

16 SUNDAY MORNING.

ART CENTER SCHOOL OPENS

New Institution Headed by Edward Adams Offers Courses in Fine and Applied Branches

BY A. M.

Los Angeles gives further proof of its importance as a center of art education by the opening of the Art Center School at 2544 West Seventh street, a new institution designed, according to its director, Edward Adams, to equip students with a thorough basic art training and an equally thorough technical training in the particular division of art they may choose as their life work.

The school opened with a faculty of eight members, each of whom, Mr. Adams pointed out, is a practicing artist in the particular line he teaches.

The institution was founded by Edward Adams and Stanley Z. Reckless, the former teaching advertising design and typography, the latter painting, life and portraiture. Adams has been counsellor in art and typography to the House of Kuppenheimer, art director of two eastern advertising concerns and has been identified with various industrial concerns including Frigidaire and General Motors. Last year he taught at the Chouinard School of Art here.

Mr. Reckless, who also taught last year at Chouinard, came to Los Angeles from Philadelphia, having studied there at the Academy of Fine Arts and also at Julian's in Paris. A painting by Reckless won first prize in the recent California Artists Fiesta.

Others of the faculty are Fannie M. Kerns, director of art, Pasadena public schools, whose work there has gained her international recognition; Albert King, who has been assistant instructor at the Art Students' League, Los Angeles, art director of the Santa Monica Art Guild, former student of S. Macdonald-Wright, and is now a ceramic designer at the Vernon Pottery. King also painted the notable mural in the Community Church at Ventura; Elizabeth Franklin, teaching the same subjects as Edward Adams out of a background of wide professional experience; Ross Dickinson, who for three years was an instructor at the Santa Barbara School of the Arts and will teach life drawing and painting; Will Connell, well known photographer and secretary of the local chapter of Audac, who is to conduct a course in experimental photography, and Kurt Baer, who after studying color and design with Rudolph Schaeffer in San Francisco, spent two years as resident student with Max Reinhardt in Germany and now occupies the post of art instructor at Occidental College.

The Art Center School occupies spacious transformed store buildings round a garden court and holds both day and evening courses. The school has also introduced the uninstructed "croquis" class in which artists may work from the life model by merely splitting the cost of the model's hire. These sessions meet three times a week from 5 to 7 p.m.

Still another feature of the school is a gallery in which exhibitions of artists' work will be installed at no cost to the artist, neither will commissions be taken or sales. The aim of this gallery is to provide opportunities for worth while artists who have no regular exhibiting place.

ANALYSIS GIVEN BY PROFESSOR

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burgh steel barons and New York notables of every stripe, is here shown as a gala place for money-spenders. Every phase of its exuberant life, with the ladies who added color to the picture, is given full justice.

PEACOCK ALLEY. By James Remington McCarthy and John Ruthford. Harper & Bros., New York.

The second book inspired by the Waldorf's "Peacock Alley" strikes back to the history of the site of the famous hotel in 1779 when it, with other acreage, was sold for \$2400. In 1827 William B. Astor bought it for \$20,500. Some three decades later the two Astor mansions were erected and dominated the scene until at last they gave way to the most luxurious hotel on earth.

Both books give scintillating pic-