

FINE SCULPTURE BY CECIL HOWARD
REVEALS A STYLE

For a number of years single pieces of sculpture by Cecil Howard have appeared from time to time in New York exhibitions, and every time his work has been seen it has projected some arresting and memorable quality that inspired a wish to know it more fully. Mr. Howard is a young American artist who has long lived and worked in France, where, it appears, he has won an enviable reputation. The first exhibition, as far as I know, made up entirely of Mr. Howard's sculpture is now open at the Whitney Studio Galleries, and the pieces there assembled make a show of serious importance.

The first impression of entering the galleries is of enjoyment of the admirable silhouettes of the sculptured figures against their background. Incidentally, the work is extremely well presented, bringing out to the full the qualities of each piece, and offering an ensemble of rare perfection in arrangement. When the figures and portraits are considered separately it soon becomes plain that Mr. Howard is not only highly skilled in modeling the head or the nude body, he is much more than that. Many a good student can copy in literal fashion the facts before him. But here is an artist whose technical processes are so sure that one does not notice them. He is only incidentally concerned with momentary aspects of nature. He is absorbed in creating life in the work under his hands, the mysterious being in a work of art which exists within itself, not receiving animation from its likeness to nature but giving forth life from its inner vitality.

Mr. Howard, as befits a good sculptor, has a very strong sense of his material, and makes it express in the terms appropriate to it his conceptions of balance, poise and rhythm. In other words, he has the invaluable and hard-won attribute of a style, a style at the same time severe and delicate. His fine sense of balance is present just as truly in his portrait heads as in the nude figure in repose and in action.

In the portraits Mr. Howard has a vivid sense of character, made all the more telling by the notable power and reserve of his method.

*Reprinted from
an article in the
New York World.*

Cecil Howard exhibited at the Paris Salon at the age of seventeen. He is now 37 years old. He is a member of the Spring and Autumn Salons of Paris. He studied as a boy with James Frasier, then was a student at the famous Julien's Academy in Paris, but soon left realizing that he must work for himself. He has said that Louvre and other great museums are his masters. He has several war monuments to his credit in France, and is just completing a monument for the tomb of the late Hon. Audrey Herbert, brother of the late Lord Cornavon. He has exhibited at the Salons regularly for years, his latest portrait bust of the daughter of a well known Deputy attracting much attention this autumn, and has lately spent much time in England doing portrait busts.

THE NEWBERRY
LIBRARY

CATALOGUE OF SCULPTURE

1. Bather (Marble).
2. Nude (Marble).
3. Terra Cotta.
4. Terra Cotta.
5. Terra Cotta.
6. Terra Cotta.
7. Marianne (Plaster).
8. Two Stone Bases.
9. Portrait of Lucy Krohg (French Limestone).
10. Portrait of Hon. Bronwen Scott-Ellis (Bronze).
11. 3 Bases (Stone).
12. Chevelure (Bronze).
13. Portrait of Capt. C. J. Orde (Plaster).
14. Contortion (Bronze).
15. 3 Bases (Stone).
16. Dance (Bronze).
17. Portrait of Raymond Thiolliere (Black Belgian Granite).
18. Meditation (Bronze).
19. Fatigue (Bronze).
20. Portrait of Robert Chanler (Bronze).
21. Stone Base.
22. Mother and Child (Stone).

DRAWINGS

23. Twenty unmounted drawings.