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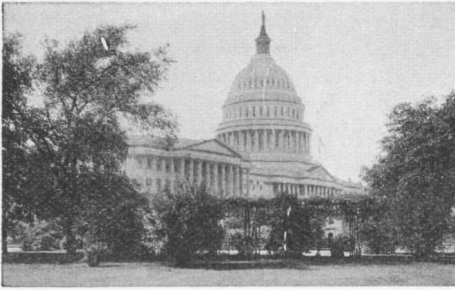
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## ART AND PROGRESS

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### INDUSTRIAL ART IN AMERICA

This is a time of great stress; it is also, however, a time of great opportunities. The World's Fair at Chicago in its way offered a somewhat similar situation. It might have been a great fiasco, it was an epoch making occurrence. Every step in advance is of necessity attended by risk—great lives, great nations, great art, come out of stormy times through hard conditions by realizing opportunities and overcoming obstacles. For a number of years it has been thought by many far-seeing persons that the next high wave of art was destined to crest upon this continent. This was very gratifying, and, as we looked around us, we were bound to admit that it was not without reason. In painting and sculpture the United States stands well abreast of the foremost nations today, indeed, second to none; our art schools

are quite as good as the best; our museums and private collectors are exceedingly wealthy. But one little thing we have forgotten, and that is all important, the very corner-stone upon which every great age of art has been built—industrial art—the art of the common people, that which belongs to all. As Mr. William Laurel Harris has pointed out in an article on this subject published in *Good Furniture*, it is by this means that Germany had captured the markets of the world, and that France had for long maintained in certain fields unrivaled supremacy. In Germany it was a matter of training, in France a case of heredity. Now if we wish we may go forward and carry on the traditions. Some steps in this direction have been already taken. The art teaching in the high schools of New York is along these lines. A year ago Dr. Haney, chief of the Art Department of the high schools in New York, visited the industrial art schools of Germany, and his full and admirable report concerning their system and direction is soon to be published. There are a very few schools of industrial art in this country already, such, for instance, as the School of the Museum of Industrial Art in Philadelphia. There are others which instruct in design and the handicrafts. The trouble is, however, that there are too few of all kinds and that the tendency is to educate down to the trades rather than up to them. Another very practical difficulty is the separation of the designer and the technician, the inadequate knowledge of the designer in this country of the technical requirements of the machine. We have had much too much applied design and too little design with definite purpose. The great danger will be, furthermore, of over-confidence, of hasty accomplishment. If we are to permanently succeed we must build surely and we must have patience. This and thoroughness are two qualities which we as a people lack. We want quick results, we are satisfied with half measures. In industrial art this inevitably spells failure. Also in the fine arts, but a little less obviously. But we have determination and when we set

our hands to the plow we are pretty sure to go to the end of the furrow; therefore, what is needed is a full realization of the difficulty and of the worth of the undertaking. As a nation we are already great commercially, as a people we already have a love of beauty instinctively; therefore, there is no reason why we should not take advantage of the untoward circumstances which have given us this exceptional opportunity and in time become great both commercially and artistically.

## NOTES

### ART IN CHICAGO

The action of Mayor Carter H. Harrison asking the council to appropriate \$5,000 annually from the funds of the city for the purchase of paintings and sculpture by artists who have lived at least two years in Chicago has given a great impetus to local art. In his communication to the council, the mayor said: "Though Chicago stands in the front rank of the up-to-date progressive cities of the nation, so far it has accomplished nothing as a municipality either in encouraging art or in aiding the development of local artistic talent. I believe the city government should do its share toward making Chicago an art center. With this object in view, I respectfully recommend that the sum of \$5,000 be annually appropriated for the purchase of paintings and works of plastic art, the productions of artists and sculptors who have been residents of the city of Chicago for at least two years prior to the purchase of their work; these to be placed in the city hall, the public schools, and other public buildings of the city. The selection of these works of art should be left to a commission to consist of seven representatives, three to be selected by the Art Institute, one each by the Municipal Art League, the Friends of American Art, and the Palette and Chisel Club, and one to be selected by the mayor of Chicago." It is generally believed that the \$5,000 will be appropriated and available after the New Year. Chicago has handsome buildings, but scanty interior decora-

tion. The council chamber has mural paintings by Frederic Clay Bartlett, and the post-office on an upper floor, paintings by Van Ingen.

The Chicago Society of Miniature Painters celebrated its third anniversary by inviting miniature painters from Philadelphia, New York, Boston, Milwaukee, Columbia, Missouri, and others in the Southern States, the Middle West and as far north as Minnesota, to exhibit with them at the Art Institute this fall. The result surpassed all former exhibitions and displayed examples of brilliant paintings. It had the quality of a national exhibition. In return Miss Margaretta Archambault of Philadelphia, president of that local organization, invited the Chicago group, Miss Carolyn Tyler, Miss Anna Lynch, Mrs. Eda Nemoeda Casterton, Miss Magda Heuermann, Miss Deubena Deane, Miss Marian Dunlap Harper, Miss Ellen A. Holmes, and Edward W. Carlson and Alden F. Brooks, to exhibit in Philadelphia, and join the collectors' exhibition which was to go to Boston, and finally to Memphis, Tennessee, on a circuit of museum events.

The twenty-second annual exhibition of the Chicago Ceramic Art Association at the Art Institute was installed in a gallery of its own, and the 144 pieces by twenty members were tastefully arranged in groups in cases in an order which set forth individual merits. This association follows ideals of design evolved from conventionalized flowers: An interesting accessory to the collection were sets of drawings showing the evolution of pattern from the natural flower. The artists submit their work to the jury of the Art Institute, and are exacting with each other in the perfection of design, its application and the color schemes. The ornamentation of the pieces illustrated considerable originality. Four prizes were offered and awarded to Miss Marie B. Bohmann, Miss Hipple, Mrs. Rena O. Petterson, and Mrs. Isabelle C. Kissinger.

The following prizes were awarded in the Chicago Art Institute's Annual Exhibition which opened November 3d.