaxation certainly contributed to the appreciation of landscape painting.

There were also theoretical and art-historical reasons for the late blooming of such paintings. Classical art theory emphasized intellectual and moral concerns above all. In this human-centered world, the most valued subjects were those that dealt with biblical and mythological events. Known as "history paintings," their two-fold mission was to teach and to delight—in that order. Theory and practice often diverged, but even an Italian Renaissance painting such as Pollaiuolo's *Rape of Dejinira* (1470)—prized for its early and naturalistic depiction of the Tuscan landscape, as well as its heroine's lithe figure—was meant to invite meditation on its mythological subject and moral subtext.

Above: Moonlit View on a River *(1647) by Aert van der Neer. Below:* Boats on the Bank of a Lake *(circa 1660) by Adam Pijnacker. Dutch landscapes appear naturalistic, but they weren't painted outdoors—the artists made sketches, carried them inside, then added their own touches.*



Rijksmuseum, Amsterdam

For all its relative tolerance, by twentieth-century standards Dutch society was extremely Puritanical and Calvinist. The familiar seventeenth-century scenes of drunken and debauched revelry in Dutch taverns and homes were intended as warnings against license; they were the visual equivalent of sermons. Dutch landscape paintings fulfilled a similarly cautionary role.

They frequently utilized symbols that were universally understood at the time of their creation. Many elements of the landscape—sometimes even a tree—could symbolize the transience of earthly existence. A carriage could allude to the soul's passage through life. In Jan van Goyen's masterful *Farmhouses with Peasants* (1630), for instance, the run-down farm, a broken wheel, a dovecote, and two chatting figures are all time-honored symbols of sloth and lasciviousness in Netherlandish painting. Sometimes scriptural texts were the literal inspiration for paintings; the well-known maxim "Mend the roof of your house for the sake of virtue" surely helps clarify van Goyen's intentions.

Nor was Dutch landscape painting quite so naturalistic as it appears to us today. Until the mid-nineteenth century, no artist painted out of doors. Standard practice was to sketch from nature and



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Rendering the everyday picturesque: Ice Scene near Farm Cottages, *painted in 1646 by the most famous Dutch artist, Rembrandt van Rijn. Only ten Rembrandt landscapes are known to exist; three of them are in this exhibition.*

then to return to the studio and transform this visual evidence into art. The approach seventeenth-century Dutch painters pursued might aptly be termed selective naturalism.

Consider in this light Jacob van Ruisdael, one of the greatest painters of his day. The subject of his *Jewish Cemetery* (1660) is known from a drawing to be an image of a still-existing cemetery at the Ouderkerk near Amsterdam. Unlike van Ruisdael's image, the cemetery contains no brook, nor is it sited next to a wooded hill with a ruined castle. Van Ruisdael, like any other artist of his day, felt no compunction about rearranging (or inventing) reality to suit his pictorial purposes. Instead of an image of a particular place, van Ruisdael's larger purpose was the creation of a symbolic image of the transience or vanity of life on earth.

Taking into account these symbolic meanings does not invalidate the three centuries of purely optical pleasure these paintings have provided as mirrors of reality. Already in 1707, the Dutch commentator Lairesse articulated this viewpoint when he noted that "landscape is the most delightful subject in painting . . . it diverts and pleases the eye. What can be more satisfying than to travel the world without going out of doors?"

Lairesse's views, however, were not universally shared. By the mid-seventeenth century, portraits and landscape paintings had assumed their place on the codified hierarchy of subject matter, but it was a very low place indeed. Internationally, the most prestigious landscapes were the imaginary views of an Arcadian or classicized landscape that were the virtual opposite of the down-to-earth landscapes we think of as typically Dutch.

While not the norm in the Netherlands, this Italianate landscape view did have its Dutch partisans—and generally commanded high prices there. One of the best of these painters was Jan Asselijn. His lyrical *Herdsman and Cattle at a Ford* (circa 1649) presents the herdsman and his herd in the shadow of a ruined castle overlooking a vista reminiscent of the Roman *compagna* and suffused with golden, Mediterranean light.

If the clearest route to fame and fortune for an artist was the path of history painting, why then was the flurry of landscape painting in seventeenth-century Holland so active? In this case, economics sheds light on aesthetics. Patronage was extremely limited. Churches in Protestant Holland neither displayed nor commissioned art. No wealthy aristocracy existed, and commissions from municipal governments and guilds were relatively rare. Artists had to compete on the open market, and this determined the nature of art production.

While the art-buying public was large and extraordinarily varied, it was predominantly middle and upper-middle class. Grandiose (and expensive) history paintings were not to its taste. If Fromentin's nineteenth-century characterization of the seventeenth-century Dutch seems a bit uncharitable—he called them "a nation of burghers, practical, unimaginative, busy, not in the least mystical, of anti-Latin mind, with traditions destroyed, with a worship without images and parsimonious habits"—we can also see reflected in his description the nature of the art they produced. And in that truthful mirroring of its circumstances, much of the greatness of Dutch painting resides. □

Robert Atkins is a freelance writer living in New York. He writes frequently about art for Horizon.

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MALLE ADROIT

French director Louis Malle comes to grips with the tragedy of his youth in a new film.

By Donald Chase

In German-occupied France of 1944, when screenwriter-director Louis Malle was twelve, his boarding school gave shelter to three Jewish boys. The boys and the school's priest-director were subsequently arrested by the Gestapo. As they were led away by the Germans, eventually to be executed in the Nazi death camps, the director turned to the assembled student body, including Malle, and said, *"Au revoir, les enfants . . . à bientôt"* (Goodbye, children . . . see you soon).

"It was very traumatic for me," Malle says of the experience, "and something I would constantly come back to in my head. . . . It is really what made me what I am and determined what I've done." He is anxious and a bit haggard as he stands in the cold, wet March grayness of the cobbled courtyard of the College de Sainte-Croix. In his latest film, *Goodbye, Children,* this boarding school in Provins, fifty miles from Paris, substitutes for his actual alma mater at Fontainbleau. Waiting nearby for a new camera setup are his principal cast. There is eleven-year-old Gaspard Manesse, who plays Julien Quentin, Malle's alter ego; twelve-year-old Raphael Fejto, who is Jean Bonnet, the Jew with whom Julien develops a wary and then increasingly warm friendship; Philippe Morier-Genoud (Père Jean, the school's director); and Francine Racette (Julien's mother).

Looking on is an unexpected visitor, Laure Michel Tourtibatte. She is the sister of the Jean Bonnet prototype, and today she is rather satisfied—she wrote to Malle twenty-three years ago urging that he tell this story on film.

"It was a horrifying suggestion then," Malle recalls. He felt he must first gain control of the autobiographical medium. In fact, he was almost forty, with nine other films under his belt, before he dealt with certain elements of his childhood in *Murmur of the Heart,* an anti-Freudian comedy about mother-son incest—a belated acceptance of Malle's long-repressed youthful fantasy of sex with his parent. And Malle would be fifty-four before he moved on to deal, in *Goodbye, Children,* with his "sudden confrontation with violence and injustice and racism—the world of adults."

Malle has spent the last ten years in America, a period of highs and lows. The highs number *Pretty Baby,* his 1978 *succès de scandale;* the 1981 Best Picture and Best Director Oscar nominee *Atlantic City;* the same year's up-from-underground success *My Dinner with André*; and, on the personal side, his marriage to Candice Bergen and the birth of their daughter, now two. The lows include the critical and financial disasters *Crackers* (1984) and *Alamo Bay* (1985).

Somewhere in between, Malle realized that his quirky and questioning sensibility was not going to result in a blockbuster success in the United States. His difficulty in arranging American studio financing for *Eye Contact*, a quirky comedy by *Atlantic City* scenarist John Guare, combined with his sense of time rushing on, forced him, finally, to tackle *Goodbye, Children.*

"Louis wrote the first draft last summer [1986] in France—in longhand, in three weeks, between playing tennis and kayaking," recalls Candice Bergen during on a visit to the set of *Goodbye, Children*. Laughing, she remembers: "He was very easy to live with while doing it. And when he finished it, he brought his daughter Justine [by a previous union] and me into the salon, and using the salon curtains as blackout curtains, he read it to us. Though I had heard the story before, what he had done with it was touching and funny—and eventually, overwhelming."

One of the most touching aspects of the screenplay is what Malle calls the "overwhelming friendship" between his alter ego and Jean Bonnet, "which is suddenly cut off—which is intolerable for a child." He admits that he was not nearly as close to the real Bonnet as the script suggests, even though, as in the film, the prototype *did* challenge his position as the brightest boy in their seventh-grade classes.

In the two additional script drafts he wrote as quickly as the first one, Malle bent reality in other ways. "There was," he says, "the problem of reorganizing time, taking events that occurred over an hour—or weeks—of real time and reducing them to five minutes of dramatic time."

When Malle was satisfied with his revised *Goodbye, Children* script, he read it to five people he trusted, among them, his producer-brother Vincent Malle, his *Lacombe, Lucien* cowriter Patrick Modriano, and Jean-Claude Carrière, Luis Buñuel's cowriter during his late, "French" period. "When they said they thought it was fine," Malle reports, "I sent it to the commission for government subsidies, whose approval is perhaps more important symbolically than financially."

The subsidy amounted to 10 percent of the film's $1.8-million budget, with 20 percent more coming from German distribution rights and the bulk, 70 percent, from French theatrical, TV, and cassette rights and tax-shelter-group participation. The money was all in place to enable Malle to start shooting a mere four months after finalizing the script—marvelous speed by any standard, and especially that of Hollywood.

"It seems perfectly normal and comfortable to me," Malle says of this whirlwind pace. "Because





Opposite: Raphael Fejto (left) as Jean Bonnet and Gaspard Manesse as Julien Quentin. Top: The Jewish classmates and the priest are led away by a German soldier. Above: Louis Malle (right) directs Raphael and Gaspard.

just as there's a certain time to write something, there's a certain time to shoot it, after which you begin to lose momentum." But then, aside from his five personal sounding boards, in this case, there were no agents, no managers, no lawyers, no studio executives, no producers (because Malle produced it himself) whose opinions had to be considered. "None of those dealings with people who"—in Hollywood—"make themselves important by delaying the whole process," Malle says.

Yet because of the casting requirements he imposed on himself, Malle was ready to delay or cancel the film. "I had to have two boys I could bet my life on," he says. "Because if they weren't good, the picture wouldn't exist. I wanted to go with total unknowns, as I did in *Murmur* and *Lacombe, Lucien*. With very few exceptions, professional child actors are so gimmicky, they're like little monkeys, they scare me." Fortunately for Malle, there are as yet no French adolescent or preadolescent actors with "names" and presumed box-office value whom his financiers might have been tempted to suggest for *Goodbye, Children*. "So I put announcements on radio and TV programs for kids, and in magazines for kids."

"I was lucky," the director says, "to find Gaspard Manesse for Julien quite early. After choosing him, I left him alone for awhile, then we read the script together, and then I had the boys who were auditioning for the Bonnet role do their screen tests with him. It wasn't until a few weeks before shooting that I decided on Raphael Fejto. Then I had the two boys just spend time together, to explore—in a totally unpressured way—the various aspects of their characters vis-à-vis their own personalities and temperaments."

Even off camera, Manesse and Fejto exhibit the contrasting temperaments Malle was looking for in his two leads. A fleet, privileged-looking, Eton-cropped blond, Manesse is a bit of an enfant terrible, given to teasing the curtains in the company dining hall with the flame of a purloined cigarette lighter. Fejto has dark curly hair, dreamy eyes, and a coltish physical tentativeness, and though one-quarter Jewish by birth, he is quick to present the reasons for his recently-arrived-at atheism.

Most of their fellow students in *Goodbye, Children* are played by students at the school where Malle is shooting, plus other schools in Provins, which is a center of secondary education. "It was easier and more integrated than getting supporting actors from Paris," says Malle, "and the scenes which make the greatest use of the school and the students were scheduled for filming during the mid-winter vacation."

"It's crazy, of course," the director suddenly admits, "to mix a stage actor like Philippe Morier-Genoud with completely inexperienced actors. But it worked quite well with the father [played by Holger Lowenadler] in *Lacombe, Lucien*, and I was willing to try it again. I thought Philippe, with his technical facility, could capture Père Jean as a man who likes to eat and laugh—we see him roaring at the Chaplin movie *The Emigrant*—but who is also intransigent and extreme. He is like a priest of the early Church in his impatience with the cynicism that the rich had—and have."

Instinct led Malle to cast Francine Racette as Julien's mother, "even though her own background is completely different from the character's," he says. The character, who Malle admits is "much closer" to his own, late sugar-heiress mother than the mother in *Murmur of the Heart*, is "witty and . . . not cynical, but not quite seeing things in their proper perspective. She is very much a product of the French grande bourgeoisie."

Racette, on the other hand, is from Quebec, so Malle had her spend time with his sister, who has inherited their mother's rapid-fire speech. And Racette has a radiant maternal pliancy—she retired after Jeanne Moreau's 1976 *Lumière* to raise her children by Donald Sutherland—that Malle thought would convey her form-observing character's underlying tenderness.

Despite his ease in writing and financing *Goodbye, Children*, and his confidence in his cast, Malle's fears about the subject are apt to resurface at any moment. He might wonder, as he does today, whether Holocaust dramas, including his, don't operate at a disadvantage because of the audience's foreknowledge of the end of the story. "But then," he adds hopefully, "I could see *King Lear* any number of times, even though I know the ending." In other words, the trick is "to make the experience of arriving there as special as possible."

That is what he tries to do when he gathers his four leading actors together to run through *Goodbye, Children*'s parents-day scene. In it, Racette interrupts her conversation with Morier-Genoud to break up a scuffle between Manesse and Fejto. Manesse, practiced charmer that he is, not only manages to silence her scolding by making her laugh, but to convince her to invite Fejto to join them for an *en famille* dinner at a local restaurant.

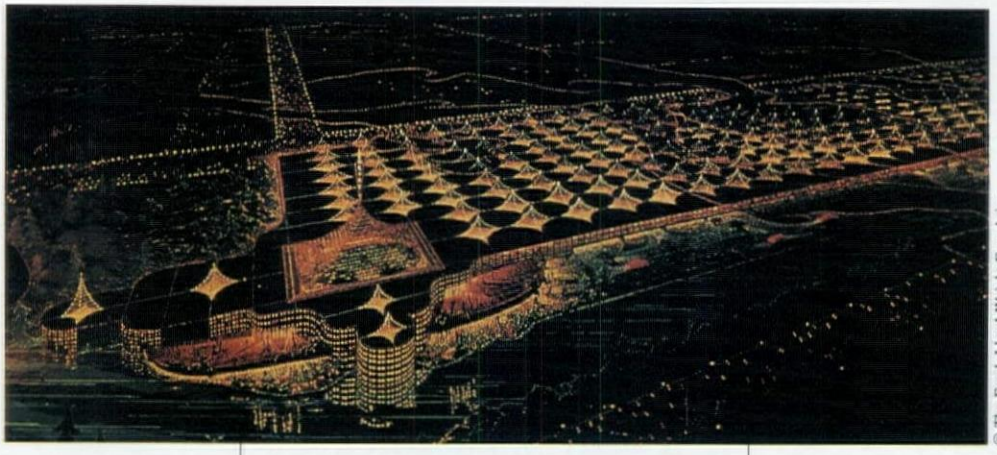
As he watches the scene, which he calls a "little respite before the final act," Louis Malle uncoils, smiles, and enjoys a bit of a respite himself. It is only a small preview of the satisfaction he would know a few months later, after *Goodbye, Children* had won the Venice Film Festival's Golden Lion Award; opened to a smashing critical and box-office reception in France; been selected as the French candidate for the Best Foreign Film Oscar; and even reopened Hollywood doors to *Eye Contact*. And, when he would say, "It was emotionally very hard . . . but wonderful." □

Donald Chase writes frequently about film for Horizon *and other national publications.*

The eternal vision of America's most important architect. By Marcia J. Wade

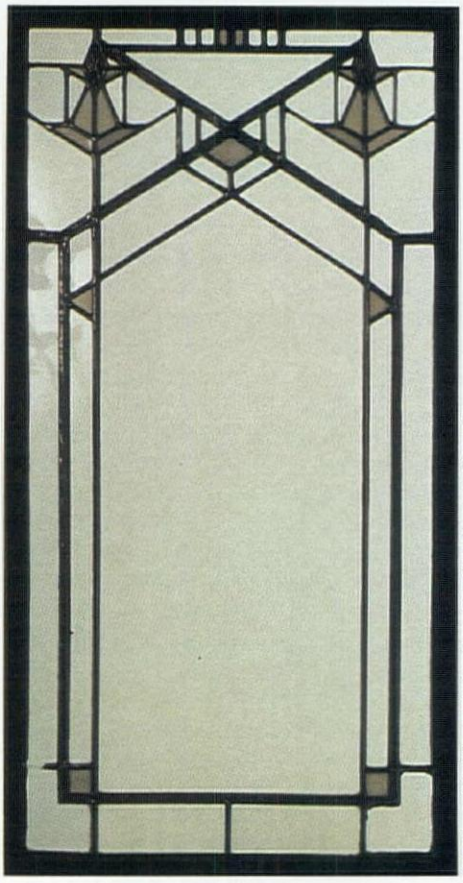
THE WRIGHT IDEA

Wingspread, Fallingwater, the Johnson Wax Company headquarters, the Guggenheim Museum. They are among America's most celebrated buildings, designed by one of our most legendary architects. Frank Lloyd Wright's very name has become synonymous with the visionary elegance of his buildings, whose statements are still strong and clear today, nearly thirty years after his death. Many of the innovations he introduced into the architectural vocabulary have become commonplace. Indirect lighting, ribbon windows, plate-glass doors, wall-hung toilets, steel office buildings—in numberless ways, Wright's seminal approach to the built environment is very much alive. Now, a major exhibition, "Frank Lloyd Wright: In the Realm of Ideas," (sponsored by the Whirlpool Corporation and Kohler Company, beginning a two-year national tour at the Dallas Museum of Art and that city's LTV Center Pavilion on January 19), takes a provocative look at the Wrightian legacy.



© The Frank Lloyd Wright Foundation

"The work of this great master revealed an architectural world of unexpected force and clarity of language and also a disconcerting richness of form," Mies van der Rohe wrote in the introduction to the catalog accompanying Wright's exhibition at the Museum of Modern Art in 1932. "The dynamic impulse from his work invigorated a whole generation. His influence was felt even when it was not actually visible." Over a half-century later, van der Rohe's words are, if anything, more true. And it is Wright's "invisible" influence, as much as his visible and manifested one, that the Frank Lloyd Wright Foundation and the Scottsdale [Arizona] Arts Center Association, organizers of "In the Realm of Ideas," wish to bring into the light of the late-twentieth century. As Bruce Brooks Pfeiffer, director of archives at the Frank Lloyd Wright Foundation, says in the introduction to the accompanying book catalog (published by Southern Illinois Press), "The exhibition's real subject is not buildings and designs, but ideas, those ideas that constitute the foundation upon which everything he designed and built is based."



Collection of Mr. Thomas S. Monaghan, President, Domino's Pizza, Inc.

No figure could be more appropriate for this focus than Wright, who was an idealist above all, making his dreams materialize in his work. While his contributions are embodied in the most concrete forms—houses, museums, office buildings, churches—the buildings themselves flowed from an expansive and visionary body of ideas about the very nature of reality, and, especially, about the connection between human beings and the natural world, a connection he saw as primary, not only for architecture but for society as a whole. Among the great creative minds he identified as influential to his work—Victor Hugo, William Blake, Emerson, Thoreau, Laotze—the absence of either architects or visual artists is striking. But to Wright, for whom "every great architect is—necessarily—a great poet," there was no irony in that fact. "The architect must be the most comprehensive of all the masters, the most comprehensive of all the human beings on earth," he wrote. "His work is the broadest of all."

Organic architecture was the term Wright used for both his sweeping ideas about life and the architectural forms he derived from them. It was a romantic, quintessentially American and, in many ways,

Left: Thomas S. Monaghan, president of Domino's Pizza, added these two 1900 windows from the Bradley Residence in Kankakee, Illinois, to his extensive Wright collection. Top: A drawing of the Lenkurt Electric Plant (San Mateo, California), designed in 1955 but never built.

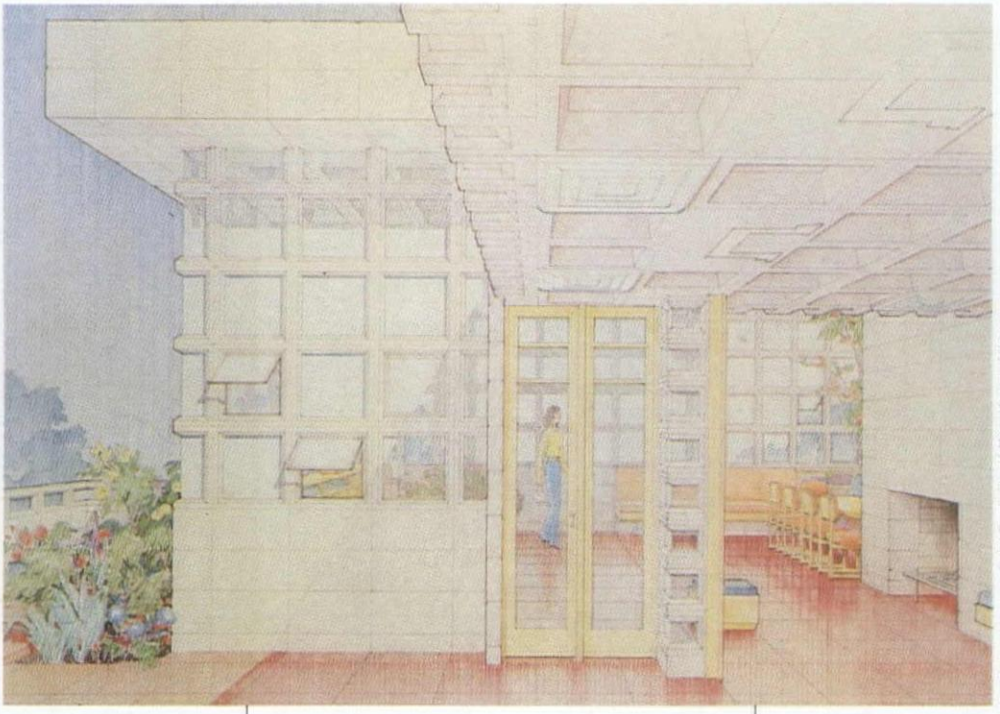


Photo by Melvin Grier

paradoxical worldview, fusing poetic genius, lofty humanitarianism, and technical virtuosity. With this exhibition, the Wright Foundation and the Scottsdale Arts Center Association hope to provoke contemporary architects, scholars, and the general public as well into a reconsideration of the implications of organic architecture for life in the twenty-first century.

The exhibition space itself was designed by Taliesen Associated Architects, the for-profit subsidiary of the Wright Foundation. Decks and panels—many of which are dramatically back-lit transparencies—create a flowing space through which visitors can move into the architect's world. More than 150 objects, including photographs, drawings, architectural models, and furniture, are on display, many of them from the Wright Foundation and never before shown in public. Approximately half of the architectural designs on view were prepared for structures which Wright conceived but never built. Throughout the exhibition, the architect's own words, taken from his voluminous writings and speeches, provide the sole interpretive context.

After progressing through the exhibition proper, accumulating visual and verbal information, one enters its piece de resistance: a full-scale, fully furnished, 1,800-square-foot Usonian Automatic Exhibition House, constructed by Taliesen Associated Architects for the exhibit. This house is one of a series of Usonian homes Wright designed to enable families of modest means to live in aesthetically superior environments. With shells of precast concrete blocks and prefabricated plumbing, heating, and electrical buildings, the Usonian homes—whose name the architect coined from Edward Bellamy's utopian novel, *Looking Backward*—could be built by a family itself.



Rendering courtesy of the Frank Lloyd Wright Foundation

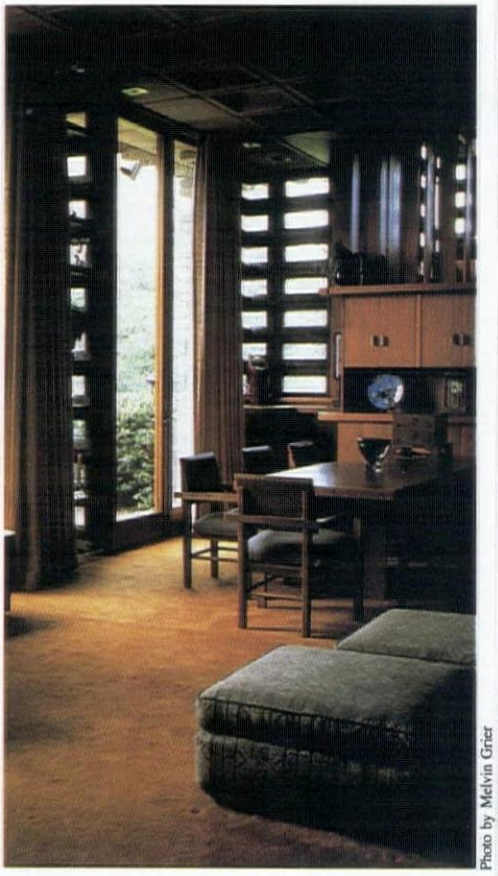


Photo by Melvin Grier

In Cincinnati, the Tomkens Residence, built in 1955, (top and bottom) is a prime example of Wright's Usonian Automatic House, designed to be built on modest incomes. Middle: A rendering of a Usonian house interior, drawn in 1985 by Taliesen Associated Architects.

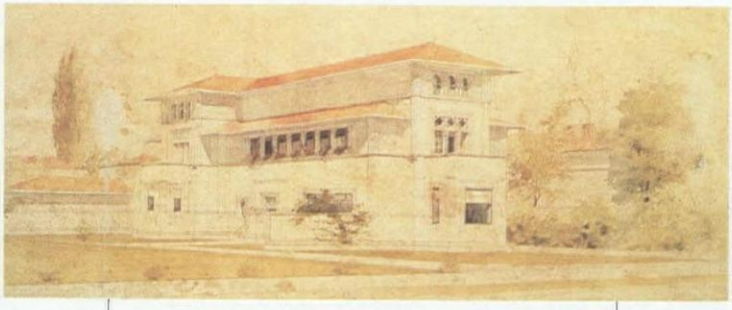
The continuity of fluid interior space that typifies the entire spectrum of Wright's structures was probably his single most important contribution. "Down all the avenues of time architecture was an enclosure by nature," he explained, "and the simplest form of enclosure was the box. The box was ornamented, they put columns in front of it, pilasters and cornices on it, but they always considered an enclosure in terms of the box . . . As a young architect, I began to feel annoyed, held back, imposed upon by this sense of enclosure which you went into, and there you were—boxed, crated." The free-standing staircase in Chicago's Larkin Building, built in 1903, was the first expression of this desire to abandon the building as box and to strive instead for "a true liberation of light and life within walls," where floors, ceilings, and walls became interrelated components of a single, organic whole.

The use of physical form to articulate the fluid qualities of space depended upon a deep regard for the surrounding landscape as the building's partner. "When organic architecture is properly carried out no landscape is ever outraged by it but is always developed by it," Wright maintained. "The good building makes the landscape more beautiful than it was before it was built." Fallingwater, the Pennsylvania home built over Bear Run for the Edgar Kaufmann family, is a powerful example of the capacity of a building to embrace the natural world. In the design of Fallingwater—a name he coined himself—Wright took as his task "not simply to look at waterfalls but to live with them." Its cantilevered levels seem to float above the falls, while terraces and ribbon windows invite the forest inside.

Though Wright is often associated with the arts-and-crafts movement at the century's turn that was undoubtedly influential upon his style, he was also one of the first modern designers to embrace the machine and its simple, clean-lined materials.

His aim was to make architecture "the greatest servant of man in modern times."

Brick, glass, wood, concrete, steel—he employed them all, pioneering new uses, as in the tubing used for windows at the Johnson Wax headquarters, or the concrete lily pad columns in the Great Workroom of its administration building. Reinforced with steel mesh that made possible their supple quality, the columns resemble, as Wright intended, a great forest. In a number of buildings he experimented with poured concrete and variations of concrete block. "It was the cheapest (and ugliest) thing in the building world," he said of this material. "It lived mostly in the architectural gutter as an imitation of rock-faced stone. Why not see what could be done with that gutter rat? . . . It might be permanent, noble, beautiful."



© The Frank Lloyd Wright Foundation 1979

A presentation drawing (1906) of the Heller Residence in Chicago, built during Wright's "first career," when he was the subject of much acclaim.

All of these principles of design, however, were subsumed under a single, overarching aim, to make architecture "the greatest servant of man in modern times." It is in Wright's concern for the life within his buildings that the true complexity of his vision is revealed. To Louis Sullivan, for whom Wright worked before launching his own career, form followed function. But for Wright, form and function were indissoluble: form *was* function. The implications of that were not simply aesthetic, but social. "If he has a birthright at all," he wrote of the individual person, "it must consist in this: that he, too, is no less a feature of the landscape than the rock, trees, bears or bees of that nature to which he owes his being."

Wright's seminal career lasted until he was ninety-two years old. Formally trained as an engineer, he went to work for the renowned Chicago firm of Adler and Sullivan in the 1880s. It was an exhilarating time for the architectural profession, which was just coming into its own, turning its back on the revivalism and eclecticism that dominated nineteenth-century architecture to embrace the dynamic, heady thrust of the burgeoning industrial age. There was no more exciting place to be than Chicago, home of the first skyscraper, and in many ways Adler and Sullivan were at the center of the new developments. The years Wright spent with them were Adler and Sullivan's most triumphant.

After five and a half years, however, he left the firm, in a dispute over a "bootlegged" house he had designed and for which he would not relinquish credit. From the very beginning of his solo career, his achievements were extraordinary. From 1887 through the teens, Wright's designs—the series of prairie homes, the Larkin Building, Chicago's Midway Gardens, the Imperial Hotel in Tokyo—were the subject of much attention by the press and acclaim by the critics. By the twenties, however, his career seemed to have fallen fallow. In his catalog essay, Pfeiffer recalls architect Richard Neutra's wife Dione Neutra's impressions of Wright in 1924: professionally passive and isolated by age and the great scandal created by his bitter divorce and notorious adultery. What Neutra did not foresee was the creative outpouring that would distinguish the last decades of Wright's life, when many of his most celebrated achievements were realized. Fallingwater, the Johnson Wax headquarters, the Florida Southern College campus, the Guggenheim, Beth Sholom Synagogue in Elkins Park, Pennsylvania—all were products of what Pfeiffer dubs Wright's "second career."

Pfeiffer identifies two factors as critical in this remarkable flowering of the architect's talent late in life. One was his marriage to Olga Ivanovna Lazovich Hinzenburg. The other was the founding of Taliesen Fellowship.

Wright and Olgivanna, as he called her, met at a ballet concert in 1924. Both the architect and the beautiful young woman four decades his junior were married. The attraction between the two was instantaneous and electrifying; in the provincial early-twentieth-century milieu, the relationship—which was to last for the remainder of Wright's life—was scandalous. His current (and second) wife refused at first to grant him a divorce, and even had him arrested for violation of the Mann Act. Eventually, however, Wright and Olgivanna married. Their partnership became a major influence on the architect's career.

"He showed me how to see into the great visible world," Olgivanna Wright said, "and I showed him how to see into the invisible one." She had worked for seven years with the Russian mystic G.I. Gurdjieff, first as a student and later as an instructor at the Gurdjieff Institute in Fontainebleu, France, where rigorous, disciplined work was a central means to spiritual awareness. The Taliesen Fellowship, which Wright founded at Olgivanna's urging, represented a blend of her experience at the Gurdjieff Institute and his own utopian vision. Taliesen, which Wright called "a little experiment station in an out of the way place," was a teaching, working, and living community where Wright's apprentices learned by doing. Architectural training encompassed everything from design to dishwashing; apprentices worked in the studio with Wright, participated in building construction from stonemasonry to plumbing (and eventually weaving, pottery, and sculpture as well). All of the community's maintenance duties, from gardening to housecleaning, were shared by its members.

Although the Taliesen Fellowship produced over 150 designs in its first twenty years, at the beginning, commissions were scarce. Wright devoted himself to one of his most remarkable, and unabashedly utopian, projects, the design of Broadacre City. Broadacre was an archetypal model of an ideal community, eliminating the opposition of urban and rural life. Wright described it as consisting of "little farms, little homes for industry, little factories, little schools, a little university going to the people." It was not built, but for the scope and breadth of the vision it demonstrates, it remains significant. Wright pushed himself to his limits in the design of Broadacre City, and thus it was probably no coincidence that it prefaced the unleashing of productivity which was to follow.

With his theory of organic architecture, and with the buildings which revealed its possibilities, Wright expanded the horizons of the built environment. He wrote: "Architecture is that great living creative spirit which from generation to generation, from age to age, proceeds, persists, creates, according to the nature of man, and his circumstances as they change. That is really architecture." □

* * *

After its opening in Dallas, where it will remain until April 17, "Frank Lloyd Wright: In the Realm of Ideas" travels to the Smithsonian Institution's National Museum of American History in Washington, D.C. (June-September), the Center for the Fine Arts in Miami (January-March 1989), the Museum of Science and Industry in Chicago (June-September, 1989), and the Scottsdale Center for the Arts in Scottsdale, Arizona (January-March, 1990).

Marcia J. Wade is a staff writer for Horizon.

SONGS OF BERNADETTE

The season of the witch: Bernadette Peters in her most challenging role. By David Kaufman

According to the prevailing opinion both on and off the avenue, Bernadette Peters reigns supreme as the number-one performer of the Broadway musical. She has held the crown at least since her Tony Award-winning performance as Emma in *Song and Dance* two years ago. But now, Peters, with her kewpie-doll appearance and her Betty Boop persona, is portraying the Witch in *Into the Woods*.

Following the acclaimed 1984 musical *Sunday in the Park with George*, *Into the Woods* represents Stephen Sondheim's second collaboration with librettist and director James Lapine, as well as with Peters. Based on an assortment of Grimm's fairy tales, the musical relies on instantly recognizable figures that have been ingeniously woven together to new ends. *Into the Woods* focuses on three stories in particular. Two of these—"Cinderella" and "Jack and the Beanstalk"—are well-known. The third—"The Baker and His Wife"—may seem familiar as it tells of a witch's curse that must be lifted if this modest couple is to bear a child; but it is purely the invention of Lapine. In a variety of ways, "The Baker and His Wife" is the pivotal tale that links the vast array of characters. The Witch requires the childless couple to go into the woods to fetch for her "the cow as white as milk, the cape as red as blood, the hair as yellow as corn, the slipper as pure as gold," in order to dispel the curse.

But, as anyone familiar with Sondheim and Lapine's work would have predicted, *Into the Woods* transcends its fairy-tale subject matter, exploiting it for the sake of more meaningful issues. As offered by a prototypical narrator, one theme suggests that "Good can be gained from any experience if one is willing to learn and endow it with meaning." Another theme emerges in the second act, when all of the fairy-tale figures must contend with the aftermath of getting what they hoped for at the end of the first. They also must deal with a giant on the rampage and with making decisions for themselves, as opposed to relying on fate. As captured by the metaphor of going "into the woods," the most salient message concerns parent-child relationships and the need for independence, prompting "No One is Alone," perhaps Sondheim's most lilting song yet and apt to become his most popular hit.

For the sake of eliciting these universal, adult themes, *Into the Woods* merges, among others, a balmy Jack (of Beanstalk fame) and his practical mother, with an indecisive Cinderella, philandering princes, a bratty Little Red Riding Hood and her somewhat sadistic granny, a country-bumpkin baker and his suburban-type wife, and a pragmatic witch with a soft spot for her daughter, Rapunzel. All of these characters bear equal weight in telling the story. From a casting perspective, in other words, there are no leads per se in *Into the Woods*.

"It never would have occurred to us to have offered Bernadette the part of the Witch, because this is an ensemble show and she is a star. The fact that she offered to do it was stunning to us and, needless to say, thrilling," said Sondheim during the preview period of the Broadway production of the show.

Among the considerations involved in her decision to take on the role, Peters focused on how it was "made absolutely clear"to her that *Into the Woods* is a group show without any leads. "I had to think about that aspect of it. You know, would people be disappointed or feel gypped if they were coming to the show with my name at the top of the marquee?"

Lapine recalled that two weeks prior to rehearsals for the New York production of *Into the Woods*, "I was stuck and I needed somebody for the Witch when the phone rang, and I just happened to mention it to Bernadette—I didn't say, 'do you want to do it'—and she sort of volunteered that she would be interested. Audiences are used to lapping up Bernadette. She's played such lovable characters, but this is the heavy in the show. It was a role that one wouldn't think of her playing. Also, since it's an ensemble show, she had to come in and adjust to people and performances that had already been set."

Peters says, "For a minute, I thought, 'do I want to look unattractive'—I have seven toes on my feet and a big boil on my chin. Though the Witch gets her beauty back in the second act, that's kind of beside the point. I also realized, 'my God, I'm going to lose my freedom every night.' Still, I was yearning to do something again that I could learn from."

Peters says that ultimately she had no choice. After working with Sondheim and Lapine on *Sunday in the Park*, she was disposed to any work they might produce. "Steve and Jim never write the expected—their shows



Martha Swope

Bernadette Peters with the cast of Into the Woods, *an ensemble show.*

For the entire first act as the Witch, Peters has seven toes and a big boil on her chin.

are usually not what they appear to be. *Into the Woods* is a very accessible show, yet it's also very deep for those people who want to experience it on that level, and it's simply more appealing to me to do material like that. When I did *Sunday,* I learned so much about life itself. When I first heard 'Move On,' I understood that I had to get the other character to do something by singing it to him. But I didn't really understand what it meant for myself at first. Eventually, I realized that the point is not to be stuck in what you're doing, to take chances in life, not to stay with something just because it's familiar or comfortable or what's expected of you. And that message is also in this show—the *woods* are a metaphor for life. To get things that mean anything in life, you have to go into the woods, you have to take risks."



Martha Swope

Peters as the Witch, with Chip Zien and Joanna Gleason, in Into the Woods.

If Peters's list of accomplishments seems longer than her mere thirty-nine years should allow, then it's because she began performing on stage when she was only four years old. She became what used to be known as an "overnight sensation" in *Dames at Sea*, a 1968 spoof of thirties musicals. Today, she cites a few different experiences in her life as being akin to going "into the woods." One was returning to the stage after a nine-year hiatus—spent mostly in Hollywood making such films as *Pennies From Heaven*—when she undertook a straight dramatic role in the 1982 Manhattan Theater Club production of *Sally and Marsha.* Two years later came *Sunday in the Park,* and she remembers feeling somewhat intimidated by the prospect of working with Sondheim. "I didn't know what he would be like, I didn't know how much leeway he would give me. I can remember thinking he might want me to sing exactly on the beat every note exactly the way he wrote it. But in fact, he allows for dramatic leeway, he leaves space for it."

But she also acknowledged some special difficulties in singing Sondheim. The challenge of one song, "Boom Crunch!," centered on the correlation of the lyric to the melody. Peters explains, "The way it's been written, sometimes you come in on the beat, and sometimes you come in after the beat, and you have to learn when that is. Because it's the same melody, that can really make you crazy. I've never had that experience with any other composer; and I think it's unique to Sondheim as well, because every show he writes is different. He writes music in the way that an actor prepares for a part, doing the background work before deciding how he's going to play it."

Following a preliminary reading of the work at Playwrights Horizons in the summer of 1986, a working production of *Into the Woods* opened last December at San Diego's Old Globe Theater for a six-week run prior to its Broadway production. While those involved with both *Sunday in the Park* and *Into the Woods* agree that the newer work was more complete and presentable than the earlier one was when they began their respective previews, *Into the Woods* was not without perpetual tinkering up until the last minute. Indeed, *Woods* delayed its opening a week while some potentially key decisions—concerning primarily the second act—were still up in the air. Some of the outstanding questions revolved around the character of the Witch, both her metamorphosis and her function.

Late in the preview period of the production, Lapine admitted, "There's no question that having someone of Bernadette's magnitude in that role changes the chemistry of the show and an audience's expectations. In many ways it's made us examine her character more carefully. In the first act, the Witch was very firm, but we were a little unclear about how she changed when she got what she wished for, which was her beauty. Also it was unclear why she was there in the second act and what her role now was. I don't resee the character of the Witch so much as I've let the germs that were there grow more. Those are the kinds of things that we've shored up in terms of the character—what her purpose is."

Just a week before the final version of *Into the Woods* opened on November 5, Sondheim transformed "Boom Crunch!" into an altogether new song for the Witch called "Last Midnight." Sondheim explains, "I want to take full advantage of what Bernadette can do vocally on a stage, to give her as much range as we can in terms of both emotion and color. So her very first entrance is a comic song, and then she has a very intense song, and now she's going to have an even more intense song. One of the only things I've ever taken into account is her range. Bernadette has a chest voice, and one of the things I was working on last night was to make the climax of 'Boom Crunch!' in such a way that it would utilize the top of her range without causing her strain over a period of many performances. But one makes those adaptations for any performer.

"Bernadette can do anything," continues Sondheim. "I think one of the reasons that she likes to work with Jim and me is that we give her things to do that she's never done before. The kind of arioso singing that was required in the larger ballads in *Sunday*—as in 'We Do Not Belong Together,' or the kind of extended number like 'Sunday in the Park with George'—the form and the shape of those songs was new to her as was the emotional content. And the same thing is true of this. Certainly she knows how to play comedy, but this is the first time she's ever played a mother, and the mother-daughter relationship is the strongest in the story."

Bernadette Peters has won raves for her portrayal of the Witch in what is first and last an ensemble show. Asked how it feels to know that she is considered the number-one musical-comedy performer, she replied, "If I let it go to my head, it would prevent me from doing a good job. In *Song and Dance*, I'd arrive there every night and re-prepare the role, because I'm a human being and I'm different every day. If I tell myself, 'okay, if I push these buttons, certain things are going to happen,' I have a performance where I'm just pressing buttons. But if I think about how am I feeling today, how can I make it personal tonight, then it becomes fresh, and I love to surprise myself on stage." □

David Kaufman is the theater commentator for Downtown *and a contributing editor to* Chronicles. *He is also a regular contributor to the* New York Times *"Arts and Leisure" section. He writes frequently about theater and other subjects for* Horizon.

Corridors of Culture



Charles Lawrence's Point Breeze *(circa 1819), from the New Jersey State Museum.*

Horizon's newest regional arts guide brings New Jersey's arts scene into focus.

New Jersey is a study in contrasts. Located between an ocean and a mountain wilderness, the Garden State provides a variety of recreational activities. Add to that its incredible cultural opportunities, and you've got a burgeoning state, no longer dependent on its neighbors to the north and south (New York and Philadelphia) to fill the many artistic needs of its growing population. All over New Jersey—in the suburbs, in the inner cities, even in the most rural areas—a cultural renaissance has taken shape, a natural catalyst to the development of HORIZON's newest regional arts guide, *Corridors,* which premieres in this issue.

"We have the best of everything in New Jersey," says William Wright, president of Arts Pride New Jersey, Inc., a statewide, nonprofit arts organization formed to promote and advocate the arts, and HORIZON's partner in the new project. "I think that New Jersey has been coming into its own in terms of the arts. We've been enjoying a kind of cultural building over the last two or three years, and it's starting to pay off." This cultural building includes a firm commitment from state government, including a 1987 bond issue totalling $40 million which matches, dollar-for-dollar, any monies raised for the improvement of an arts facility, bringing a total of $80 million into the arts economy. Also playing an active role in arts support is New Jersey governor Thomas Kean, who continues to keep the arts high on his list of priorities, holding annual fundraisers which benefit state arts organizations.

New Jersey is now realizing the importance of adding to its own prominent arts stable, which includes more than thirty-seven thousand professional writers, artists, and entertainers living in the state, among them, film stars Celeste Holm, Eddie Murphy, and Joe Piscopo; musician Dizzy Gillespie; artists Donald DeLue and Richard Anuszkiewicz; author Joyce Carol Oates; and musicians Whitney Houston and Bruce Springsteen. The state is also home to more than one thousand arts organizations and agencies, including Princeton University's McCarter Theatre, the New Jersey Symphony, the Newark Museum, the Garden State Ballet, the William Carlos Williams Center, and the Paper Mill Playhouse, one of the largest and most active non-

The Garden State comes into its own with a wealth of artistic and cultural activities.



New Brunswick's Crossroads Theatre Company's 1984-85 production of American Buffalo.

profit theaters in the country.

Corridors will cover the entire state's cultural landscape—from Atlantic City to Camden, from Trenton to Newark—focusing on the events and exhibitions that are enhancing New Jersey's arts future. As with HORIZON's other regional arts guides, *Corridors* is the result of an extraordinary collaboration among arts, business, and publishing. In New Jersey, HORIZON is working with Arts Pride New Jersey, Inc. and a consortium of five corporate sponsors, First Fidelity Bank, Johnson & Johnson, Nabisco Brands, Inc., New Jersey Bell, a Bell Atlantic Company, and the Prudential Foundation. The arts guide program was created by HORIZON to assist nonprofit arts groups with programming, audience development, fundraising, management, and marketing. The program is designed to provide arts organizations with a long-term, self-sufficient monetary source and to provide channeling of information to the public.

"I think that New Jersey has been in the shadow of New York for a long time, but we have a lot of rich cultural activity right here in our own state. One of the things needed for the state is publicity—good publicity—and I think that *Corridors* is an excellent medium through which to spread the message," says Alisa Puzzuoli, program officer of the Prudential Foundation. "The first step in encouraging bigger audiences is raising the people's consciousness to the fact that there's a wealth of cultural activity happening right here. We feel that with HORIZON's national profile, *Corridors* is a very appropriate platform to showcase our many cultural activities."

Corridors covers the state's visual and performing arts with incisive feature articles that shift the editorial spotlight from one city to the next, taking into account the population's diversity. Also included is a complete calendar of current events with listings for art, dance, music, film, theater, and other events, complete with times, dates, venues, and ticket information—itself an indispensible asset.

All editorial content in *Corridors* will be compiled by Patricia Herold, a New Jersey nativ Herold, whose lifestyle features are syndicated n tionally and internationally, also writes a month arts column for *Garden State Home & Garden* a has worked for the New York *Daily News* sin 1981, interviewing celebrities such as Joan Rive and Ivana Trump. Herold will work directly wi HORIZON's editorial staff in the production of ea issue of *Corridors*.

Henry A. Sandbach, vice-president of publ relations of Nabisco Brands, Inc., sees the new ar guide as providing a "focus for the many talente individuals who are responsible for New Jersey growing arts environment. We, at Nabisco, a proud to be a part of such a dynamic project. *Co ridors* will further strengthen our state's excitir cultural renaissance and will have a positive effe on the support given to our arts organizations."

Another noteworthy asset of *Corridors* is its i sertion as a pull-out supplement into each month national edition of HORIZON. For only $2 subscribers receive a one-year subscription to bot *Corridors* and HORIZON, and it is available o newsstands throughout the state. HORIZON wi benefit from increased circulation in this vital sec tion of the country and strengthen its communica tions link between business and the arts at the sam time. The other regional arts guides in HORIZON' program—*Spectrum*, for readers in a five-count region of Southwest Florida; *Arts Georgia*, a guid to the arts and artists of Georgia; *Impressions*, guide to Central Alabama; and *Valley Arts*, serv ing California's Central Valley—have all been ef fective in the arts-business coalition.

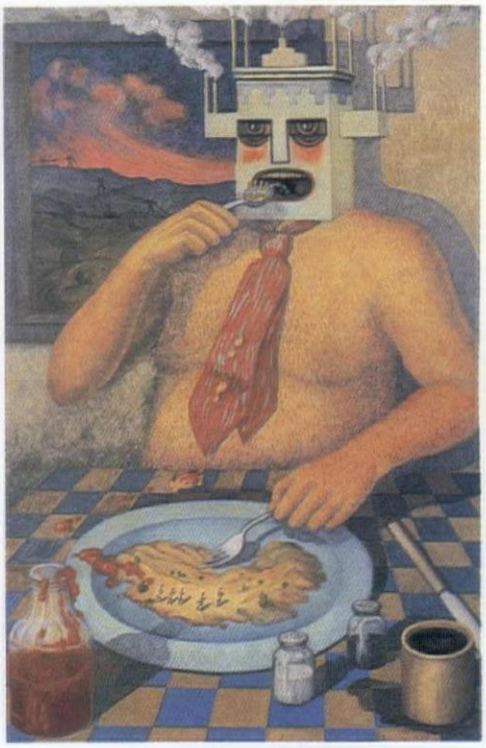
"We know the importance of getting informatio to the public so that they can take advantage of th many excellent and varied opportunities availabl to them in New Jersey," says Dana Dowd Williams senior vice-president of First Fidelity Bank Cor poration. "*Corridors* will provide an invaluable ser vice by informing people of what we have in ou own backyard." Wright concurs, "The people i our state will benefit by simply having the com prehensive calendar that they can turn to and the feature articles to let them see the individuals in our arts community. The arts groups will benefit by their increased exposure throughout the state. *Corridors* will benefit everyone."

The benefits reach beyond awareness, as Williams notes. "The artistic and cultural climate in New Jersey offers further attraction to corporations which are moving into our state. *Corridors* should help inform newcomers and residents that New Jersey is a terrific place to live as well as work."

—Sarah J. Rowell

Eye On Art





Courtesy Museum of Fine Arts Santa Fe

Left: Earl Carpenter's Canyon Thunder, *from Wadle Galleries Ltd. Above: Cynthia West's satiric* Consumer Katchina, *on view at the Museum of Fine Arts in Santa Fe.*

Southwestern Influences

Europe is ablaze with interest in the art forms of the American Southwest. In Austria, West Germany, and England, you become immediately aware of the interest in artists whose works draw upon the traditions, landscape, and colors of the Southwest. Europeans feel this art is fresher, more intense, due to the region's clarity of light and the open landscape with its luminous power. Artists are in touch with the rhythms of nature in a way they are not in Europe.

Southwestern artists feel that the large open isolated areas provide them with a chance to reach out over two thousand years to a more peaceful time and to communicate with the presence of those who have gone before. Cynthia West echoes the beliefs of many such artists: "There's an energy that other places do not have. We as artists are hungry for what is true in the colors of the sky, the intensity of the land, and the fire of the sunlight along with the closeness of the stars."

The brilliance of color and the unusualness of the subject matter make works from Southwestern artists highly collectible in Europe while also influencing the fashion, tabletop, and entertainment areas. Current collections in Vienna, whether in jewelry, dress, or tabletop design, use colors which are strongly indigenous to the Southwest. London, the gastronome's haven for the twenty-first century, boasts restaurants purveying the Southwest both in food and decor. In Paris you can buy practically anything Southwestern, from a jar of chili to an antique Navajo rug.

The sources of this infatuation seem to have more in common than geographical location, or rather, the landscape inspires in them similar reactions. Artist Douglas Johnson spent four years with a Navajo weaver and his family in the Canyon de Chelley, where he discovered a deep belief in the Indian way of life. After leaving the Navajo family, Johnson decided to carry out his values of nonmaterialism and simplicity by living in a cliffside home. His two-story house has no telephone, electricity, or running water, and he farms in a small valley below. He has lived this way for the past seventeen years, saying, "I like the quiet, sense of peace. I love the silence."

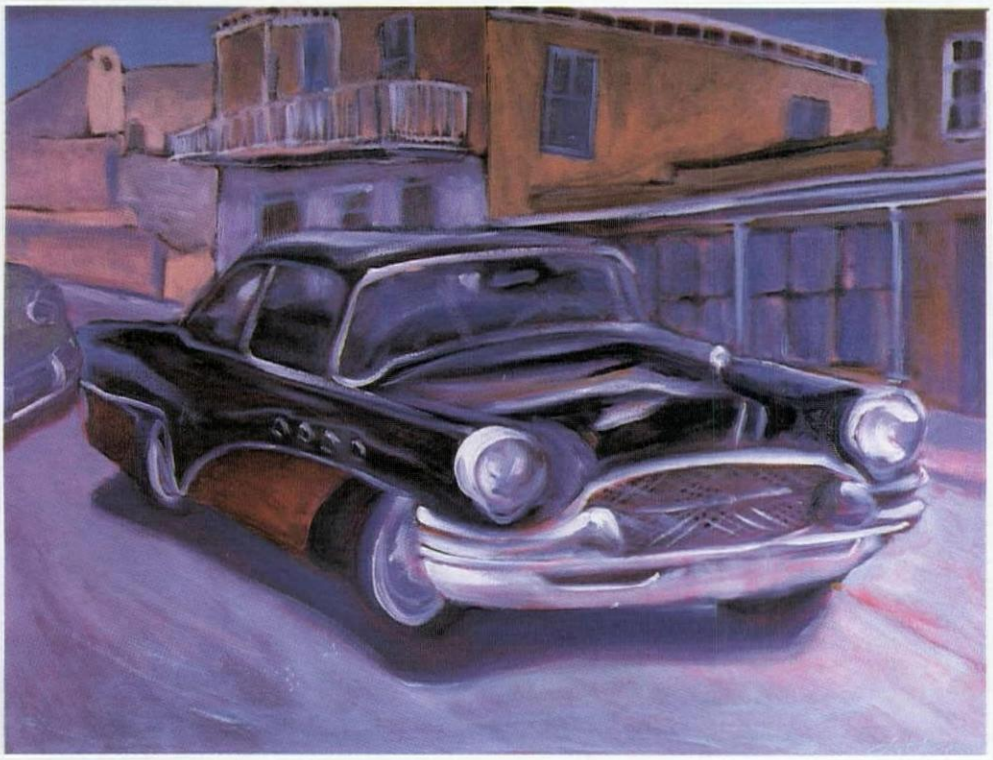
His mural, *Rio Grande*, commissioned by Barbara Elliott for the Eldorado Hotel in Santa Fe in conjunction with Elaine Horwitch of Elaine Horwitch Galleries (Scottsdale, Santa Fe, Sedona, and Palm Springs), is a brilliantly-colored three-panel acrylic. Eighteen feet in width, it depicts pueblos near the Rio Grande, foothills and mountains, cornfields and tributaries, along with a myriad of pueblo symbols, expressing Johnson's life among nature.

Snow Pueblo, casein on paper, with traditional Indian symbols and geometrics, takes the viewer on a journey across time. You see a starry sky, pueblos, mountains, and Indian symbols two thousand years old but still a vibrant part of Indian culture today. Currently on view at the Gerald Peters Gallery (439 Camino del Monte Sol) in Santa Fe are Johnson's *Pumpkins*, *Kiva Still Life*, and *High Autumn*.

Coming from a similar point of view is Cynthia West, who also draws her inspiration from the Southwest and its inhabitants. Rena Rosequist, owner of the Mission Gallery in Taos, has been amazed by Indians' reactions to West's works, which have such feeling, tradition, and sense of mythology that many Indian viewers believe West to be an Indian herself. Her *Corn Pollen Blessing* conveys that sense of spiritualism and tradition.

In "New Mexico 87: A Fine Arts Competition," a biannual, juried exhibition for New Mexican artists at the Museum of Fine Arts in Santa Fe, West's

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Courtesy Santa Fe East Ltd.



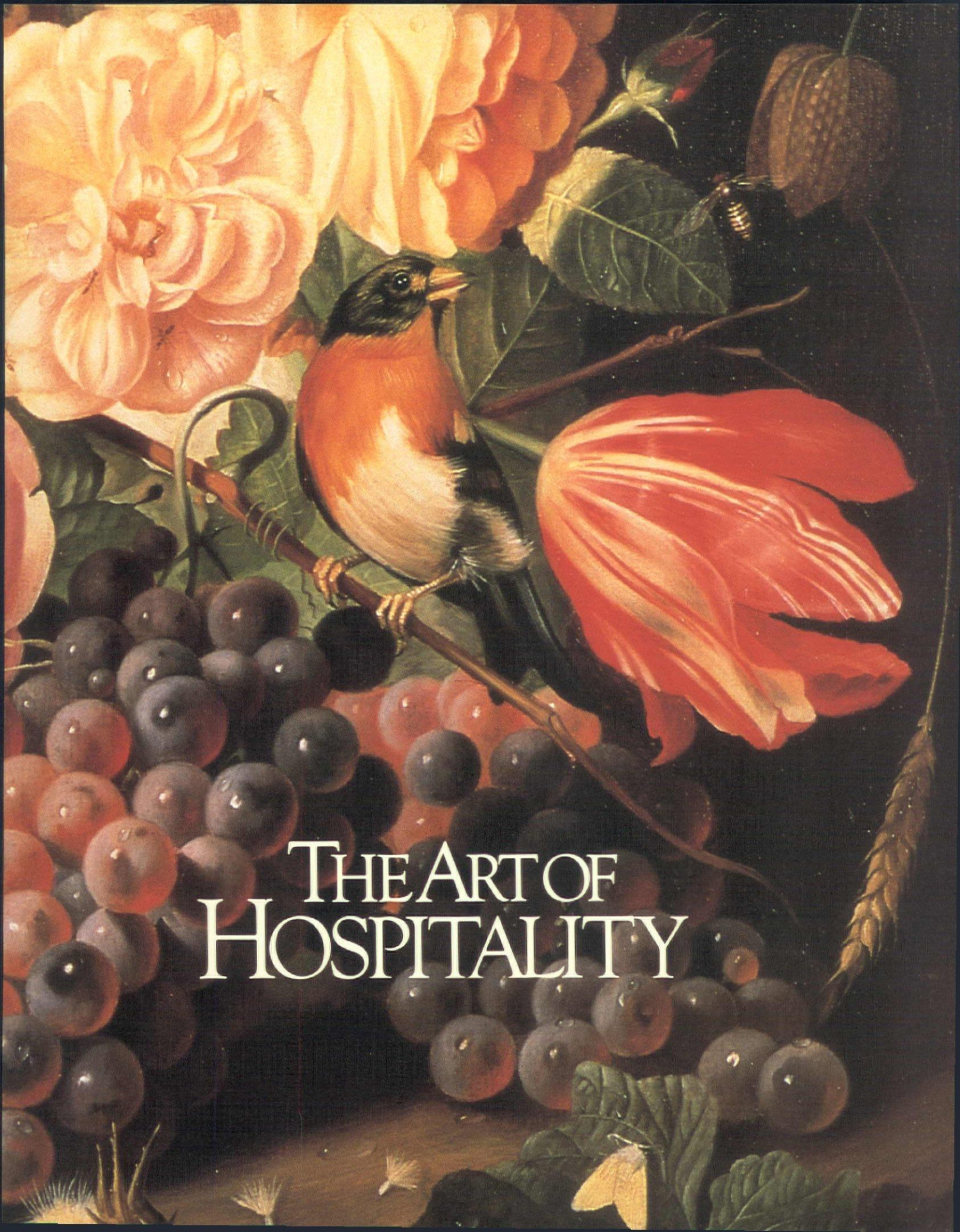
Above: Carlos' Buick, *by Polly Jackson, on view at Santa Fe East Ltd. Right:* Snow Pueblo, *(mixed media) by Douglas Johnson, from the Gerald Peters Gallery.*

painting *Consumer Katchina* (oil on linen) was selected as one of 77 works to be shown out of 2,317 works entered. The exhibition will continue at the museum through February 21, 1988. While many of her paintings depict a strong sense of tradition, *Consumer Katchina* makes its statement through satire, depicting the way southwesterners may come to look if they do not heed warnings of conservation and preservation. Additional paintings by West may be seen at the Mission Gallery (120 East Kit Carson Road, Taos).

Earl Carpenter is a great lover of the Grand Canyon and its environs, and, like Johnson, his works are an outgrowth of his way of life. "I can say everything I want to say just by exploiting the many facets of nature alone," he says. Carpenter's experiences in the 1960s and 1970s, when he lived with the Hopi and Navajo on their respective reservations, certainly helped form his deep love of nature. He is fascinated with the brilliant colors found in the Grand Canyon and Arizona, particularly the rich earth tones and terrific thunderheads which are so much a part of the western landscape. A viewer need only study a Carpenter painting containing a thunderhead to experience the storm's overwhelming power. *Bright Angel Canyon* and *Squall over Roaring Springs* are two Carpenter paintings currently at Wadle Galleries Ltd. (128 West Palace, Santa Fe).

The colors and shadows of the Southwest are the creative impetus for the work of Polly Jackson. "The light and supreme views in New Mexico are incredibly intense and brilliant, and of course I fell victim to their beauty," she says. For subject matter, Jackson often uses everyday scenes and surroundings. Her current favorite subject is cars. Old Fords, Chevys and Buicks have parked themselves in her consciousness. Asked why, she replies, "For one thing, they're everywhere in New Mexico." Other current Jackson works on view at Santa Fe East Ltd (200 Old Santa Fe Trail, Santa Fe) are *'46 Chevy* and *Green Car on Water Street*.

The Southwest abounds in contrasts: deep rich colors and soft pastels, dark shadows against brilliant highlights. These artists are fascinated with the ever-changing mix of colors and contrasts, the immense isolated landscape, all brought into relief by the strong, clean Southwestern light. By drawing from the past, by living with and learning from the various peoples who have populated the areas, these and other Southwestern artists are passing along to Europe that contrast: a fresh and new, yet traditional inspiration. *—John-Peter Hayden, Jr.*



THE ART OF HOSPITALITY



The Art of Hospitality

Cover: A detail from nineteenth-century Dutch School painter Josef Holsteyn's oil on canvas, Still Life with Flowers, A Bird's Nest, and a Blue and White Porcelain Covered Urn, *circa 1850, from the collection of The Ritz-Carlton, Buckhead. Opposite (and inside back cover): In the Naples hotel,* At the End of the Day *by English artist Heywood Hardy, is a fine example of the sporting art which is the common denominator linking all the hotels.*



Left: This nineteenth-century French terra-cotta statue of an aristocratic dog, circa 1865, is one of a pair that was once in the personal collection of the celebrated French writer Colette. Today the pair graces the richly textured environment of The Ritz-Carlton, Buckhead, where a stunning assortment of fine art and antiques creates a sumptuous Old World ambience. Each piece in the entire Ritz-Carlton collection is carefully selected to enhance the subtle elegance of the hotels' decor, making each property a masterwork of design.

The carpet is an antique Persian, the crystal sconces nineteenth century, the marble imported from Italy, and the painting by a celebrated eighteenth-century artist. The place is The Ritz-Carlton, Buckhead, one of five hotels bearing the proud name that has become synonymous with a quality of decor and service unparalleled in the hotel industry. Superior amenities, impeccable service, and sumptuous decor are the hallmarks of each Ritz-Carlton hotel, whose elegant interiors preserve a gracious Old World legacy amid the fast-paced culture of twentieth-century America. A stunning collection of fine art and antiques—over a thousand objects valued at more than $10 million—is a central element of The Ritz-Carlton ambience, making each hotel a sanctuary for art lovers.

"Our spirit and commitment to excellence in providing gracious and elegant hospitality is underscored by the superb examples of art portrayed in our hotels," William B. Johnson, President and Chairman of The Ritz-Carlton Hotel Company, explains. "Like an exquisitely decorated home, the art and antiques are the

Each hotel makes an eloquent and distinctive statement about the role of art itself in enhancing and enriching modern life.

Below: A nineteenth-century French Regency-style bracket clock, circa 1840, from The Ritz-Carlton, Naples. The company's collection of art and antiques is an integral part of its product—Old World hospitality in an atmosphere of comfort and beauty.



hallmark of The Ritz-Carlton's legendary name."

The legend began in Paris in 1898, when Cesar Ritz launched the European deluxe hotel industry with the opening of The Ritz Hotel. Dubbed "the king of hoteliers and the hotelier of kings" by King Edward VII, Ritz was a man whose vision was that of a luxurious "non-hotel," offering rooms that were comfortable to live in as well as beautiful to look at, food and wine beyond compare, and service marked by an unflagging attention to the smallest detail.

When Johnson's Atlanta-based real estate and hotel management firm, W.B. Johnson Properties, purchased The Ritz-Carlton, Boston, in 1983, it recognized that The Ritz-Carlton's greatest asset lay in this founding tradition of comfortable beauty. Today, five luxury hotels are operated by the company: in Boston; in downtown Atlanta and in Buckhead; in Naples, Florida; and at Laguna Niguel, on the southern California coast. A sixth hotel is slated to open in the majestic desert setting of Rancho Mirage, California, in February 1988. A new urban hotel will open in Dearborn, Michigan, in October 1988, and The Ritz-Carlton, Phoenix, overlooking Camelback Mountain, will open in November 1988. Each is a masterwork of sumptuous design and decor, blending eighteenth- and nineteenth-century paintings, engravings, sculptures, Persian carpets, antique furnishings, and objets d'art into a richly textured environment of subtle and elegant beauty.

Unique among both corporate and museum collections of comparable quality, the art work in The Ritz-Carlton collection is an integral element in the company's very product. From the Aubusson tapestries hanging in The Ritz-Carlton, Boston, to the marine paintings on view in The Ritz-Carlton, Laguna Niguel, the art and antiques are intrinsic to the eloquent and distinctive statement each hotel makes. And each hotel is itself a statement about the role of art in enhancing and enriching modern life.

The art that adorns Ritz-Carlton walls reflects the heritage of the company as well as a culture. Predominantly British and American eighteenth- and nineteenth-century works, these paintings are the creations of an era typified by a sense of prosperity and significance, and a deep, robust enjoyment of the pleasures of life. Out of this cultural tradition emerged the genre painting, portraiture, landscapes, still lifes, and marine and sporting art that comprise The Ritz-Carlton collection.

"We are not trying to make another contemporary statement in architecture or service," Johnson says. "What we have achieved is a subtle balance derived from timelessness. In the history of art, both of these centuries portrayed a quality of lifestyle and attention to detail that underscore The Ritz-Carlton signature."

The integration of art into the environment influences the presentation of the paintings themselves. Subtlety and understatement are the reigning principles. Each detail of the hotels' interiors—from the wood selected for wall paneling to the marble used on the floors, from the selection of antiques to the choice of paintings—is used to create a harmonious whole where no single element is dominant or discordant. And while the overall corporate collection consists of the six aforementioned genres, the major focus of the art on view in each hotel varies with its unique personality. In The Ritz-Carlton, Atlanta, for example, the gentry lifestyle deeply rooted in the American South is echoed by that hotel's superb collection of eighteenth- and nineteenth-century sporting pictures and bronzes. Eight miles north, in fashionable Buckhead, works of British and American portraitists are showcased. In the splendidly refurbished Ritz-Carlton, Boston, nineteenth-century European genre paintings are a specialty of the collection. In The Ritz-Carlton, Naples, the sporting art that is the company's "signature" genre is prominently featured, and at Laguna Niguel, the sweeping Pacific view is mirrored by a commanding display of American and British marine paintings.

The art and the antiques which are found throughout the exquisite Ritz-Carlton interiors provide guests with tangible links to the sense of tradition the hotels embody, as Larry Martindale, Executive Vice-President for the company, explains. "A child having breakfast in The Ritz-Carlton today may return on her honeymoon and again on her fiftieth wedding anniversary, and find the place essentially unchanged. The same painting she gazed upon in childhood will still be there, and she will see it with the familiarity that the things of our past have for us. Like the hotel itself, it will be part of her past, part of her roots."





Above: A pair of seventeenth-century Dutch tapestry panels, which hangs in The Ritz-Carlton, Atlanta. Each Ritz-Carlton hotel is a sanctuary for art lovers, making a distinctive statement about the role of art in modern life, and forging a visible tie with the rich cultural traditions of the past.

A Mirror of Daily Life



The nineteenth-century American and English genre paintings in The Ritz-Carlton hotels probably comprise the most outstanding body of art in the company's collection. From British Victorian artist Walter Dendy Sadler's charming *Home Sweet Home*, which graces the elegant Lobby of The Ritz-Carlton, Atlanta, to American painter Milne Ramsey's ebullient 1877 oil, *After the Christening*, hanging in the sumptuous Dining Room at Laguna Niguel, these paintings offer intimate glimpses into a wide array of scenes of daily life from centuries past.

It is precisely these moments from everyday life, depicted in a realistic, narrative style, that constitute the realm of genre painting. The breadth of the genre painter's subject matter—encompassing the gaiety of public events as well as the poignance of private moments—is equalled only by the diversity of his approach. The abundant categories and subcategories of genre painting, however, all share a deep appreciation for the common fabric of human life.

Genre painting had its origins in the seventeenth-century Dutch and Flemish works which extolled the rich pleasures of domestic life and human relationships. The charm and simplicity of these Dutch School canvases had a tremendous influence on eighteenth-century French artists, and the hierarchical, academic standards that had prevailed in the seventeenth century—which deemed religious, historical, and portrait paintings worthier of the title "art"—began to give way to the personal, small-scale aesthetic of the Dutch School. It was, in fact, in the eighteenth century that the term "genre" became current. By the late-eighteenth century, genre painting had found a home in England as well. Throughout the nineteenth century, British genre painting flourished, mirroring the contentment and well-being that per-

Above: Au Bord de la Mer, *circa 1890, an oil on canvas painted by late-nineteenth-century French artist Paul Emile Antony Morlon. The light, airy mood of this delightful seaside scene, which hangs in The Lobby of The Ritz-Carlton, Naples, perfectly mirrors the charm of the resort hotel's exquisite ocean-front setting.*

Genre painting has the ability to remind us of shared pleasures, eliciting warm memories of family and friendship.





Above left: Home Sweet Home, *circa 1880, painted by the popular Victorian artist Walter Dendy Sadler, hangs in The Lobby of The Ritz-Carlton, Atlanta. The work's warm, rich ambience echoes the gracious ease of The Ritz-Carlton environments. Above right: Samuel Edmund Waller's* The Huntsman's Courtship, *1899, also on view in The Ritz-Carlton, Atlanta, occupies the boundary between genre painting and sporting art.*

vaded an era dominated by the much-loved British queen, her consort, and their royal offspring. The form was as popular in America as in England; artists in the increasingly self-aware young nation began to portray a broad spectrum of scenes from American life, and to articulate an indigenous tradition.

In all The Ritz-Carlton hotels, genre paintings play an important role in creating a warm, homelike ambience. German painter Lambert Linder's 1866 *A Quiet Afternoon*, hanging in The Lobby of The Ritz-Carlton, Boston, evokes a mood of leisure and serenity subtly echoed by its luxurious surroundings. Other genre paintings in the hotel depict the idyllic pleasures of love and courtship. A young lover reads to his lady as they picnic in a lush green park in English painter William Breakspeare's *His Poem*; a father formally introduces his daughter to a beau in Walter Dendy Sadler's drawing-room scene, *The Introduction*.

The breadth of approach and subject matter employed by the genre painter is amply illustrated by other works in this hotel. Noteworthy for their revelation of genre painters' skill in using varied experiences to create an artistic statement are Edward Percy Moran's 1915 *The Boston Tea Party* and Swedish painter August Wilhelm Nikolas Hagborg's *In the Tuileries*, painted in Paris in 1882.

Hanging above the registration desk in The Lobby of the Naples hotel is French artist Paul Emile Antony Morlon's *Au Bord de la Mer*. This delightful seaside scene creates a light, airy feeling that perfectly reflects the charm of the hotel's ocean-front setting.

Sadler's *Home Sweet Home* has become a signature piece of the entire Ritz-Carlton col-



Left: After the Christening, *painted in 1877 by American artist Milne Ramsey, is an example of the deep regard for the common fabric of human life that typifies genre painting. The work hangs in The Dining Room of The Ritz-Carlton, Laguna Niguel.*



lection, echoing as it does the gracious ease the company strives to create in all its hotels. The works of this popular Victorian painter were frequently reproduced for an increasingly art-conscious middle class. The furniture and accessories depicted in his canvases reveal a connoisseur's exactitude.

Samuel Edmund Waller's poignant *Home? There Was No Sign of Home, from Parapet to Basement,* in which a young lord returns to his family manor to find deer nibbling on the overgrown lawn, is a wonderful example of the narrative capacity of the visual medium, as is another of Waller's works, *The Huntsman's Courtship*—a painting which occupies the sometimes elusive boundary between forms, in this case genre painting and sporting art—on view in The Ritz-Carlton, Atlanta. In the club-like Dining Room of the Atlanta hotel, American painter William Vierplanck Birney's *To Him Who Would A-Wooing Go* is another much-loved work. This gently humorous portrayal of a group of gentlemen toasting the departure of one about to leave for an evening of courtship, is a fine example of genre's ability to remind us of shared pleasures, eliciting warm memories of family and friendship.

Above: Samuel Edmund Waller's Home? There Was No Sign of Home, from Parapet to Basement *is on view in The Ritz-Carlton, Laguna Niguel. This poignant narrative canvas by the late-nineteenth-century British artist was painted in 1877 and exhibited at the Royal Academy in London the same year.*



Right: His Poem, *a circa 1890 oil on canvas by English painter William Breakspeare, who was well-known in late-nineteenth- and early-twentieth-century London for his genre paintings. The work hangs in The Ritz-Carlton, Boston, a distinguished domain of genre painting.*

Nature's Beauty Extolled



Until the flowering of the Dutch School in the seventeenth century, landscape painting was held in low esteem in Europe. In Britain, the genre did not take hold until the eighteenth century. As the country had no seventeenth-century landscape tradition of her own on which to draw, the major influences on the development of British landscape painting came from abroad—from the Netherlands, through France and Italy. In the early-eighteenth century, two types of landscapes were dominant. Topographical landscapes portrayed grand estates and country homes, while ideal paintings strove to infuse scenes of the physical world with transcendent meaning and beauty.

The first British painter to develop a true comprehension of the full potential of landscape painting was Richard Wilson, whose impressive canvas, *An Extensive View of the River Arno*, is the focal point of The Ritz-Carlton, Buckhead's luxurious Lobby and reception area. As this majestic work demonstrates, Wilson was an original and important figure in British art history, who laid the basis for the great landscape paintings of such nineteenth-century English masters as J.M.W. Turner. In Wilson's work, light and space are delicately observed, combining classical serenity and picturesque pictorial effects. However, he found it difficult to bow to the demands of courtly life, a tendency which yielded him few commissions from the aristocracy, the mainstay of artists of that time. Thus, this gifted painter lived in poverty until the last few years of his life, when he assumed the post of librarian at the Royal Academy.

Another painting in the hotel's collection that is typical of eighteenth-century British landscape art is George Cuitt's *Easby Abbey, Yorkshire, with Richmond in the Background*, which hangs in The Ritz-Carlton, Atlanta. Its delicate coloration and fine composition make the painting one of the most successful of an

Above: Richard Wilson's majestic painting, An Extensive View of the River Arno, *circa 1750, is the focal point of The Lobby of The Ritz-Carlton, Buckhead. The acclaimed eighteenth-century artist laid the basis for the work of such nineteenth-century English masters of landscape painting as J.M.W. Turner.*



artist known for his keen observation of both architectural and natural detail.

An excellent example of nineteenth-century French School painting, Fernand Rapione's *Bassin d'Arachon*, is on view at The Ritz-Carlton, Naples. This painting provides a striking contrast to the American landscapes in The Ritz-Carlton collection, a small but exquisite group of paintings reflecting one of the major traditions in American art.

The landscape dominated the nineteenth-century American imagination, giving rise to such Transcendentalist literary figures as Emerson, Thoreau, and Whitman, as well as to the first truly great, and truly authentic, school of American painting, the Hudson River School. Edmund Darch Lewis's 1864 *Tumbling Run*, which hangs over the registration desk in The Ritz-Carlton, Atlanta, is a beautiful example of this Hudson River School painter's early, ambitious work. Another painting by Lewis, *Delaware Water Gap*, is on view at The Ritz-

Above: George Cuitt's Easby Abbey, Yorkshire, with Richmond in the Background, *circa 1780, on view in The Cafe of The Ritz-Carlton, Atlanta. The work is one of the most successful by this English painter who worked in the late-eighteenth and early-nineteenth centuries.*



Right: Tumbling Run, *an 1864 oil on canvas by American painter Edmund Darch Lewis, hangs over the registration desk of The Ritz-Carlton, Atlanta. The work is a fine example of the early, ambitious canvases of this late-nineteenth-century Hudson River School painter.*

Landscape and still life paintings awaken in viewers a renewed awareness of the generous beauties of the natural world.



Above: Shenandoah Valley, *an oil on canvas by American painter William Louis Sonntag, is part of the collection of The Ritz-Carlton, Laguna Niguel. The work is signed and dated 1857 by the artist.*

Carlton, Laguna Niguel. Nineteenth-century American artist William Louis Sonntag is also represented in the Laguna Niguel collection with the splendid *Shenandoah Valley*, which is signed and dated 1857 by the artist.

Exquisite still lifes are showcased as well in The Ritz-Carlton hotels, particularly in Boston, where Laura Coombs Hill's *Mixed Flowers in Three Vases*, Guiseppina Fagioli-Locatelli's *Still Life with Roses*, and William Lester Stevens's *White and Red Peonies*, among others, are displayed. A number of the rich, sensuous still lifes of Dutch School painters—such as Josef Holsteyn, whose *Still Life with Flowers, A Bird's Nest, and a Blue and White Porcelain Covered Urn* hangs in The Ritz-Carlton, Buckhead—are also included in the company's collection of landscape and still life paintings, which serve to awaken in viewers a renewed awareness of the generous beauties found in the natural world.



Left: Josef Holsteyn's Still Life with Flowers, A Bird's Nest, and a Blue and White Porcelain Covered Urn, *circa 1850, on view in The Ritz-Carlton, Buckhead, is one of many exquisite still lifes showcased in The Ritz-Carlton hotels. The cover is a detail of this painting.*

Honoring the Individual



Left: Portrait of Edward Laurens, *circa 1860, an oil on canvas painted by nineteenth-century American artist Cephas G. Thompson, hangs in The Ritz-Carlton, Atlanta. Elegant portraits are an important part of the aesthetic statements made by all of The Ritz-Carlton hotels. The warmth of the painted portrait, and its fundamental respect for the dignity of the individual, underscore the company's commitment to the well-being of each of its guests.*

For several centuries, the specialized art of the portrait painter was the staple of many an artist's existence. Before the photograph transformed our relationship to the human likeness, the portrait held a place of unequalled importance. For hundreds of years British patrons commissioned little else, and in colonial America, the portrait was the only art form taken seriously. Either willingly or not, many of the best artists of the eighteenth and nineteenth centuries thus became portrait painters.

Until the late-eighteenth century, this great demand resulted in a studio method of portrait production, which dominated the genre. Assistants would paint significant portions of canvases for better-known masters of the art. Some painters specialized in drapery painting for leading portraitists, or even in posture painting, leaving the masters themselves only to paint the appropriate head on the waiting figure.

Just as there were different classes of people in society, so were there different classes of portraitists. The great masters of portraiture painted likenesses of the nobility. Other painters specialized in portraits of the manufacturing classes; still others created likenesses of members of the medical and legal professions and their families, or depicted members of the armed ser-



Right: Portrait of Amelia Palmer, *a circa 1827 canvas by American painter J. T. Parisen, who was a founding member of the National Academy of Design. The work hangs in The Ritz-Carlton, Buckhead, next to a Parisen portrait of Miss Palmer's brother. The Buckhead hotel houses a number of paintings by some of the most important portraitists of nineteenth-century Britain and America.*

vices. This intimacy with an entire milieu, as well as the individual subject, lends the painted portrait a warmth and individuality all its own.

The Ritz-Carlton, Buckhead, is an elegant world of portraiture, but the genre is an important part of the aesthetic statements made by the company's other properties as well. At the resort hotels, for example, portraits featuring children are prominent, underscoring those hotels' family ambience.

George Romney's *Portrait of Miss Hannah Milnes* hangs in the first-floor elevator lobby at Buckhead. His paintings are represented in great public galleries and private collections throughout the world—from the Louvre to the collection of the Baron de Rothschild. A rival of the great master Thomas Gainsborough, Romney painted titled lords and ladies as well as the most important figures in literature, theater, and the other arts.

Other important works in the Buckhead portrait collection include two early paintings of American artist J. T. Parisen. His *Portrait of Amelia Palmer*, circa 1827, was thought, when purchased by the company, to be the work of Charles Cromwell Ingham, and was initially

Before the photograph transformed our relationship to the human likeness, the portrait held a place of unequalled importance.



Above: English artist William Thomas's 1821 Portrait of William Mussage Kirkwall and Edward Thomas, *which hangs in the new Ritz-Carlton hotel at Rancho Mirage.*

catalogued as such. It was not until the painting was cleaned and an old canvas lining was removed that the restorer found Parisen's signature. In fact, a painting of Miss Palmer by Charles Ingham does exist, and hangs in the Metropolitan Museum of Art today.

Next to the portrait of Amelia Palmer is one of her brother. The *Portrait of Charles Palmer, West Point Cadet* contains a shadowy pentimento of a younger brother, originally painted onto the canvas beside his older sibling before Parisen had a change of mind.

Another pair of portraits in the hotel, those of Mary Francis Dalton and John William Dalton, were painted in 1839 by Ramsay Richard Reinagle, an artist whose celebrated career was shadowed by scandal. Son of the powerful Royal Academy painter Philip Reinagle, the younger Reinagle had an easy rise to success until the Royal Academy's exhibition of 1848, when he submitted a painting he was subsequently accused of having purchased from a pawnbroker and reworked as his own.

Sir George Hayter's circa 1853 *Father and Son* is a work by another of Britain's most eminent portraitists. Hayter was appointed court painter to Queen Victoria in 1853, and, after painting her coronation at Westminster Abbey, was knighted in 1842.

Sir Thomas Lawrence, whose charming *Mrs. Annesley and Children* is on view in Laguna Niguel, was also a renowned painter of royalty. Among the nobility painted by Lawrence were the Duke of York, the Queen of England, and Princess Amelia. Sir William Beechey's turn-of-the-nineteenth-century *Portrait of Miss Ellen Smith*, a beautiful young girl with a bird perched lightly on her wrist, hangs in The Dining Room of the Naples hotel.

At The Ritz-Carlton, Atlanta, are a pair of portraits by Bavarian-born American artist Ignaz Marcel Gaugengigl. The paintings of Massachusetts manufacturer and politician Eben Sumner Draper and his wife, Nannie Bristow Draper, are fine examples of Gaugengigl's art, which captured for posterity the images of some of the most prominent Bostonians of his day.

Hanging in The Lobby of the Atlanta hotel is a rare portrait by William Powell Frith, the nineteenth-century English painter primarily known for his masterful depictions of large-scale public events. These lines by the Irish poet Thomas Moore inspired Frith's portrait *Brown and Blue Eyes:*

The brilliant black eye
May in triumph fly
All its darts without caring
who feels them;
But the soft eye of blue
Though it scatters wounds
too,
Is much better pleased when it
heals them.

Also in the Atlanta hotel Lobby is a provocative portrait of a young woman with her face slightly averted from that of a man, presumably her suitor, who stands behind her. Entitled *Hesitation*, this circa 1851 work was painted by Lilly Martin Spencer, one of the best-known women artists working in the mid-nineteenth century.



Below: Brown and Blue Eyes, *1874, a rare portrait by British artist William Powell Frith, who was better known for his genre paintings. This work is on view in The Ritz-Carlton, Atlanta.*

The Romance of Ship and Sea



The evolution of marine painting began in the mid-sixteenth century in the Netherlands, a country whose burgeoning wealth was made possible largely by its extensive sea trade. By the late-seventeenth century, emigré Dutch painters had brought this tradition to England, where a distinctly British style of marine painting was furthered by the country's emergence as a great sea power. A succession of naval victories led to a growing demand for portrayals of famous sea battles, and artists with seafaring experience found they could make a profitable living by transposing their maritime adventures to canvas. The discovery by the leisured and moneyed classes of the seaside as a place of enjoyment and relaxation made its influence felt upon art as well. After George III went bathing at Weymouth in the late-eighteenth century, the seaside became fashionable, and artists followed their patrons. They began to use boats, rocks, and lighthouses in the place of sheep and streams in landscape painting. By the early Victorian era, marine paintings were commonly found on Royal Academy walls. The genre had come into its own.

With its majestic location high above the Pacific, Laguna Niguel is the perfect setting to showcase this stirring genre of painting that recalls the glory and romance of a bygone era. On display throughout the hotel are the works of such painters as Thomas Whitcombe, one of the greatest maritime painters of the late-

Above: The Ship Leonora, Phineas Griffin, Master, *painted in 1869 by the self-taught American artist Percy A. Sanborn, hangs today in The Ritz-Carlton, Boston. Sanborn, who lived and worked in Maine, was known for the accuracy of his many ship portraits.*





Above left: American painter Antonio Jacobsen's The City of Berlin, *1879. The ship was built in Scotland in 1874 and made her first transatlantic voyage from Liverpool to New York in 1875. Above right:* The Clipper Ship, Three Brothers, *1873, by the well-known San Francisco artist William Alexander Coulter. Both works are on view in The Ritz-Carlton, Laguna Niguel.*

eighteenth and early-nineteenth centuries. A crisp, fresh style characterizes the mature work of Whitcombe, represented in The Ritz-Carlton collection by *The Merchantman "Medina" in Two Positions Off Dover.*

Other prolific artists represented at The Ritz-Carlton, Laguna Niguel are Thomas Luny and Dominic Serres (The Elder). Though born in Gascony, Serres ran away to Spain in his youth, and then to the sea, in order to avoid the priesthood. Eventually he made England his home, and became the most famous painter, from the British side, of the naval actions in the Seven Years War and the American Revolution. Marine painter to George III, Serres was a member of the Royal Academy, and in the last year of his life, its librarian. His *Storm Near Lundy Island, 1776* and *British Battle Ships in a Cove* came to Laguna Niguel from the collection of the Bermuda Maritime Museum.

Adding to the diverse collection of marine paintings hanging in the spacious Laguna Niguel interiors are two luminous seascapes by nineteenth-century American painter William Trost Richards, *Seascape with Seagull* and *Sunrise, Seascape.* A nineteenth-century Chinese School painting, *View of Hong Kong Harbor,* circa 1850; California artist William Alexander Coulter's 1873 *The Clipper Ship, Three Brothers;* and nineteenth-century American painter Frank Reyn's *Seascape* are further examples of the range of this collection that so aptly mirrors the ocean's majestic beauty. Maritime art is prevalent as well at The Ritz-Carlton, Naples, where Arthur Wellington Fowles's stunning *Yachting in the Solent* is a particularly fine depiction of the grandeur of the bygone seafaring age. Edward Seago's *Brancaster,* also on view in the Naples hotel, is a beautiful twentieth-century seascape.

In The Ritz-Carlton, Boston, the genre is used to strike a different tone. *The Ship Leonora, Phineas Griffin, Master* is an 1869 oil painting by self-taught American artist Percy A. Sanborn, who lived and worked in Maine. Sanborn's ship portraits are known for their accuracy of detail—even down to the number of wheel spokes—and are typified by his inscription upon the canvas of the name of the ship, her master, and home port, with the artist's own signature in the lower right.



Left: William Trost Richards's poetic Seascape with Seagull, *signed and dated 1891 by the artist, is one of two luminous canvases by this American painter displayed in the spacious, lightfilled interiors of The Ritz-Carlton, Laguna Niguel.*

A Cultural Identity



The distinctly British genre of sporting art developed in the eighteenth and nineteenth centuries. These paintings of hunting, racing, and angling, and of the prized horses and dogs of the landed gentry, coincided with the growing popularity of sport among British gentlefolk and became part of the country's cultural identity. For both the gentry and the newly moneyed manufacturing and mercantile classes who aspired to the country life, sporting art symbolized a way of life, the aristocratic existence of the English country gentleman. Sporting paintings grew ever more popular during the long reign of Queen Victoria, whose love of animals and riding inspired numerous portraits of domestic animals and of ladies on mounts.

The genre has become equally significant in The Ritz-Carlton art collection, establishing a sense of tradition and security that evokes the convivial atmosphere of nineteenth- and early-twentieth-century men's clubs. While each hotel provides a special niche for that portion of the corporate collection that reflects its own personality, sporting art is a common denominator linking all the properties. In Buckhead and in Atlanta, these paintings are coupled with distinguished portraits, striking a tone very different from the exhilarating marine canvases that predominate at Laguna Niguel, or the charm of the genre and still life paintings on view in Boston. It is, in fact, in the generous sampling of sporting art in every Ritz-Carlton hotel that the secret ingredient in their inimitable aesthetic can perhaps be found. While

Above: On Point, *circa 1900, by Percival Leonard Rosseau, hangs in the club-like Dining Room of The Ritz-Carlton, Atlanta. Evoking the gentry lifestyle of nineteenth-century England, sporting art has become the "signature" genre of The Ritz-Carlton art collection, and is on view in each of its properties.*

especially prominently featured in the two Atlanta properties—appropriately enough, as the sporting life continues to thrive in the American South as nowhere else in the United States—sporting art is an important part of each hotel's collection. No better visual signature could be found for this young, Atlanta-based company whose time-honored tradition is implemented today by an Atlanta-born president and chief executive officer, than sporting art.

From its earliest beginnings in eighteenth-century Britain, to later twentieth-century American works, distinguished examples of this genre can be found from Naples to Laguna Niguel, Boston to Atlanta. They include works such as eighteenth-century English artist James Seymour's *Flying Childers with Groom and Rider*, one of three portraits extant of the first great racehorse. Though Flying Childers raced only five times in his life, his triumphant record made him the hero of English thoroughbred racing. To this day, English inns are named for Flying Childers, who never lost a race. One of the earliest practitioners of sporting art, Seymour himself was renowned for his meticulous recording of equine contours. It was after he gambled away his fortune on horses that he began to paint them to support himself.

Seymour's work was the inspiration and the model for that of Sawrey Gilpin, who collected and copied Seymour's drawings until he developed a style of his own. Gilpin's *Lord Craven's Grey Mare* also hangs in Laguna Niguel, a stunning example of the work of an artist who brought a new sense of liveliness to the genre.

Like that other distinctly British genre, marine painting, sporting art drew to its ranks artists whose enthusiasms had been captured by the sporting life. John Nott Sartorius, to whom *A Gentleman Leading a Grey-Saddled Mare* (featured in The Dining Room of The Ritz-Carlton, Buckhead) is attributed, belonged to an entire family of sporting artists. J. N.'s grandfather, John Sartorius, was a horse painter who immigrated to England from Nuremberg. His father, Francis, and son, John Francis, were also well-known painters. A work attributed to Francis Sartorius, *Portrait of John Learmonth with His Horse and Hounds, the Estate Beyond*, hangs in The Lobby of The Ritz-Carlton, Naples.

William Shayer and his sons, Henry and Charles, were another distinguished family of British artists. The two brothers collaborated on a number of canvases painted in the style of their father, Henry specializing in the landscapes and Charles in the human and animal figures. Two examples of their work, *The Meet* and *Over the Ditch*, are featured in The Dining Room of The Ritz-Carlton, Atlanta.

Sporting art has been primarily a British phenomenon, and thus the works that hang on the walls of The Ritz-Carlton hotels are primarily those of British artists. Among them are Henry Bernard Chalon, whose *Hunter and Groom* hangs in the Buckhead Dining Room; Heywood Hardy, whose *At the End of the Day* is on view at Naples; Samuel Spode, represented at Naples by *Four Hunters at Park*; Frederick William Newton Whitehead, represented by *The South Dorset Hunt on Eggerdon Hill*, another painting in the Naples collection; and William Barraud, whose painting *Outside the Blacksmith's Shop* hangs in Laguna Niguel.

American sporting painters are also an important part of the collection. James J. McAuliffe's *Dan K* is in The Ritz-Carlton, Atlanta, as is *On Point*, a lovely painting by Percival Leonard Rosseau, one of the South's most important animal painters. His work is also displayed in The Ritz-Carlton, Laguna Niguel.

Below, left: Lord Craven's Grey Mare, *circa 1765, by English artist Sawrey Gilpin, which hangs in The Ritz-Carlton, Laguna Niguel, is a stunning example of the work of a painter who brought a new liveliness to sporting art. Below, right:* A Gentleman Leading a Grey-Saddled Mare, *circa 1800, on view in The Dining Room of The Ritz-Carlton, Buckhead, was painted by John Nott Sartorius, who belonged to a distinguished family of sporting artists.*





While each hotel's collection reflects a unique personality, sporting art is a common denominator linking all five properties.



Portrait of John Learmonth with His Horse and Hounds, the Estate Beyond, *circa 1783, attributed to the eighteenth-century British sporting artist Francis Sartorius, is featured in the collection of The Ritz-Carlton, Naples.*

Also on view in The Ritz-Carlton, Atlanta is John M. Tracy's *Field Trials in North Carolina*, which hangs in The Bar Lounge. The rarity of this painting's subject matter—a group of well-dressed gentry taking part in the field trial or testing of two well-known, highly-bred hunting dogs, Prince Lucifer and Lightfield Deuce—makes this canvas one of a kind. Tracy's characteristically detailed handling of animal anatomy and period clothing and his sweeping landscape make *Field Trials in North Carolina* an outstanding portrayal of one of the time-honored rituals of the hunt.

Like the entire Ritz-Carlton art collection—and like the hotels themselves—sporting art depicts a proud cultural tradition, and keeps it alive with meaning for posterity. The young girl to whom Larry Martindale referred, gazing upon the paintings about her as she breakfasts, will see them with renewed appreciation on successive visits to The Ritz-Carlton. For her and for numberless guests in these elegant hotels, the art that hangs on the walls and the antiques that so perfectly complement the paintings are an important part of The Ritz-Carlton's mission, to forge a visible tie with the past and thus enrich the present with a vibrant sense of cultural continuity.

Produced by HORIZON Magazine





THE RITZ-CARLTON
HOTEL COMPANY

Ritz-Carlton Hotels: Boston; Atlanta (downtown);
Buckhead (uptown Atlanta); Laguna Niguel, CA; Naples, Florida;
Rancho Mirage, CA (opening in February 1988);
Dearborn, MI (opening in October 1988);
Phoenix, AZ (opening in November 1988)

TOPEKA



© David Mathias

Washburn University's White Concert Hall, the venue of major musical events in Topeka.

Much of Topeka's arts activity radiates from the Washburn University campus.

In an urban university, the arts are especially important—not only to the quality of cultural life in the entire community we serve, but to its economic life as well. Too often, the arts are seen merely as 'extras.' We are blessed here with people who don't see it that way." As he speaks, Robert L. Burns, dean of the College of Arts and Sciences at Washburn University, sums up an attitude that underlies the close and collaborative relationship between the arts communities on as well as off campus. Far from being an ivory tower, the nation's only municipal university is a center of much of the cultural activity in the Kansas capital. Topekans regularly visit Washburn for the concerts and plays presented in White Concert Hall and the University Theatre, and university students and faculty head off campus just as often to serve in the orchestras and casts and on the boards and committees of the city's many performing arts organizations.

"It's really an exchange," Burns observes. "We all stimulate one another." A good example of this relationship, he says, is the first annual Sunflower Music Festival held last June. A committee of business and professional leaders, city government representatives, and university faculty and administrators secured financial backing, concert facilities, and artistic talent for the ten-day event "in a matter of weeks—and did a miraculous job of scheduling not only concerts, but master classes in the schools," Burns says. The festival, which brought performers from around the country to Topeka, was a resounding success. "We had to turn people away—they even showed up to watch the rehearsals."

The festival is the kind of first-class event to which Topeka arts-lovers have become accustomed. Cognizant of the far-reaching benefits of such cooperative town-gown efforts, the university used last year's sell-out performance of *Tosca* by the Kansas City Lyric Opera—part of Washburn's semi-annual Performing Arts Series—to salute Topeka's own performing arts. "It was a way we could say, 'Let's take a moment to really appreciate what we have right here in Topeka,' " Burns explains.

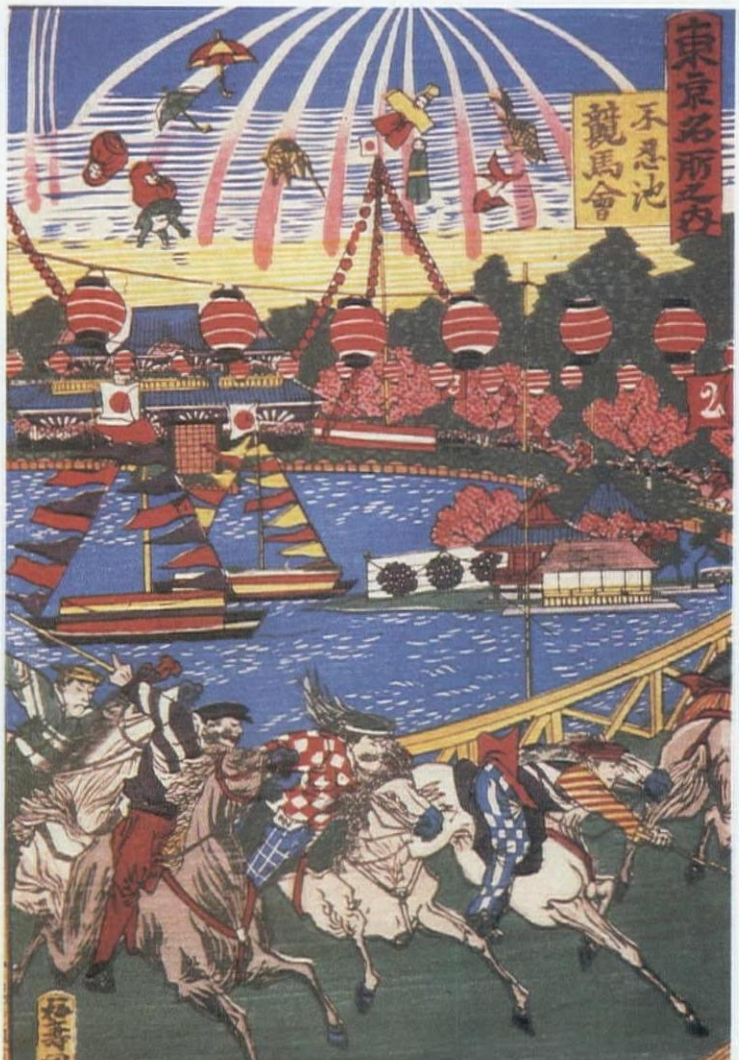
Attached to the Garvey Fine Arts Center are the city's only art museum, the Mulvane Art Museum; the twelve-hundred-seat White Concert Hall; and the four-hundred-seat University Theatre, all focal points not only of Washburn University's cultural life, but of Topeka's as well. The university's theater program,

for example, prides itself on its leadership role in a city that takes dramatic art seriously. With support facilities that include a scene shop, costume shop, and extensive prop storage space, the theater acts as a clearinghouse for Topeka's large performing arts community, providing everything from costumes and props to technical expertise on lighting and set design. Washburn faculty serve on the play selection and awards committees of the Topeka Civic Theatre, and often turn up in the casts of local theater productions. And the department frequently produces one of the five performances sponsored each year by the city's Performing Arts for Children organization; in return, Performing Arts for Children provides the department with scholarship funds.

Even in the works it presents on its own stage— the finest thrust facility in the Midwest, with a nationally recognized state-of-the-art acoustical design—the department is sensitive to the larger Topeka community. "We are particularly attuned to doing the types of shows that are not duplicated by the local theaters," explains Department of Art and Theatre Arts chairman John Hunter. "So we will do more of the experimental, more of the offbeat, more of the classical." This means that such classical Greek tragedies as *The Bacchae* and such controversial contemporary works as David Rabe's *Streamers* are standard fare for Topeka theatergoers.

A similar responsiveness to community needs and interests is voiced by Mulvane Art Museum director Andrew Svedlow. From the first exhibition organized by Svedlow in his tenure as the Mulvane's director, "People at Work," this attitude has become a Mulvane trademark. "With 'People at Work,' we wanted to set a keynote, to say, 'This is a museum for all of the people, not just an elite,' " he says. The exhibition drew on the museum's impressive collection of prints, drawings, lithographs, and watercolors produced under the auspices of the federally funded Works Progress Administration of the Depression era.

Last spring's Cinco de Mayo Celebration featured Hispanic artists; Mexican dancers, food, and musicians; and an exhibition of the work of Mexican muralist Raul Anguiano (whose daughter, Marina Anguiano, a visiting Fulbright Scholar at Washburn, was a featured speaker on the Cinco de Mayo program). The festival was organized to address the concerns of Topeka's large Hispanic community.



Foreign Diversions *(circa 1886), anonymous, a Japanese print in the Mulvane Art Museum.*

Members of the Topeka community are equally involved in the work of the Mulvane, serving as members of its board of directors; supporting its efforts through the one-thousand-member friends organization; and participating in its day-to-day operations through an extensive volunteer program. In fact, all of the Mulvane's publications, exhibitions, acquisitions, and educational programs are funded from outside the university, from the grant-funded art history packets curren being developed for schoolteach across the state to the newly oper Rare Prints and Drawings Room. T room, where the museum's o standing collection of over four thc sand prints and drawings dating fr the sixteenth century to the pres are stored, was funded and is n staffed by members of the Jun League of Topeka.

"We are Topeka's art museun says Svedlow. "Our potential is or limited by our size." The board, says, has voiced the need for larg space for the Mulvane, and the su ject has been discussed with co munity leaders. He predicts a ma fundraising campaign will be kick off within the next three to five ye for a building with gallery space which to showcase a collection whc highlights include a stunning Alb Bierstadt, *Niagara Falls,* and canvas of a number of outstanding Kans artists, such as landscape artist Berg Sandzen and portraitist George Stor

Musicians such as nationally a claimed pianist James Rivers—t Music Department's Artist Residence—and voice profess Kimm Julian, who toured the state l year under the auspices of the Ka sas Arts Commission Touring Pr gram, Mid-America Arts Allianc and Opera Works, Inc., have broug statewide recognition to the depa ment of music. More than sixty co certs and recitals are presented by the departme each year in White Concert Hall, and its facul perform and teach off campus as well as on, swe ing the ranks of groups such as the Topeka Ja Workshop and the Topeka Symphony Orchestr

"The university and the community wo together," Dean Burns says. "Neither would be rich without the other as we are together." Jol Hunter doubtless speaks for both visual and pe forming artists, on and off campus, when l describes the rewards of working in an environme typified by a high level of support. "We're very e cited about what's happening in this communit So often you hear artists moan, 'Oh, I'm not in Ne York, I'm not in Los Angeles.' Well, no, I'm no But I tell you, we're doing it right here in Topek And it couldn't be more fun." —*Marcia J. Wa*

A Hub of Activity

The facilities in the new Kansas Expocentre make an array of cultural events possible.

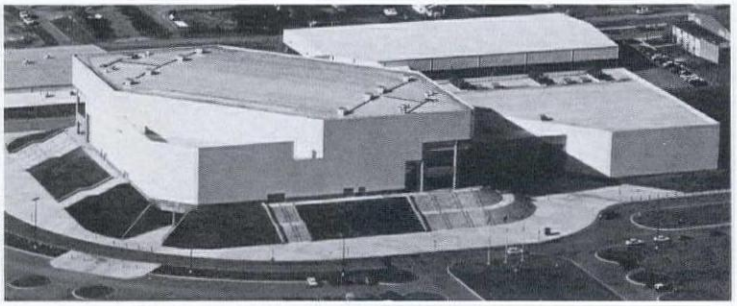
If you're looking for the hub of activity in Topeka, Kansas, you won't want to miss the Kansas Expocentre. From antiques shows to folk festivals, the state's newest—and grandest—multi-purpose convention center is definitely where the action is.

The Expocentre opened its doors last April after two years of construction and renovation on the eighty-one-acre site of the old Topeka Fairgrounds. It boasts a spacious exhibition hall, the ten-thousand-seat Landon Arena, a conference center, meeting rooms, a livestock arena, two nostalgic community buildings remaining from the days the fairgrounds occupied the site, and a multi-purpose convention and community center. If it sounds like the place was designed for everything from horse shows to wedding dances, you're getting the picture.

From craft shows, home and garden shows, boat shows, and festivals (such as the popular Cider Days held each September) presented in the Exhibition Hall to the parties, wedding dances, and civic organization fundraisers held in the two renovated community buildings, Heritage Hall and Agricultural Hall, dull moments are few and far between at the Kansas Expocentre. In Landon Arena one can catch everything from the Topeka Sizzlers' twenty-seven home basketball games to rodeos, ice shows, concerts, and circuses. The Ringling Brothers, Barnum & Bailey Circus; Sesame Street Live; Walt Disney's Magic Kingdom On Ice; Kenny Rogers; the Baldknobbers, the traveling road show from Silver Dollar City in Missouri—all have performed to delighted Expocentre audiences.

In fact, as Expocentre marketing and sales director Laurie Ward points out, often as not there's quite a variety of simultaneous activity going on at the complex. "We can have as many as eight to ten functions here at a time," she says. "For instance, a concert could be scheduled for the arena one evening, while a trade show was taking place in the exhibition hall, a corporate sales meeting in the meeting room, a banquet in the ballroom, and a horse show in the livestock arena." The diversity of Expocentre facilities makes it possible to host such a full array of programming without overscheduling, Ward adds. "When we book a large event, we're sensitive to what's already going on here."





© David Mathias

The new Kansas Expocentre (left) provides space for a variety of events, including the annual Cider Days (above), held in the facility's Exhibition Hall.

Forty employees of Shawnee County, which owns and operates the facility, comprise the Expocentre's core management and operations staff, with a large part-time staff of ticket-takers, waiters, waitresses, security personnel, and others waiting in the wings for large events.

The Expocentre is perfectly equipped to host conferences, conventions, and trade shows, but its ample parking facilities and wide diversity of available space make it equally popular with community groups. Some organizations, says Ward, have been waiting to hold events at the complex since Shawnee County voters first approved issuing bonds to finance construction and renovation. Since the Expocentre opened last spring, word has spread rapidly; some dates are already booked over the next five years. In less than a year, the Kansas Expocentre is off and running. —*Marcia J. Wade*

Hands-on History

The Kansas Museum of History sets the stage for bringing the past to the present.





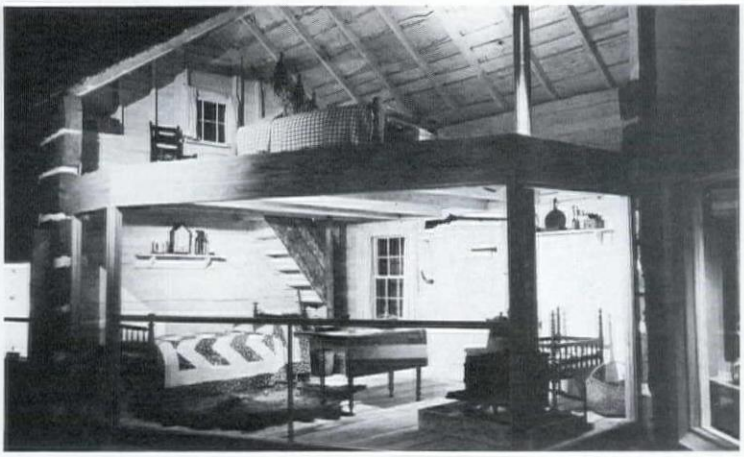
In the main gallery of the Kansas Museum of History is the Rainbow diner. You can take a seat at the counter, order from the menu via a video screen—but watch out. Dorothy, the waitress, won't hesitate to tell you if you order too many desserts, and Eldon, a long-time customer, will be happy to tell you all about the history of agriculture in Kansas, focusing on the food you just ordered. One more thing: don't try to eat the food. It isn't real. It's all part of the museum's newest exhibit, "The Recent Past," and it exemplifies the museum's interactive approach to history.

"While we do a chronological approach to interpretation, because most people have learned history that way, we're really trying to portray what life was like for the ordinary person living in Kansas," explains museum director Mark Hunt. That philosophy extends throughout the exhibits, whether the focus is on the recent past or prehistoric times. For instance, the exhibit covering the history of Kansas from the earliest Indian cultures up to 1854 (just before Kansas became a territory) features a Wichita Indian grass lodge and a covered wagon full of supplies which visitors can unpack and repack, simulating the daily routine of families on the Oregon Trail. "We do deal with the important political and governmental figures, Spanish and French explorers, but the emphasis is basically on everyday life—what were the basics, how did they acquire food, clothing, shelter," says Hunt. "We hope people will be able to look at that, since those remain the basics of life, and draw some of their own conclusions and comparisons."

Visitors are also encouraged to draw their own conclusions from "The Recent Past," the new exhibit covering the 1920s to the present, which opened in November. In addition to the diner, this section features a 1933 Chevrolet Eagle parked next to a 1927 Phillips gas station, a Longren biplane hanging from the ceiling, and everything from Mixmasters to tickets to the Beatles concert in Kansas City. A video program covers the 1940s to 1980s



© David Mathias



Opposite: "The Recent Past" covers the 1920s to the present with memorabilia, such as objects from the 1940s (top) and the 1960s (bottom). This page: The Great White Buffalo (top), in front of the museum, and the Soloman Dumbarger log house (right), built in 1866 and moved to the museum in 1985.

with stock footage from newsreels, photos, and scenes from Kansas filmed with home movie cameras. "We're looking at the key events that seem to mark time for people: the bombing of Pearl Harbor, the Kennedy assassination—but in between we're looking at people's lives and how things were changing for them," Hunt says.

It's a look at the cultural history of America, and in particular Kansas, without the customary grace period where historians step back and look at things with the perspective of time. "We really haven't put as many periods on the ends of sentences," is how Hunt explains it. "We don't feel like we have the objectivity to say, 'well, this or that was absolutely so.' Much is left to the viewer's interpretation."

According to Hunt, what happens is that people approach the exhibit and focus on a particular object that has personal memories associated with it. That's exactly what the exhibit was designed to do, combining the museum's emphasis on daily life with its belief that getting the viewers involved is the best way to stimulate their interest.

Throughout the museum, there are places where groups or individuals can stop and get their hands on history, by participating in interactive exhibits. "We know the hands-on approach is a good one to help the learning process. Instead of designing the exhibits and then throwing in educational programs as an afterthought, this has been a regular part of our planning process," explains Hunt. Indeed, education has a high priority. The museum, which has operated as a department of the Kansas State Historical Society since its founding in 1875, has a mandate to serve the entire state. Topekans have an advantage because they have easy access to the exhibits, but the museum has programs designed to reach areas that are further away. Take the traveling trunks, for example. These are a series of six resource trunks, aimed at schoolchildren in elementary through junior high grades, which are available for three-week loans. The trunks contain photographs, music, and ethnic clothing, and come with material for the instructor's lesson plan. Although the museum can't bring the whole state through its doors, it does provide a way to take the museum outside the building and let people all across the state learn about Kansas history.

In keeping with the other interactive exhibits, there is the popular "From Gems to Gimcracks, the Discovery Place," which Hunt describes as a "hands-on activity area, but even more so than the others." This exhibit is designed specifically for families and younger museumgoers. There's an area where visitors can listen to various kinds of music representing the different ethnic groups which settled in the state, a costume corner where children can dress up, and a union soldier's tent, complete with utensils. There's even "Grandmother's Attic," where children can explore and learn by unpacking old trunks. Kids love it. "Sometimes you see them dressed up in costumes, listening to the ethnic music," Hunt says. "It's pretty well no-holds-barred, as long as they're not tearing anything apart."

The museum is not finished tracing Kansas history. Another exhibit, scheduled to open in November 1988, will go back and fill in the gaps, tracing the period from the Civil War to 1919. It will deal with the settlement of the western part of Kansas and the influence of the railroads on the state's history. Part of the exhibit will feature an 1880 locomotive, which is now occupying a space across from "The Recent Past." The locomotive, which the museum spent two years restoring, will include two coaches: one a superintendent's office and living quarters, the other a 1920-1930 caboose on a cattle train, where the cowboys or owners who were transporting cattle stayed.

The hands-on history approach is a popular one. Since moving to its current location from downtown Topeka in 1984, the museum has seen 100,000 visitors pass through its doors each year. With the museum's novel interactive programs and its determination that learning can be fun, visitors can see Kansas history come alive in their hands.

—Kenna Simmons

Setting the Stage for Success

The north end of Topeka, where aging warehouses proliferate along the railroad tracks, is not an area you would normally head for sophisticated entertainment. Unless you knew better. For it's just in this unlikely atmosphere that some of the city's most spellbinding magic is created five nights out of the week. In the Warehouse on the Levee it calls home, making magic has become the business of the Topeka Civic Theatre.

One of the first and the oldest community dinner theaters in the country, the Civic—now in its fifty-second season—has garnered acclaim throughout the Midwest, as well as the nation, for its innovative stagings of an astonishingly wide range of theatrical productions. Under the distinguished leadership of artistic director Terrance McKerrs and administrative director Twink Lynch, TCT has made its reputation performing plays that, as McKerrs himself admits, "most community theaters would be afraid to attempt." The Civic's experience, he says, is roughly akin to that of "a bumblebee who's been told he's not supposed to fly because of his wing span. Somehow we've ignored that." The result? Riveting productions of such works as *Agnes of God*, *Orphans*, *True West*, and a soldout run of *A Chorus Line*—not your ordinary dinner theater fare. From powerful drama to sprightly comedies to musicals that run the gamut from *The Sound of Music* and *The King and I* to the light-hearted contemporary revue *A . . . My Name Is Alice*, the Civic does it all.



For the Civic Theatre, artistic daring is the long-standing company trademark.

This is ambitious fare for a theater professionally staffed but dependent upon volunteer actors, with a small (190-seat) space in which to work. "We get reactions of, 'You can't do *A Chorus Line*, not in that space,' or '*Evita*—not there!,' " McKerrs says. "But we manage to adapt, and to find an intimacy in a lot of larger shows that normally wouldn't be attempted by civic theaters."

In the process, TCT has become the region's theatrical trend-setter, introducing scores of contemporary works to theater personnel from cities around the state who frequently turn up in the audiences at the Warehouse to see what the Civic is up to. After a TCT production of, say, a play like *The 1940s Radio Hour*, its title will invariably begin turning up on marquees across Kansas. Some shows, however—like *Evita* and *A Chorus Line*—no other community theater in the state has attempted to produce.

The artistic daring that is the Civic's trademark only begins with the shows selec for production. McKerrs is wid known for his innovative approac to direction and choreography as w bringing his own wide-ranging perience as actor, dancer, and dir tor to each work the theater produc Beginning with *The Sound Music*—the first summer musical p duced in his six-year tenure—TCT diences have learned to expect unexpected when they arrive at Warehouse. The set designs for t show didn't stop at the stage. McKe brought artists into the Warehou who transformed every inch of theater, painting murals—a Sw village in one corner, towering mou tains across the walls—and turning ducts into trees. A snow trough v created around the center aisle, so t when the von Trapps headed for t mountains at the show's end, th passageway was lit with snow. "I lo the very idea of sets," McKerrs sa "We usually have something comi out of the wall, or out of the ceilir or *something*."

When the Civic produced *Evita* l year, for example, designers cut aw a portion of center stage and install furnace lifts below so that the sta could rise six feet into the air for the drama balcony scene. Sixteen tap dancers performed water—but without their taps—in *The Boyfrien* And in the closing number of *A . . . My Name Alice*, the female performers, dressed in whi tuxes, performed a jam session written into t script by musical director Nancy Goodall, scatti their own musical tonations with only their glov and the instruments in their hands—painted in bla light—visible.

"Yes, I'm innovative," McKerrs laughs. "Craz I'm sometimes called! But I'm not an academic pe son. I don't go by the book. You can do the who thing right by the book and it will come off perfe ly as far as theory goes—but it's not got a lot of li and a lot of soul in it. *My* theory has always bee when I was in New York or wherever I was, th you learn all the tricks of the trade, and then yo

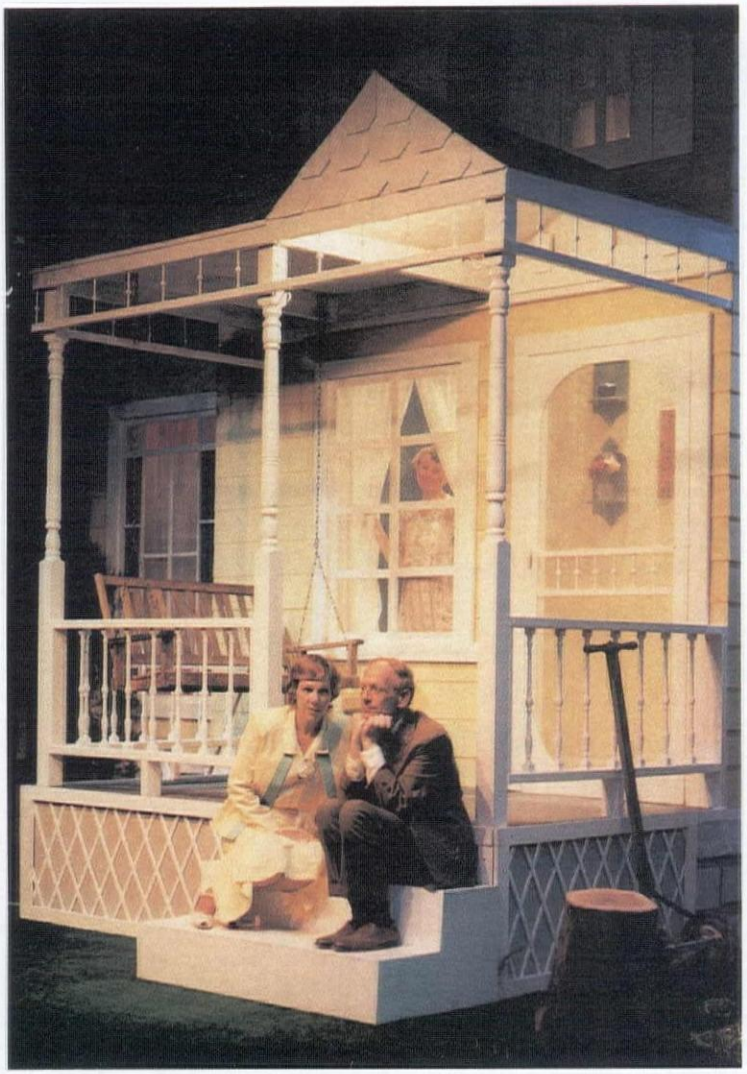
row it all out and go to work straight om your gut.

"I love big creativity," he continues. I like the magic of theater. All my aining comes from professional eater, with the magic and the lights nd the dancing." An accomplished ancer and choreographer himself, IcKerrs will typically add dance umbers into shows that don't have em already written in. *The 1940s adio Hour*, for example, featured a oupe of female dancers dressed in my uniforms tapping *The Boogie oogie Bugle Boy*.

This free-wheeling, high-spirited approach has paid off for the Civic. Its roduction of *I'm Getting My Act ogether and Taking It On the Road* on first place in the 1985 state and gional competitions of the Festival American Community Theater, and nished third nationally. And, in 1987, ie Southwestern Bell Foundation warded a $12,000 Kansas Arts Exellence grant to TCT for its production of *Brigadoon*.

Though a North Dakotan himself, IcKerrs came to Topeka by a circuitous route. Like numerous agestruck young actors, he headed r New York after college, where he ent fifteen years acting (in verything from soap operas and levision commercials to Broadway ows), dancing, and eventually irecting off-Broadway and off-off-roadway. He's since directed over two hundred roductions in more than forty cities across the ountry. An invitation from a friend at the Pittsburgh tate University in Pittsburgh first brought him to ansas, to work with the university's summer theater rogram. It was there he heard the Civic was lookg for artistic leadership. "At the time I thought it ould be nice to be out of the city for a while," he emembers. "And I liked the facilities. It's almost n eastern summer-stock atmosphere. So I came own for two seasons, and so far, I've been here x!"—a tenure which is the longest of all the ompany's artistic directors.

Anyone in Topeka would identify McKerrs as the itical factor in the prestige the Civic has attained. ut he's quick to point to a board willing to suport his artistic vision, coupled with an exceptional ocal talent pool, as equally important. "A number of the people we work with I would hardly characterize as amateurs," he says. "I have a group of actors here who certainly could do the same thing on a professional basis if that's what they'd chosen to do with their lives. We also have several people who worked as actors in New York in their twenties and thirties, who have retired here. Now they're in their fifties and sixties and seventies, doing character acting. Some of those people made *Morning's At Seven*, for example, the really special production it was."



The Topeka Civic Theatre's production of Little Shop of Horrors (opposite) and Morning's at Seven *(above). The company's innovative staging and production techniques have won critical acclaim for this community group.*

The Civic has grown by leaps and bounds since its founding in 1936 when two local amateur theatrical groups, the Red Barn Players and the Washburn Players, merged. Its most dramatic period of growth was precipitated by a generous bequest in 1971 from patron Carmie Wolfe, who enabled TCT to hire a full-time resident director and provided seed money for the purchase and renovation of its current home. But growth and maturation have brought new challenges. Primary among them, says McKerrs, is the limited space. "We just need more space. We need another small stage. A lot of the great ideas people have for us just don't get done because of the tight booking into the one space we have. There's no time or room to slide them in. We need to expand—and expansion is so hard, with so many pains." He'd like to see TCT launch special programming for children, for example, and revive the playwrighting competitions sponsored by the Civic in 1961 and 1947, when TCT's own William Gibson (of *Miracle Worker* fame) won first prize for *A Cry of Players*. "In honor of him, it would be wonderful to produce new works here in the Midwest."

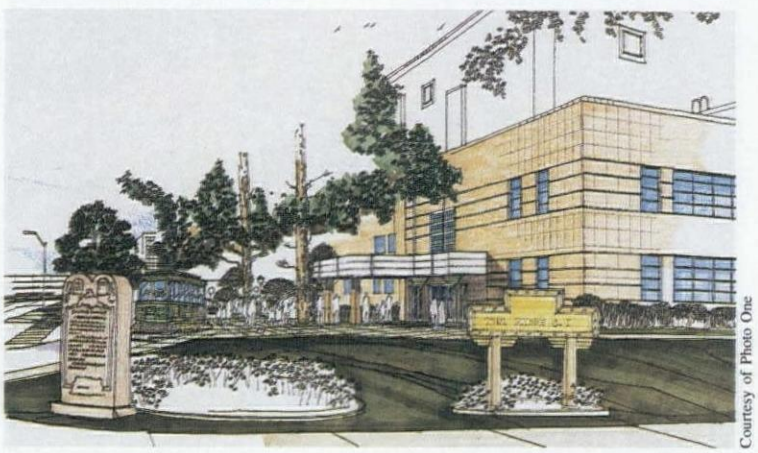
In the meantime, the Civic goes right ahead bringing first-rate drama to Topeka audiences. McKerrs says, "There's a real reward in knowing that, because you have the backing of the board and you have the talent, you can bring in the really contemporary and mount good productions always, and in some cases, really special productions." The Civic has forged its way to the top of a growing number of community theaters around the country that "are definitely out of the sandbox, and, for all practical purpose, are semi-professional theaters. We've instilled that attitude in our performers. They demand it. And our audience demands it now."

And that's a Midwestern tradition, as McKerrs points out. "We are the center, we're the heart of the country. I think it's one reason people work so hard here, and always have. Even before our time, Midwesterners couldn't get back to the coasts, so they had to create for themselves." At the Topeka Civic Theatre, you'll see Midwestern creativity in full flower, bringing the magic of Broadway to an old warehouse by the river. —*Marcia J. Wade*

Centering on the Arts

A task force raises funds for a first-class performing arts center.

Topeka's performing arts groups were in a bind. They lacked adequate space for their presentations. Symphony, choral, drama, dance groups—all had to rely on Washburn University's White Concert Hall, a facility not suited to theater or dance and often booked by university groups, or high-school auditoriums, which just weren't big enough to accommodate audiences. The city badly needed a performing arts center, but the cost for building one was estimated at $30 million, too much of a tax burden for Topeka's 150,000 citizens.



Courtesy of Photo One

Meanwhile, in downtown Topeka, the Municipal Auditorium lay empty, having closed its doors on May 1, 1987—but the city was still paying $250,000 to maintain it. The building had some attractive features: a full-sized stage, an orchestra lift, 4,000 seats, and a good location, but it was badly in need of renovation. Beth Fager began to wonder: could the auditorium be converted into a performing arts center? If so, local groups would have sufficient space to perform, outside touring groups could be brought in, and the city of Topeka would have an attractive new facility instead of an old white elephant.

"It all started quite innocently," says Fager, laughing. She is now chairperson of the Arts Center Task Force. Fager and a friend, John Fernstrom of the Commerce Bank and Trust, "went to Mayor Doug Wright and asked him what plans there were for the auditorium, and he said there were none at the moment. We asked if they would be open to making it a performance hall, and he said yes." This seemed a good solution to space and money constraints, but there were questions to be answered. First, was a complete renovation feasible? And what would be the expense?

Fager met with Wright in August of 1985. Working with the director of Parks and Recreation, Ron Vine, she got a task force together composed of people in business and the arts. "We wanted to start out with a broad base of interest and knowledge," Fager explains. Through the surveys they found that use by local groups, running their current programs without expansion and not taking into account any touring professional companies, would account for 135 performances a year. The cost of conversion was put at $5 million, of which the city would fund half.

Fager describes the plan to use the auditorium as "the only alternative, but a very good one. It's very sound, built strong, and has the necessary support systems. That makes the renovation easier." Still, major work will have to be done inside the structure to enhance sight lines and acoustics. Plans call for the construction of a portable thrust stage, a sloping main floor, and lowering the ceiling. Although this will mean reducing seating capacity to 2,500, each seat should afford a clear view of the stage. For smaller productions—those attracting fewer than 800 people—a curtain can be drawn across the floor at mid point, reinforcing the feeling of closeness between audience and performer. The outside of the building will receive a face-lift as well, with the construction of extended canopies, a marquee, and flood lighting. When completed, the center will feature state-of-the-art sound and lighting systems.

Construction is slated to begin in August or September of 1988, with an opening date in March of 1990. Currently, the task force is laying the groundwork for its capital campaign drive, which it plans to have completed by the time construction begins. "The city said to us that it would have to be a public-private partnershi says Fager. "They would put mor in if we could find money. In July, received unanimous approval for $: million, which is half the fundin The task force is seeking fund from corporations and individuals make up the difference.

"We have very fine performar groups in Topeka," says Fager. "' truly amazing what they have be able to do without a fine facility think the fact that they have continu to be viable with audiences comi to inappropriate facilities indica that the cultural arena is alive a well, but it needs a lot of support." Not only w the performing arts center relieve the strain on lo groups, it should enable the city to bring in o side groups, something it hasn't been able to do years. "We'd like to be able to book some of t Broadway touring shows," says Fager. "And we re ly haven't been able to take advantage of the regio touring programs because we cannot stage most the larger productions that come through."

Certainly, a performing arts center will enhan Topeka's art scene. Fager sees it as raising the sta dard of living as well, both culturally a economically. "There are a lot of ways it can he generate economic development," Fager explair "I think we will become a regional attraction many within at least a sixty-mile radius. Our co vention center [Kansas Expocentre] manager se it as a boon to his business, because people s 'Why should we come to Topeka?' He can poi to activities at the center and help to bring in mo convention business." In addition, the cente downtown location will draw people and mon back into the core area of the city.

When completed, the Arts Center of Topeka w likely be the focus of arts activity in the city, wi special performances ranging from the Topel Civic Theatre to the Community Concert Associ tion. "We think this is truly a gift to Topeka ar its citizens," says Fager. "It's here and it's waiti and it's ready for someone to do it." Combini resourcefulness with a dedication to the arts, t task force and city government found a way to gi Topeka a first-class, cost-efficient space where t arts can shine.

—*Kenna Simmo*

Top: An architectural rendering of the Arts Center of Topeka, southwest entrance.

TOPEKA



Heartland of Culture

In this quintessential American city, the arts play a major role in quality of life.

It's the land of sunflowers and wheatfields, in the heart of America. From the pioneers who made their westward trek across the prairies to the sturdy farmers who turned Kansas into the nation's breadbasket, from the drama of the Dust Bowl of the thirties to the little girl whose adventures in Oz made her realize that "there's no place like home," the state of Kansas has loomed large in the country's imagination. And for good reason. The state is quintessentially American. There's no better place than Topeka, its capital city, to experience the exhilarating Midwestern legacy. Nestled in the fertile Kansas River valley, with the majestic Flint Hills rising in the distance across the rolling plains, Topeka lies almost exactly in the geographical center of the United States, the heart of America's heartland. Midway between East and West, Kansas culture is a fascinating blend of both—as evidenced by its ethnic populations, which range from Hispanic to Scandinavian to native American.

While its colorful heritage is very much in evidence, lending a rich, variegated texture to life in this capital city, Topeka today is a prosperous city with its eyes on the future. Its young (the average Topekan is only thirty years old), well-educated population prides itself on its hard-working nature—and perhaps that's why cultural life and just plain fun abound. You'll never be at a loss for things to see and do in Topeka, and in fact, you may be surprised at how many of its cultural offerings come with the label "world-class" attached. Whether it's the acclaimed Topeka Civic Theatre, the internationally known Topeka Zoo, or the world-renowned, lavish Reinisch Rose Garden, the city can hold its own with the best of them.

Above: John Brown *by John Steuart Curry, a mural on display at the state capitol.*

Growth and expansion are the trends in present-day Topeka, and its mood is definitely upbeat and optimistic. Topekans genuinely like their city, and, as you'll find, their warmth and enthusiasm is contagious. (The area code for Topeka is 913.)

MUSEUMS AND GALLERIES

With art works ranging from Albert Bierstadt's majestic *Niagara Falls* to a stunning collection of eighteenth- and nineteenth-century Japanese prints, the **Mulvane Art Museum** (Garvey Fine Arts Center, Washburn University, 295-6324) is a typically Topekan institution—decidedly savvy and distinctly American. Established in 1922 when Joab Mulvane walked into the university president's office and announced that he would like to donate $5,000 for an art museum "if the college wants

one," it also exemplifies the supportive relationship between the university and the community that sets the tone for Topeka's cultural life. Today, the Mulvane Art Museum is housed in the university's neoclassical fine arts complex, and brings a wide range of work to the city, from major traveling exhibitions and guest-curated displays to shows featuring the work of emerging local and regional artists and exhibitions drawn from the Mulvane's own extensive permanent collection. Over four thousand works of art are stored in the newly opened Rare Prints and Drawings Room, where they are easily accessible for public viewing. The Mulvane's outstanding collection of prints and drawings includes the work of renowned artists from Dürer and Goya to Picasso, Dali, and Jim Dine. Of particular interest is a large group of lithographs, etchings, wood engravings, drawings, and watercolors produced under the auspices of the Works Progress Administration, the government-sponsored artists' program of the 1930s and early 1940s. Sculpture and decorative arts are also represented in this jewel of a museum that was the 1987 recipient of the Kansas Museums Association coveted Award of Excellence.

The collection, preservation, and presentation of the best contemporary work of the four-state region encompassing Kansas, Missouri, Oklahoma, and Nebraska is the focus of the **Gallery of Fine Arts** housed in the Topeka Public Library. In addition to its contemporary, regional thrust, the gallery also shows work of national and international significance. Paintings, glass, and ceramic pieces are the backbone of the gallery's permanent collection, and exhibitions have explored such wide-ranging subjects as "Africa!" and "The Age of Art Nouveau."

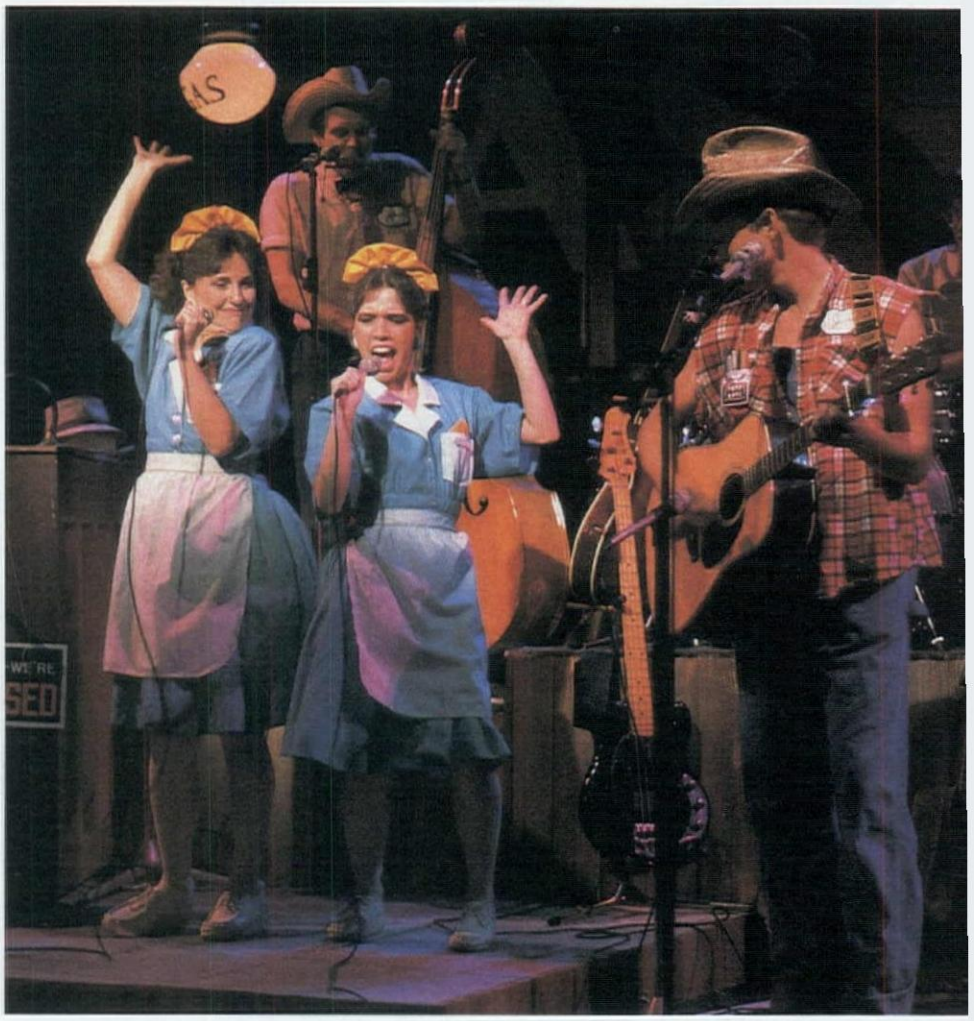
The colorful characters, both renowned and anonymous, who have marched across the stage of Kansas history come to life at the **Kansas Museum of History** (6425 S.W. Sixth Street, 272-8681). In its hands-on gallery, "The Discovery Place," and its permanent main gallery exhibit, "Voices from the Heartland: A Kansas Legacy," you can see a grass dwelling like those inhabited by the indigenous Wichitan peoples and a buffalo-hide tepee like those that were home to the southern Cheyenne. Whatever your age, you'll find it hard to resist the opportunity to unpack a covered wagon, fully outfitted for a cross-country trek over the Oregon Trail, or to climb inside a Civil War soldier's tent. Don't miss the telescope Meriwether Lewis used on the Lewis and Clark expedition, or the 1927 Phillips 66 gas station, where a 1933 Chevrolet "Eagle" is parked outside.

Volunteer docents at the museum offer guided tours organized along themes designed to capture the attention and pique the interest of every age group, from "The Wichita: People of the Grass Lodge," designed for children in grades K-3, to "Westward, Ho!," created with fourth- to sixth-graders in mind. For kids of all ages, "Voices of the South Wind" provides a lively, fast-paced overview of Kansas's remarkable history, from prehistoric days to yesterday.

If you find yourself wanting to know even more about the adventurers of yesteryear, you can head for the **Kansas Center for Historical Research** (120 West Tenth, 296-3251). It maintains one of the largest collections in the world of archives, archeology, newspapers, manuscripts, state records, photographs, and genealogical materials.

He didn't come to Kansas in a covered wagon, but Karl Menninger is an American pioneer nonetheless, blazing trails in the field of psychiatry. At the **Menninger Foundation Museum** (5600 West Sixth Street, 273-7500, extension 5840), a fascinating collection of artifacts and memorabilia trace the histo of mental health treatment from its early days to t present, and examines the contributions of the Me ninger Family. The foundation also houses one the largest collections of Sigmund Freud's papers the United States.

If you've ever had flying fever, your spirit wi soar at the **Combat Air Museum** (Forbes Fiel south of Topeka on Topeka Boulevard), where a extraordinary collection of airplanes and aircra memorabilia is on view, dating from the Spanis American War (when you probably didn't kno they flew at all) to the *Columbia* space shuttle. Th museum is dedicated to finding, restoring, preser ing, displaying—and flying!—aircraft and artifac associated with American wars, and features a 193



Above: The Washburn University Theatre's production of Pump Boys and Dinettes.
Opposite: A display in the Combat Air Museun

You'll be surprised at just how many of Topeka's cultural events are labeled "world-class."



orth American 0-47B observation plane (one of o still in existence) and a full-scale model of a erman Messerschmitt 109, the Luftwaffe's premier ghter plane throughout World War Two.

VELY ARTS

ree superb community theaters and the first-class oductions of the Washburn University Depart-ent of Art and Theatre Arts make Topeka a idwestern mecca for theatergoers. Under the rection of Terrance McKerrs, the **Topeka Civic heatre** (P.O. Box 893, 357-5211) has drawn gional, national, and international acclaim for its novative stagings of such works as *Little Shop of orrors*, *A Chorus Line*, and *Agnes of God*. One the first dinner theaters in the country, the Civic heatre was originally housed in a red barn (that ll stands on MacVicar Street). Fifty-two seasons er, it calls the beautifully renovated Warehouse the Levee home. Dinner was once served onstage; today, both dinner and non-dinner seats are available for all performances. Seven main-stage productions and three studio productions of the comedies, drama, and musicals that are its staples draw sold-out audiences of all ages.

Comedies and fast-paced farces for the entire family are the dramatic fare at the **Showcase Comedy Dinner Theater** (417 West Thirty-seventh, 267-1706), where both dinner and non-dinner seats are available. Now in its eleventh year, the Showcase has brought to its stage such diverse performances as *Bus Stop*, *On Golden Pond*, and *The Last of the Red Hot Lovers*. Resident director Dale Easton frequently does double duty as a member of the cast in the eight shows produced each year. Performances are held Wednesdays through Sundays in the Showcase's horseshoe-shaped house, where there's not a bad seat to be found.

Playhouse in the Park (Room 259, City Hall, 273-1191), located on the site of the old Bath House in Gage Park, is where you can usually catch the productions of the **Helen Hocker Theatre**, but its volunteer actors sometimes take the stage of the Municipal Auditorium and Westlake Amphitheatre—where Topekans came in droves last summer to see a rousing production of *Oklahoma!* This city-operated theater presents two shows each spring and two each fall, all for family audiences. In the summertime, a Youth Theatre Camp features children's drama staged by teenagers.

The four-hundred-seat **Washburn University Theatre** (Garvey Fine Arts Center, Washburn University, 295-6639) is the finest thrust stage facility in the Midwest, with an acoustical design that is acclaimed as one of the nation's best. Its year-round production schedule runs the gamut from familiar mainstream musicals to the avant-garde. Traveling productions of such works as *Much Ado About Nothing*, staged by the Kennedy Center's Acting Company, and *Side By Side By Sondheim*, performed



by the Missouri Repertory Theater, are also presented each year.

No matter what your musical taste, you'll find it stimulated in Topeka. From jazz to opera to the great symphonic favorites, the city has it all. The volunteer members of the one-hundred-piece **Topeka Symphony Orchestra** (c/o Washburn University Music Department, Topeka 66621) tune up for six concerts each year in White Concert Hall on the Washburn University campus, with celebrated national artists frequently featured as guest soloists. Last summer, the symphony began performing two concerts outdoors amid the natural beauty of Gage Park.

The **Washburn University Performing Arts Series** brings a wide array of visiting artists to Topeka each year. The National Opera Company, the Saint Louis Symphony, and the Kansas City Lyric Opera have all taken the stage at the university's White Concert Hall to perform such works as *Die Fledermaus* and *Tosca* to sold-out audiences. The twelve-hundred-seat concert hall is also in nearly constant use by community organizations such as the Topeka Symphony, as well as the recitals and ensemble and choral group performances of Washburn University faculty and students.

Extending knowlege of and access to opera is the mission of the **Tosca Opera Club** (P.O. Box 2251, Topeka 66601), and its varied performances make it easy for anyone to become an opera lover. A full-length work is staged each fall, and a program of excerpts, with narration, is produced in the spring. Lighter operettas presented in recital format are performed in the summer.

Now in its nineteenth formal concert season, the **Topeka Jazz Workshop** (2900 Atwood, 273-0186) likes to call itself the most successful jazz series in the United States. And no wonder. There's a waiting list for tickets to the seven-performance seasons—and that's with no advertising! The Jazz Workshop offers concerts with celebrated jazz greats (Buddy Rich, Stan Getz, and Phil Woods among them) as well as more informal jam sessio held in the Topeka Civic Theatre.

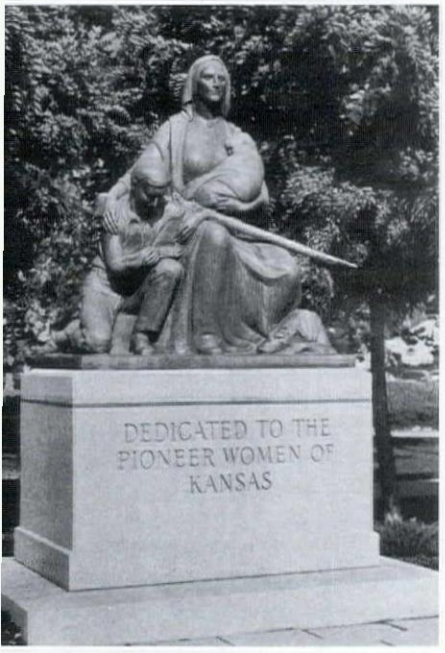
Striking a more serene but equally popular nc is the **Topeka Chamber Music Series** (354-959 whose five concerts a year feature world-class gue musicians as well as members of the communit The concert series is presented in Washburn Unive sity's White Concert Hall.

The sixty-year-old, three-thousand-memb **Community Concert Association** brings intern tionally renowned performing groups, as well solo artists, to town four to six times a year. Fro orchestras to dance groups, the association's er phasis is on offering audiences a broad spectru of the world's best performing artists.

Above: Elaine Scott models an antique gown amid the Ward-Meade collection. Opposite, to Children enjoy art projects at the Go 4th Festival at Washburn University. Bottom: Pione Women's Memorial *on the capitol grounds.*

Historic buildings and impressive public art make dazzling backdrops for this scenic city.





Every Thursday during the summer, local bands from all around the city take turns soothing and relaxing the spirits of many busy nine-to-fivers in the lunchtime **Brown Bag Concert Series** (call 295-3838 for information) organized by the city's Parks and Recreation Department and staged on the City Hall grounds.

Great classic ballets, from *Coppélia* and *Giselle* to *Sleeping Beauty* and *A Midsummer Night's Dream*, are the specialty of **Ballet Midwest**(4300 Huntoon, 272-5991), a repertory dance company under the direction of Barbara Stephens Ebert. The company's annual production of the beloved *Nutcracker Ballet* is a Topeka tradition.

The university-based Washburn Dancers (Department of Health, Physical Education and Dance, Washburn Unversity, 295-6459) is a modern dance company, but its repertoire includes ballet, jazz, tap, mime, and comical dance as well. The dancers present at least two major concerts a year, in addition to lecture-demonstrations in the community throughout the year.

ATTRACTIONS

Between an impressive display of public art throughout the city and a proliferation of stately historic buildings, Topeka itself is a museum without walls. You can spend a delightful day exploring the area's rich cultural legacy by simply roaming around the city.

High on a bluff overlooking the scenic Kansas River Valley is **Historic Ward-Meade Park** (124 North Fillmore, 235-0806). The five-and-a-half-acre exquisitely landscaped complex is the site for a collection of buildings that trace the history of the area and one of its prominent families from log cabin days to turn-of-the-century prosperity. In 1857, three months before Topeka proper was settled, the log cabin was built as the home of Anthony and Mary Jane Ward and their six children. By 1870, the Wards were prospering along with Topeka, and moved into the elegant two-story brick and limestone structure that was occupied by the Ward-Meade family until 1961, when it was purchased by the city. The splendid Victorian mansion was restored in 1976 by American Heritage as part of the nation's bicentennial celebration. A turn-of-the-century Kansas town is currently being located at Ward-Meade Park. When completed, Prairie Crossing will include the Ward Cabin, a schoolhouse, depot, drug store, bank, boarding house, general store, and stone barn.

Developed in the 1880s by entrepreneur Charles Potwin, the neighborhood of **Potwin Place** makes a wonderful venue for a leisurely drive, while you absorb the ambience of the Victorian age. The tree-shaded streets, with islands of greenery at each intersection, are studded with Italianate, Victorian baroque, and nineteenth-century farmhouse-style homes. The Greater Topeka Chamber of Commerce has published a guide to the homes in Potwin Place and neighboring Auburndale.

With its beautiful woodwork and elaborate frescoes alone, the copper-domed **State Capitol** (Tenth and Jackson, 296-3966 for tour information) would be well worth a visit. But the "Kansas Murals" housed inside make it the rival of many a museum. The centerpiece of the murals, which are found on both the first and second floors of the statehouse, is John Steuart Curry's depictions of some of Kansas's most dramatic moments, such as the antislavery crusades of John Brown and the sacking of Lawrence. The works caused such a stir for their vivid portrayal of the more turbulent episodes in the state's history when they were painted in 1937 that they were never finished. Also featured are eight paintings by native Kansan Martin Lumen Winter, and a portrayal of Lewis and Clark

Hardworking citizens of Topeka have made sure that there's no place like home.



in Kansas by David Overmeyer in the first-floor lobby. Sculpture graces the Capitol lawn; be sure not to miss Merrell Gage's splendid *Seated Lincoln* or the stirring *Pioneer Women's Memorial.*

Situated on a hilltop overlooking the valley, in 250 acres of woods and lawn, is **Cedar Crest** (Fairlawn Road and Cedar Crest), the Kansas governor's mansion. Guided tours of the stately building are available on Fridays. You'll also want to see the neo-Georgian mansion that was the home of former Kansas governor and 1932 presidential candidate Alf Landon (421 Westchester Road), and the Moorish-style home built in 1889 where Charles Curtis, American vice-president from 1929 to 1933, lived (1101 South Topeka).

The more than $1 million it cost to build **Topeka High School** (800 West Tenth, 232-0483) was a princely sum in 1931. Still one of the city's most distinguished structures, its east lawn is graced by the mast spar from the legendary ship, *Old Ironsides.* **Sumner School** (330 S.W. Western, 357-5328), built in 1936, was the school involved in the famous 1954 Brown vs. Topeka Board of Education case that went to the Supreme Court and changed the course of American history by launching the Civil Rights movement.

At the other end of the chronological spectrum is the **Kansas Expocentre** (One Expocentre Drive, 235-1986), the Midwest's newest and grandest multipurpose convention, trade show, and entertainment complex, featuring a 10,000-seat arena and a large exhibition hall and conference center. Blending old and new, past and future, is the **Arts Center of Topeka** (234-ARTS), the old Municipal Auditorium soon to be refurbished to state-of-the-art splendor. Although the exterior will remain unchanged, the interior will be completely renovated, with a rerigged stage, lowered ceiling, newly sloped floors, handicapped access, and more. The Arts Center is scheduled to open in March, 1990.

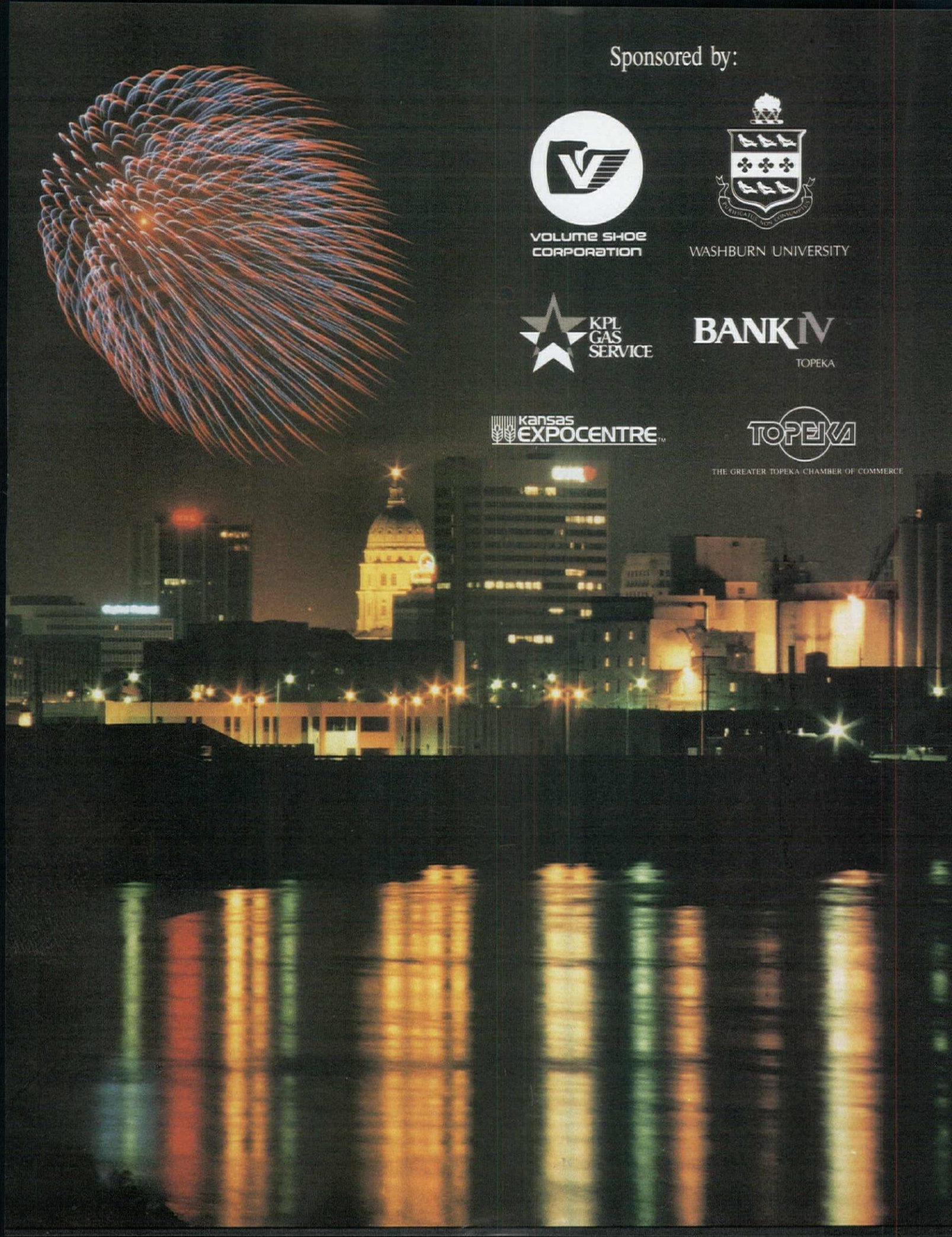
From the "Kansas Murals" in the statehouse to Rockne Kreb's mixed-media sculpture, *White Tornado,* in the lobby of the Carlson Federal Building (444 Quincy), to Jean Bass's tapestry, *Light Over the Prairie,* in the north entrance to the First United Methodist Church (600 Harrison), a marvelous collection of paintings and sculpture is on view in public spaces around the city. A guide book to Topeka's public art, published by the Topeka Public Library, can direct you to these and other works of art.

Cedar Crest, built on a hilltop in 1928, is th residence of Kansas's governor.

Head for 160-acre **Gage Park** (Sixth and G home to the world-famous **Topeka Zoo**, as w the sumptuous **Reinisch Rose Garden** 288-1966 for tour information). One of the extensive gardens in the world, the Reinisch fea thousands of varieties of the regal flower. I blooming season, from June to October, the ga provides a truly breathtaking view.

When you stroll through the water bird la and visit the tropical rain forest and gorill counter at the Topeka Zoo, you'll understand i ternational reputation. And like the city itself zoo is ever on the move. Ground was broker last fall for Lions' Pride, which, when compl will display a pride of lions in their natural se

The park also houses the Helen Hocker Perf ing Arts Center, a children's playground, swim pool, picnic areas, softball diamonds, nature t and a mile-long train ride. A 1908 Herschell/S man carousel will soon give oldsters and young alike the chance to abandon themselves to th uberance of the merry-go-round.


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Not a single month passes without a celebration or festival of some sort in this capital city.



A view of the campus of Washburn University, an institution which provides much of the cultural activity for the Topeka community.

FESTIVALS

You'll be hard-pressed to find a city that can outdo Topeka in celebration and festivity, for not a month passes in the Kansas capital without a festival of one sort or another. Whether it's the rollicking fun of the **Saint Patrick's Day Celebration**, that begins with a grand old-fashioned parade and continues into the "wee hours," or the all-American exuberance of the July **Go 4th Festival** at Washington University, crowned with a dazzling "Concert in the Sky," Topekans know how to celebrate in high style. Beginning in January, with **Kansas Day**, commemorating Kansas's admission into the union as a state, and concluding with the **Festival of Carols** that rings in the Christmas season, a long list of festivals keep the good times rolling.

The exotic floral displays featured in the **Kansas Flower, Lawn, and Garden Show** each February brighten the chill of winter, and the **Washburn President's Open Regatta** heralds spring on Lake Shawnee each April. Highlights of July include the **Kansas Games** (patterned after the Olympics and open to all Kansas residents, with venues all over the city), the **Kansas River Valley Art Fair**, and **Fiesta Mexicana**, with food, crafts, exhibits, and a carnival. The August **Teddy Bear Fair** at the zoo provides the opportunity for health check-ups for all Topeka teddy bears. "Bear-paw readings" by gypsies, a parade, face painting, and a variety of contests for teddy bears make this event a family favorite.

In September, **Railroad Days** celebrate the railroad legacy that made Topeka great, hot-air balloons grace the city's skies for the **Huff 'n Puff**, and the popular **Cider Days** take a fond look at the arts, crafts, and food of the past. In October, the **Apple Festival**, held at historic Ward-Meade Park, highlights Kansas folk life from the pioneer days, and on **Columbus Day**, a gala parade heads through downtown Topeka.

RESOURCES

The Greater Topeka Chamber of Commerce ar the **Topeka Convention and Visitors Bureau** (12 East Sixth, 234-2644) can provide you with a abundance of information on shopping, lodgin and dining facilities, as well as cultural attractio and schedules of events. The Convention an Visitors Bureau publishes an indispensable Visito Guide that will acquaint you with the city from or end to another.

In addition, Topeka's daily newspaper, the ***Capita Journal*** (616 Jefferson, 295-1111), publishes a guid to arts and entertainment events in the city. Ever Friday, the "Living Department," found in the ar and entertainment section, will tell you what's o tap for that week.