



Eyub on the Bosphorus

from a painting by
JULES GUERIN

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DEPARTMENT OF FINE ARTS—AWARDED GOLD MEDAL

“I LOVE the East,” says Mr. Guerin. “I love the clang of the bells, the smell of the camels; I love its music, its perfume, its religion.” Eyub on the Bosphorus, a quaint little Turkish cemetery, was painted on one of the several trips Mr. Guerin made for the Century Magazine to Egypt, Syria, Italy, Greece and Sicily to illustrate a series of articles by Robert Hichens. Scores of charmingly colorful canvases were painted in his favorite haunts of Venice, Constantinople, Cairo and Damascus.

JULES GUERIN at work in his atelier on the top floor of one of New York's big office buildings. Designed by him and built under his direct supervision, this great studio—eighty-five feet long, thirty-two feet wide and twenty-five feet high—is probably the largest of its kind in America. Here on his movable painting scaffold he is seen busily engaged on the central group of one of his two remarkable murals for the Lincoln Memorial in Washington. On these tremendous seamless canvases, panels, each twelve by sixty feet, Mr. Guerin worked continuously for three years, every brush stroke on them being done by his own hand—truly a titanic yet masterful undertaking. The heroic figures in these symbolic and fascinating decorative paintings average eight feet nine inches in height.



Jules Guerin

Jules Guerin is America's master mural painter and one of our most original and distinguished illustrators who use color. He has a profound instinct for description, composition and color, and a poet's love for sheer beauty of old architecture against nature's masses of foliage, sea, desert, hills and sky. To have had him bejewel the world for us from Egypt to Arizona has been indeed a high privilege.

Mr. Guerin is a poet—a color poet. He sings in color. The spectrum is his keyboard and he sways the emotions by an irresistible appeal to the eye. His imagination is many hued. He believes that colors can talk. “I've heard 'em,” says Mr. Guerin, “and some of the things they say are not in the least polite. There's red—why, red can swear like a trooper and does it, too, every once in a while. Blue talks like a saint, and pink—well, if you can look at pink on a bright June morning and not hear what it's trying to say to you—you're tone deaf, that's all. Orange makes you spend money, while purple makes you 'tight.' Colors are living things—they speak, they sing, they cry. I believe I could commit murder and be glad of it if I lived too long with certain colors.”

Mr. Guerin was born in St. Louis some fifty-odd years ago and commenced work as a scene painter's assistant in the theater. Later he studied in Paris with J. P. Laurens and Benjamin Constant. The great murals in the main concourse of the Pennsylvania Station are his, as are the wonderful canvases recently completed for the Lincoln Memorial in Washington. You who have visited the Century Theater remember his striking mural of Antony and Cleopatra. Mr. Guerin was director of color for the Panama Pacific International Exposition in San Francisco, and is a member of the National Academy of Design, National Institute of Arts and Letters, American Water Color Society, Society of Illustrators, Society of Mural Painters, the Players and the Comedy clubs.

