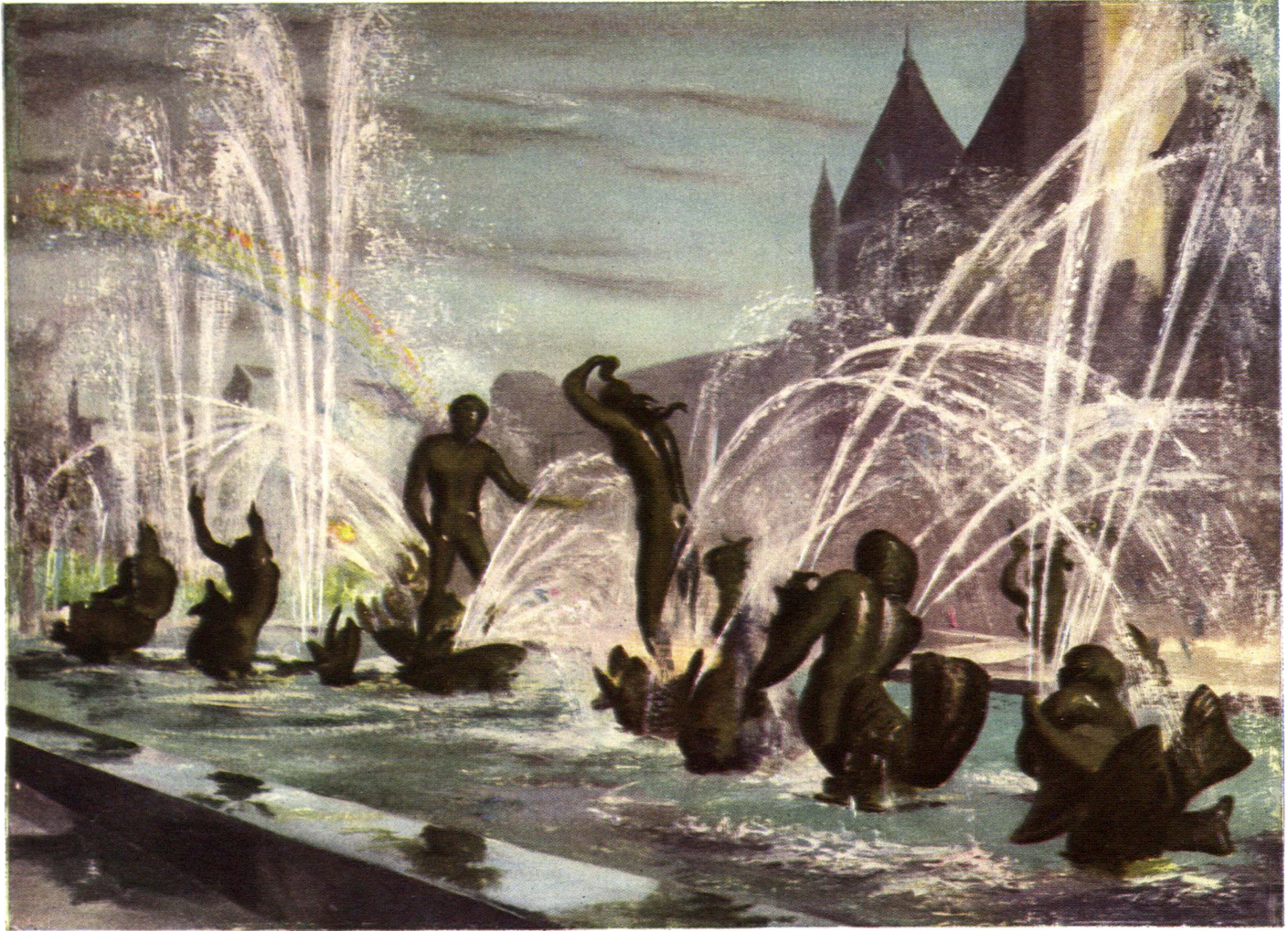


A FINE DAY IN MISSOURI *by* ADOLF DEHN

MISSOURI

Heart of the Nation



THE MEETING OF THE RIVERS by *LAWRENCE BEALL SMITH*

The confluence of the Missouri and Mississippi Rivers at St. Louis is symbolized in bronze in the Carl Milles' fountain, "The Meeting of the Rivers." On the Aloe Plaza, it is one of the first sights of St. Louis to greet visitors as they leave the Union Station. The two principal figures of the fountain represent the two rivers, each surrounded by aquatic figures which include tritons, a waterman and waterwoman, leaping fish and small boys.

(Cover Painting)

Missourians are devoted to their varied climate which is admittedly temperamental. "A fine day in Missouri" comes often in the long and lovely springs; in the early summer when fluffy cumulus clouds dot the sky; even in mid-summer when all signs of rain fail in the hot, dry days; in deep winter when frost spices the air and occasional deep snow blankets the hills and prairies. Missouri's two favored months are May, when each day is finer than its predecessor; and October which brings hazy, lovely Indian summer. To a Missourian born and bred, it takes four distinct seasons to make a year. In them he finds stimulation and change and in each there comes from time to time a day which he calls fine.

MISSOURI

Heart of the Nation

THE SCRUGGS-VANDERVOORT-BARNEY COLLECTION

IT is with a great deal of pride that Scruggs-Vandervoort-Barney present its collection of contemporary art, "Missouri, Heart of the Nation," to the people of Missouri and the nation. We are proud not only of the high quality of the work of the fourteen artists represented, but also of the fact that with the completion of this project, launched in June, 1946, Missouri becomes the first state to have so complete a pictorial record made of its contemporary life.

The object of the project was to depict, through the medium of American Art, the natural beauties, industrial activities and cultural characteristics of the state. Fourteen leading artists, five of the most prominent in Missouri and nine men of distinguished national reputation, were commissioned to do the work under the direction of Associated American Artists. There was no censorship; each was allowed to go where he wished, select his own subjects and employ whatever medium he desired.

In commissioning these outstanding artists, Scruggs-Vandervoort-Barney had a two-fold purpose. First, it sought to depict for Missouri, and for the world, the charm, the strength, the beauty, the way-of-life of our mid-western Missouri of today; and secondly, it sought to identify with all these things a commercial enterprise which we believe, during its ninety-seven years, has become an integral part of it all. This can be branded, we suppose, as advertising, but we also feel it is a civic enterprise as well. And the two, we think, go hand in hand, for no commercial endeavor becomes truly great unless it is accompanied by many civic endeavors.

In carrying out the plan, Scruggs-Vandervoort-Barney had as its advisers three of the state's outstanding men in the field of art, and we wish to extend to them our sincere thanks for their aid. They are: Perry T. Rathbone, director of the City Art Museum of St. Louis; Paul Gardner, director of the William Rockhill Nelson Gallery in Kansas City, and Charles van Ravenswaay, director of the Missouri Historical Society in St. Louis. We are especially indebted to Mr. van Ravenswaay for research work he has done and for the fine "word picture" of the state which he has painted in the preface of this book.

We also wish to thank the participating artists for the spirit of cooperation and the enthusiasm with which they entered into the project. We like the results, and believe that you will, too.

FRANK M. MAYFIELD,
President,
Scruggs-Vandervoort-Barney, Inc.

An Introduction to Missouri

THIS "Missouri—The Heart of the Nation" collection comes appropriately at a time when Missouri finds herself in the spotlight of public attention, an experience not new in her history. For over two hundred years she has periodically attracted attention in the outside world because of significant men and events associated with the region. This "land where the rivers meet" is an enigma to many; a land of contrasts and subtle moods, of many races and cultures, of roaring cities and quiet rural communities. Attempts to sum Missouri up in one pat phrase have always failed. It has been called the Show-Me State, and the Mother of the West; political soothsayers have given it less kindly names. But none has defined it. Its character does not seem to fit into any particular region, not even the Middle West of which it is geographically a part, but where its color and constant variety make it seem almost alien. The New Englander speaks of Missouri vaguely as "out West" or "down South." The Southerner, remembering Missouri's Grant and Sherman, calls it "up North," or, hastily balancing those memories with happier thoughts of Joe Shelby, Sterling Price, or Governor Claiborne Jackson, hesitantly moves it closer to Dixie. To the Far Westerner, Missouri is "back East," or more often a wistful "back Home." In 1946, it seemed to many that Missouri was suddenly in the vicinity of Washington, D. C. These geographic misplacements only serve to emphasize the state's non-sectional character, and its strong ties with every part of the nation.

Many different artists have recorded the kaleidoscopic life of Missouri in the past 150 years, and the present collection of paintings carries on the tradition. Like the present artists, those of the past had varied backgrounds. Some were casual visitors, some recent immigrants from Europe or the Eastern states; a few, such as George C. Bingham, were natives of Missouri. As Missouri's yesterdays live for us today in these earlier works, so this modern collection will make real for the future the evanescent qualities of our own time. They also have caught the subtle factors of mood and color and pattern, impossible to describe in words or to capture through the lens of a camera. Furthermore, these canvases offer more

than a mere pictorial recording of fact. Many of them present the homely but significant phases of our lives which are all too frequently overlooked—a peanut vendor at Sedalia's State Fair; a crumbling mansion on Kansas City's "Quality Hill"; the ritual of hog-killing; the kindly, time-marked face of an elderly farm hand whose type is fast disappearing from our land. Naturally the paintings in this collection do not give a complete portrait of present-day Missouri, any more than the earlier works could portray a complete record of former days. The collection is, however, fuller and better balanced than any previous attempts.

* * *

Much of Missouri's unique character stems from its location near the center of the continent, where the Des Moines, the Illinois, the Missouri, and the Ohio meet the Mississippi River, to make the region the natural center of commerce and travel in the upper Mississippi Valley, and to provide a natural route westward to the Pacific. The state's varied topography has given rise to a diversified agricultural and industrial economy, and has made possible the development of a rich cultural pattern. Its climate has everything, although even Missourians exaggerate its extremes. The winters are generally mild, spring and autumn are seasons of haunting beauty, and the unpredictable summers provide the subject for much conversation.

Northern Missouri is a gently rolling prairie creased by meandering, mud-laden streams. Here recurrent glaciers scoured off the hills, leaving fertile farm lands, and rich deposits of fire clay; here also are important deposits of soft coal. These natural resources are today utilized in major industries. The original settlers of this area were mainly Anglo-Americans who made their homes along the fringes of the Missouri and Mississippi Rivers, and then gradually drifted inward across the prairie.

The two major industrial centers of Northern Missouri, Hannibal and St. Joseph, are each rich in romantic tradition. Hannibal remembers Tom Sawyer and Huck Finn, and its lazy, sunlit, village days. Mark Twain's home still peers across the street to the house where Becky Thatcher lived. Between

Cardiff Hall and Lover's Leap the steamboats called, and log rafts brought tall trees from the north to Hannibal's sawmills. Nearby was Marion City, the "promotor's dream" which Dickens satirized in *Martin Chuzzlewit*. In Mark Twain's father's home, plans were formulated for the Hannibal and St. Joseph Railroad, which subsequently linked the east with the west, and opened the center of the state to development. St. Joseph lies in the Blacksnake Hills, on the site where Joseph Robidoux, its founder, had his fur-trading posts in early pioneer days. From here the Pony Express rode bravely west, and thousands of gold seekers set out in search of Eldorados. In "St. Jo," Eugene Field and the lovely Julia Comstock strolled down Lover's Lane, and "that dirty little coward shot pore Mr. Howard," and thus laid Jesse James in his well-earned grave.

Between these two cities are other industrial and commercial centers, and many quiet, tree-shaded villages. Moberly is an important railroad center; Mexico, capitol of the fine horse country, is a fire brick manufacturing center. Coal mining and shoe manufacturing are major industries in other communities. But perhaps northern Missouri's greatest contribution to our national life has been its many famous people. Champ Clark of Bowling Green was speaker of the national House of Representatives during the period of World War I. William Henry Hatch devoted his eight terms in the House to creating the Bureau of Animal Husbandry, and government maintained agricultural experiment stations. Glenn Frank was born in Queen City; James C. Penny, chain store magnate, near Hamilton; Rupert Hughes in Lancaster; Dale Carnegie—believe it or not—in Pumpkin Center. Walt Disney drew childish pictures on his grandfather's barn door in Marceline. Vice President Thomas R. Marshall, born in La Grange, coined "What this country needs is a really good five cent cigar." Early citizens of this region fought the Indians, and carried on a mock war with Iowa; they drove the Mormon Saints from Missouri, and fought the Kansas Abolitionists in earnest. In more recent wars, northern Missouri has taken especial pride in General Pershing of Laclede, General Omar Bradley of Moberly, and Admiral Robert E. Coontz of Hannibal.

The Missouri River marks an abrupt line between the northern prairie counties and the Ozark hills. A restless, turbulent stream, it eats through a wide and fertile plain, bordered on the south by lovely lime-stone bluffs. In the hard light of mid-day, its waters are repulsive in their muddiness, but

by twilight or dawn its surface is shimmering silver, rose tinted, a thing of unforgettable beauty. In the hot months of summer it shrinks sluggish in its bed, exposing cracked grey mud banks, but melting snows and spring rains make it violent and treacherous, a thing of fear to the farmer along its banks, or the boatman plying its waters. Since its discovery in the 17th Century the Missouri has been one of America's great highways, and along its course a distinctive culture has developed. With the exceptions of St. Ferdinand de Florissant, St. Charles (first capital of the state), Portage des Sioux (scene of the last Indian treaties after the War of 1812), and the German towns of Hermann and Washington, most of the region was settled by proud Southern families. With them came their slaves, their plantation culture, southern cured ham and beaten biscuit, and a zest for politics. The plantation crops of hemp and tobacco have given way to a lively trade in corn and wheat, hogs and cattle; most of the towns supplement their farm trade with manufacturing plants, but the old traditions have not changed. Jefferson City, Fulton, Boonville, Glasgow, Lexington, Liberty, and Independence, though they differ in many details, are all still part of Missouri's "Dixie Belt." Independence, once a Mormon stronghold and outfitting point for overland expeditions, is President Truman's home town. Arrow Rock's Tavern and quiet "before the war" atmosphere make the village a museum piece. The saline and other mineral water springs of the region provided salt for frontier cooking, and resorts for a later, more leisured period. Excelsior Springs, with its varied mineral waters, is an important health center. In the Missouri River valley between St. Louis and Kansas City are all of the state's five universities, a good many of its colleges and preparatory schools, and the State capitol. Also, not to neglect the more sordid side of the picture, its penitentiary, and most of its asylums and reformatories.

South of the Missouri River valley the plains break into the deeply eroded Ozark hills, with occasional plateaus of rolling prairie. Here the streams, most of them fed by giant springs, unbelievably blue-clear and cold, are clean and swift, broken by rapids, rising and falling in quick response to local rains. Fantastically decorated caves, in which are mysterious underground rivers and pools of "black" water, honeycomb the hills.

Much of the Ozark region was settled early in the 19th Century by descendants of Irish and Scotch pioneers from the Virginia and Tennessee mountains. These brought with them traces of the old-country language, and many of the old-country

songs; they brought also memories of Revolutionary War battles, and many handicrafts which the natural isolation of the hills preserved to a much later day than in other sections. Recent students and authors have done much to record these fast-disappearing folkways. Many famous personalities have come from these hills: Thomas Hart Benton, the artist; George Washington Carver, Negro research scientist; Rose O'Neill, originator of the Kewpie doll; Harold Bell Wright, preacher and author, one of whose books caused a whole section of the Ozarks to be known as the Shepherd of the Hills country. At Harmony Mission, New England missionaries sought to save the souls of the Osage Indians. Carrie Nation hefted an ax for prohibition in Holden, and is memorialized by the inscription, "She Hath Done What She Could." The outlaw, Sam Hildebrand, shot up the hills in the eastern Ozarks, while "Wild Bill" Hickok, and the female bandit, Belle Starr, were pursuing their careers to the west.

The first settlers farmed only the narrow river valleys; from the hills they cut timber for tie-hacking, still an important industry. More recently, orchards, berry farms, chicken ranches, and dairying have been introduced. In fact, the hen has been called "the mortgage lifter of the Ozarks." Springfield, the largest city of the area, is known as the berry capital of America; it is also a dairy and poultry center, the home of two colleges, and the national headquarters of the Assemblies of God Church. Mountain Grove is another dairying, fruit, and poultry center.

The rough escarpments of the hills hide vast deposits of lead, zinc, silica, granite, marble and tuff, and minor deposits of iron, cobalt, copper, tungsten, and some silver. Mines and quarries are worked in every section of the Ozarks, and Missouri ranks first among the states in the production of lead, barites, and fire clay. Joplin is a major lead and zinc mining center. Lebanon was the home of "Silver Dick" Bland, who fought for free coinage of silver for many years in Congress. With the opening of large scale farming, dairying, mining and quarrying, and the development of fine highways, the Ozark region has recently increased its permanent population greatly, and the summer tourist trade flourishes. The impounding of the Osage River formed the beautiful, jagged Lake of the Ozarks, whose 1,300 mile shore line is dotted with cottages and resorts. The Roaring River region has been developed into a state park, as have many of the great spring districts. Several of the larger caves are commercially exploited, providing guides complete

with patter. In the wilder sections of the rivers, float trips are popular sport. Fish abound in the rivers, mammoth frogs croak at evening, quail call in the meadows. And, let us be honest, chiggers abound also, but the true sportsman treats them with the silent contempt they deserve.

In abrupt contrast to the Ozark hills is Missouri's "boot-heel" country, where the land lies flat and dark, rich as the Mississippi delta soil, and where a predominantly cotton economy prevails. In 1811 this region was shaken by the most violent earthquake ever recorded in America; the Mississippi reversed its current, and great fissures opened in the earth. Swamps and lakes formed, in which grew magnolia, cypress, and gum trees festooned with mistletoe. Now the swamps are drained, and the trees cut. New Madrid, center of the great quake, many times refugee from the rampaging Mississippi, has become a flourishing town. Sikeston and Caruthersville are rich cotton and agricultural centers.

* * *

Early in the 17th century French explorers from Canada groped their way along Missouri rivers. The first permanent settlers established Ste. Genevieve before 1750, when the area was still French territory. After its transfer to Spain in 1762, Creoles from Canada and from Louisiana came to found villages along the lower Missouri and on the west bank of the Mississippi. These were French speaking peoples, who brought with them French folk songs and customs. They adapted their Norman-French architecture to the extremes of the Missouri climate, building so stoutly that some of their dwellings are still in daily use, particularly in Ste. Genevieve. They worked out a sort of feudal agricultural system, opened lead and salt works, and ranged the western wilderness buying furs from the Indians.

When Spain became an ally of the American Revolutionists, this little scattering of villages became internationally important. The British attacked St. Louis in 1780, in the hope of using that city as a springboard for the recapture of the Northwest territory. The British were defeated, and the Spanish colonists sent supplies to their American allies. With the transfer of Louisiana to the United States in 1804, the territory was opened to American settlement, and easterners and southerners, New England missionaries, politicians, gamblers, promoters, fugitives from justice, restless seekers for an earthly paradise, fur traders, explorers thronged to the new region. Old settlements bulged at the seams; new towns were platted; roads were hacked through the wilderness, the forests were cleared. America was growing.

In the 1820's, many German settlers came to Missouri, to settle in St. Louis or in the villages round-a-bout. These were thrifty farmers, fine musicians and artists, trained craftsmen, and they set themselves with a will to developing the infant industries of their new homes. The European revolution in 1848 brought more refugees from Germany, and from Austria and Hungary, people of fine family and tradition. The Taussigs, who have given America distinguished naval officers, doctors, authors, economists; Carl Schurz, a liberal member of the United States Senate; Joseph Pulitzer, journalist extraordinary; Henry Brokmeyer, student of Hegel and Kant; Rombauer, friend of Kossuth. Saxon Lutherans came in a group to build their tile-roofed, half-timbered houses in Perry County's Altenburg, placing their precious silver religious vessels in a quaint stone church. Another group built the rose-brick houses of Hermann, high above the Missouri bluffs, where streets are called Goethe and Schiller. Another, under the dominance of the stern William Keil, made a communal experiment at Bethel. Polish settlers, unhappy in their first home in Texas, struggled northward to build Krakow. Swiss Mennonites farmed Morgan County, their great bank barns gaunt against the prairie sky. Waldensians found haven deep in the Ozark hills. Missouri became a territory, and then, after a political compromise which bore the seeds of civil war, a state.

By 1860, Missouri was hemmed in by eight states, only three of which were friendly to the South. Missourians had fought the Seminoles in Florida, helped found the Texas Republic, marched off to the Mexican War in one of the most remarkable military expeditions of history. They had played a vital role in the development of California. Missouri's Peter H. Burnett, was California's first governor; nuggets of gold found in the millrace of a former Missourian named Sutter started the gold rush of 1849. Daniel Boone had died in Femme Osage; "Peg-leg" Shannon, William Clark, and other members of the famed Lewis and Clark Expedition, were sleeping in Missouri graves; Moses Austin's tomb in Potosi was already crumbling. Kit Carson and Jim Bridger were still heroes in the Far West, but fur trading was a dying business, and the keel boats, manned by "half men-half alligators," had gone from the rivers. Steamboats plied the water ways, the first railroads chugged west from St. Louis. Busy factories were pouring forth guns and plows, furniture, flour, drugs, beer, cast-iron frills for the

spacious homes and elaborate shops of the day; shops filled with foreign delicacies as well as domestic goods. Churches, Universities, private schools, theatres had sprung up; philharmonic orchestras and choral groups entertained the cultured. Gamblers and ladies of the demi-monde rode the elaborate excursion boats, and disported in the cities. Log cabin court houses in Fayette, Lexington, St. Charles, and many other county seats, had been replaced by Greek "temples." Missouri was no longer a frontier in 1860.

But the shadow of Civil war hung over the state. Senator Benton, "Old Bullion," was losing his long fight to prevent a catastrophe. All along the Kansas border Missouri slave holders were already shooting it out with the "Yankee devils in Kansas, Hell bent on abolition." When Sumter fell, and the war officially began, St. Louis, heavily garrisoned by Federal forces, became a Union supply depot, but the rest of the state was divided in its loyalties. Everywhere the land was torn by opposing armies and marauding guerrilla bands. Missourians created the Western Sanitary Commission to provide hospitals, food, medicine, and supplies to the wounded and distressed of their state and the South.

After the war, Missouri set itself to house cleaning and adjusting to the changing times. St. Louis and Kansas City doubled and tripled their population. Poles and Greeks and Italians came to join the already mixed peoples. Industries expanded and a network of railroads spread across the state; sound banks were established; William Torrey Harris, Superintendent of the St. Louis schools, founded the first English language journal of Philosophy; politics became a fascinating game, unfortunately not always played according to approved rules. Much of Missouri's present good government may be traced to the vigilant work of its journalists, who, since, the first newspaper was established in Missouri in 1808, have had an enviable record for sturdy independence. The "Big Four" newspapers of St. Louis and Kansas City probably give their readers throughout Missouri and neighboring states a more generous coverage of national and international news than the newspapers of any other region in the nation. Cartoonist Daniel R. Fitzpatrick of the *Post-Dispatch*, is almost as well known in Europe as in America. In the smaller communities canny and able home-town editors provide independent leadership in state and local affairs, and treasure the spark of Missouri's native wit.

The two great cities of Missouri look across the state at each other in friendly rivalry. Kansas City, the "gateway to the West," product of flamboyant promotion and roaring western trade, finds the older and more sedate St. Louis a trifle stuffy; conversely, St. Louis thinks Kansas City a bit brash. They represent extremes of Missouri temperament. St. Louis has its roots in the old French Colonial culture, its affiliations in the East and South, and in Europe, though much of its business comes from the West. The beautiful Old Cathedral of St. Louis of France still stands above the levee, though the city has sprawled backward from the river. Many of the great of America's church history have been associated with St. Louis: Father De Smet, the Blessed Mother Duchesne, Salmon P. Giddings, Bishop Hawks. St. Louis' rowdy frontier days are gone beyond the memory of her people. The city reached its peak of optimism in 1870, when the boast was "the future great city of the world." Now it has settled into a comfortable, solid conservatism; some of the older districts have fallen into disrepair and the newer homes tend to be farther and farther from the heart of the metropolitan area. Kansas City, on the other hand, being newer, is better integrated, more carefully planned. No Kansas Citian would agree with the popular song that "they have gone about as far as they can go"; they are definitely on their way, and nothing can stop them. Much of this go-getting spirit was inspired by the journalist, William Rockhill Nelson of the *Star*, whose personality dominated the city during his long life, and whose spirit is still a guiding force.

* * *

The Missourian is even harder to define than Missouri. Depending on the section and the town from which he comes, he may greet you with "Howdy," "Good Morning," "Bon Jour," or "Guten Morgen." He may serve you with beef and kidney pie, rare roast beef, and trifle; or with corn dodgers, greens and pot likker, and fried apple pies; or with spoon bread, fried chicken, black eyed peas, and strawberry short cake. At Christmas you are as likely to meet with croquecignoles or lep-kuken

and springele cookies as with fruit cake and mince pie. His home may be a brick bungalow, a functional modern, the trim white frame cottage of the 1880s, a log cabin; it may be a stately Greek-Renaissance mansion with a temple portico, or half-timbered in the medieval manner, or French chateau style, or brick corniced and flush with the side walk in the German fashion. He may go to church in a simple white frame edifice with a tiny bell tower, or in a brush arbor for a "protracted meeting," or in a century old cathedral. He may sing you folk songs older than our country, in English or French or German, or the rollicking ballads of the frontier; he may take you to a shape-note singing festival, or to hear symphonic music in Kansas City, Sedalia, or St. Louis, where the orchestra is the second oldest in the United States. He may even take you to hear blues at their very source, among the Negroes of the levees. He will tell you legends and tall tales with a broad sense of humor, or spellbind you with stories of witches and ghosts and Voodoo doctors. He may seem reserved, but once acquainted, you will find him open, friendly, and hospitable. Most Missourians are good talkers, whether reminiscing among friends or swaying a political gathering. Politics is never a dead subject in Missouri, and most of the state is evenly enough divided between the two parties to stimulate debate, except in a few "Dixie belt" counties, where Republican is almost an indecent word.

Most Missourians are predominantly conservative. They live well, but they abhor ostentation. Society editors are wont to complain that the "really socially prominent avoid publicity like a plague." By and large they are gregarious, and have few racial prejudices. They believe in working hard, owning their own homes, and tolerating their neighbors. They seldom lose their sense of humor or their sense of proportion, and are consequently slow to take up fads, or to join radical movements. They call St. Louis "St. Louis" and not "St. Louey" but Kansas City is sometimes "K. C." Their state is invariably Missoura rather than Missouri.

CHARLES VAN RAVENSWAAY

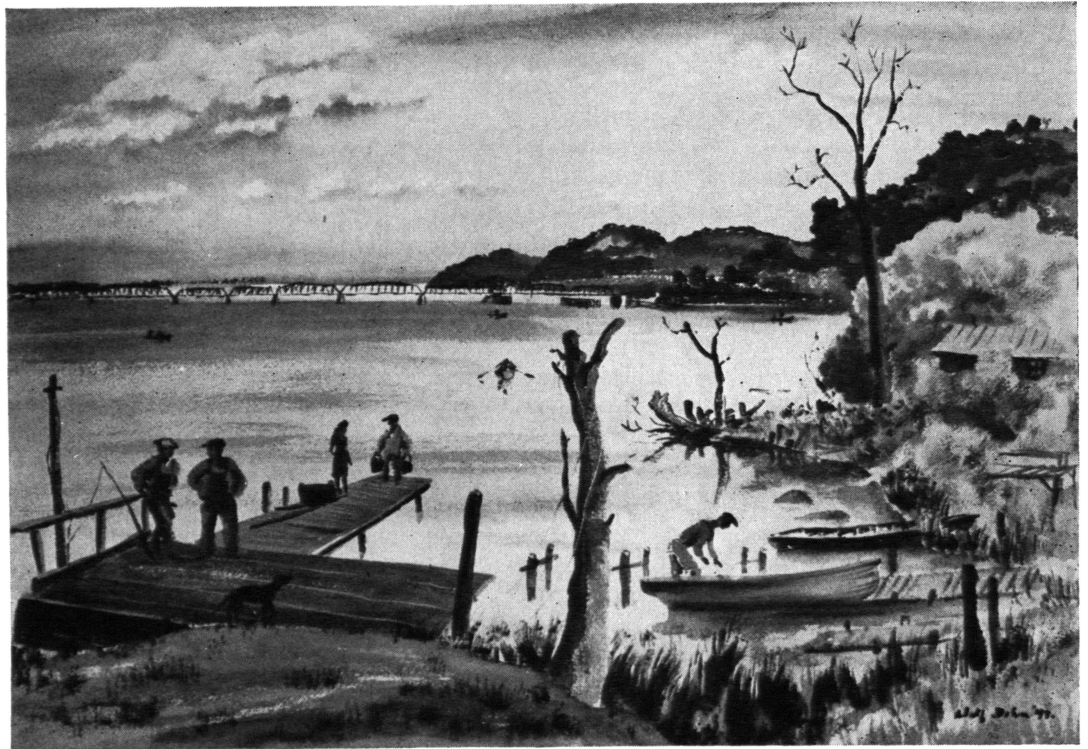
Director, Missouri Historical Society

From a magnificent vantage point atop Art Hill, with the Art Museum at his back, the sainted Crusader King, Louis IX of France, sits astride his horse and surveys the city which bears his name. St. Louis was founded in 1764 by the French trader, Pierre Laclède Liquest. It has belonged to France, Spain and, since May 10, 1804, the United States. St. Louis has a rich racial heritage. It has one of the most diversified economic structures in the country. Its cultural activities are broad and mature. It is calm, dignified, urbane, with the hospitable grace of its southern heritage. It is the largest city in Missouri and the eighth largest in the United States.



CITY ART MUSEUM, STATUE OF ST. LOUIS by *NICOLAI CIKOVSKY*

More famous than the Mississippi at Louisiana are the Stark's Delicious apples grown in the Stark Brothers' orchards and nurseries, established in 1816. Here are carried on many of the experiments begun by Luther Burbank. Sheltered valleys running back from the river are ideal for raising fruit and when apple blossom time rolls around visitors come from far and wide to enjoy the glorious, yet delicate beauty of the orchards in full bloom. The Champ Clark Bridge crosses the Mississippi at Louisiana. This bridge was named for the Missouri political leader James Beauchamp Clark, familiarly known as Champ Clark, who opened law practice in Louisiana in 1876.



ON THE MISSISSIPPI AT LOUISIANA, MO. by *ADOLF DEHN*



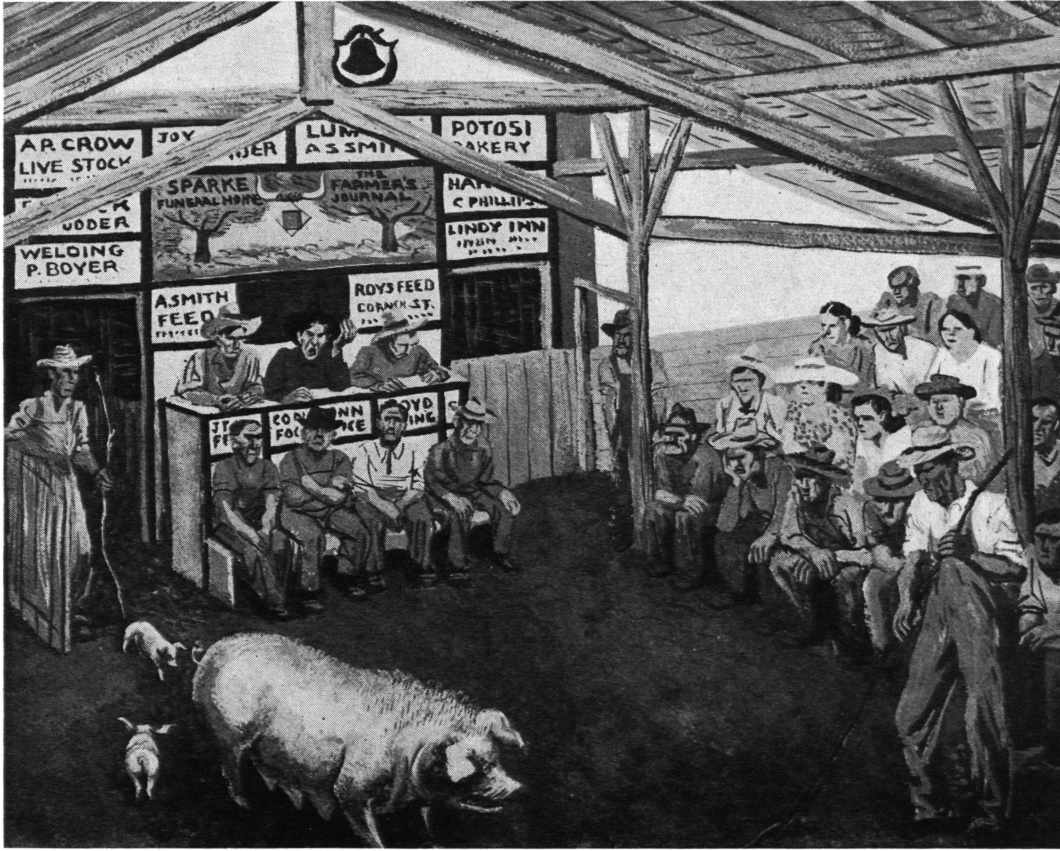
8:00 A. M., UNION STATION, ST. LOUIS by ERNEST FIENE

More trains bound to more diverse destinations leave Union Station daily than from any *one* railroad station in the country. St. Louis' location at the "crossroads of America" made it a natural for railroad development and its possibilities have been realized to the full. Statistics could be quoted by the ton, mile and passenger unit, but suffice it to say that it is the second largest transportation center in the United States, that seventeen railroads use the Union Station and between two hundred and twenty-five and two hundred and fifty passenger trains arrive or leave daily.



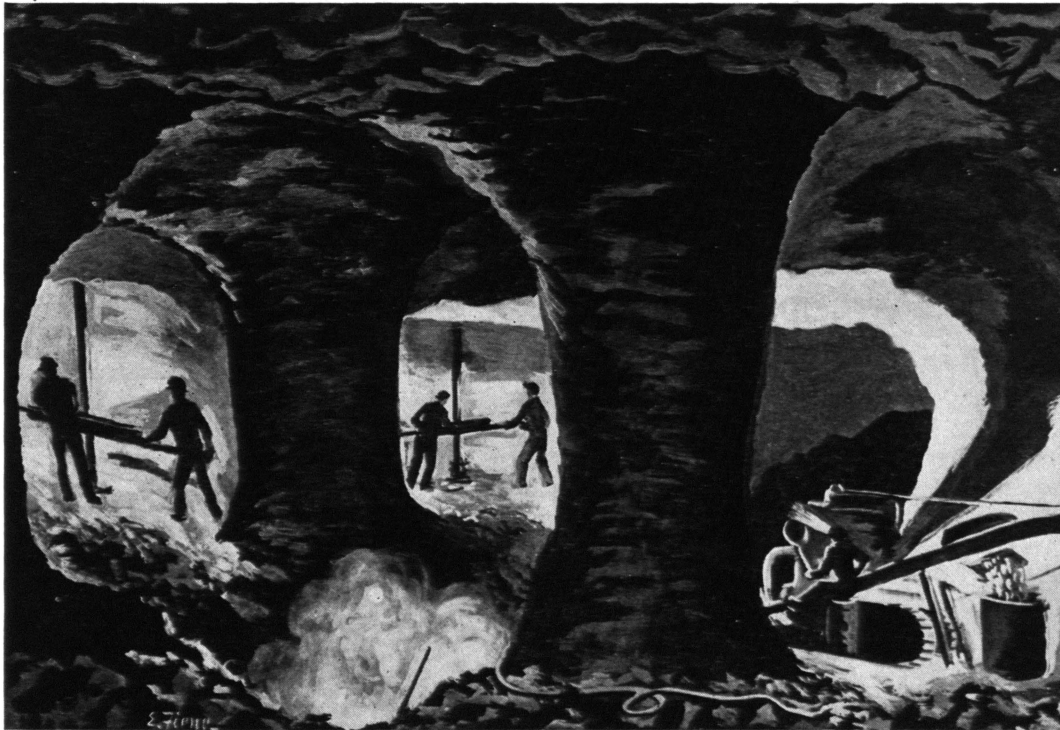
FARM AUCTION by JACKSON LEE NESBITT

The fast-talking auctioneer's "What am I bid?" opens bidding at one of Missouri's regular farm auctions. Almost anything can be sold at these auctions: livestock, fruit in season, a load of sawed wood, a couple bushel sacks of potatoes, a boy's pet dog. All are sold on commission by the "commission man," the expert who really runs the show. He points out good features of stock as it comes in through one gate. When "going, going, gone" closes the bidding the stock is taken out through another gate and weighed. Bidding is secret when dealers are active and the auctioneer must be alert to a wink, a raised eyebrow, a shrug of the shoulder.



LIVESTOCK AUCTION by HOWARD BAER

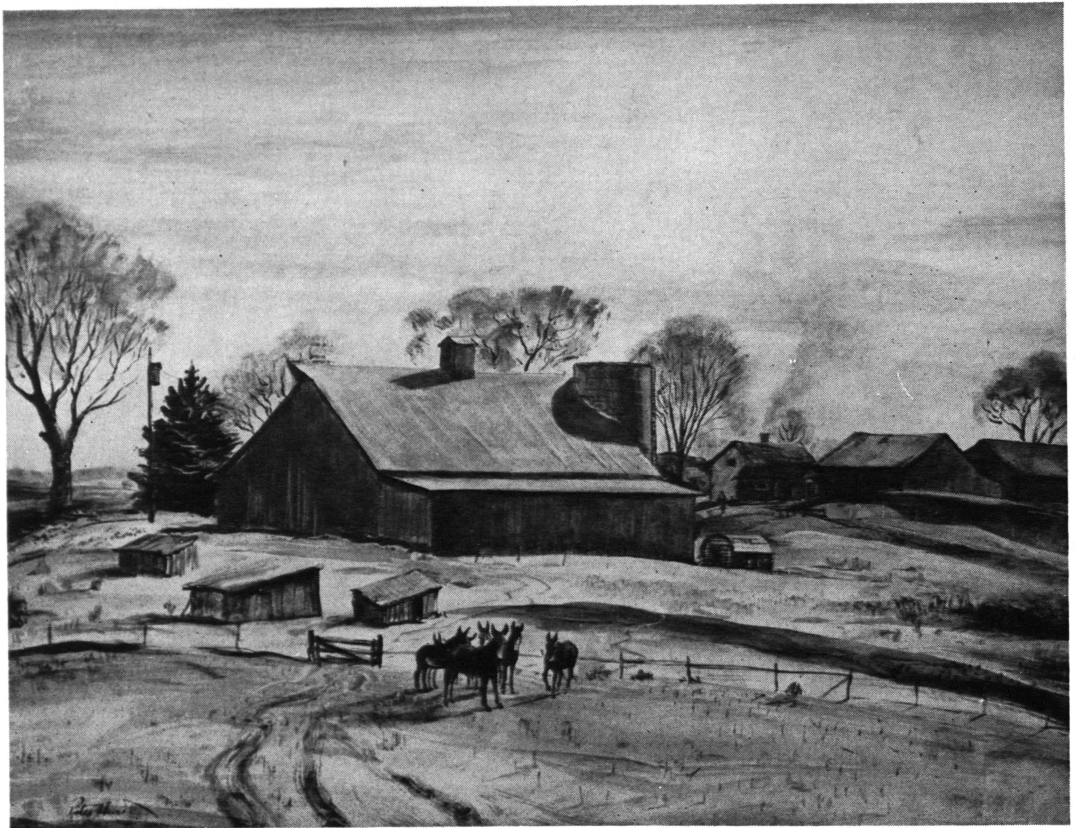
The farm auction is an important trading event in many Missouri towns. Pictured is such a sale in progress in Potosi, one of the interesting towns of the state. Located in the lead or "tiff" mining district, it is the center of the largest barite district in the United States. Namesake of the Mexican silver mining town of San Luis Potosi, it is the county seat of Washington County. Moses Austin, who spurred development of the lead mines there, lived in Potosi and is buried there. His son, Stephen Fuller Austin, was known as "the father of Texas."



DRILLING AND LOADING LEAD AND ZINC ORE (Joplin) by ERNEST FIENE

The lead deposits in the Joplin district are great in depth, varying from 330 feet to 800 feet. Because of this characteristic, nearly all lead mining is done with shafts, tunnels and adits. The lead is broken into slopes by blasting, is mechanically shoveled from the floor of the mine and loaded into mine cars. From there it is taken to the hoist cages.

Internationally known product of the "Show Me" State is the Missouri Mule, whose native intelligence, sturdiness, sure-footedness and tenacity are held in high esteem by Missourians. Hybrid of jack and mare, the usually sterile mule is said to have "no pride of ancestry or hope of progeny." The raising of mules in the central Missouri counties developed from the Santa Fe trade, beginning in 1823. Stamina shown on pack-train trails led to mule raising as a major industry. The Missouri Mule has earned respect in agriculture, underground mining, world-wide wars.



MISSOURI MULE FARM by *PETER HURD*

This plaza, with its Spanish-type buildings of cream-colored brick and stucco, is the business section of Kansas City's internationally known Country Club district, which contains many of the city's finest homes. Before its development began in 1908 it was a confusion of shanties, trash dumps and abandoned rock quarries. Today it is a carefully planned and landscaped series of streets following the natural contours of the land, with its park intersections dotted with statuary and other objects of art imported from Europe.

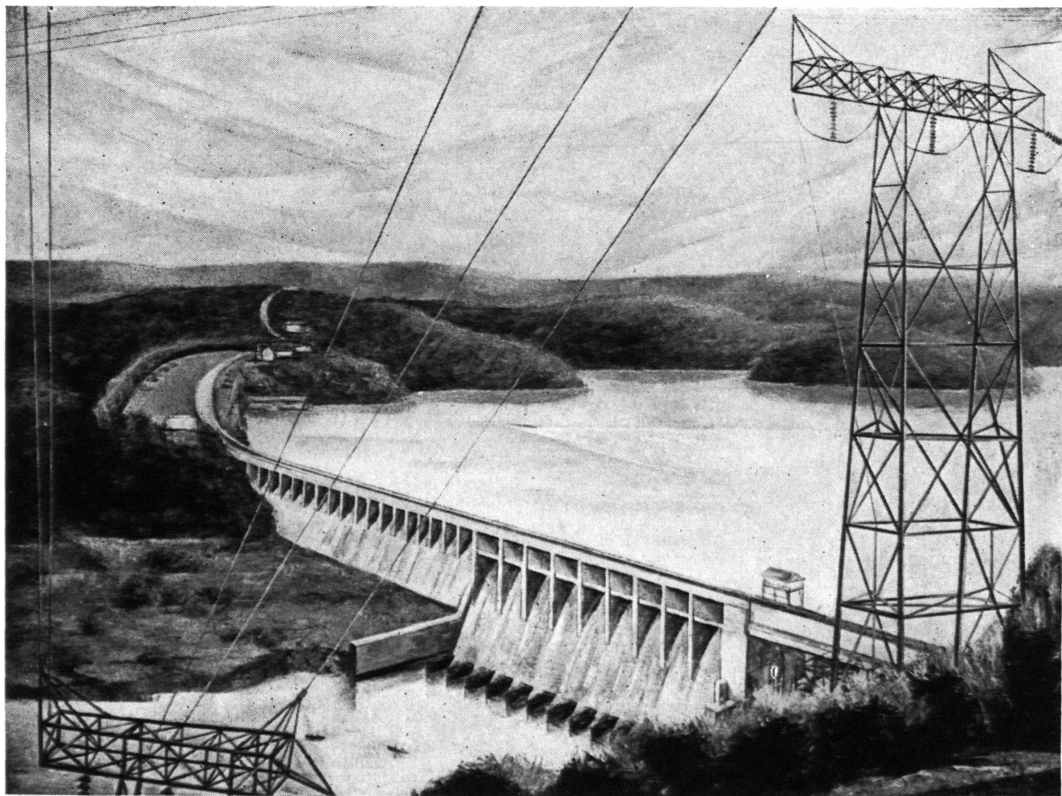


COUNTRY CLUB PLAZA, KANSAS CITY by *AARON BOHROD*



HOG KILLING IN NIXA by **GEORGES SCHREIBER**

Come cold winter days and it's hog killing time on many Missouri farms. Such butchering today is a modern survival of a frontier period when community co-operation on major seasonal jobs such as preparing—from killing to curing—a year's supply of meat made a social event out of a necessity; and while the work is hard, the anticipation of feasts from hickory and apple wood smoke-cured hams, from rich sausage, spareribs, tenderloin, "cracklings" and all the mouth-watering by products of butchering, makes it worth while. The facilities now offered by frozen food lockers are changing "hog killing" and butchering in many communities.



LAKE OF THE OZARKS AT BAGNELL DAM (Osage River) by **FLETCHER MARTIN**

The Osage, river of the fur traders and the Indian tribe of that name, has been impounded at Bagnell Dam to provide power for Eastern Missouri. The dam, completed in 1931, created the Lake of the Ozarks, whose 1300-mile shoreline and 129-mile length make it one of the country's largest artificial lakes. Scenic views, fine fishing, boating and bathing, and good hotel, cottage and tourist camp facilities make it one of the great recreational areas of the state. While the lake is most popular during summer months, it is dramatically beautiful when frost touches the oak, elm, hickory and other trees and the wooded hills flame with color.



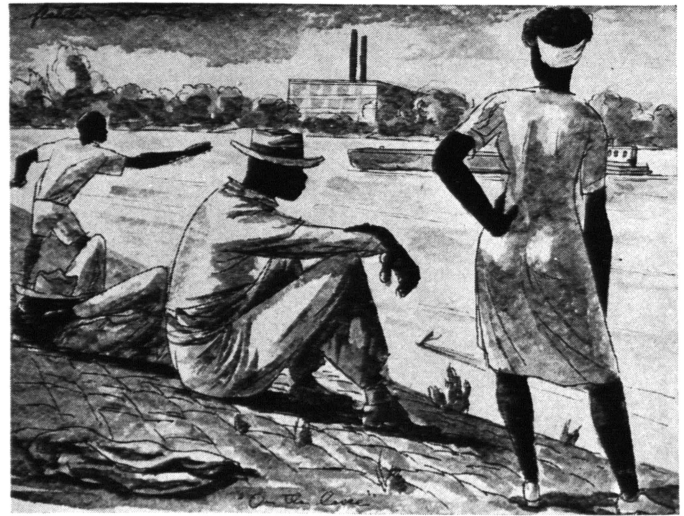
UNION STATION – ST. LOUIS by **FRED CONWAY**

The fascination of crowds and travel make the St. Louis Union Station's grand concourse one of the most colorful spots in town. Crowds equalling the population of a small city hurry on and off the trains each day. All appears confusion but the orderly arrangement of the concourse makes the handling of traffic speedy and efficient.



WINTER CORNFIELD IN THE OZARKS
by **GEORGES SCHREIBER**

Tall corn shocks reach against the wintery Missouri sky; hills and stubble are powdered with drifting snow. It's one of the best times of all—the corn is stored, the work is done. The rich fertile soil of Missouri has always been naturally suited to corn. It was planted by the first settlers and since 1860 it has been Missouri's principal crop. The state ranks fifth in the corn production of the whole nation. Along with hay and grains, it is the chief crop of over one-fourth of Missouri's farms.



ON THE LEVEE, ST. LOUIS by **FLETCHER MARTIN**

"Ole man river," on a late summer day rolls along in the same sleepy rhythm today as always. However, the history of the river is far from tranquil. In early days travel along it was not only incredibly difficult but made dangerous by Indians and river pirates. The pirogues, Indian canoes hollowed from logs, were first used, followed by flat boats and keelboats and then by steamboats. Upstream progress was painfully slow and the trip from New Orleans to St. Louis consumed months. Downstream traffic was relatively easier. The Mississippi became the highway on which the products of the west moved south and supplies from the Eastern states and Europe were brought to the frontier.



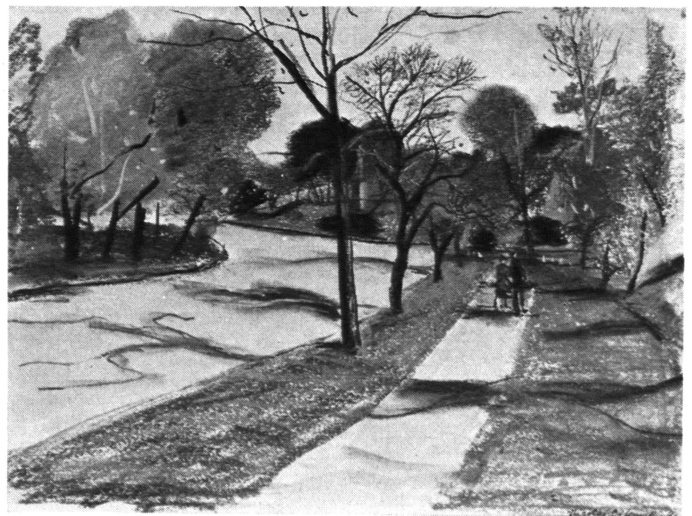
GRAND AND OLIVE – ST. LOUIS by **FRED CONWAY**

What Forty-second and Broadway is to New York, Grand and Olive is to St. Louis. Sometimes called the center of the "pain and pleasure district" because of the many physicians' offices which share the area with numerous motion picture theatres, the corner of Grand and Olive is the city's busiest corner. Flashing neon signs, criss-crossing traffic and hurrying pedestrians all add to a grand scramble of confusion.



PLANING MILL by **HOWARD BAER**

Lumber is sawed and "dressed down" in both permanent and itinerant saw and planing mills in the Ozark forests. Missouri has fifteen and one-half million acres of timber of which only two hundred and fifty thousand are virgin forest. Lumbering on a big scale began in the late eighties and was done on the "cut out and get out" policy nationally prevalent in those free-booting days. Today modern re-forestation and conservation methods are bringing back the timber resources of the state.



FOREST PARK, ST. LOUIS by **NICOLAI CIKOVSKY**

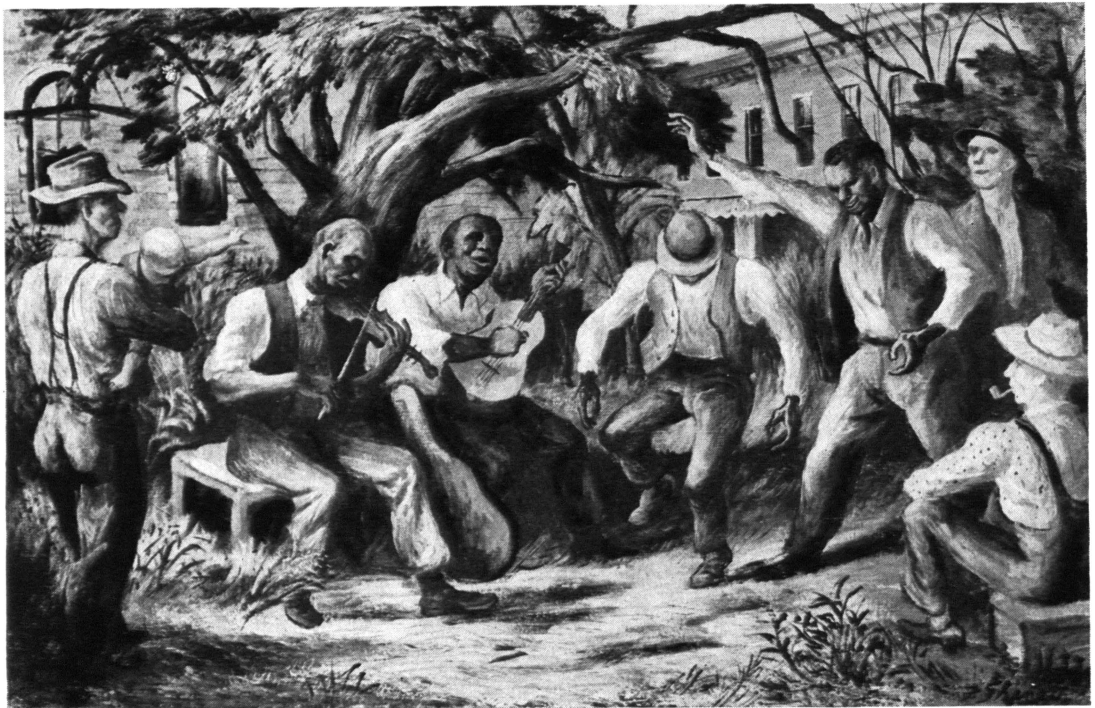
"Strolling through the Park" is just one of the many recreational activities centered in Forest Park. Covering 1380 velvety green and wooded acres, Forest Park contains one of the finest zoos in the world, three golf links, parade grounds, tennis courts, baseball diamonds, soccer fields. There are lagoons for skating and canoeing, lakes for juvenile fishing, miles of bridle and cycle paths. The site of the first great world's fair in 1904, the park is the second largest and one of the most beautiful public parks in America. The famed "Muny Opera," the breath-taking Jewel Box, the Missouri Historical Society housed in the Jefferson Memorial building, and the City Art Museum, all lie within its spacious boundaries.

"Going to the State Fair" is one of the delightful memories of a Missouri childhood. Fact mixed with fun; pleasure with profit; education with enjoyment, all under the blazing sun of late August when the fair traditionally is held. The Midway with its peanut vendors and more raucous amusements is merely an adjunct to the serious business of exhibiting Missouri wares, plus nationally known harness races. The Missouri State Fair is held in Sedalia under the supervision of the State Department of Agriculture. The fair grounds represent a splendid plant covering more than three hundred acres.



SEDALIA PEANUT STAND by LAWRENCE BEALL SMITH

The folk songs and folk ways of the past have come down to us today to broaden our cultural heritage. Richest in the Ozark region, folk songs and dances are heard and seen in all parts of the state, even in the shadow of Missouri's State University.

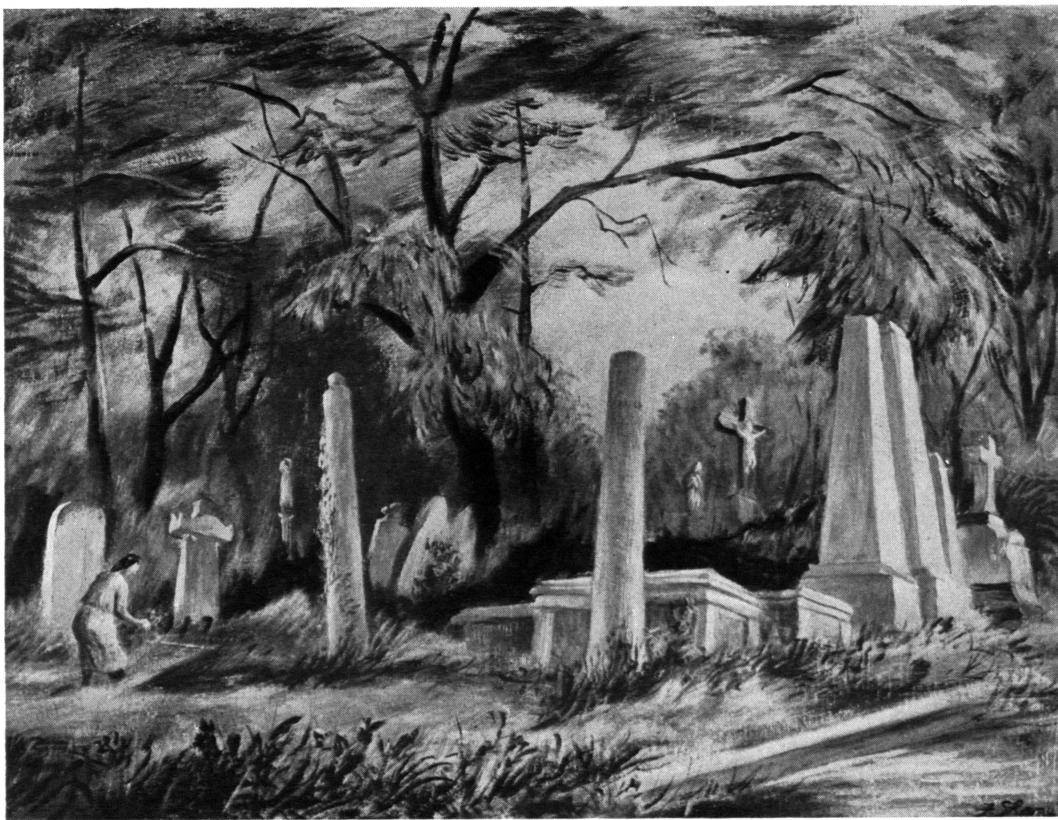


MISSOURI MUSICIANS by FRED SHANE



MISSOURI VALLEY AT FARLEY by *FREDERIC JAMES*

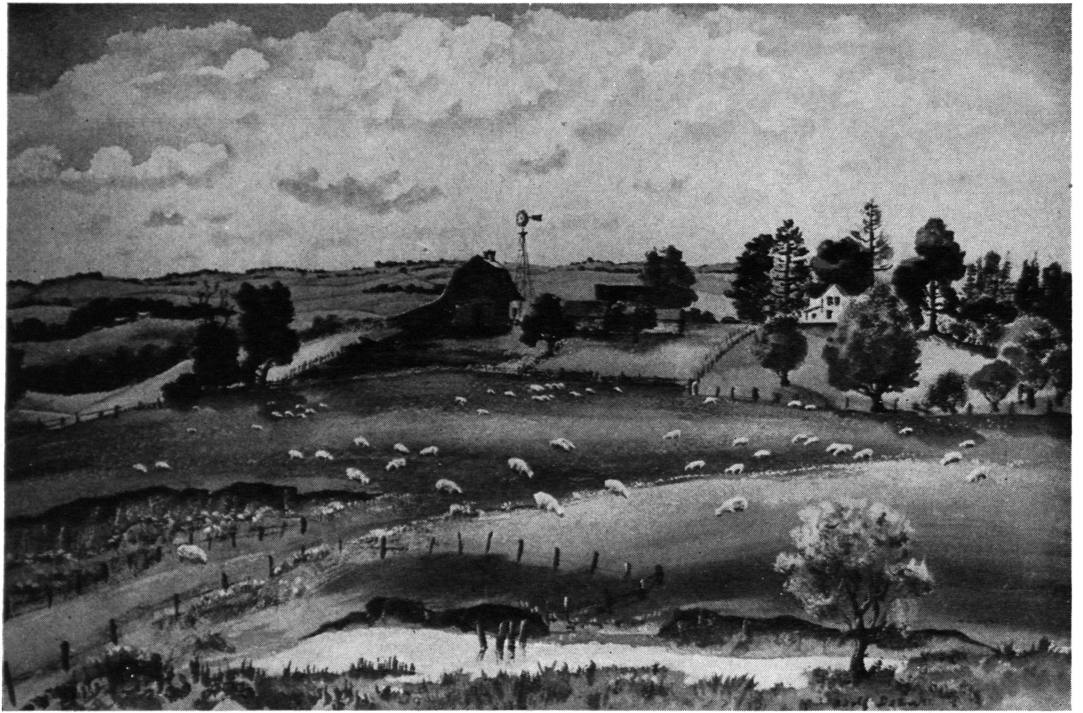
In northwestern Missouri where the prairies merge with the western plains, feeding and grazing livestock and raising grain crops are two leading agricultural activities. A Missouri landscape in this section often speaks louder than words of the life of its communities. Grain elevators silhouetted against the sky, the wagon rolling home carrying sacks of feed, the stock and feeding barns, the field lying quiet through the winter. And dominating the prairie, a hill which breaks the skyline in the rolling beauty which Missourians find so satisfying.



THE OLD CEMETERY (Ste. Genevieve) by *FRED SHANE*

Here in the Old Cemetery sleeps the ghost of the French and Spanish Regimes in Missouri's oldest town. Here are buried many of the French and French-Canadian settlers in graves marked by tombstones inscribed, in many cases, in French. Ste. Genevieve was the site of the first permanent church established in the Missouri region in 1755. Today a sense of tranquility and piety pervades the town. DuBorg Place, the public square, is dominated by the Catholic Church building, with its 18th Century Canadian silver, ancient vestments, paintings and Missouri Creole furniture.

Missouri pastorage of gently undulating land, neat small farmhouse, big red barn, grazing stock is an integral part of the landscape from the rich prairies which roll on over the border into Iowa to the Springfield Plateau. "Great pastoral wealth" was promised to immigrants and settlers in a guide book published in 1838, and the promise came true.



SHEEP PASTURE (On Route 71) by ADOLF DEHN

It's city slickers and not dirt farmers who smoke most of the "Missouri Meerschaums," as the corncob pipe is called. True, the first corncob pipe was made more than seventy-five years ago at the request of a farmer but today most of them set out for the city where they provide comfortable smoking. The corncob pipe tastes sweet, breaks in easily and costs little. An international business has been developed in Washington, an old German settlement on the banks of the Missouri. The best pipes are made from the large, firm cob of the hybrid corn "Collier," grown locally.



CUTTING AND BORING CORN COB PIPES (Washington, Mo.) by ERNEST FIENE



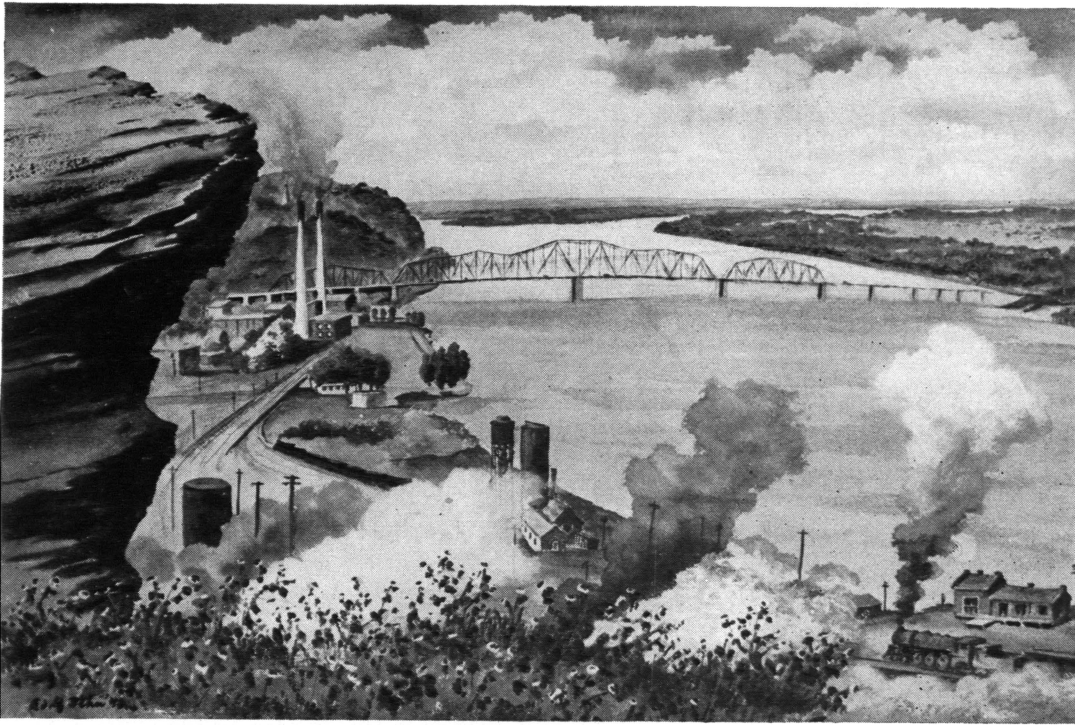
THE GOLDEN EAGLE by **FLETCHER MARTIN**

Historic symbol of "Life on the Mississippi" is the sternwheeler packet. "The Golden Eagle"—which crashed into an island and sank on May 18, 1947—belonged to this glamorous tradition. First steamboat on the river was the "New Orleans," whose maiden voyage was made in 1811. Steamboat traffic reached St. Louis in 1817 with the arrival from New Orleans of the "Zebulon M. Pike." From '45 to '75 was the golden age of the stern and side wheelers. Magnificently furnished and laden with rich cargoes, their impressive passenger lists included rich plantation owners and their slaves, merchants, gamblers, missionaries, settlers. It was a fabulous period which witnessed the famous New Orleans-to-St. Louis race between "The Natchez" and "The Robert E. Lee." The Civil War blockade, the coming of the railroads and the development of barge lines all combined to bring to an end a storied era.



RABBIT TRAPPING NEAR NIXA by **GEORGES SCHREIBER**

In brush piles, hedges and underbrush, in virtually every part of Missouri, rabbit trapping is a source of food and pocket money to many farm boys. The homemade box trap with its "Peter Rabbit" carrot is considered by many "old timers" to be the best, but it is gradually being replaced by the more convenient steel trap.



Here the mighty Father of Waters is viewed from "Lovers' Leap," so named because of the legend of the frustrated Indian maiden who jumped from its heights to join the legendary band of unhappy Indian lovers who seem to have made a habit of jumping from Missouri cliffs. Fact, not legend, is the story of the Millerites who dressed in white robes, stood on the top of this cliff on October 22, 1844, to await the end of the world. The view from the cliff affords a magnificent panorama of the Mississippi. Crossing the river is the "Mark Twain Memorial" bridge and parallel to it are the tracks of the Chicago, Burlington and Quincy railroad.

THE MISSISSIPPI AT HANNIBAL by **ADOLF DEHN**



The cultural contributions of Washington University to the city of St. Louis are exceptional in breadth. The School of Medicine is internationally known and has played an important role in the building of the position St. Louis holds as a medical center. The School of Fine Arts is one of the best in the country. The work of its students in the field of design has been given wide recognition in the continued growth of the city's junior apparel market. The buildings on "the hill," students' name for the main campus, are handsome in Tudor Gothic design. The University developed from Eliot Seminary which was chartered in 1853.

WASHINGTON UNIVERSITY by **NICOLAI CIKOVSKY**



UNCLE PAUL by **HOWARD BAER**

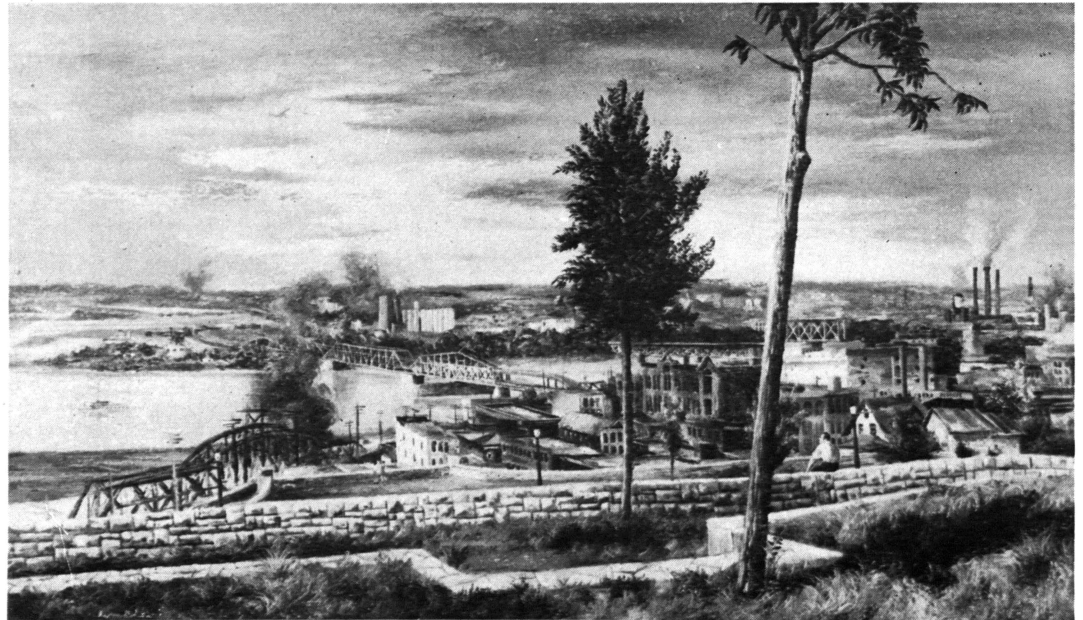
The dignity and serenity of years spent in life close to the earth is a measure of contentment. Far from the tension and drive of competition and mass production, life takes on a new meaning and success is measured in different terms.



RIDE TO THE STORE by **HOWARD BAER**

A trip to the store is high adventure; and when it's made in a wagon behind a gentle team there's time to see. The rabbit jumping across the road, the snake slithering in the dust, the toad hopping to safety, the quail in the bushes, the hawk circling, grasshoppers rustling the dry weeds, every minute brings its own discovery. If allowed to hold the reins for a little while, a red letter day can be chalked up for country small fry.

Kansas City was blessed geographically to serve as a market and distribution center for almost the entire Western half of the United States. First, the bend of the Missouri River and second, the convergence at the mouth of the Kaw River of the natural water level grades, followed by the railroads, were topographical blessings which the aggressive, visionary settlers—determined to make their city great—capitalized to the fullest. Kansas City has approached the development of air transportation in the same aggressive spirit and is one of the leading air terminals in the country. Land, water, air serve "The Heart of America."



ACROSS THE MISSOURI AT KANSAS CITY by **AARON BOHRD**



MINK TRAPPER ON FINLEY CREEK
by **GEORGES SCHREIBER**

Running a trap line in the early dawn is still a means of livelihood to many men and boys of rural Missouri. Opossum, minks, muskrats, civets, foxes and rabbits are caught on the banks of small creeks and rivers and in the dense thickets and woods. Every year thousands of dollars worth of skins trapped in this "happy hunting ground" are shipped to St. Louis to be sold. Today, St. Louis carries on the tradition of its early economic origin, as one of the greatest fur-trading cities in the world.



OLD FARM HAND by **HOWARD BAER**

The map of the soil is in the faces of those who till it and live from it. Good years and bad; rain, drouth and flood; the whims of nature which destroy a season's work in a flash; the beauty and calm of the countryside — all have etched their pattern.



GIGGING by **HOWARD BAER**

A keen eye, a strong wrist, a firm hand are needed for night-gigging of fish in flashing Ozark streams. Gigging is done with a three-pronged spear attached to a long wooden shaft which is, in turn, tied securely to the wrist of the gigger. Flaming torches provide light. One of the more picturesque aspects of river fishing, such gigging calls for a high degree of skill.

Lead was discovered accidentally at Joplin, despite the fact that deposits were so rich and so close to the surface that they were uncovered sometimes by hard rains. It wasn't until the Civil War ended that mining at Joplin came into its own. Overnight the city became a boom town. All that a miner needed was a pick and shovel, bucket, windlass, a drill and a little blasting powder. It was a poor man's chance to make a fortune and many a man tried. By 1900 Joplin had become the largest town and railroad center in its district. Mining and allied industries remain the city's major interests, although the industrial structure has become increasingly diversified.

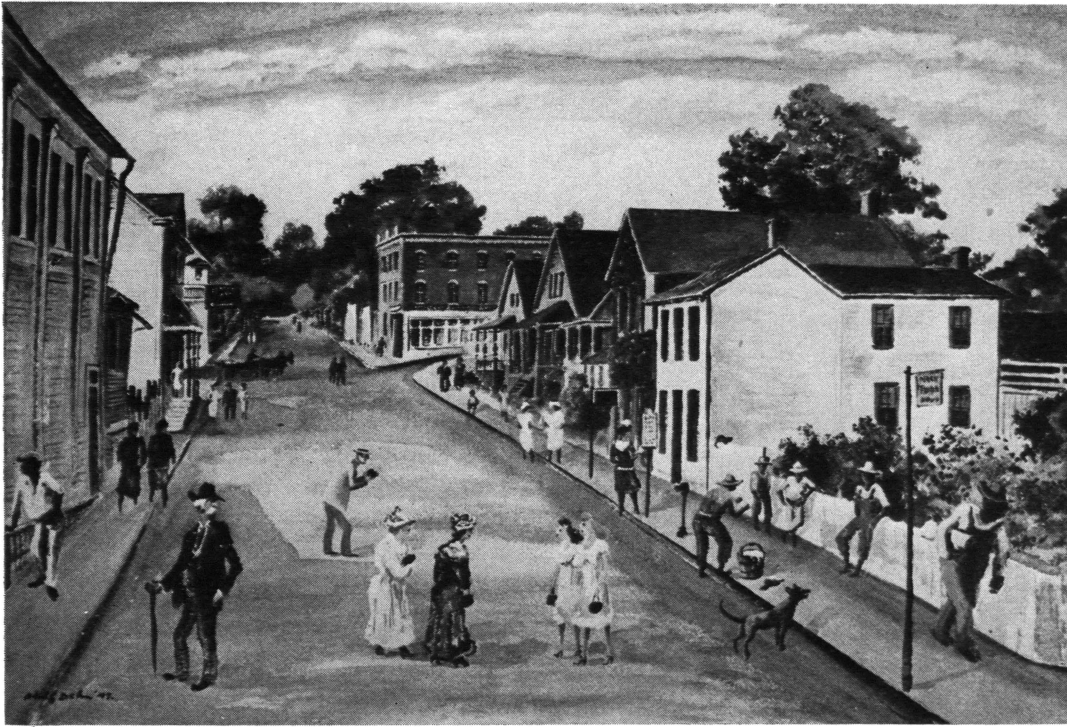


BRINGING ORE TO SHAFT, LEAD AND ZINC MINE (Joplin) by ERNEST FIENE

For Kansas City children — and grown-ups, too—there is no more fascinating place than the Swope Park Zoological Gardens, with its bear pits and lake for aquatic birds. The park, with 1,346 rolling acres, is the third largest city recreational center in the nation. It has a lagoon for boating and bathing, a lake for fishing, two 18-hole golf courses, numerous tennis courts, children's playgrounds, picnic grounds, a music pavilion, and Swope Memorial, the mausoleum of Thomas Hunt Swope, philanthropist who donated the tract to the city in 1896.

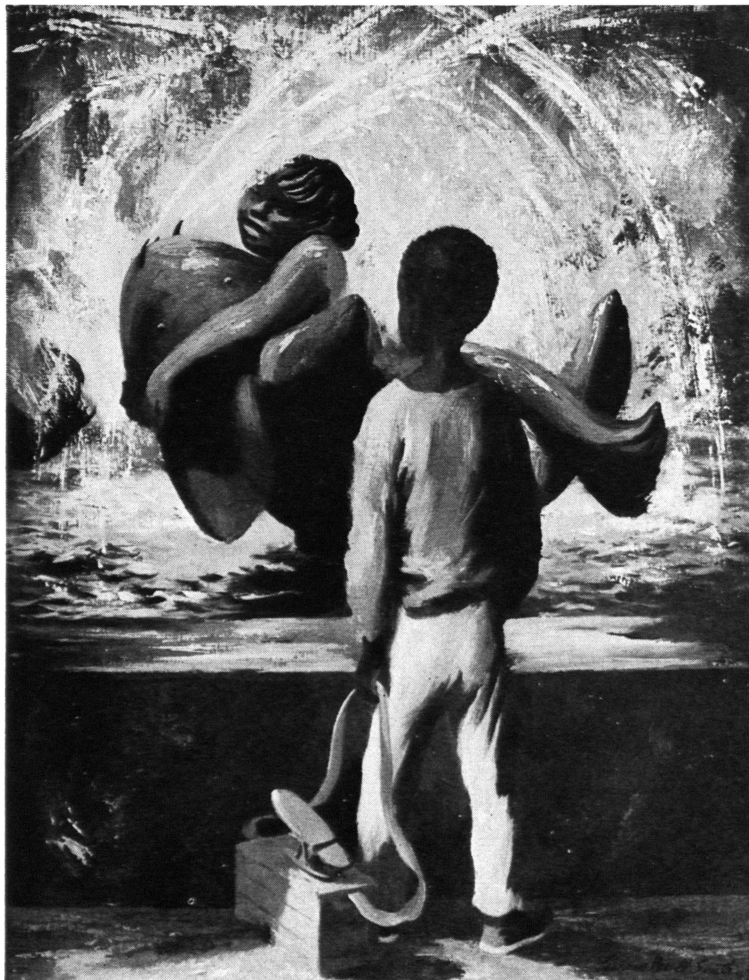


SWOPE PARK ZOO, KANSAS CITY by AARON BOHROD



Mention Hannibal and Mark Twain comes immediately to mind. A stroll down Hill Street brings visitors to the Mark Twain Museum and Home, the "Becky Thatcher" house and the "Pilaster House," all within stones throws of each other. Here is captured a sense of the time when Hannibal was a typical river town. Here is felt the presence of Mark Twain's immortal characters, those hardy and venturesome boys, Tom Sawyer and Huck Finn, and their friends. Modern Hannibal is an important industrial city with railroad shops, shoe factories and one of the country's largest cement manufacturing plants as major industries.

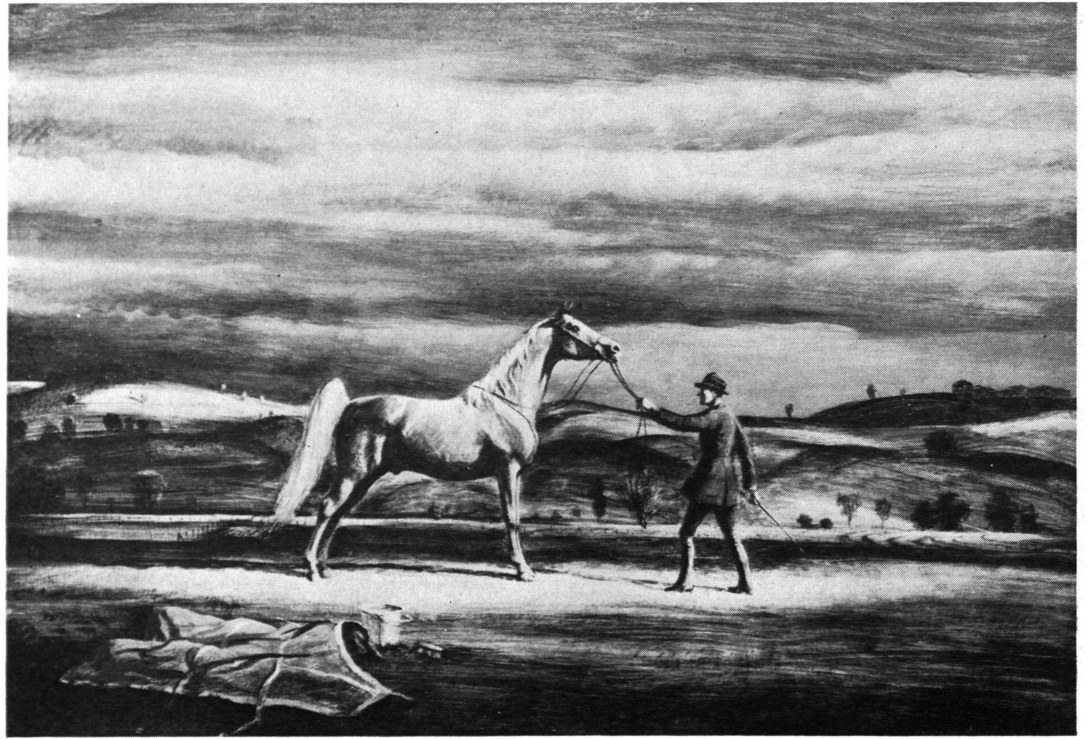
THE MARK TWAIN HOUSE AND MUSEUM AT HANNIBAL by **ADOLF DEHN**



One small boy enjoys the beauty of the Carl Milles fountain, entranced by the joie de vivre of the small boy in bronze who holds a gargantuan fish in his arms.

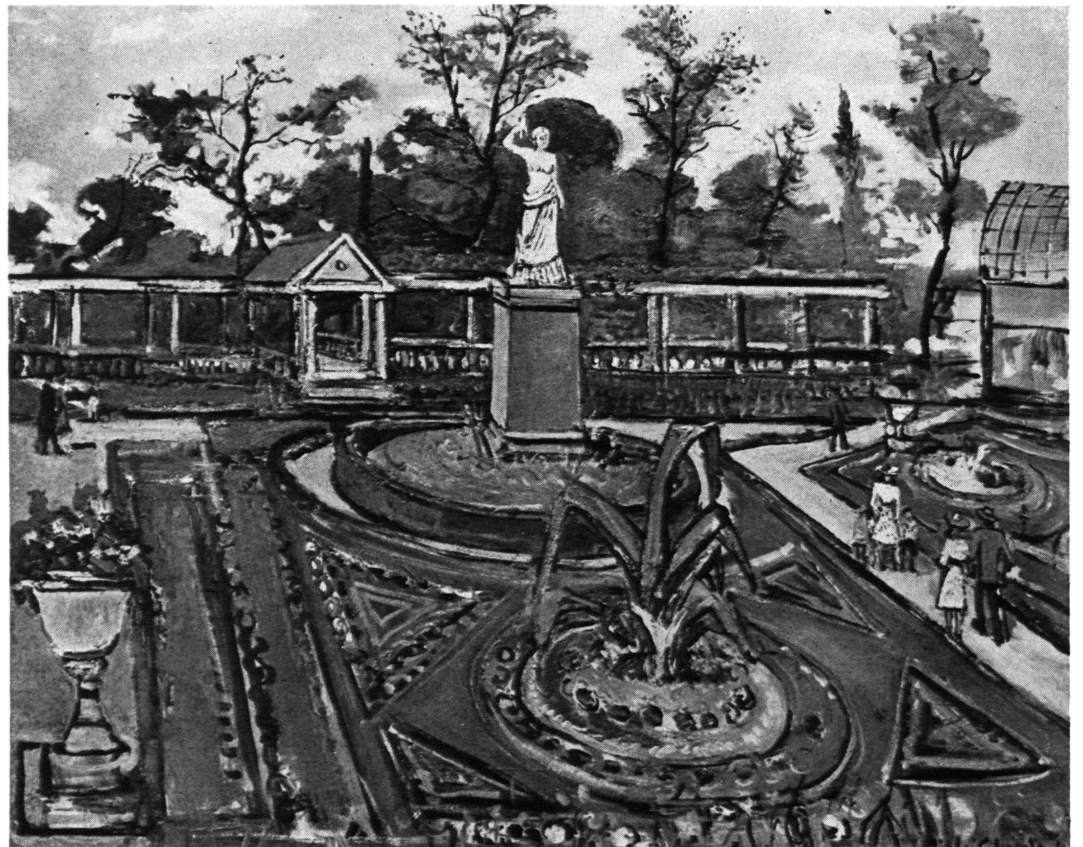
NOTE FROM ST. LOUIS by **LAWRENCE BEALL SMITH**

The Golden Stallion was bred from the American saddle horse. It is a new breed that is gaining great popularity, distinguished by its golden color which must not vary more than two shades lighter or darker than the United States gold coin. It is important to note that this horse is not a palimino.

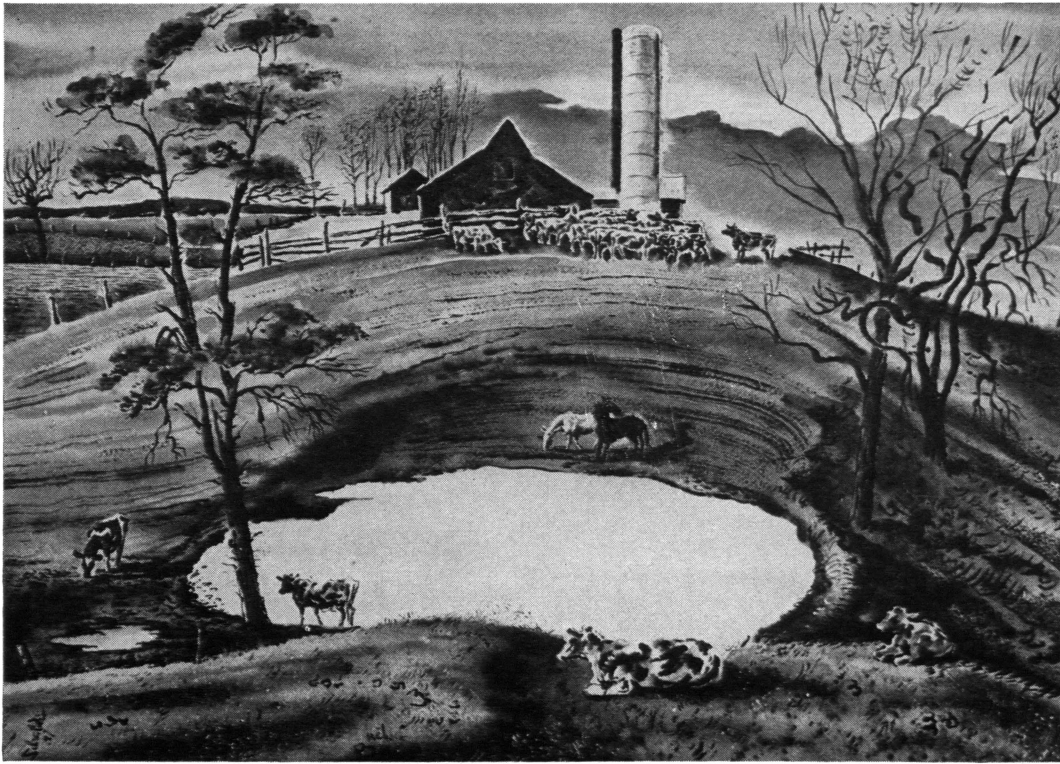


A GOLDEN STALLION by PETER HURD

The quiet charm of an English garden is captured in this corner of "Shaw's Garden"—St. Louis' favorite name for the renowned Missouri Botanical Garden. Second only to the Kew Gardens of England, Shaw's Garden covers seventy-five acres in South St. Louis, 1,625 acres in outlying Gray Summit and has a tropical extension in Balboa, Panama. Established in 1858 and opened to the public two years later, the garden passed into the hands of a Board of Trustees after the death of Henry Shaw. Altogether there are more than 12,000 species of trees and plants from all climes and all regions in the garden. All that lies between a St. Louis schoolboy or girl and a wonderful worldwide botanical tour is a short ride on the city bus.



MISSOURI BOTANICAL GARDEN, ST. LOUIS by NICOLAI CIKOVSKY



DEEDS FARM DAIRY NEAR SPRINGFIELD by GEORGES SCHREIBER

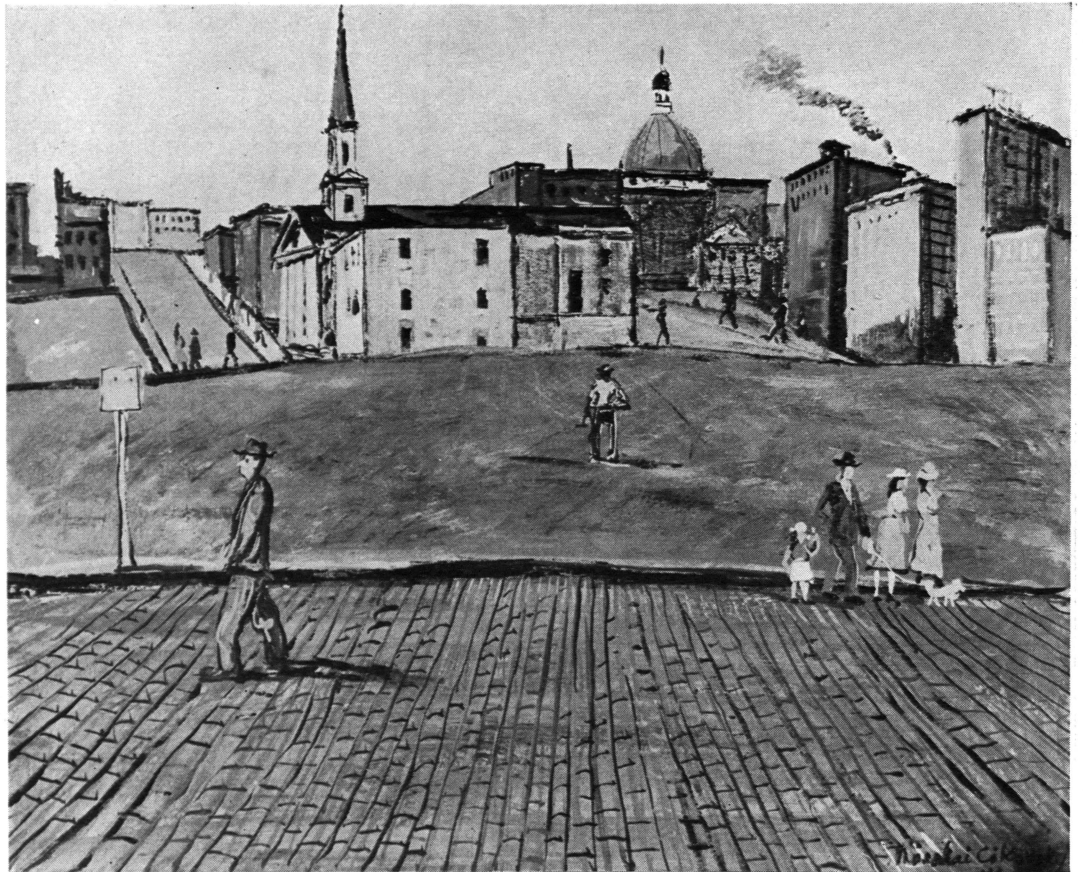
On the rolling acres of the Springfield Plateau with its abundant grass and water, its deep rich valleys, is located one of Missouri's great dairy farming areas. At first the farmer considered dairying as just a sideline, his main source of income being chickens and eggs. Then, with the building of better roads for faster transportation, the invention of the milking machine and cream separator, dairying grew more important day by day. Registered stock was imported to improve the herds. Organizations were formed for the selection of animals, the testing of cows for butter-fat production. Today, dairy farming is a major industry in the state of Missouri.



OLD BREW HOUSE, ANHEUSER-BUSCH (St. Louis) by ERNEST FIENE

The immigration of freedom-loving Germans to St. Louis in the mid-eighteen hundreds brought a new type of society to this growing mid-western town. With them came sturdy red brick houses, beer and singing societies. Beer gardens, scenes of gay social summer life came into evidence, the most renowned and best remembered being Schneider's Garden, Uhrig's Cave and during the World's Fair years, the Alps. Here lively polkas and fast waltzes were danced to the accompaniment of violins, horns and drums, the typical German "beer garden" band, with an occasional yodeler or fine quartet featured. The old Bavarian Brewery, is now the brew house of Anheuser-Busch, which is one of the world's great breweries.

The Old Cathedral of St. Louis of France, stands on the site of the first mass to be celebrated in St. Louis, which was in 1764. One of St. Louis' most revered landmarks, the Old Cathedral is in the waterfront area which has been cleared as a part of the Jefferson National Expansion Memorial development. The Cathedral follows the Greek-Revival architecture which is seen rather frequently throughout Missouri. It is the fourth building to stand on the site which has been the property of the church ever since the establishment of St. Louis in 1764. The church has an indulgence, granted by Pope Gregory XVI and shared by no other in America. This indulgence which is gained by Pilgrims visiting the seven Roman Basilicas, can be obtained by visiting the three altars here.



OLD CATHEDRAL OF ST LOUIS by NICOLAI CIKOVSKY

"Balanced economy" is second nature to the practical Missouri farmer, who has made his farm virtually self-sustaining through many generations. Here as the teams are brought in from the fields to the windmill fed water tank is captured a cross-section of the diversified products and activity which makes up the typical average-sized farm. Ducks circling the pond; hogs and pigs feeding; chickens whose "egg money" meets household expenses and who have been called "the mortgage raisers of the Ozarks;" barns and storage buildings indicating plentiful stocks of hay, corn, oats. This type of farm is the backbone of Missouri agriculture. The type of farmer who operates it is independent, industrious, ingenious—a "man of parts."



FARMYARD IN MISSOURI by ADOLF DEHN



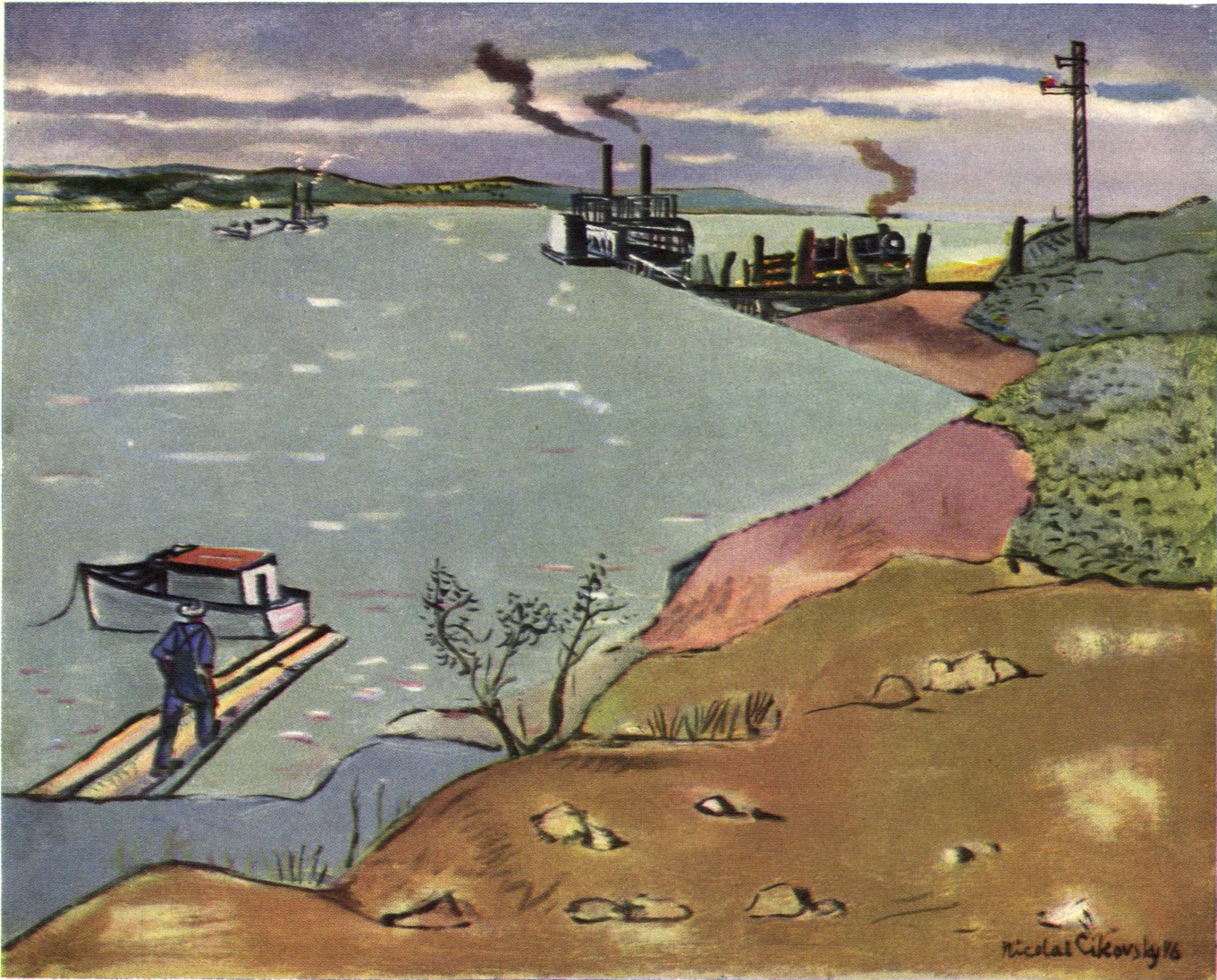
KANSAS CITY CHRISTMAS by *FREDERIC JAMES*

Santa Claus in a million guises fills Kansas City's "Petticoat Lane," center of the smart retail stores and shops of the city. Kansas City's downtown shopping district is alert and attractive. The city's energy and initiative is reflected in its enthusiasm for and enjoyment of seasonal activities. "Petticoat Lane," always smart and up-to-the-minute, takes on a gay and festive air when the Christmas decorations are hung. Interesting note is the caduceus, wand of Mercury, who was the god of merchants and traders, in bas relief on the corner of Emery, Bird, Thayer, one of Kansas City's greatest department stores.



UNIVERSITY OF MISSOURI by FRED SHANE

"Ol' Mizzou," as the University of Missouri is called affectionately by its students, was the first state university west of the Mississippi. The cornerstone of the first building was laid on July 4, 1840. It burned in 1892 and the six Ionic columns which remain are one of the sentimental landmarks of the University. They stand in the center of Francis Quadrangle around which is built the Red Campus, so named because the buildings are red brick. Another "quad" landmark is the original tombstone from Thomas Jefferson's grave in Monticello, given to the University to commemorate his interest in the first state made from the Louisiana Territory. The buildings of the White Campus are of native white limestone and house the College of Agriculture.



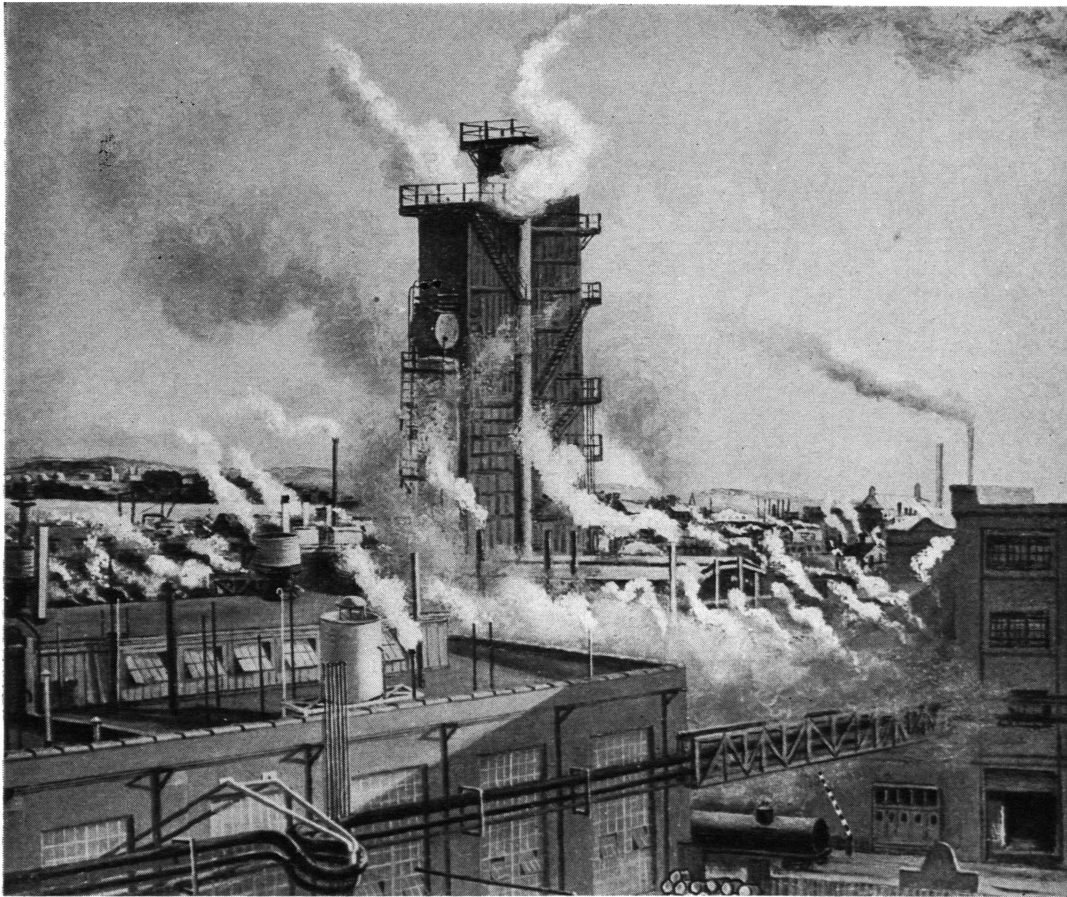
STE. GENEVIEVE, TRAIN FERRY BOAT by NICOLAI CIKOVSKY

"Mike and Ike," otherwise known as the Missouri-Illinois Railroad, use the train ferry which crosses the Mississippi at Ste. Genevieve. It carries freight only and principal loads are lime and lead. The limestone outcroppings around Ste. Genevieve are exceptionally fine in quality and the lime produced from the stone is used widely throughout the country for purification of water systems. This is one of the few remaining railroad ferries crossing the Mississippi.



PROSPEROUS FARM by *HOWARD BAER*

The abundant earth yields America's richest dividends in the Mississippi Valley, where 62% of the agricultural production of the nation is centered. Missouri's role is substantial and varied. Livestock, grain, cotton and poultry are principal sources of livelihood for Missouri farmers. The emphasis varies with the geographical section of the state, but thousands of farms depend for prosperity upon diversified farming. In the wide fertile valley of the Ozark Plateau, on a lazy summer afternoon, with the sharp, sweet scent of hay in the air, is pictured a prosperous farm of this section.



ROOFS OF MONSANTO CHEMICAL COMPANY by *ERNEST FIENE*

One of the greatest, and most vital, branches of twentieth century industry is the manufacture of chemicals and drugs. St. Louis, both from the standpoint of production and distribution, enjoys a very important part in this industry. Her great chemical and pharmaceutical houses through their research laboratories have contributed much to medical science. Their products go to virtually every industry and hundreds of companies depend on them for raw materials. The Monsanto Chemical Works, long a pioneer in this field, is one of thirteen such industries in St. Louis. Tracing its small beginnings to the year of incorporation, 1901, it has grown from a small plant occupying one-quarter acre to one of the leading chemical houses in the world.



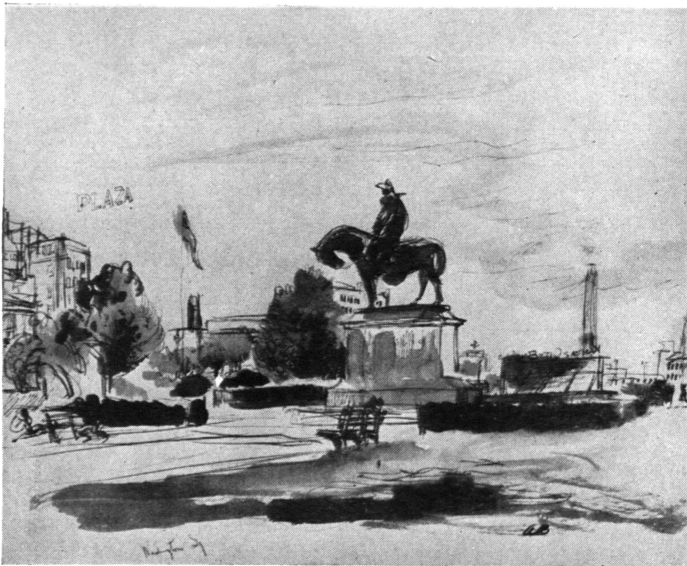
HACKNEYS AT PLAY by *PETER HURD*

In the last decade the stylish, animated and high-stepping small hackney horse has gained great prominence in Missouri, especially through the efforts of Mrs. Lulu Long Combs on her beautiful breeding farm, "Longview," at Lee's Summit, Missouri. Hackneys are small, with cob tails. They have replaced to a great extent the heavy harness horse which was used originally for the same purpose. They are used principally for show purposes, where their stylish air is seen to best advantage. Longview is one of the world's most famous stock farms. The first American bred guernsey cow ever to be National Grand Champion at a National Dairy show was bred at Longview. Another champion, the harness mare, Captivation, was undefeated after many years in the show ring.



BARGES NEAR MacARTHUR BRIDGE, ST. LOUIS by **FLETCHER MARTIN**

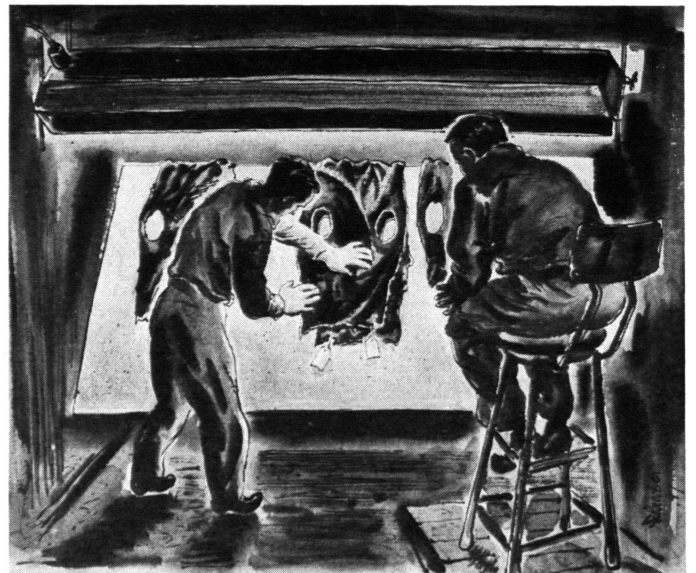
St. Louis is a U. S. Port City and the hub of the inland waterway system of the Mississippi and its tributaries. St. Louis is connected by water with 29 principal industrial cities in 20 states. In 1943 almost one million tons were hauled at the Port of St. Louis. Barges and towboats have superseded the steamboat. It is interesting to know that one modern tow of six barges can carry as much freight as twenty-four of the old-time packets. The river front lost something of its color and glamour with the passing of the packets, but with the modern water carrier systems it gained the efficiency which makes it one of the greatest "inland seaports" of the Mississippi Valley.



WASHINGTON SQUARE, KANSAS CITY

by **AARON BOHRD**

(Sketch for Painting)



FINAL SEAL FUR INSPECTION, FOUKE FUR CO., ST. LOUIS

by **GEORGES SCHREIBER**

St. Louis is unique in possessing the only seal curing plant in the United States. Since 1913, the Fouke Fur Company, under contract to the United States Government has handled over 85% of the world's sealskins, which include not only the Alaska catch, but other herds owned by other foreign governments.



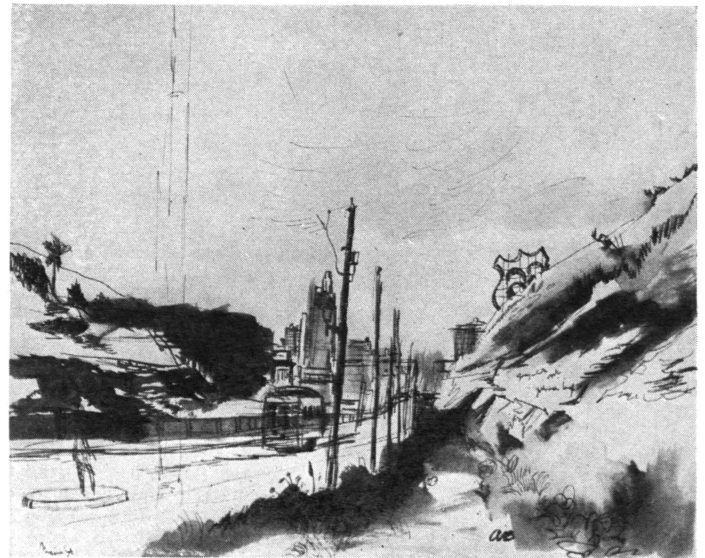
SAND FROM THE MISSOURI AT ST. CHARLES by **FLETCHER MARTIN**

Sand and gravel for much of Missouri's construction work, road surfacing, railroad ballasts and other industrial uses come from the rivers and streams of the state. The Missouri and Mississippi Rivers carry much sand, little gravel. Dredging is done, usually for local building or road work. A "load of sand from the creek" often serves in small jobs. Interesting sidelight on Missouri sand is the fact that in the St. Peter formation at Crystal City, the sand is virtually pure silica and is used in making plate glass.



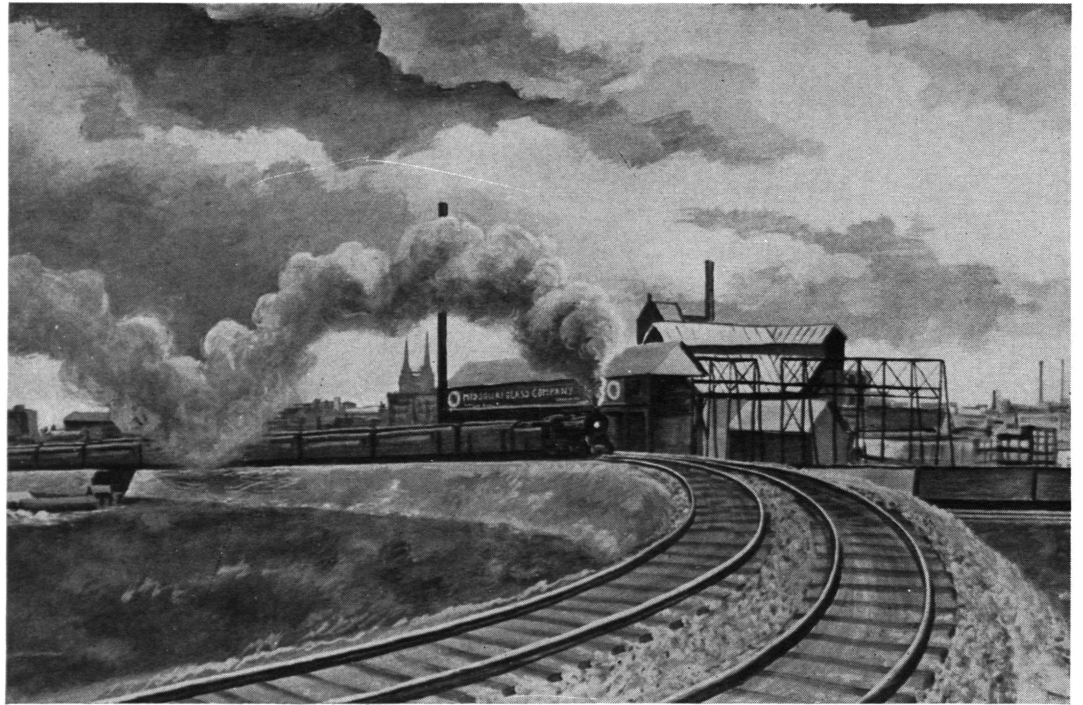
WASHING THE SEAL PELT, FOUKE FUR CO., ST. LOUIS
by **GEORGES SCHREIBER**

Few stories surpass in interest the romance of that mysterious traveler of the deep, the Alaska seal. Few processes require the experience and skill needed to transform the coarse seal skin into pelts of classic beauty. At the Fouke Fur Company, over 125 operations in a secret process, and over 3 months of continuous work, are needed before each skin achieves the gleaming lustre, the light soft pliancy of a beautiful fashion fur.



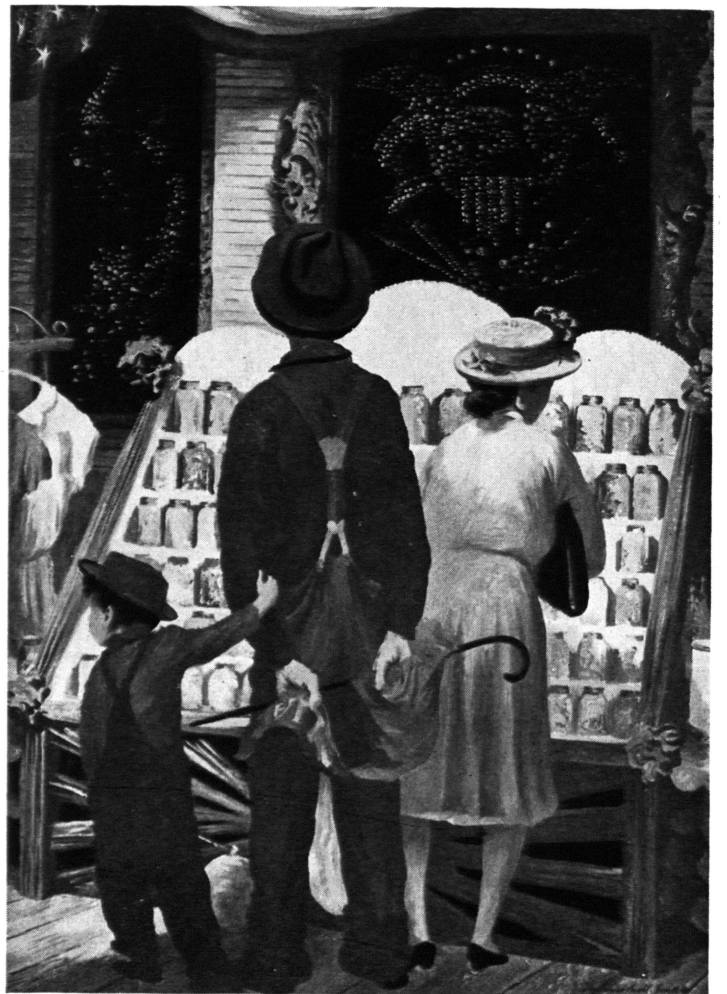
MAIN STREET, KANSAS CITY
by **AARON BOHRD**
(Sketch for Painting)

Seven railroads use the Merchants' Bridge, owned by the Terminal Railroad Association and carrying rail traffic only. This is one of seven bridges which cross the Mississippi in the St. Louis area. First to be built was Eads Bridge. Others are the Merchants' Bridge, McKinley Bridge, MacArthur Bridge, which is the world's largest double span steel bridge, Chain of Rocks Bridge, Jefferson Barracks Bridge and the Lewis and Clark Bridges which cross both the Missouri and Mississippi Rivers at Alton, Illinois.

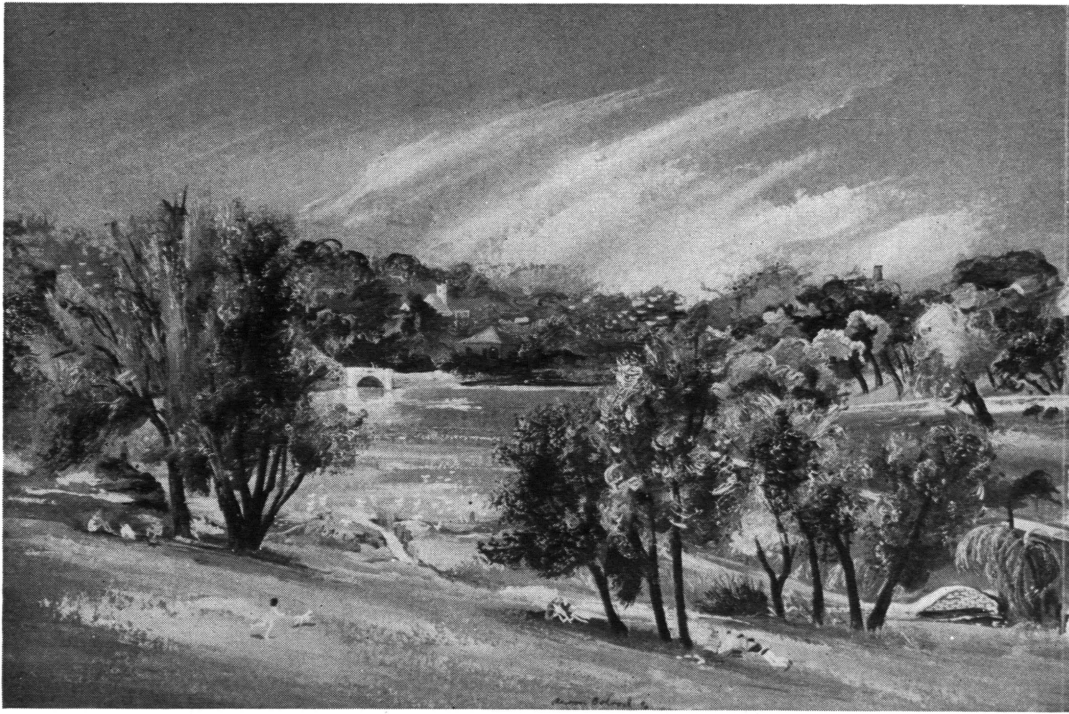


RAILROAD INCLINE TO MERCHANTS' BRIDGE by *ERNEST FIENE*

"Setting a good table" is a Missouri tradition. The Missouri housewife is a fine and thrifty cook. Her "home canning" adds variety to menus and lets her family enjoy the garden all year 'round. One of the popular features of the annual State and various county fairs is the canning exhibit, visited by thousands who eye each jar with a critical eye. In colorful and delicious array are all the fruits of the land. Recipes treasured in families for generations, taken from church cook books and learned in 4-H and home economic clubs are used in prize-winning entries. Rivalry between competing individuals and clubs is keen and the blue ribbons highly prized. Button art, in which buttons are attractively arranged on cloth grounds, is shown in prize-winning displays.



CANNING AND BUTTON ART, STATE FAIR, SEDALIA
by *LAWRENCE BEALL SMITH*



PENN VALLEY PARK, KANSAS CITY by **AARON BOHRD**

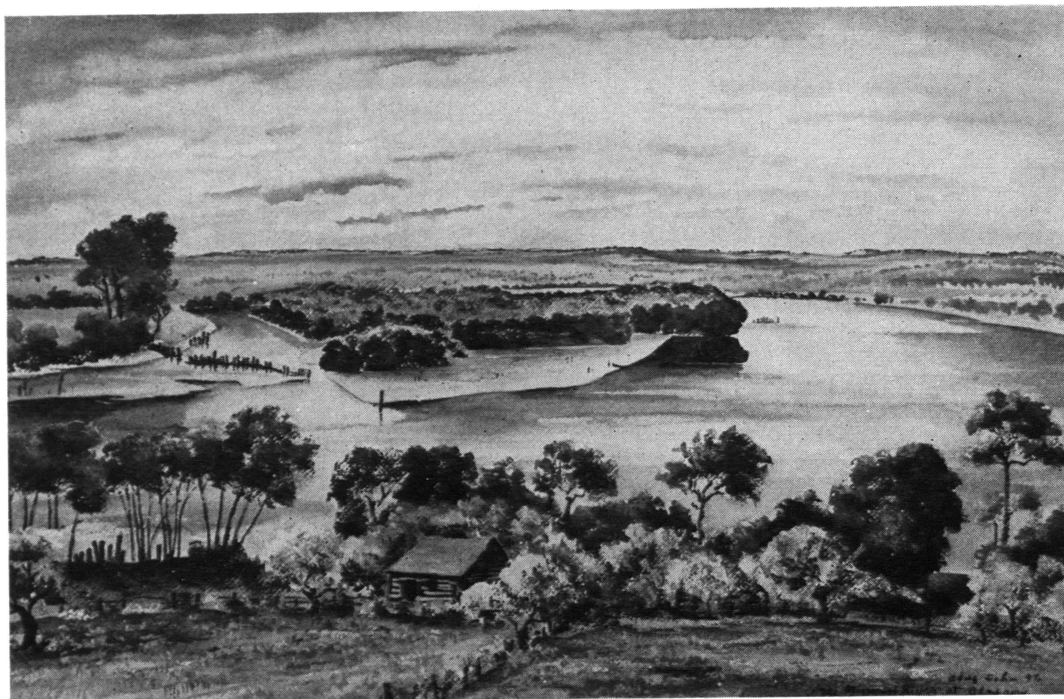
This 131-acre tract, a favorite spot with Kansas Citians, is one of several beauty spots to be found in this bustling mid-western city. It contains two notable pieces of sculpture—the "Pioneer Mother Monument," the work of Alexander Phimister Proctor, long an associate of Augustus Saint-Gaudens, and "The Scout," Cyrus Edwin Dallin's famous figure of an Indian astride his pony, gazing unwaveringly out across the business districts.



TWILIGHT ON QUALITY HILL by **FREDERIC JAMES**

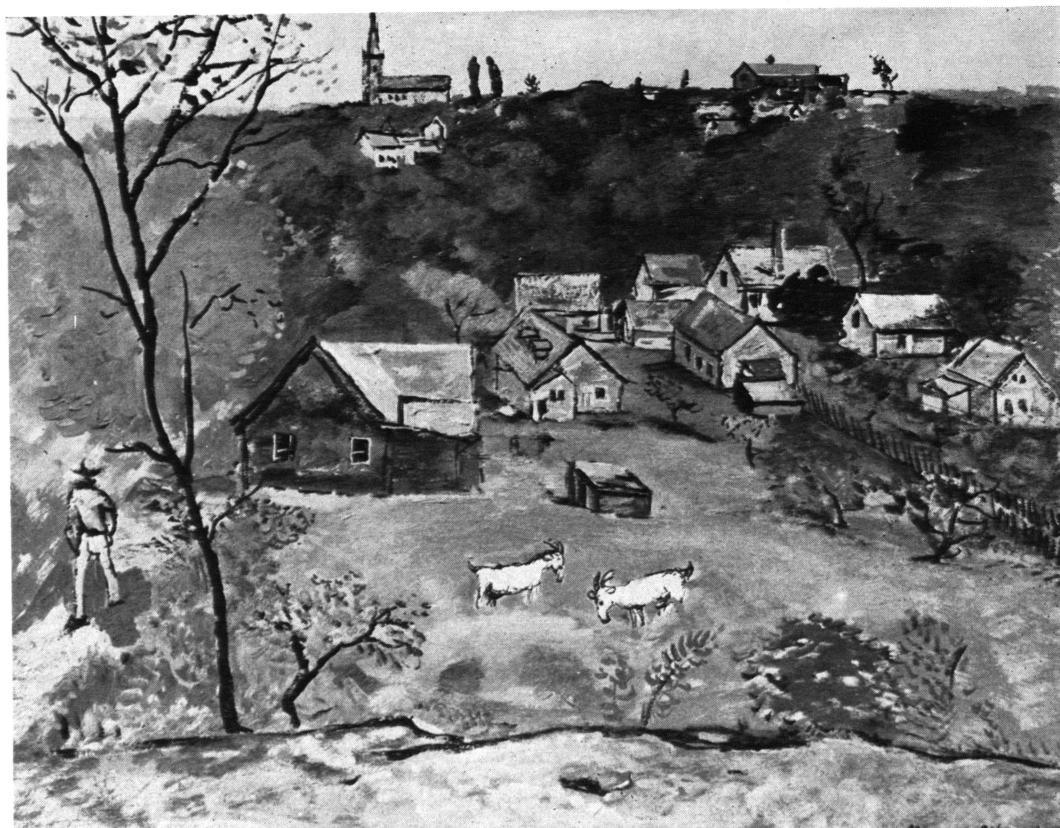
Twilight settles on Kansas City's "Quality Hill" both literally and figuratively. In the seventies and eighties it was the fine, substantial residential section of the city. Today it is almost lost in the commercial and industrial growth of the city and the dignity and elegance which originally characterized the area have been submerged.

Moody and muddy, the Missouri River winds through the rich farming counties of the state and is inextricably interwoven with its history. Named for the Missouri Indians who once lived near its mouth, it was called *Riviere des Missouris*. Early travelers on its muddy waters found it treacherous and awesome. Of recent years intensive dredging and marking have revived river traffic. Frontier-artist George Caleb Bingham painted it in his "Fur Traders Descending the Missouri" and "Raftsmen Playing Cards." A member of the river fraternity known as "Steamboat Bill" said that it was "too thick to drink but too thin to plow."



THE MISSOURI RIVER AT GLASGOW by ADOLF DEHN

Ste. Genevieve, the first permanent settlement in that part of the new world which became Missouri, was French in origin and the imprint of France is there today. Some of the residents still speak a Creole dialect based on 18th century French; some land measures are still given in arpents; on New Year's Eve is celebrated La Guignolee, in which masked revelers go from house to house singing an ancient French song. When Ste. Genevieve came under Catholic Spanish rule in 1762 there was an influx of settlers from Upper Louisiana, and French Canada. In the mid-nineteenth century a large number of German immigrants settled here. Today the architecture of the town reflects these three influences.



OUTSKIRTS OF STE. GENEVIEVE by NICOLAI CIKOVSKY



SATURDAY, THE COUNTY COURT HOUSE, IRONTON by **HOWARD BAER**

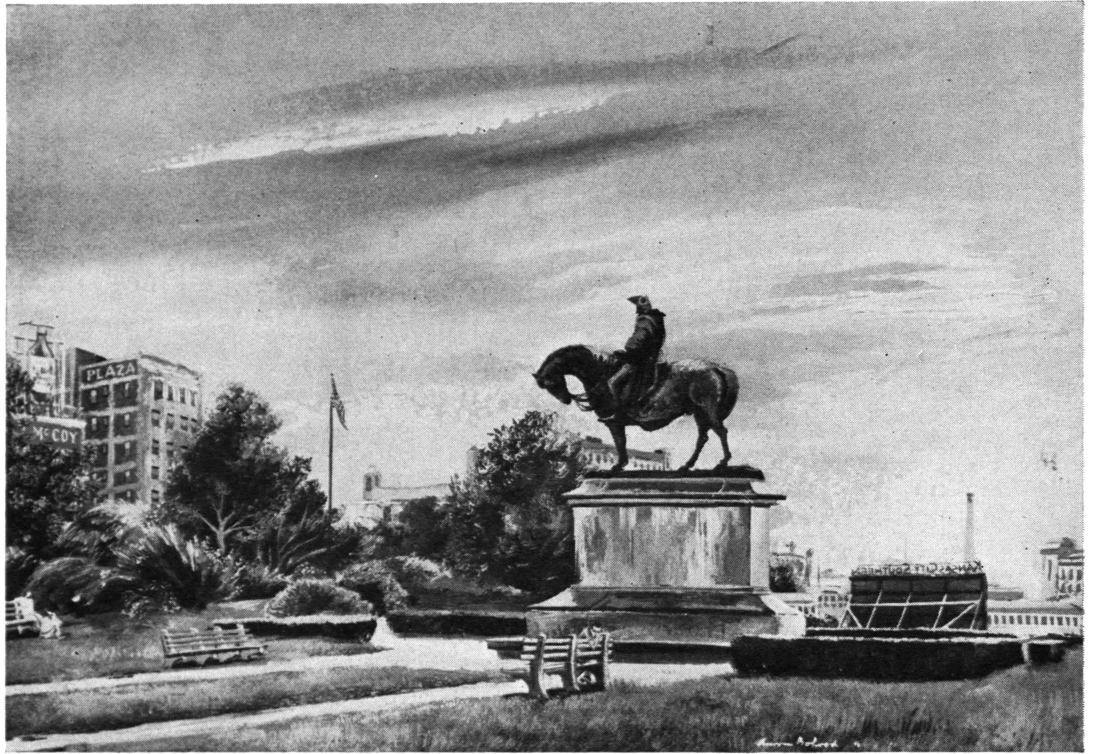
In many of the county seats of Missouri the business section is built around the court house square, center of activity on Saturday afternoon. County farmers and residents of neighboring small towns find Saturday afternoon the most convenient time of the week to come to town to transact business, fill in supplies for the coming week, take the children to the dentist, go to the Saturday matinee. Townsmen join the crowd to visit with out-of-town friends. Centered in a grassy lawn, shaded by stately trees, the court house grounds offer an inviting spot to relax and pass the time of day. Farm extension club groups often meet in the court house; political rallies are held in the square; band concerts are given in the bandstand; fall festivals and other "big days" take place in the friendly court house square.



THE COURT HOUSE AT MARSHALL by **ADOLF DEHN**

Filling the great inverted U-bend of the Missouri River is Saline County with Marshall as its County seat. Namesake of the springs which provided salt for Indians and settlers alike, Saline is prosperous, representative of the fine farming counties of central Missouri. Here General T. A. Smith in 1826 proved on his farm "Experiment" that prairie land was fertile and opened a whole new field of agriculture. George Bingham painted many of his famous Missouri scenes at Arrow Rock. Dr. John Sappington whose "anti-fever pills" first fought malaria with quinine was another famed citizen. Saline County remains primarily agricultural.

"Valley Forge," equestrian statue of Gen. George Washington, has its setting in Washington Square, a small landscaped park east of Kansas City's Union Station. The statue is a replica of one in New York City by Henry Merwin Shrady.



WASHINGTON SQUARE, KANSAS CITY by **AARON BOHROD**

In the Ozark hills, life takes on a simplicity and independence in which the inhabitants find compensation enough for any lack of ease. Houses made of rough-hewn native wood and stone, sit quietly in the steep and narrow valleys. Dogwood and redbud and myriad flowers bloom in the spring; hickory, oak and elm are richly green in summer and blazing with color in autumn; clear, cold springs and tumbling rivers, natural and artificial lakes afford a background rich in scenic beauty.



MOSS'S FARM by **HOWARD BAER**



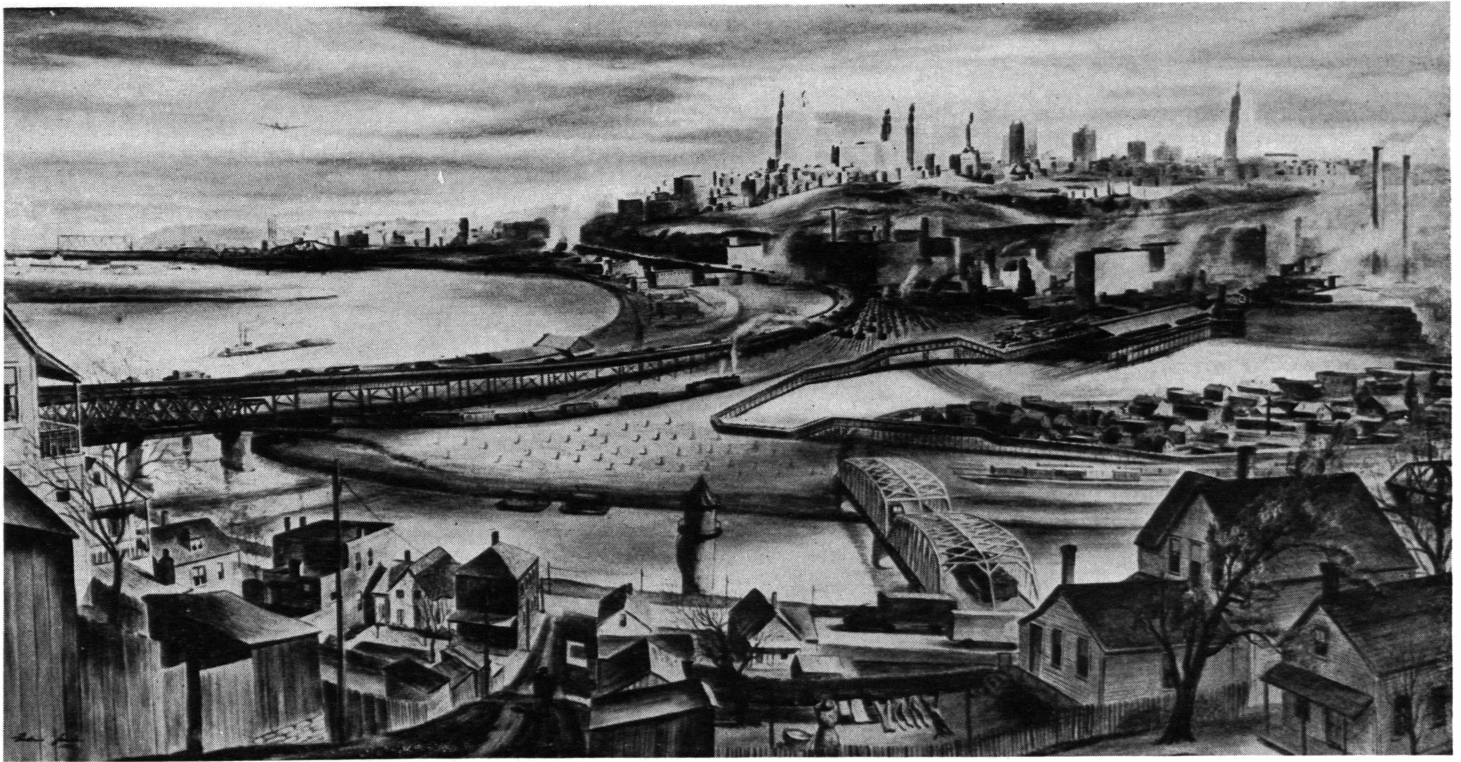
COLD DAWN by **WALLACE HERNDON SMITH**

Migrating ducks follow four main flyways on their southern course. More take the flyway down the Mississippi than all the others combined. Mallard, wood duck, pin tails, wild geese come down in tremendous numbers and settle on lakes, ponds, and streams to feed. It is believed that food, and not warmth, is their main objective. The best duck feeding grounds are shallow ponds in which the ducks can feed from the bottom. The hunting season, fixed each year, falls in late November and lasts only a few weeks. Missouri's "boot heel" section is a favorite lighting spot for ducks and geese. The rice plantations draw them by hundreds of thousands.



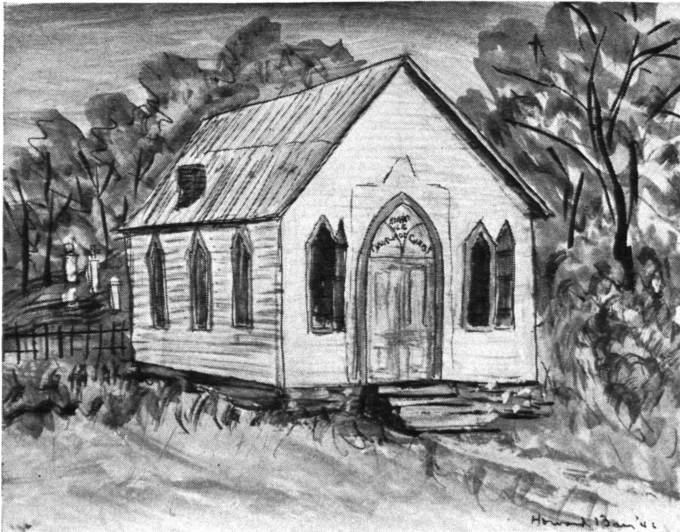
EARLY MORNING EXERCISE by *PETER HURD*

The love of fine horses has long been a tradition in Mexico, county seat of Audrain County, which is part of the beautiful, rolling blue grass country of Missouri. The Mexico region is known throughout the country for its stables of fine saddle horses; the auctions held in the spring and fall attract visitors from every part of the land. Most famous of all Audrain County horses was Rex McDonald, who became a legend even in his own time. Considered perhaps the greatest of all saddle stallions, Rex McDonald was trained by Tom Bass, who was recognized as one of the great trainers of the period.



DOWNTOWN VIEW OF KANSAS CITY by **FREDERIC JAMES**

Early settlers traveled westward along the Missouri River until it made the great bend which turns its course from west to northwest. There the overland trail to the West began and there was founded Kansas City, today Missouri's second city. "The City of Kansas" was incorporated on February 22, 1853 and Westport was annexed in 1897. Kansas City reflects the growth of the Middle West. It has the energy and vitality of the West, and the ambition of its citizens was that their city, which they call "The Heart of America," should be both prosperous and beautiful. Its position commercially, industrially and culturally is unquestioned.



VILLAGE CHURCH by **HOWARD BAER**

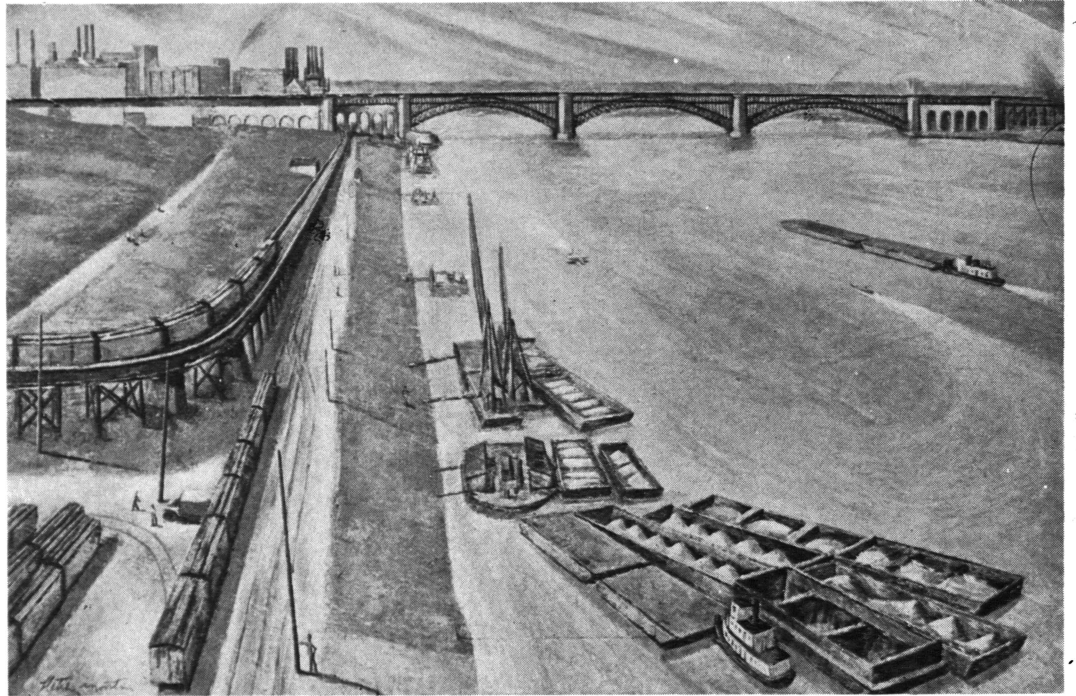
The little white church in the village or woodland clearing is the center of social as well as religious life in many rural Missouri communities. Basket dinners spread on cloth covered planks resting on carpenters' "horses" are the Missouri version of the gourmet's delight. Fried chicken, country ham, deviled eggs, potato salad, slaw, pies and cakes, sandwiches in innumerable variety, lemonade in buckets cooled with chunks of ice, pickles sweet and sour—each family contributing its share with friendly rivalry encouraging to variety. "Protracted" meetings are still annual events in many of these churches. Sunday school is held every Sunday but in many cases the preacher comes only once or twice a month.



POST OFFICE, OWL'S BEND by **HOWARD BAER**

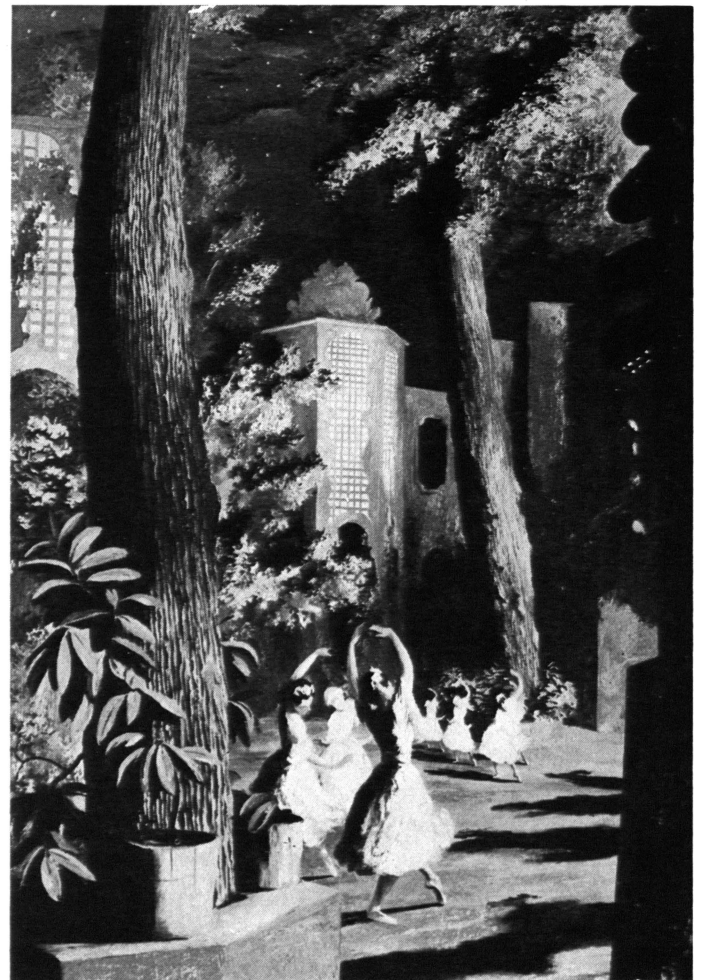
Much of Ozark country lies off the beaten track. Small hamlets and isolated farm houses are scattered from the eastern boundaries to the "Shepherd of the Hills" country. Farming is done on steep hillside patches and in small valleys. Hunting and fishing are favored recreations. Social life centers around "singings" and "sociables" where friends meet and sing old songs and hymns. Missourians who have long known the Ozarks think there is no lovelier country. Improved roads are making the region more accessible and each year "outsiders" in greater numbers are learning the charm of Missouri's mountains and their people.

The world's first steel-truss bridge, designed by Capt. James B. Eads, stretches its 6,220 foot length across the Mississippi at St. Louis in three graceful spans. Begun in 1867, it was dedicated July 4, 1874, and has remained one of the engineering marvels of the nation for nearly three-quarters of a century. Prior to the building of the structure the river was crossed by ferry, the first of which was established in 1797 when an enterprising citizen lashed two pirogues together, mounted a platform on them and carried horses and their drivers across the river for \$2 each. Many pictures of the bridge have been painted. Among the first were the pictures painted on the side-wheel housings of the great river steamer "Grand Republic," so that the people on the lower river could see what the bridge looked like.

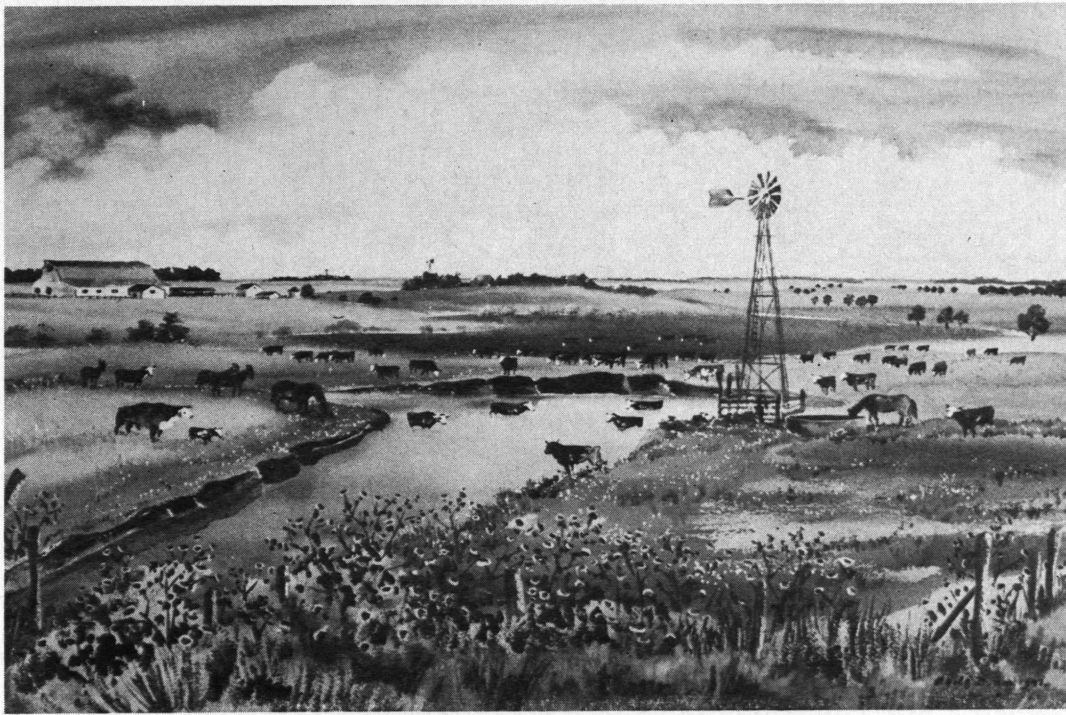


THE MISSISSIPPI AT ST. LOUIS by *FLETCHER MARTIN*

"The Muny," as the St. Louis Municipal Opera Theatre is affectionately called, is the child of a music-loving city. It nightly brings music, dancing, enchantment under the stars from June through August (barring rain!) to ten thousand St. Louisans and visitors. Staged on the world's largest outdoor stage, flanked by two magnificent seventy-foot oaks, in a breath-taking natural amphitheatre are the finest in light opera and musical comedy. "The Muny" opened with "Robin Hood" in 1919 and has played to capacity audiences ever since. Seventeen hundred of its ten thousand seats are free. It has no angels, no subsidies, and doesn't owe a dollar.



BALLET BETWEEN THE OAKS
by *LAWRENCE BEALL SMITH*



In recent years almost one-half of Missouri farm income has come from raising and feeding livestock. The west-central section of the state, rolling into the mid-continent prairie, and the Ozark plateau are adapted by topography, climate and soil to livestock farming. In the northern section of the state which is a part of the great mid-western "corn belt," livestock is part of the diversified farming characteristic of the state. Cattle, specifically, represented a two hundred million dollar business in 1945. Shorthorn, Aberdeen-Angus and other fine breeds were imported as early as 1830 as the early farmers sought to improve their herds.

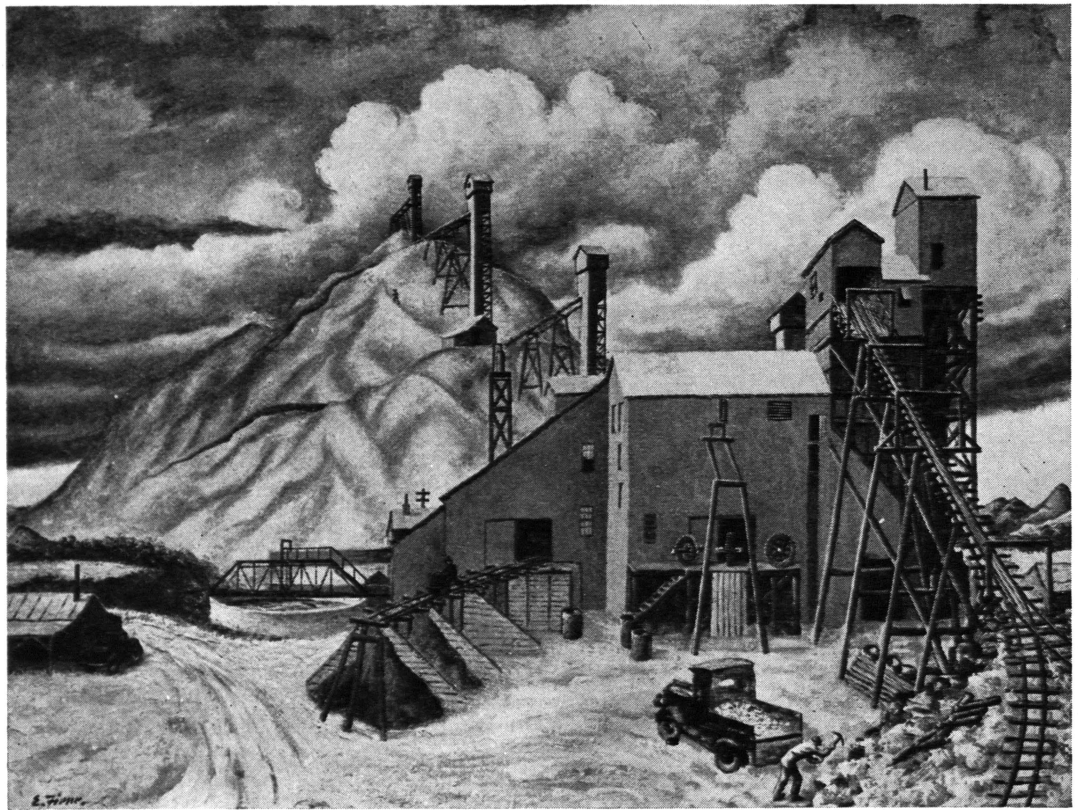
HEREFORDS AT WATER HOLE *by ADOLF DEHN*



BREW KETTLES IN THE OLD BREW HOUSE
(Anheuser-Busch), ST. LOUIS *by ERNEST FIENE*

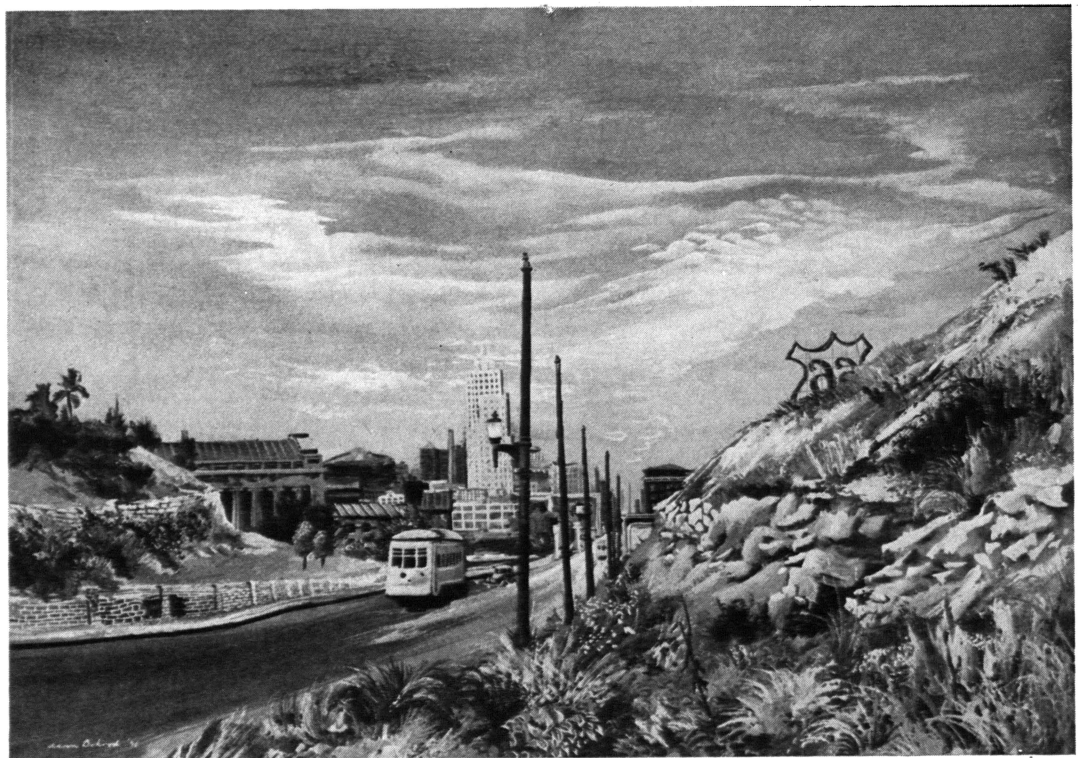
"Beer brewers would quickly become rich on the Missouri, though they have to see to the cultivation of hops and barley themselves," wrote Gottfried Duden from St. Louis in 1825. In spite of the hop shortage, St. Louis with its large natural cool caves became a great brewery city; before refrigeration, this was the only way to cool the kegs. It was not until Pasteur effectively pasturized beer that bottled beer came into popularity, and Anheuser-Busch was one of the first breweries to bottle it.

The state of Missouri produces 37.1% of the lead mined in the United States. The greatest lead producing district in the world is in Missouri, in the south-eastern and south-western sections of the state. The area called the "Joplin district" produces a good part of the zinc mined in this country. Lead was discovered at Mine la Motte about 1715 and mined until 1744 when mining work slowed; it was discovered at Potosi in 1773 but it was not until Moses Austin arrived in town near the close of the 18th century and started intensive development that lead mining started its real growth. In 1849 lead was discovered at Joplin and the city literally was built on it.



LEAD AND ZINC MINING, JOPLIN by **ERNEST FIENE**

Main Street, as it leaves the skyscrapers of downtown Kansas City, cuts through the hills and heads toward the southern residential section after briefly glimpsing the colonnaded Union Station and the landscaped hill on whose broad top towers the city's famed 217-foot Liberty Memorial shaft.

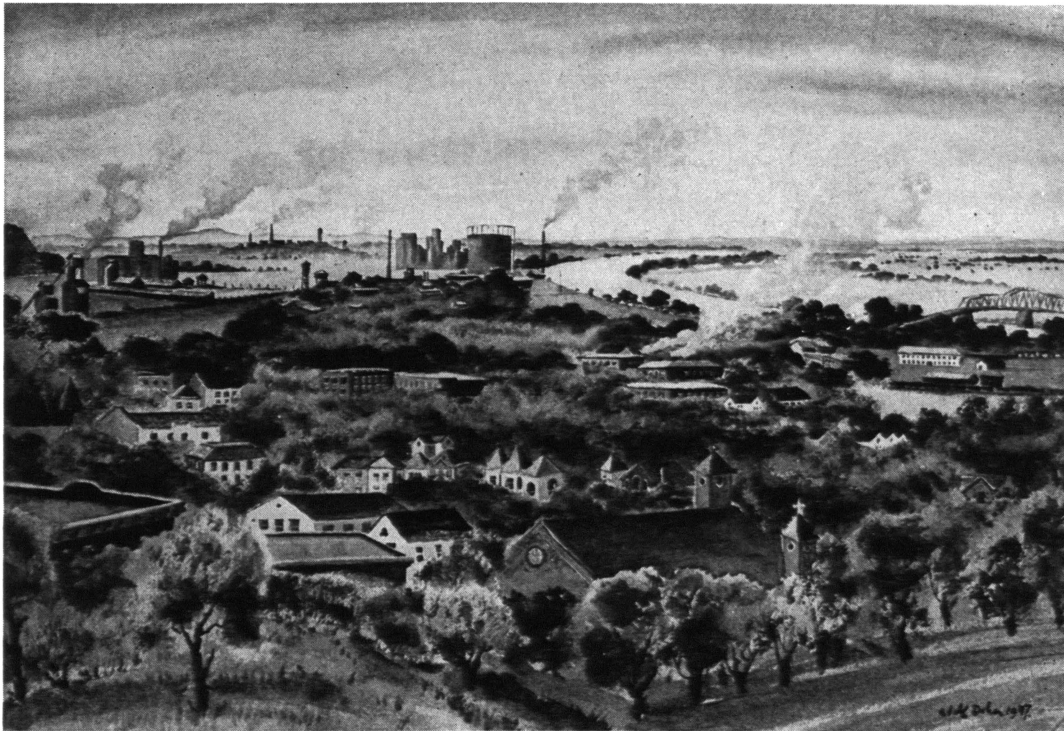


MAIN STREET, KANSAS CITY by **AARON BOHROD**



An appreciation of fundamental values, a respect for the qualities and possessions of their forefathers are good cornerstones for life. Piety and simplicity mark these descendants of early Creole settlers, representative of one of the many diverse racial strains which go to make up Missouri. This couple lives quietly in their simple Ozark home.

UNCLE PAUL AND AUNT LUCE by *HOWARD BAER*



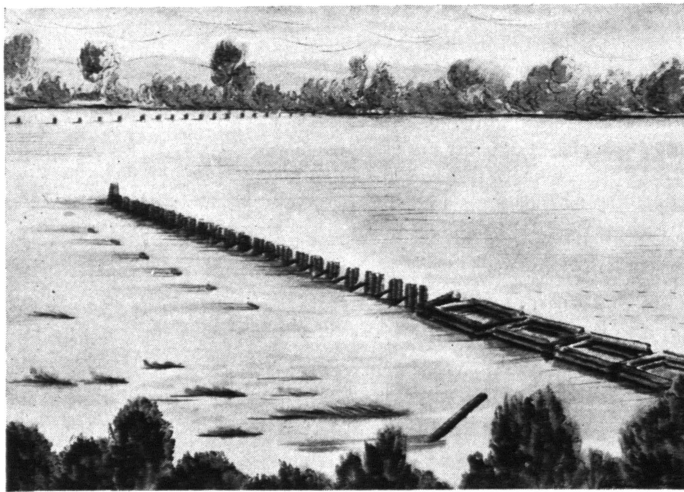
St. Joseph, Missouri's third industrial city, was born in the surge of Westward expansion which began with the opening of the Santa Fe trail and accelerated to flood-tide with the discovery of gold in California in 1848. Outfitting of prairie schooner wagon trains laid the foundation for the meat packing industry which now ranks fifth in the world. "St. Jo's" position as western terminus of the railroad made it the jumping off point for the Pony Express and the stage line which crossed the plains. Guerrillas made their headquarters there and the proximity to "Free Kansas" emphasized Civil War bitterness. "St. Jo" covers the bluffs and spreads into the bottoms of the Missouri River. It is a handsome, prosperous, progressive city with widely diversified resources.

ST. JOSEPH by *ADOLF DEHN*



THE GENERAL STORE — OLD MINES by **HOWARD BAER**

Center of shopping and visiting, the small-town "Gen'l Mdse. Store" is an important institution, stocking an amazing variety of merchandise ranging from dry goods, clothing and notions, to seeds, feed and hardware,—and carrying on lively trading in eggs, butter and farm produce. Hours frequently are long and the merchant-owner serves his locality in more ways than store-keeping. Often the post office is in the store. It is a rendezvous for cracker barrel philosophers and the cronies who gather regularly swap stories, exchange political opinions and news and often keep going expert games of checkers and cards. Free peppermint or licorice sticks win the loyalty of young customers. Meeting place of neighbors and friends, the small-town store has an atmosphere of dignity, humor, community interest.



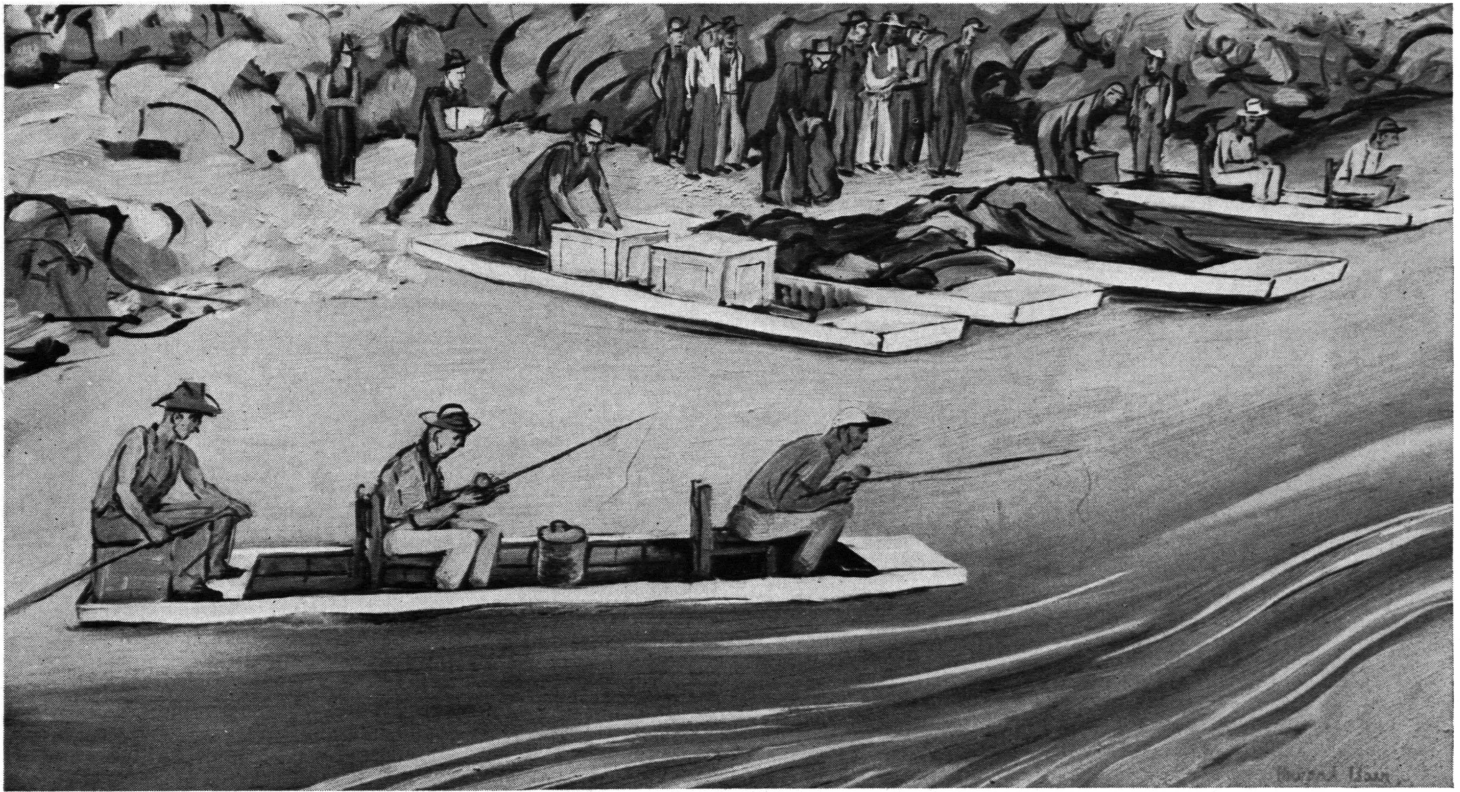
BREAKWATER ABOVE ST. CHARLES
by **FLETCHER MARTIN**

The Missouri River can be deceptively mild. Flowing across the state, it curves quietly through rich bottom land, along cliff and hill, around wooded islands where "hickory chicken" mushrooms often grow thick in the spring, past willow flats, breakwaters, farms, towns. Bobbing jugs mark lines set for huge "river cats," nets dry on the banks, row boats run the trot lines, major traffic moves. This until time of flood, when the river rampages through the land, swallowing soil, homes, trees; cutting into banks, covering thousands of acres, ruining crops. Flood stage is 25 feet at St. Charles; in 1943, '44 and '47 the river passed 35 feet; in 1844 the greatest flood recorded crested at 40.11 feet.



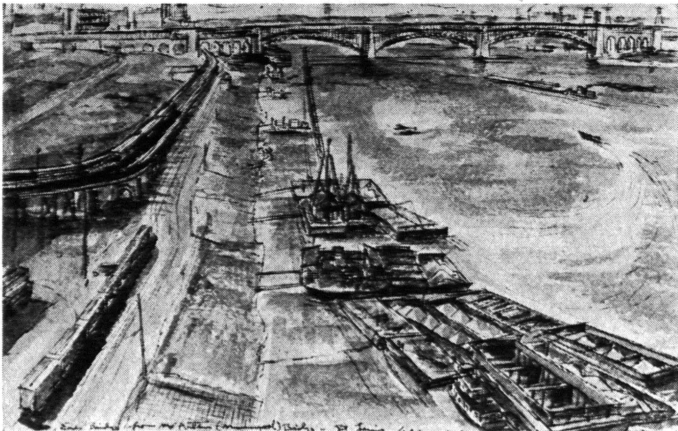
VEILED PROPHET PARADE, ST. LOUIS
by **NICOLAI CIKOVSKY**

Ever since 1878 when the Veiled Prophet of Khorassan, mystic character from Thomas Moore's "Lalla Rookh," descended from a Mississippi steamboat to make his first St. Louis visit, little children and grown-ups alike have been bewitched by the colorful pageantry of the Veiled Prophet celebration held in October. Embued with the philosophy that "Laughter Keeps Step with Progress," His Mysterious Majesty greets the city from a parade of pretentious floats designed each year to portray a dramatic theme. Climax is the Veiled Prophet's Ball, most important social event of the season, at which the Prophet chooses from among the year's debutantes a queen to rule over the social life of the city.



FLOATIN' FISHING by **HOWARD BAER**

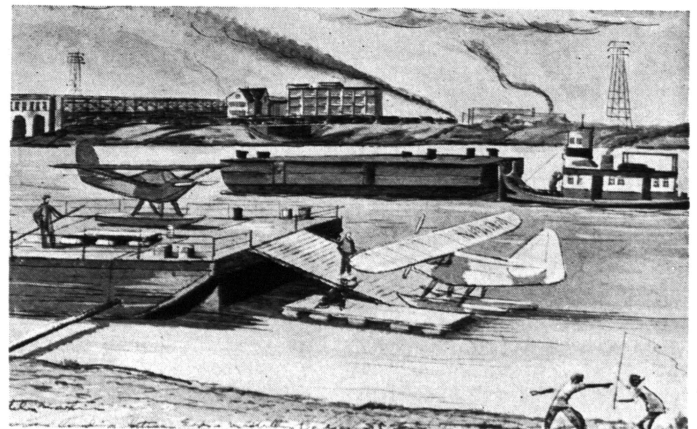
In the rigid caste of fishermen, "Taking a Float" ranks high. To be enjoyed for an hour, a day or weeks a floating fishing trip on one of South Missouri's swift rivers such as the Current, the White or Black Rivers, Jack's Fork, the Gasconade, is an experience to be enjoyed by the serious fisherman out for game fish and the lover of swift water and beautiful scenery. Floating fishing trips require expert planning and experienced guides. Supply boats precede the fishermen and make camp on sandbar or bank. After the day's string is counted and (ap)praised for future exaggeration, skilletts of small-mouthed bass, goggle-eye or jack salmon crisp-fried in bacon grease soon crown a perfect day.



EADS BRIDGE FROM MacARTHUR BRIDGE, ST. LOUIS

by **FLETCHER MARTIN**

(Sketch for Painting)



SEAPLANE LANDING, ST. LOUIS by **FLETCHER MARTIN**

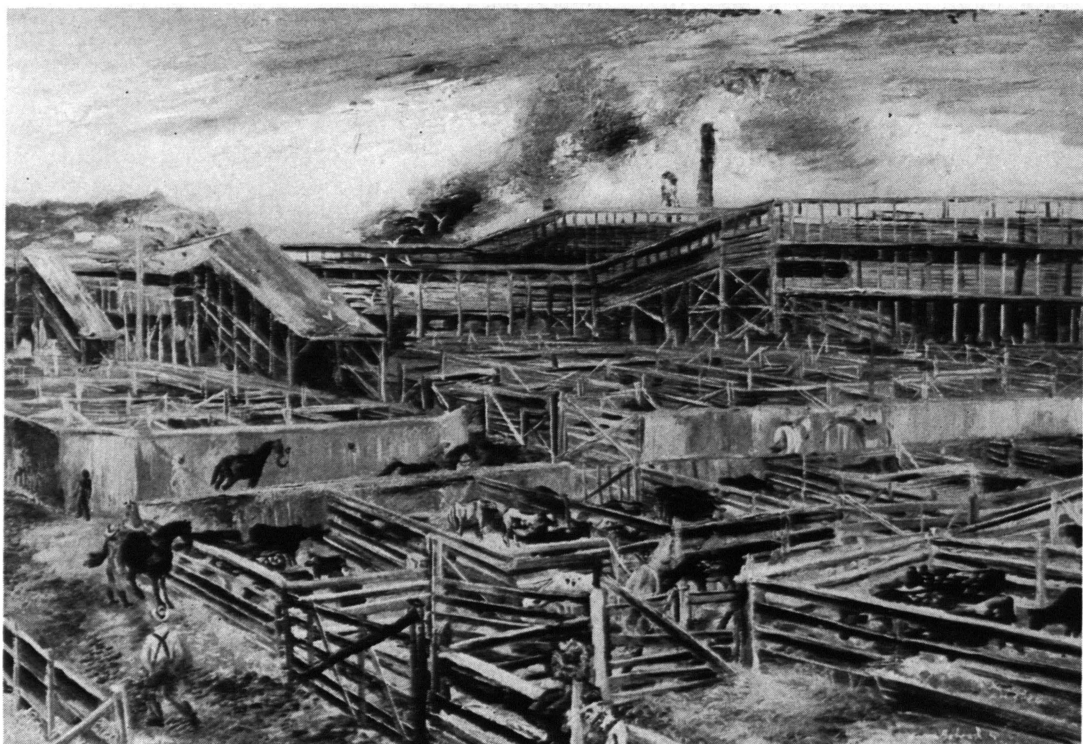
The Mississippi levee added another modern note when the Coast Guard established a seaplane landing there several years ago. Coast Guard planes take off from this landing to carry on their work of patrolling the river, checking the water rise, and in time of flood, assisting greatly in flood rescue work.

Weaving baskets from split hickory bark is one of the few surviving native crafts in Missouri. Most of the craftsmen follow frontier designs which have not changed essentially in more than two hundred years. Tourists and natives alike are customers for the baskets which frequently are sold along Ozark highways or from trucks in near-by towns. Also continuing the heritage of folk art and crafts in Missouri are the beautiful and intricate quilts, many of which copy designs which have been followed for generations, and "slat-back" chairs which are made in many parts of the Ozark region.

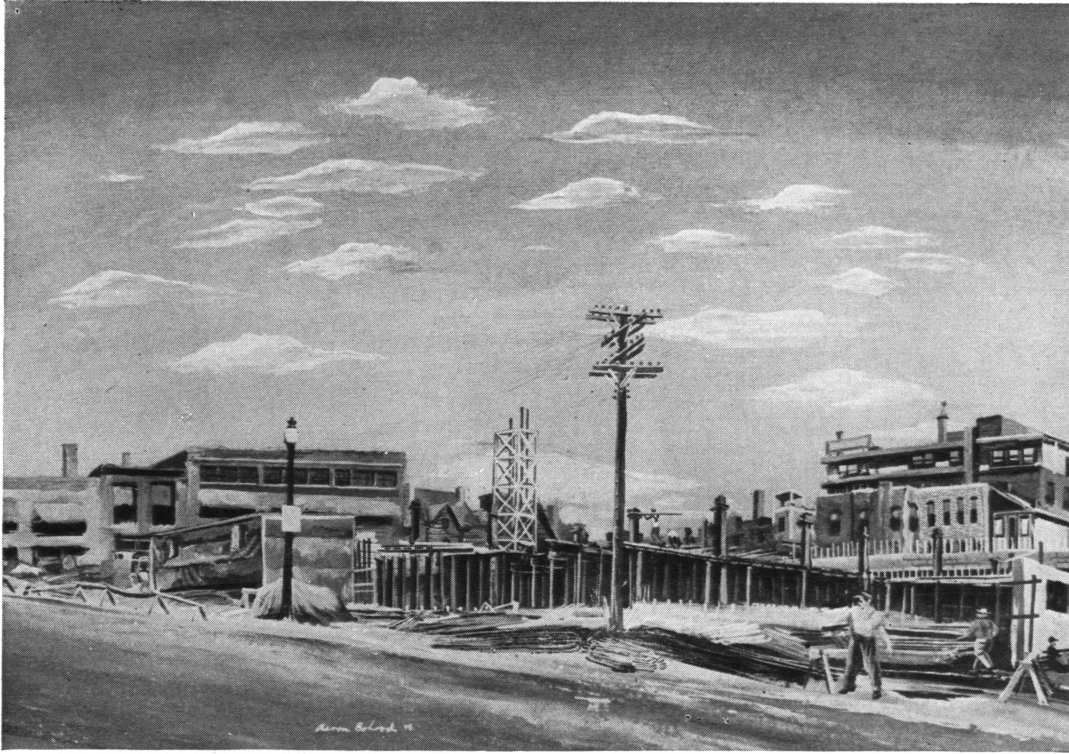


BASKET MAKER IN THE OZARKS (Reed Springs) by GEORGES SCHREIBER

More than ten million "little dogies git along" annually to the Kansas City stockyards which cover more than two hundred acres of pens, fed from Missouri and Kansas and the great plains of Texas and the Southwest, the Kansas City yards are the largest market in the country for stock and feed cattle, stock hogs, horses and mules. The first stock yards were built in 1870 and in 1878 the American Royal Livestock and Horse Show first was held. This show, held annually in October, is one of the city's major events. Natural complement to its foremost position in livestock distribution is Kansas City's importance as a market for hay and seed. This painting was made during the meat shortage of July 1946 when the pens had few cattle.

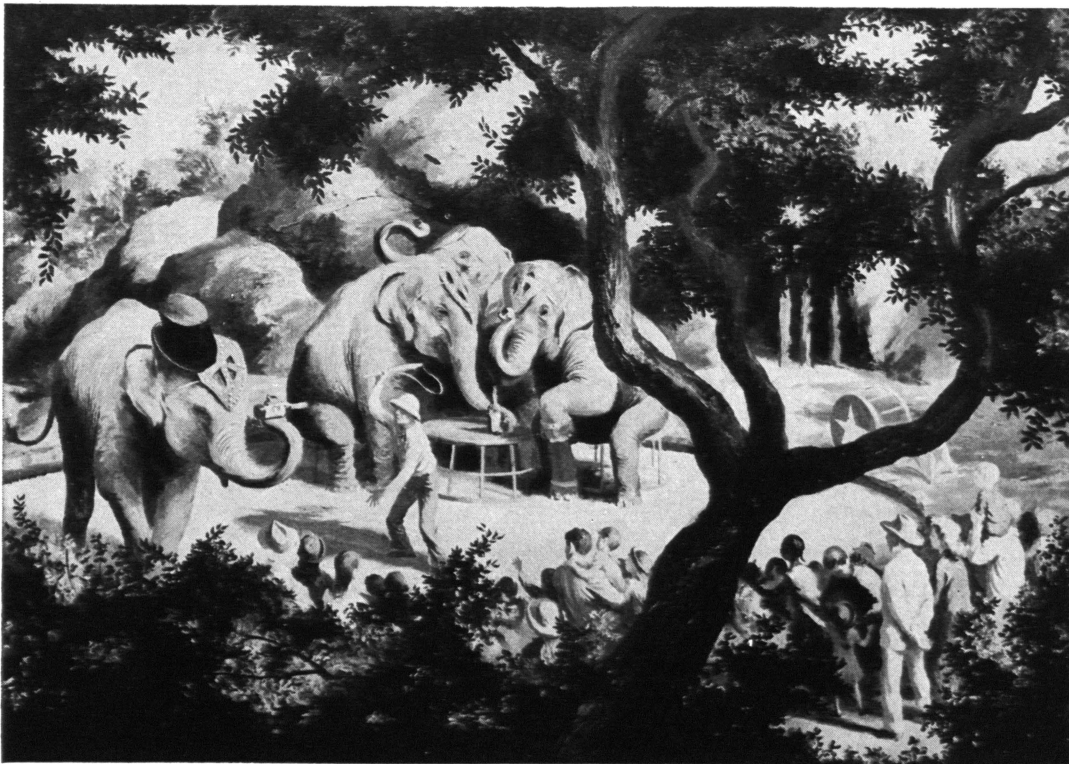


KANSAS CITY STOCKYARDS by AARON BOHROD



CONSTRUCTION, TENTH STREET, KANSAS CITY by **AARON BOHRD**

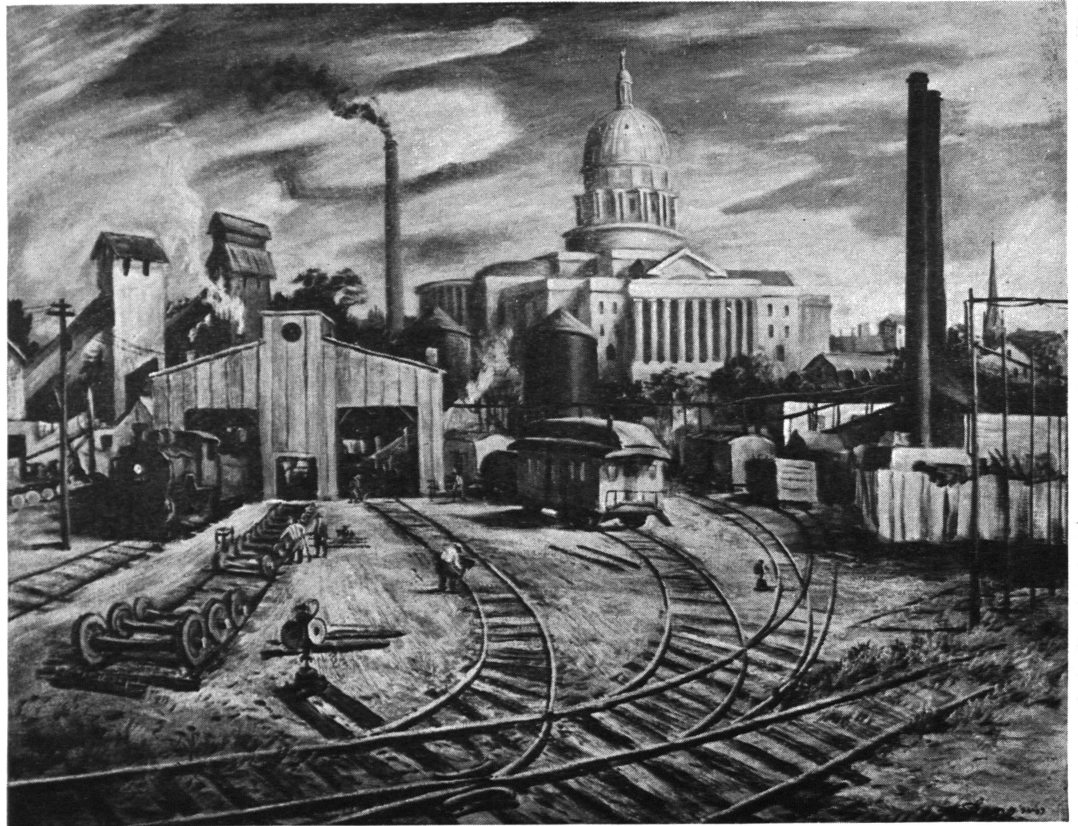
Kansas City has been an ever-building town, from the days when it was two roaring frontier settlements, the towns of Kansas and Westport, which grew into one, to the present day. Ever since it was founded, the city has been scraping away its hills to make room for more and more buildings. The impetus to keep building has kept everything up to date in Kansas City.



ELEPHANT SHOW, ST. LOUIS ZOO by **LAWRENCE BEALL SMITH**

The little boy who first saw a giraffe and gasped, "It ain't so," would leave the St. Louis Zoo, rated one of the nation's best, a life-time sceptic. Special attractions include the cageless bear pits moulded from plaster casts of Mississippi River bluffs; a glass-walled anthropoid ape building so arranged that visitors view the monkeys from outside, and vice versa; and in the summer months shows starring elephants, lions and tigers, and monkeys which play daily to standing-room-only crowds. Located in seventy-seven acres of rolling land in Forest Park, the Zoo is citizen-owned, mill tax supported.

Politics is the main business of Jefferson City, capital of Missouri. The city was named for Thomas Jefferson and selected as the capital site on December 31, 1821. Cholera, a terrible wreck on the Pacific Railroad which delayed connections with St. Louis, and the coming of the Civil War, retarded the early growth of the city. Today "Jeff City," as it is popularly called, is not only the seat of state government but also has a thriving industrial life. The capitol building, situated on a high bluff overlooking the Missouri River, is a splendid structure built of the fine marble which is quarried in the Missouri towns of Carthage and Phenix. It was completed in 1917.



THE STATE CAPITOL by **FRED SHANE**

Duck hunting begins in the cold dawn when the hunter reaches the blinds and places the decoys. The duck hunter must be immune to discomfort, a fine shot and expert in the art of duck calling. Most hunters use a whistle but the elite among them fashion a varied repertoire of mating and feeding calls with lips and hands alone. Arm chair hunters can share the thrill of the duck call by listening to one of the radio contests which are held each year. The sight of a shallow pond literally black with ducks affords an unequalled thrill when thousands take to the air and the whirr of wings drowns out all other sound.



HUNTER by **WALLACE HERNDON SMITH**



MISSOURI FARMER by *FREDERIC JAMES*

A rugged individualist, the Missouri farmer values his independence above all else. Progressive, yet conservative, he is open to new ideas but wants them proven. He knows the soil, respects it, and works to leave it richer than he found it. He works from sun to sun and "share and share alike" with his neighbor when help is needed. He is a good hand with stock, a practical mechanic, and has a "feel" for the weather. He keeps up with what is going on, follows the baseball scores, and is a sportsman by nature. He respects his neighbor, keeps his own counsel, is courteous but never effusive. He has a sense of humor, and needs it. He believes in education and does his share of community work. The city holds no lure for him. He wouldn't trade his life for a million.

ADDITIONAL PAINTINGS IN THE COLLECTION

PETER HURD

AMERICAN SADDLE STALLION

MARES AND COLTS

MULES

SPRING EVENING, MISSOURI HORSE COUNTRY

JACKSON LEE NESBITT

KANSAS CITY STOCKYARDS

CHARGING HOT METAL, SHEFFIELD STEEL CORP., KANSAS CITY



HOWARD BAER

"The sections of the Ozarks I visited covered an area of about 125 miles south of St. Louis. I chose this because I was assured by an expert on Ozark lore, Leonard Hall, that within this area were the oldest Ozark settlements."

"My first stop, Old Mines, was settled by the French in the 1700's. I sketched an old couple there, Uncle Paul and Aunt Luce, in the little cabin they had lived in for seventy years. In their faces were etched the lines of hard, rugged life and the simple dignity with which they met it."

"In the general store, the livestock auction, on the courthouse square and the farms, the people impressed me with their gaunt, sharp, strong faces, their clear, shrewd eyes squinting through a web of humorous wrinkles."

HOWARD BAER

HOWARD BAER was born in a little mining village below Pittsburgh. He studied at Carnegie Institute, came to New York in 1929, and for ten years was a successful free-lance illustrator and cartoonist for such magazines as *Esquire*, the *New Yorker*, *Collier's*, etc. In 1941, he decided to turn to painting, took a trip to Mexico, and his first one-man show at the Associated American Artists Galleries was comprised of works of the tiny Mexican village in which he lived. He is now represented in the permanent collections of the Metropolitan Museum of Art and the Butler Institute in Youngstown, Ohio. During the war, he accompanied our troops to the China-Burma-India theatre of operations to depict the work of the Army Medical Department. For the Collection, "Missouri—Heart of the Nation," Howard Baer painted scenes of the Ozark Mountains.



AARON BOHROD

"Painting the Kansas City scene was undertaken by me shortly after I had completed work on a similar painted survey of Chicago, commissioned by LIFE magazine. Apart from disparity in scale, it was interesting for me to note the character differences in the two cities. I know my entries in the Missouri collection can be only an approach—and that, my own personal reaction—to the special and at times elusive character of Kansas City. The intermingled industrial, urban, suburban and "country" atmosphere of the city could only be hinted at in my eight paintings. It would take a hundred to tell the whole story."

"But the attempt was, for me, a stimulating experience. The parks, stockyards and cityscapes K. C. affords is material that I found extremely challenging. I hope my interpretations will not look too strange to eyes that know the setting far better than my own."

AARON BOHROD

AARON BOHROD of Illinois, painted Kansas City—its stockyards, zoo, parks and city streets. He was born in Chicago and has always made his home there. Although he is under forty, he holds some of America's coveted art awards. These include two Guggenheim Fellowships, six awards from the Chicago Art Institute, a Carnegie International Prize, The Clark Prize of \$1,000 and Silver Medal of the Corcoran Gallery, \$1,000 in the Artists for Victory Exhibition at the Metropolitan Museum of Art, First Prize in Water Colors at the Pennsylvania Academy of Fine Arts, and First Award of Merit in the Los Angeles Water Color Competition. His works are in the permanent collections of the finest museums of the country, as well as in the most outstanding private collections.

THE ARTISTS

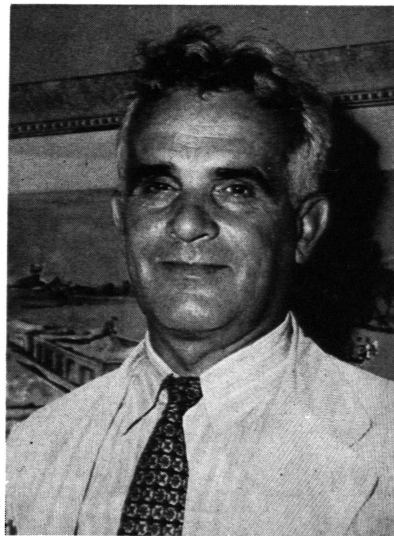
"I spent most of my time in the city of Saint Louis, where I made many studies of the botanical gardens and Forest Park. These two places were especially interesting to me, and the fine flower planting at "Shaw's Gardens" gave excellent material for a painting as did the autumn color in Forest Park.

"I also made a short visit to Ste. Genevieve where I painted the Mississippi Ferry Boat and a view of the quaint old town.

"The City of Saint Louis was very Metropolitan, the River front and the bridges impressive, especially Eads Bridge, and I enjoyed painting one of the fine Washington University buildings with students returning to school. Missourians were very cooperative in every way and helped me in my work."

NICOLAI CIKOVSKY

NICOLAI CIKOVSKY is well known as an art teacher, having held posts at the College of Notre Dame, Baltimore, the Corcoran Gallery of Art, Washington; the Art Institute of Chicago; St. Paul School of Art, and the Cincinnati Art Academy. He is the winner of many distinguished awards and his paintings are in important private and public collections including the Whitney Museum of American Art, Museum of Modern Art in New York, Brooklyn Museum, Pennsylvania Academy of Fine Arts, City Art Museum of St. Louis and numerous others. He was born in Russia, near the Polish border in 1894. He studied in a Royal Art School in Vilna and at the Technical Institute of Art in Moscow. He came to the United States in 1923. His paintings in this collection are of St. Louis' parks, the old town of Ste. Genevieve and Washington University.



NICOLAI CIKOVSKY

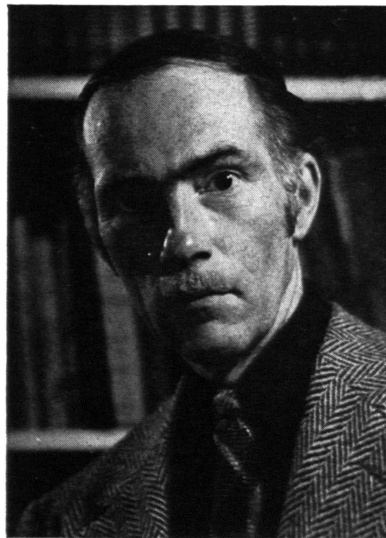
"The pulse of a large city, with its exciting mixture of human emotions is evident in every street and sidewalk. It becomes most intense at common meeting, and intersection points.

"Though a person may have lived most of his life in the same city, it is forever changing, presenting different pictures. Missouri has an individual character of its own. The large spaces of water and hills between these intense intersections of human activity, intermingled with odd mixtures of old and new, create a flavor, at once familiar and strange.

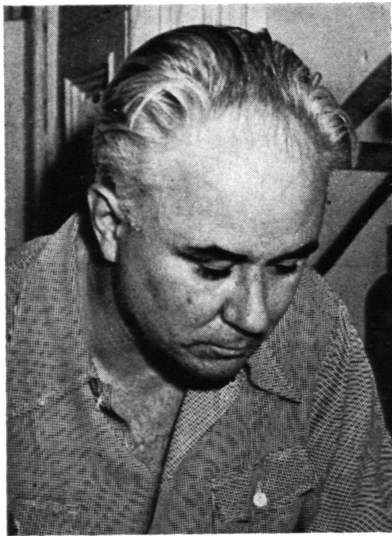
"'Grand and Olive' and 'Union Station' are typical examples, where this pulse is most keenly felt. This poetical fantasy, with all its urgency, is the momentum which starts the play of shifting lines and colors. The painting then becomes an equilibrium formed upon the tense mixture of idea and pressures of painting, simultaneously translated to the demands of a flat surface."

FRED CONWAY

FRED CONWAY, a native of St. Louis, has been honored by the City Art Museum of that city and the St. Louis Artists Guild with many prizes. He studied art in his home state and in Paris at the Academia Moderne. He taught drawing and painting at the St. Louis School of Fine Arts, and has had his work exhibited at the National Academy, Denver Art Museum, Pennsylvania Academy of Fine Arts, Virginia Museum of Fine Arts, Carnegie Institute, Art Institute of Chicago and the Cleveland Museum. He was awarded a \$500.00 prize in the "Portrait of America" exhibition in 1945, and was a winner in the Forty-eight States Mural Competition. He painted his impressions of downtown St. Louis.



FRED CONWAY



ADOLF DEHN

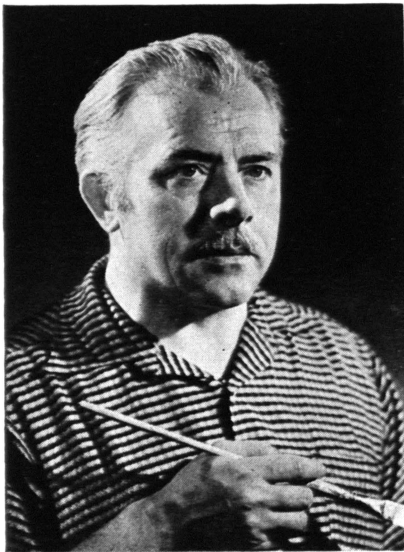
"When I was asked to make ten paintings of Missouri, I was delighted to do so for I had been there often and I loved the flat, rolling country and the farms. I felt at home doing these pictures for the land and the farms are very similar to my home in Southern Minnesota where I have painted so much.

"Naturally, I could not resist Mark Twain's old home and the two great rivers, so the Mississippi at Hannibal and Louisiana, and the Missouri at Glasgow and St. Joseph had to be done.

"My main purpose was to tell as much as possible in ten pictures about the sweeping landscape; its fields and farms, its rivers and towns."

ADOLF DEHN

ADOLF DEHN, Minnesota born, had won world-wide renown in the field of lithography before earning his later fame as a water colorist. He studied at the Minneapolis School of Fine Arts and at the Art Students League of New York, and spent a great many of his early productive years in art centers of Europe. The works he created during this period were exhibited on the continent as well as in this country. His works are now in twenty-three museums including the Boston Museum, Chicago Art Institute, British Museum and the National Museum of Norway. He is the recipient of many important awards including a Guggenheim Fellowship. His paintings in the Missouri Collection depict agricultural scenes and quiet scenic beauty.



ERNEST FIENE

"I decided that Missouri, the 'Show me state' can also be called the 'I'll show you state,' because every one was anxious to show me the things I should see.

"An old friend who farms in the middle of the Ozarks met me in St. Louis and accompanied me on my travels. This was a great help because on my several previous visits I had never gotten the insider's point of view.

"My assignment was Industry. This has a similar face throughout the world except insofar as environment frames it. In this series the Industrial background is represented by the paintings of the old Brew House and the making of corn cob pipes. Railroads, chemicals and mining represent the newer phases.

"Seeing the quaint town of Washington after St. Louis, then driving through the Ozarks to Joplin, the lead and zinc center in the southwest corner of the state, was an experience of excitement and contrast."

ERNEST FIENE

ERNEST FIENE was born in the Rhineland in 1894. He attended the National Academy of Design and the Art Students League. Twice he returned to Europe to study, the first time on a long trip through England and France, and the second time on a Guggenheim Fellowship to study frescoes in Italy. He holds many important art awards, including the Clark Prize of the Corcoran Gallery of Washington, the Harris Prize of the Art Institute of Chicago, and a Carnegie International Prize. He has three times won the Pennell Purchase Award at the Library of Congress. He is represented in the permanent collections of the Metropolitan Museum of Art, the Art Institute of Chicago, the Boston Museum, Detroit Art Institute, Newark Museum, Library of Congress and numerous others. For this collection, Mr. Fiene painted Missouri's industries including the breweries, chemical plants, mines and such a particularly native industry as a corn cob pipe factory.

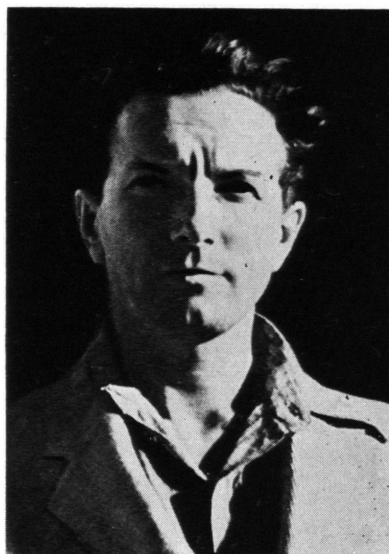
THE ARTISTS

"The specialized problems of stock breeding have always interested me and to learn how efficiently horse and mule raising is carried out in Missouri was a revelatory experience. Moreover, it was certainly thrilling and delightful to see so many prize winning aristocrats of the saddle horse world in their native habitat. Whatever one's interests, and there are certainly sharp lines of cleavage among horse enthusiasts, even the most steadfast devotees to other breeds—to the Thoroughbred, the Arab, the Quarter Horse, etc.—even their fans must admit one thing: on the score of beauty it is difficult to equal the American Saddle Horse!"

"My trip to Missouri was great fun, and the warm-hearted hospitable people I met around Mexico, which is the scene of most of the paintings, made the trip a special and unforgettable experience."

PETER HURD

PETER HURD was born in New Mexico in 1904. He studied at the Pennsylvania Academy of Fine Arts, then returned to ranch life in New Mexico with his wife, the former Henriette Wyeth, daughter of the famous painter and illustrator, N. C. Wyeth. He has received prizes for his water colors, and his easel pictures are owned by the Metropolitan Museum, Art Institute of Chicago, William Rockhill Nelson Gallery of Kansas City, and others. He has painted fresco murals for LaQuinta Art Gallery at Albuquerque, and the New Mexico Military Institute. His murals are also in the post offices at Big Springs and Dallas, Texas. His paintings for the Missouri collection are scenes of stock raising, mules and saddle horses.

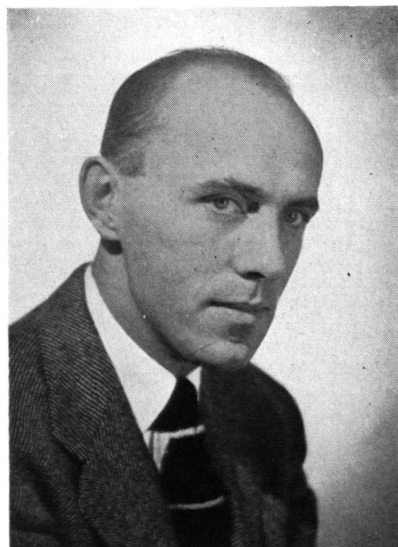


PETER HURD

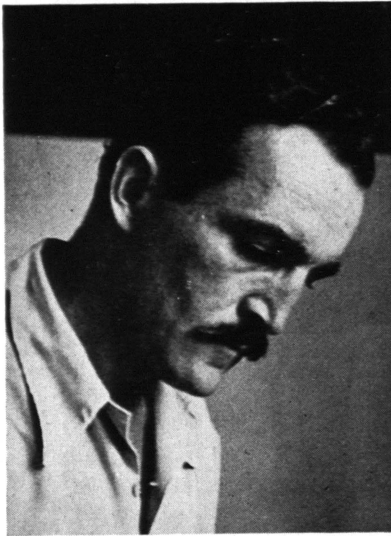
"Being a Missourian, I am particularly happy to have had the opportunity to put some of my very personal and life-long observations of my beloved Missouri on record. Most of my life has been spent in and around Kansas City—which, incidentally most non-Missourians mistakenly believe to be in Kansas—and I have confined my work to that general locale. Thus, what I have painted for the collection is a mixture of sentiment, experience and pride, executed in a Missouri manner—as literal as we pride ourselves on being."

FREDERIC JAMES

FREDERIC JAMES contributed a large panorama of Kansas City, as well as two city and two country scenes. He was born in Kansas City in 1915, attended the University of Michigan and was awarded a scholarship to the Cranbrook Academy of Art. After travelling and painting in Mexico in the summer of 1939, James taught painting at the Kansas City Art Institute for a year. He has exhibited at the Brooklyn Museum, the William Rockhill Nelson Gallery, City Art Museum of St. Louis. He designed sets for the Kansas City Philharmonic and won First Prize in the National Architectural Competition sponsored by the Museum of Modern Art for a design of a fine arts college for William and Mary in Virginia.



FREDERIC JAMES



FLETCHER MARTIN

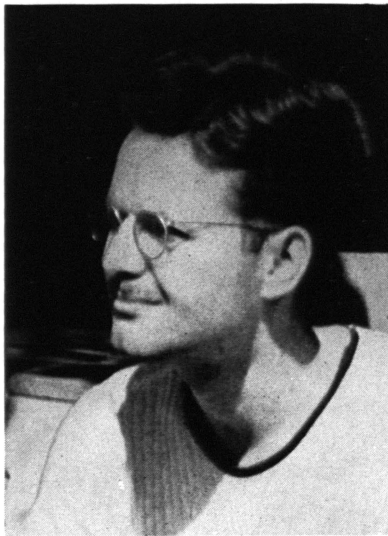
"When the subject allocations were made for the Scruggs-Missouri project I was particularly pleased to be chosen to paint the rivers. In no other state have the rivers been so closely identified with its history and development. There was no intention to make this a complete and exhaustive documentation but rather to convey, in some measure, the character of the rivers of Missouri.

"My sketches were made for these paintings during June. People were making friends with the rivers again after the alienation which occurs each spring. The mood was tranquil. All the people who came to the edge of the water, no matter how distracted, seemed to be touched by its magic and its strength.

"The era of their greatest importance to the state is probably over but this makes them no less impressive to see nor will it ever make a native Missourian less proud. The folklore will keep for posterity the river legends of that great youthtime of Missouri."

FLETCHER MARTIN

FLETCHER MARTIN was born in Palisades, Colorado, the son of a newspaper man. At 16, he rebelled against his parents' wish to teach him the printing trade and decided to face the world "on his own." He worked as a harvester and lumberjack, became a top-notch boxer, served four years in the U. S. Navy from 1922-26. In California, while working as an assistant to a mural painter, he began to take art seriously. He started working intensely, had one man shows in San Diego and Los Angeles and won several museum awards. In 1939, he succeeded Grant Wood as art instructor at the University of Iowa. As a war-artist-correspondent for Life Magazine, he gave an unforgettable pictorial account of the bombings of Algiers and Tunisia. For the Collection, Fletcher Martin painted scenes of river life along the Missouri and Mississippi Rivers. Other of his paintings are in the permanent collections of the Metropolitan Museum of Art, Los Angeles Museum, Museum of Modern Art, New York, and Encyclopaedia Britannica Collection.



JACKSON LEE NESBITT

"The auction scene which I have depicted is typical of auction barns throughout this section of the country. Farm auctions are usually held once a week throughout the year. All kinds of farm animals, implements, machinery, household goods and an endless variety of odds and ends go under the hammer. Farmers come, sometimes with their families, not only to buy or sell, to raise a little cash on an unprofitable animal, a load of alfalfa or something they don't just particularly need, but to exchange news and views, discuss crop conditions and just make a day of it.

*"I became interested in farm auctions several years ago, as I thought they offered good subject matter, characteristic of Missouri." **

JACKSON LEE NESBITT

JACKSON LEE NESBITT painted a cattle auction, steelmaking and the stockyards. He hails from Oklahoma, but came to Kansas City as a child and entered the Art Institute there. At 22, he won the Vanderslice Scholarship, and a few years later, was honored with the 3rd Painting Prize at the Midwestern Artists Exhibition of the Kansas City Institute. He has had one-man shows at the Art Institute of Chicago and the Denver Museum. The Philbrook Museum of Oklahoma awarded him its Purchase Prize acquiring one of his paintings for its permanent collection.

THE ARTISTS

"The Missouri Ozarks in the Winter is the subject I selected to paint because it afforded me an opportunity to show what the people of Southern Missouri do when no summer tourists are around to watch them.

"While searching for subject matter within a radius of 100 miles from Springfield, I finally found what I was looking for right at the doorstep of that town, ten miles away, in a little village called NIXA. Here I painted the hog killing, rabbit and mink trapping pictures and for typical scenic effect added that ubiquitous winter corn field. Further south in the mountains, I selected the basket weaver, so well known in the Ozark region, and rounded out my Missouri project with two scenes of the unique industrial subject, seal skin preservation, which I found in St. Louis.

"I had come prepared to work in sub-zero weather but I found instead a January climate as warm as the people who live in it, who contributed greatly to my enjoyment of the Missouri assignment."

GEORGES SCHREIBER

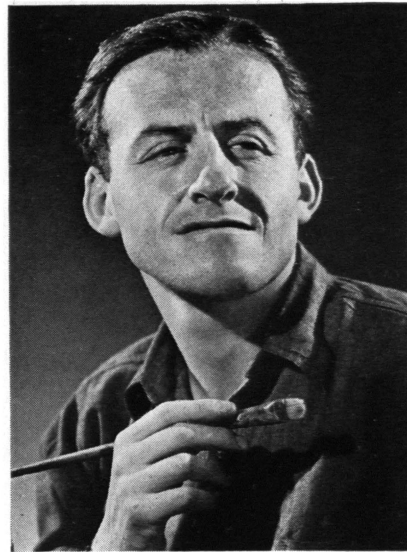
GEORGES SCHREIBER arrived in this country from Belgium in 1928. He studied art in London, Berlin, Rome, Florence and Paris, and has exhibited in many important museums in this country. His paintings have been acquired by the Metropolitan Museum of Art, Sheldon Swope Art Gallery, Museum of the City of New York, Whitney Museum of American Art, Brooklyn Museum and the collection of the Encyclopaedia Britannica, as well as many important private collections. Three of his paintings were used by the U. S. Treasury Department as official posters for the second, third and fifth war loan drives. He painted winter scenes of Missouri for the Collection.

"My participation in the Missouri art project seemed the most natural thing in the world to me—as a considerable portion of my work has been 'painting Missouri' for many years. The success of any project depends upon the freedom of expression of the artist and since the Scruggs-Vandervoort-Barney proposals were without restrictions, I felt completely at home in the work.

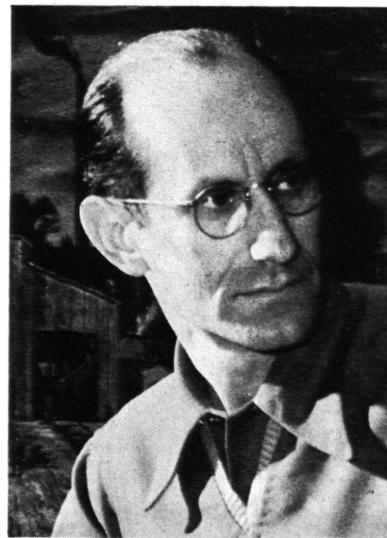
"The creation of the Missouri Collection should prove to be a great service to the state and the nation. If a similar plan could be carried out in all of the states, it would be an important contribution to the artistic consciousness and the intellectual maturity of our country."

FRED SHANE

FRED SHANE painted the State Capitol, the University of Missouri and two typical scenes. A native of Kansas City, he studied art in Missouri, Colorado, New York and in France. When he returned to his native state, he became a member of the University staff where he has been for over eight years. Shane has received major awards at the Kansas City Art Institute and elsewhere for the past ten years, including the MacMillan Purchase Prize of the City Art Museum of St. Louis and the Springfield Museum's Byng Memorial Purchase Prize. His work is represented in many important collections throughout the country.



GEORGES SCHREIBER



FRED SHANE



LAWRENCE BEALL SMITH

"I always try to tie down into intimate terms any subject matter of a vast or panoramic nature, and my work for this collection is no exception. Thus evolved such subjects as the peanut stand out of the enormous quantity of material at the state fair; the backstage subject at the St. Louis Municipal Opera, and the shoe shine boy at the St. Louis fountain.

"As I take no stock in the narrow regional attitude toward painting, these oils are simply statements made by a painter living in the East and using subject matter gathered during an extremely pleasant visit to Missouri."

LAWRENCE BEALL SMITH

LAWRENCE BEALL SMITH's paintings show how Missourians enjoy themselves at such recreational attractions as the Municipal Opera, the Zoo, and the State Fair at Sedalia. He was born in Washington, D. C., in 1909 and spent his childhood in five different states—the Carolinas, Kentucky, Illinois and Indiana—finally graduating from the University of Chicago. His works are represented in the permanent collections of Harvard University, the Addison Gallery in Andover, Mass., University of Minnesota, Sheldon Swope Gallery of Terre Haute, Ind., Encyclopaedia Britannica Collection and many other public as well as private collections. As a war-artist-correspondent, he was sent to the European theatre of operations for six months and spent two and a half months aboard an aircraft carrier. His War Loan Poster "Don't Let That Shadow Touch Them," was widely distributed by the U. S. Treasury Department.



WALLACE HERNDON SMITH

"When I learned last winter that I had been chosen to do two pictures for the Scruggs project I was delighted, of course, but my interest was greatly enhanced when told that hunting was to be my subject matter. I was born in St. Louis and have roamed the hills of this state with a gun ever since I was a boy. I have the idea that we best portray the things that we know well and have been interested in for years. Under such circumstances, something seems to get into the work that might be lost when dealing with less familiar subject matter.

"Mr. Mayfield and the Associated American Artists gallery have been very wise patrons in realizing this and endeavoring to discover what the various artists were most interested in and then giving them a chance of doing it.

"The Scruggs project has been a very stimulating one for me. I have had both pleasure and excitement in the work and when this is the case we usually do our best pictures."

WALLACE HERNDON SMITH

WALLACE HERNDON SMITH painted two hunting canvases depicting a popular sport in Missouri. He was born in St. Louis, studied in Paris at the Beaux Arts Institute. Beginning his artistic career as an architect he later turned to painting. In 1933, the Museum of Modern Art included one of his paintings in a group exhibition, and he has participated in many museum exhibitions since. His first one-man show was held in New York in 1937, and his work has been included in many group exhibitions in New York, Chicago, Washington, Philadelphia and St. Louis. His splendid portrait of his famous St. Louis friend, the cartoonist D. R. Fitzpatrick, was purchased recently by the City Art Museum in his native city for its permanent collection.