In This Issue

Issue 100: A Look Back on the History of Demuth Dialogue

Lancaster's Architect: C. Emlen Urban

7th Annual Art in a Box Exhibition In Review

A Novel Approach: Literary Inspiration Exhibition Preview

2009 Membership Listing

Mark Your Calendar

Art in a Box Exhibition
February 2 - 28, 2009
Student Reception:
Sunday, February 1st, 1-3 pm

A Novel Approach: Literary Inspiration
Annual Invitational Exhibition
March 7 - April 26, 2009
First Friday Reception:
Friday, March 6, 5-7 pm

Lancaster's Architect: C. Emlen Urban
May 2 - June 28, 2009
First Friday Reception:
Friday, May 1, 5-7 pm

Museum Closed
Presidents' Day, February 16th
Easter Sunday, April 12th
Mondays

Demuth Dialogue Milestone

To celebrate the 100th issue of Demuth Dialogue, we will look back on it through the eyes of its various editors. The newsletter began along with the fledgling organization in 1980 and was christened “Demuth Dialogue” by Robert Garner, an early Board member. The first editor, Page Steele, released Volume 1, Number 1 in the summer of 1982. This issue heralded the gift of a picture of Daffodils, donated by Col. Henry C. Demuth, and a history of the foundation by President Gerald Lestz.

By 1985, the museum’s activities had grown, and Carol L. Morgan was hired as museum coordinator. One of her various duties was in the editorial post of the newsletter. Carol wrote a regular column, “What’s New at Demuth House” and another regular was written by the President of the Board. Other articles were contributed by Board members and active supporters. In the winter of 1986 the cover story of Dialogue was the purchase of the Demuth Tobacco Shop and that same year the Demuth held its first exhibit of the works of David Brumbach. What a busy time!

The next editor was Bob LeMin, who introduced the format of an interview or “Dialogue” with various Demuth scholars, collectors and artists. One of his favorite interviews was with Dorothy, better known as “Dor” Demuth. In 1994, Bruce Kellner took the helm and focused on contributing to Demuth studies on a national level. Bruce gave up his post in 2004 and Dialogue was subsequently edited by several different folks. In 2005, Anne M. Lampe was hired as Executive Director and the newsletter has since fallen under her editorial lead. Each of the former editors was asked for a few thoughts on the newsletter and to select a favorite article, which on the insert.

(continued on insert)
2009 DEMUTH MUSEUM MEMBERSHIP

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2009 Individual Membership is as documented February 20, 2009
The Demuth Museum is proud to announce that the late Dr. John B. Montana bequeathed a circa 1916 Demuth drawing to the museum titled Acrobats. Dr. Montana, an infectious disease expert, graduated from New York Medical College and was a pioneer in the identification and treatment of AIDS. Dr. Montana purchased this drawing in a sale at Sotheby’s in 1993 from the Kraushaar Gallery and it hung proudly in the living room of his New York apartment.

A generous supporter of the Museum challenged the board to raise the funds needed for the appraisal, conservation and reframing of the new drawing. The board decided to share the good fortune with our supporters by hosting an evening event on April 2nd, 2009. The Museum would like to thank all who joined us for the Demuth Museum’s Acquisition Unveiling celebration on April 2nd, or sent donations on its behalf. It was a wonderful opportunity to share Acrobats with our friends and supporters, along with the story of how it came to be part of our permanent collection.

Your support will allow us to conserve and reframe this important addition to the Demuth’s collection, which enriches our mission to develop awareness, understanding and appreciation of the art and legacy of Charles Demuth, and by extension, the rich heritage of the Lancaster community.

Our 2009 season debuted on Sunday, February 1 with a reception for the 7th Annual Art in a Box exhibition. Over 195 visitors attended – among them were the proud student artists, their families and teachers. This year’s participating schools/districts were: Donegal, Hempfield, School District of Lancaster, Lancaster Country Day School, and Life After School/Heads Up Lancaster.

This annual exhibition showcases the centerpiece of the Demuth Museum’s educational program, Art in a Box, and the Demuth-inspired artwork created by its student participants. The Art in a Box program allows educators to borrow a box of free resources to teach Demuth-related lessons in their classrooms. Students learn about Demuth’s art and the inspiration he found in his immediate surroundings. Students also receive instruction in the fundamentals of art making, through the example of Demuth’s diverse body of work and modernist style. Please join us for this exhibition, on view through February 28th.

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Gifts of Original Art Boost Our Collection

Vol.11 / No.1 (October 1992)

Mr. Christopher Demuth and Mrs. Nancy Demuth Golding have given the Demuth Foundation a fine china teacup and saucer hand painted with violets and leaves by Charles Demuth. The saucer is signed with Demuth’s initials. China painting was a popular art form at the turn of the century when Demuth learned the craft from Miss Letty Purple of Columbia, PA. Demuth often made gifts of china he painted to family members and personal friends such as the Stettheimer sisters. The cup and saucer given to the museum were part of a collection originally owned by Mr. Christopher Demuth, first cousin of Charles Demuth, and father of the donors.

Mr. Henry Libhart has given the museum a pencil drawing: Two Sailors, 1930 by Charles Demuth; a rare example of an important and little known or understood aspect of Demuth’s art, Two Sailors is a significant step towards our museum’s goal to develop its collection to include examples of the full spectrum of Demuth’s art. The unsigned, undated drawing is a full scale, detailed preliminary sketch for the watercolor of the same subject titled Two Sailors Urinating, 1930 exhibited in the 1987 Demuth Retrospective at the Whitney Museum of American Art, New York, NY. Mr. Libhart, a well known Demuth scholar and authority, recently retired as chairmen of the art department, Elizabethtown College. Both of these original Demuth works will be exhibited with the collection on Art Sunday, October 4, 1992.

A portrait of David Brumbach by Mr. Reed Dixon has been given to the museum by the artist. The colorful work has an asymmetrical composition in freely applied crayon on paper; Brumbach is depicted in what may be a typically introspective mood. Brumbach’s art was showcased yearly at the Demuth Foundation gallery from 1985 through 1991. Mr. Dixon, a respected Pennsylvania artist and designer, was a personal friend of Brumbach’s. Brumbach died in February 1992 at age 43.

“Shortly after the acquisition of the property at 118-120 East King Street, we published the first issue of the newsletter, named the Demuth Dialogue by Board member, Robert Garner. At that time, renovations were just in the planning stage, and only a handful of donations of Demuth’s work had been received. The newsletter committee had to dig deep to identify “news” stories out of this material. The good-humored committee worked late into the night on numerous occasions to prepare yet another story on Renovation Plans. “Before” pictures, including one of a “room without a floor,” and any personal tidbit we could uncover about Demuth or his work filled the pages. In our search for content, even the wing chair with embroidery by Charles became another of our “breaking news” stories.

The Demuth Dialogue was intended to educate the community about Demuth’s life and work and to build support for what the Demuth Museum was doing. In 1983, Charles’ 100th birthday celebration provided the impetus to get the property in shape for visitors and additional acquisition. We finally had an abundance of material in describing the exhibition, “Pennsylvania Modern: Charles Demuth of Lancaster”, along with a gala benefit and a Centennial Symposium featuring Betsy Fahiman, author of the text for the exhibition. Subsequent issues of the Demuth Dialogue in the early years described the progress of house and garden improvements, donations of art received, scheduled exhibitions and special events such as the garden tour.”

-Paige Steele, former Demuth Dialogue Editor.

Demuth Show in Lancaster

Vol.2 / No.1 (Summer 1983) Charles Demuth, Lancaster’s most famous artist, is coming “home” at last in the form of an exhibition containing 33 of his works. The show, Pennsylvania Modern: Charles Demuth of Lancaster, marks the 100th anniversary of his birth in Lancaster and will be housed in the Heritage Center, Penn Square from October 1, 1983 to November 13, 1983...
presenting an unusual opportunity to study the artist in the context in which he lived. The artist’s house stands next to his family’s tobacco shop, which is still in business. Demuth’s house on East King Street will soon be opened as a museum by the Demuth Foundation. Many buildings that inspired his paintings remain, as do the local farm markets that provided fruit and flowers for his still lifes. The Fulton Opera House, where he enjoyed vaudeville entertainment, continues to present theatrical performances... Local residents still possess cherished Demuth memorabilia. Thus, much of the fabric of the town that nurtured and inspired him is intact. Modern intrusions scarcely spoil the sense of his presence in Lancaster, reinforcing an observation made by Marsden Hartley in a tribute he wrote after Demuth’s death in 1935; ‘Charles has only just gone’.

“I have always thought that the principle emphasis of Demuth Dialogue should be as a research source for people learning about Demuth.”

Carol Morgan, former Director of the Demuth Foundation.

STRETCHING THE TRUTH - DISPELLING THE MYTH

Vol.20 / No.3 (March 2003) Demuth painted the ceiling of the bell tower at Trinity Lutheran Church. Maybe. The art critic Henry McBride wrote to Florine Stettheimer, and the Philadelphia art patron Emily Clark Balch wrote to Carl Van Vechten, about 118 East King Street, after their visits to Lancaster to see Demuth in 1928. Both of them were referred to Trinity Lutheran’s bell and the beauty of its cupola. Describing it at some length, but neither of these good friends mentioned anything about the bell tower’s ceiling or its painter. In 1954, Demuth’s intimate friend Robert Locher, and Locher’s long-time companion Richard Weyand, claimed that Demuth had painted the ceiling between circa 1900-1910. There seems to be no mention of this attribution elsewhere. In her will, Demuth’s mother left $10,000 to Trinity Lutheran for a stained glass window in memory of her parents, to cost no more than $2,000, and the balance of the bequest to be used to paint the bell tower—every seven years, according to Locher.

Demuth designed stage sets at the Fulton. Unlikely. Although the Fulton has circulated a time-line history of the theatre, claiming Demuth’s participation backstage in 1931, there seems to be no basis in fact for this information. In 1930, Darrell Larsen came to Franklin and Marshall College to direct its drama program. The group of local actors founded Lancaster’s first theatre group, called the ‘Drama Club’ and staged George Kelly’s The Torchbearers. Demuth’s name is not included on the program, so the rumor seems to have been founded on the fact that Larsen and Demuth were intimate friends.

Demuth’s studio was hung with paintings and drawings by friends. Yes and No. His friend, artist George Biddle, could not remember that anything at all hung on the walls; his Lancaster friend, Elise Everts, said ‘the walls were barren and white-washed or painted white; only art critic Henry McBride remembered a John Marin watercolor, an early Louis Bouche drawing, and two photo-portraits of Robert Locher and his wife by Man Ray there. But perhaps some times the walls held art and at other times they were barren.

A DEMUTH DIALOGUE WITH DOROTHEA DEMUTH

Vol.8 / No.3 (February 1990) How often did you see Charles and his mother?

Our yards were connected and I would visit Charlie and his mother nearly every morning. I would often walk into the kitchen and see him injecting insulin. I went over between 10:30 and 11:00 every morning. At 11:00 o’clock, Augusta would have a shot. She never drank a lot or got drunk, but she would always have her shot. It was always on the q.t. She kept a bottle behind a curtain under the kitchen sink.

Bob LeMin, former Demuth Dialogue Editor.

How do you recall Augusta?

The family called her Aunt Doll. All I ever heard Charlie call her was mother. I felt sorry for him, being stuck in there with her. However, she waited on him hand and foot. He had to have a sense of humor to live with her. She wore shoes that looked like a man’s.

What was their home like?

Aunt Doll’s bedroom was in front of the house on the second floor. Charlie’s bedroom was behind hers, with a porch that overlooked the garden. There was an adjoining door between their bedrooms. They did not have a guest bedroom. Guests stayed at the hotel across the street. Aunt Doll would not allow overnight guests in the home.

Charlie used to spend a lot of time in the sitting room on the second floor. There was a fireplace there. That is where he entertained when not in the garden. No one would bother him when he was in there. That was his room.

What’s in a Name?

Vol.15 / No.1 (September 1997) Beyond the confines of his hometown, Charles Demuth seems to have pronounced his name with an accent on the first syllable. At least intimate friends of his, like Georgia O’Keeffe and Carl Van Vechten, are literally on record – or cassette or CD – saying DEEmuth.

Others have declared that his nickname was sometimes “Deem,” which surely suggests DEEmuth, since nicknames usually are drawn from accented syllables in names. Nobody has suggested that the artist was ever nicknamed with some sound to rhyme with “youth.”

Demuth scholar Emily Farnham contended that Demuth’s friends whom she interviewed – including Lancaster native Robert Locher, as well as William

(continued on inside back cover)
MUSEUM STUDIO
GARDENS
Tuesday - Saturday 10 - 4
Sunday 1 - 4
120 East King Street, Lancaster PA 17602-2832
Return Service Requested

Publication of the 2009 Demuth Dialogue is made possible in part by the Gilbert Endowment.

GARDEN TOUR 2009

The 26th Annual Demuth Garden Tour returns to its traditional schedule for 2009 – to be held during the second weekend in June (June 13 & 14). The “House and Garden Tour” will again grant visitors access to both the home and garden of distinctive Lancaster residences. As always, at the heart of the tour are the Demuth Museum garden and the gardens of the Conestoga House, the estate of the late James Hale and Louise Tinsley Steinman.

This popular annual event kicks off with the Garden Party at the Conestoga House and Gardens on Friday evening, June 12th. Enjoy a beautiful summer evening in the garden, along with live music, an art auction and refreshments. For tickets and information, please contact the Demuth Museum at 717-299-9940. We hope you will join us for the Demuth Museum’s most important annual fundraiser!

GROUP RATES AVAILABLE

Special group rates are available for your garden club, retirement community or other organization for the 26th Annual Demuth Garden Tour to be held June 13 & 14, 2009. Group admission to “House and Garden” tour is reduced to $13 per person for groups of at least ten people. In order to take advantage of this special rate, groups must purchase their tickets by May 29, 2009 to receive the $13.00 rate. Regular ticket prices are $15.00 in advance and $18.00 on the days of the tour.

For more information, please contact Karen Jenkins at the museum, 717-299-9940 or by email at karen@demuth.org.

Many Thanks To:

• The 82 student Art in a Box participants and their teachers: Karen Labiak at Buchanan Elementary, Nicole Marsh at Donegal High School, Joan Burkhart at Donegal Springs Elementary School, Diane Wilikofsky at Lancaster Country Day School, Mimi Shapiro of Life After School/Heads Up Lancaster at Lafayette Elementary School, Lauren Ernst at Maytown Elementary School and Riverview Elementary School and Bruce Richter and Mike Palmer at Mountville Elementary School.

• All of our 2008 interns and volunteers, including: Mallory Hane, Katie Kressler, Kaitlyn Pettengill, Elaina Posey, Sue Sigman, and Lulu Zhao. All museum programs and exhibitions at the Demuth are sponsored in part by grants from the Pennsylvania Council on the Arts and the Pennsylvania Historical and Museum Commission.

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