



**Smithsonian Institution**

*Archives of American Art*

## **Jacques Seligmann & Co. records, General Correspondence: College Art Association, 1931-1938**

Extracted on Mar-28-2024 06:50:30

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ROBERTSON, President, Goucher College

FRIDAY, MAY 24  
AFTERNOON

The Hotel Willard  
College Art Association Information Desk---Main  
Lobby

2:00---Validation of railroad certificates  
Registration for "Afternoon on the Potomac", Saturday, May 25 at 1:30  
P.M.

2:30---ARCHAEOLOGICAL RESEARCH IN THE FINE ARTS

The Hotel Willard  
Willard Room

Chairman, CHARLES R. MOREY, Chairman, Department  
of Art, Princeton University

SCHEDULE OF SPEAKERS:

1. Forgeries in Arms and Armor

STEPHEN V. GRANSLEY, Metropolitan Museum of Art

2. Art Finds at Olynthus

DAVID M. ROBINSON, Johns Hopkins University

3. Aphrodite in Roman Copies of Greek Statues

MARGARETE BIEBER, Columbia University

4. Explorations in Yugo-Slavia

D. VLADIMIR FEWKES, Harvard University

5. The Seven Sacraments by Poussin

GEORGE A. KUBLER, III, Yale University

6. A Contribution to Etruscan Mythology and Art: An Etruscan Bulla in  
the Walters Art Gallery

GEORGE M.A. HANFMANN, John Hopkins University

7. The Representation of Interiors in Late Antique Art A. C. SOPER, III,  
Princeton University

8. The Origin of the Christ Child Motive in Fourteenth and Fifteenth  
Century Annunciations (to be read by title) DAVID M. ROBB, Colgate  
University

FRIDAY, MAY 24  
EVENING

8:00---MUSEUM TRAINING

Joint Session with the American Association of Museums

The Hotel Willard  
Small Ballroom---10th Floor

Chairman, PAUL J. SACHS, Associate Director, Fogg Art Museum,  
Harvard University

SCHEDULE OF SPEAKERS:

1. What is the Proper Training for Museum Work from the Point of View  
of a Director of a Museum in a Preparatory School?

CHARLES SAWYER, Addison Gallery of American Art, Phillips  
Academy

2. What is the Proper Training for Museum Work from the Point of View  
of the Director?

C. T. CURRELLY, The Royal Ontario Museum of Archaeology, Toronto

3. What is the Proper Training for Museum Work from the Point of View  
of the Director?

PAUL GARDNER, The William Rockhill Nelson Gallery of Art

4. Title to be announced

ALFRED E. HAMILL, Chicago Art Institute

5. What is the Proper Training for Museum Work from the Point of View  
of the Curator?

GISELA M. A. RICHTER, Metropolitan Museum of Art

6. Preservation of the Integrity of Works of Art

EDWARD W. FORBES, Fogg Art Museum, Harvard University

7. A Museum Director and His Staff

WALTER H. SIPPLE, Cincinnati Art Museum

SATURDAY, MAY 25  
MORNING

The Hotel Willard  
9:00---College Art Association Information Desk---Main Lobby

Final Validation of railroad certificates

Registration for "Afternoon on the Potomac", Saturday, May 25 at 1:30  
P.M.

9:30---ANNUAL MEMBERS' AND BUSINESS MEETING

The Hotel Willard  
Fairfax Room

10:30---MODERN ART

The Hotel Willard

Willard Room

Chairman, C. LAW WATKINS, Associate Director in Charge of  
Educational Activities, Phillips Memorial Gallery

1. Title to be announced  
JAMES JOHNSON SWEENEY, New York University

2. The Issues of Modern Art  
ARTEMAS PACKARD, Dartmouth College

3. Brussel's Art Congress  
ALFRED G. PELIKAN, Milwaukee Art Institute

4. Federal Encouragement and Private Employment of Artists  
FORBES WATSON, Editor of the Bulletin, Section of Painting and  
Sculpture, Washington

SATURDAY, MAY 25  
AFTERNOON

The Hotel Willard  
Main Lobby

1:30---AFTERNOON ON THE POTOMAC, jointly with the American  
Association of Museums

Bus leaves the Hotel Willard at 1:30  
S.S. Potomac, sails at 2:00 from the wharf at 6th and Water Streets  
Subscription \$2.00---Tea Served

(While it is hoped that there will be fair weather this trip will be  
undertaken even if it is raining as it has been the experience of the  
American Association of Museums that it is very much enjoyed under  
any conditions.)

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