Mr. & Mrs. Wm. Mayerowitz invite you to view
The Special Exhibition of
ETCHINGS
By
WILLIAM MEYEROWITZ
At The Print Club
1614 Latimer Street
Between Locust & Spruce Sts.
Saturday Afternoon, April 8th, 1922

Tea 4 to 6
to Philadelphia. With your permission, I will let you know of the invitation to the Pruyn Club, but at this time cannot say when I will be good enough to designate the time when we will be good enough to visit you. My dear Sir, Barnes, it was with great interest that I read your inspiring article in the Dec. 1st of your program that the Beech Creek people have located and will be of great assistance to coming forward.
May we work together.
Sincerely,

Karez-Bernstein-Meyerovitz
To Mr. A.C. Barnes

An Exhibition
of
Paintings

by
Theresa F. Bernstein

Arnold-Constable
Fifth Avenue - New York
THERESA F. BERNSTEIN

Individuality marks Theresa F. Bernstein's work, the critics agree. Freedom of method, freedom of thought, freedom of action has been her history. Painting from the time she was eleven, she won scholarships sufficient to defray all art-training expenses. At fifteen she broke away from instruction, because of its setness and conformity to standard. She has worked out her problems by herself and painted what she felt. Crowds attract her, and most of her canvases are of street scenes, golf scenes—mass humanity scenes. Even in her landscapes she uses bold, free strokes.

The Association of Women Painters and Sculptors awarded her painting "In the Elevated" the first prize in its exhibition at the National Arts Club—The National Arts Club Prize.

The same year, her painting of "Foundry Buildings" won the prize offered by Mrs. Harry Payne Whitney. "Outing on the Hudson" won the Shilliard Gold Medal at the Plastic Club, Philadelphia. "The Milliners" won the first prize for figure painting—the John Clerici Prize in 1923.

Since then, awards have been so frequent that we can only pick out the more important ones of the years 1927 and 1928, when the Honorable Mention was given her in Philadelphia for the "Portrait of a Young Woman", and the award of the French Institute of Art the Joan of Arc Medal for her portrait of "Tatiana" while shown at the Brooklyn Museum.

The museums and galleries showered her with requests to exhibit her work. Among the places her work has been shown were the National Academy of Design, the Pennsylvania Academy of Fine Arts, Detroit Art Institute, The Corcoran Galleries at Washington, Carnegie Institute, Pittsburgh Grand Central Galleries, Boston Art Club and other art museums.

Among the Women Painters of America, Theresa Bernstein is in the first rank. Her work is in many of the finest collections in this country and abroad. She is represented in the Brooklyn Museum, the Phillips Memorial Gallery, Washington and the John Lane Collection, London.

NEW YORK TIMES,
April 15, 1928.
LIST OF PAINTINGS

1. Cecile
2. Buddy with Fruit and Flowers
3. Tansy Hill
4. Portrait of Mrs. W.
5. Helen
6. Princess Greyhound
7. Tatiana
8. Mrs. E. Boston
9. Baroness De Hirsh
10. Portrait of Mrs. Sidney Warsawer
11. Portrait of the Artist
12. Tulips
13. Tatiana with Bonnet
There is little, if anything, commonplace about the exhibit, though except perhaps in the case of the gifted Theresa Bernstein, no particularly new manners are revealed. Miss Bernstein's pictures represent, in a measure, the modernist spirit, but not in a rampant mood. She is not at all obscure in her intent, but decidedly "different." Aside from their unquestioned real beauty, her canvases have a human appeal, quite disassociated from sentimentality or story-telling. In her portrait of a young woman, a modest village scene, a portrait of a child, "Three Connoisseurs" (seen before) and "The Meeting," a racial note is strongly struck, and all these pictures are in a manner which she has made familiar. However, in a rural scene, a promenade, a beach episode, with a curious preponderance of grey, white and black, "The Big Trees," which suggests an illustration from John Uri Lloyd's "Eridorpha," she reveals a new Bernstein, not superior to the old, but equally ingratiating. Her still-life, "The Paisley Shawl," though thoroughly normal and conventional, is a creation of rare charm.
LIST OF PAINTINGS

14 Sarah Ellen
15 The Garden
16 Miss R. in White
17 Marblehead
18 Beach Scene
19 Gloucester Wharves
20 New England Town
21 Portrait of Miss Goodwin
22 Gloucester Harbor
23 Opera Night—Metropolitan
24 Winter—N. Y.
25 Rosemary
26 Girl in Green

"Sarah Ellen"
by Theresa F. Bernstein
TEN PHILADELPHIA PAINTERS
ANNOUNCE THEIR
TENTH ANNUAL EXHIBITION
AT THE ART CLUB OF PHILADELPHIA
220 SOUTH BROAD STREET
FEBRUARY 1ST TO 20TH, INCLUSIVE
WEEKDAYS, 10 TO 5.30          SUNDAYS, 2 TO 5.30

OIL PAINTINGS BY
THERESA F. BERNSTEIN
FORA BROOKS
ISABEL BRANNON CARTWRIGHT
MARY RUSSEL FERREL COLTON
M. ELIZABETH PRICE

CONSTANCE COCHRANE
BERN L COPPEDGE
LUCILE HOWARD
HILDA K. MCCAMTRY

SCULPTURE BY BARNET W. FRISHMUTH, A. N. A.
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TEN PHILADELPHIA PAINTERS

INVITE YOU TO A PRIVATE SHOWING

OF THEIR

TENTH ANNUAL EXHIBITION

ON THE EVENING OF

THURSDAY, JANUARY THIRTY-FIRST

AT EIGHT-THIRTY O’CLOCK

THE ART CLUB OF PHILADELPHIA

220 SOUTH BROAD STREET
TEN PHILADELPHIA PAINTERS

INVITE YOU TO A PRIVATE VIEW

OF THEIR

TWELFTH ANNUAL EXHIBITION

ON THE EVENING OF
FRIDAY, FEBRUARY SIXTH
NINETEEN THIRTY-ONE
AT EIGHT-THIRTY O'CLOCK

AT

THE PHILADELPHIA ART ALLIANCE
251 SOUTH 18TH STREET

EXHIBITION CONTINUES THROUGH FEBRUARY 29TH