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ART AND PROGRESS

HOWARD PYLE

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THE AMERICAN FEDERATION OF ARTS

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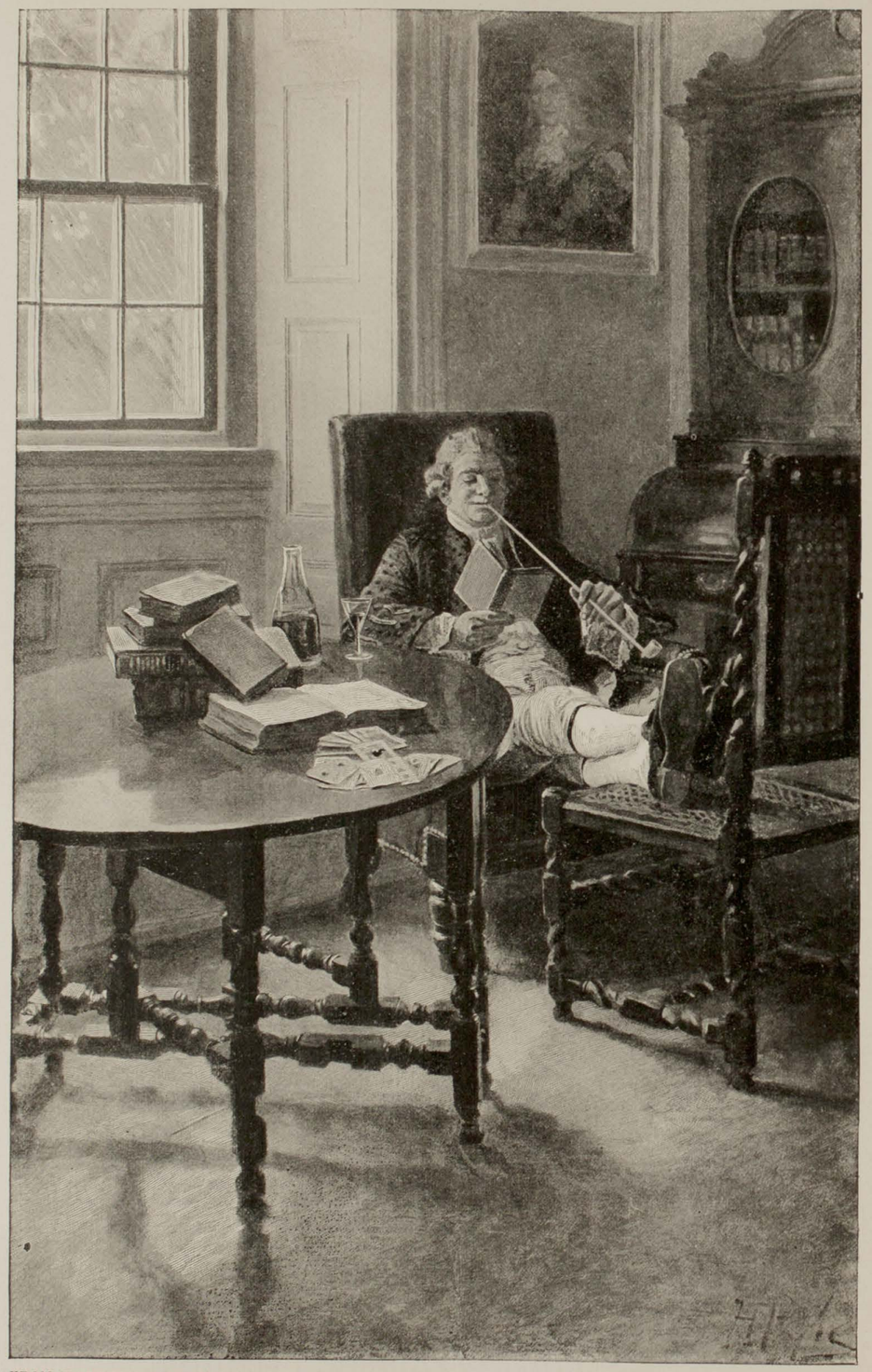

FROM HARPER'S MAGAZINE

AN ILLUSTRATION BY HOWARD PYLE

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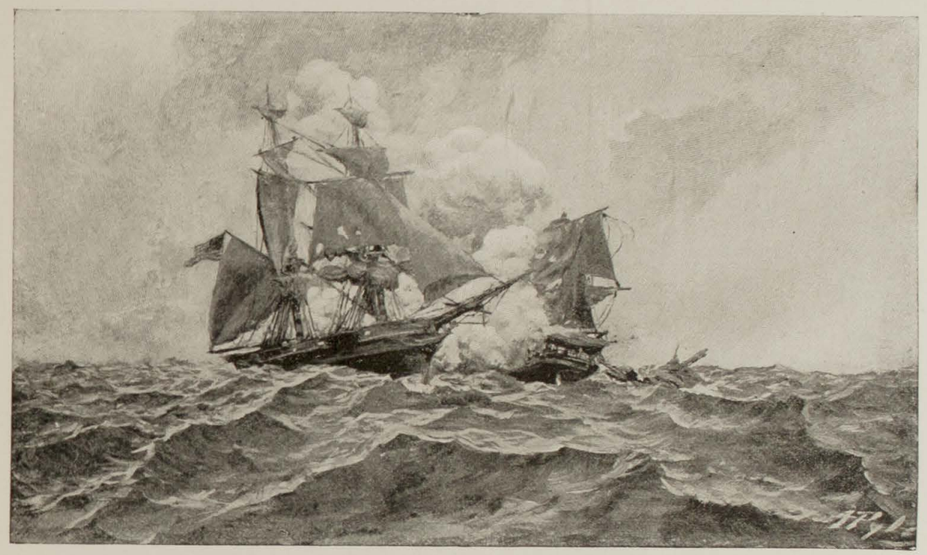
VOLUME VI OCTOBER 1915 NUMBER 12



FROM HARPER'S MAGAZINE

HOWARD PYLE

HOWARD PYLE

BY FRANK E. SCHOONOVER

IT is not the purpose of this article to recount by successive stages the history of the art of Howard Pyle nor to dwell at length upon any single one of the thousands of his illustrations.*

If the author can draw aside, for a moment, the veil that surrounded the intimate life that existed between Howard Pyle and his pupils and by concrete example give the reader an inkling of the generous and lovable character of the man who was able, by unaided efforts to place upon the page of illustrative art the seal of the master—then the mission of this story will have been accomplished. For as Mr. Kenyon Cox says: "You cannot have the art without the man, and when you have the man you have the art."

* * *

Howard Pyle was practically a self-taught artist. Apart from a short time spent in New York and at Chadds Ford, Pennsylvania, about all of his work was done in Wilmington, Del. There he built himself a studio and later in 1900, upon the same plot of ground, a second building wherein he conducted a school for a number of years. His earlier work, from the first published drawing, about the year 1876, to 1894 (when he became the Director of Illustration at Drexel Institute) was produced without the use of full color. During that time he achieved for himself the lasting name of one of the greatest, if not the greatest illustrator in black and white the world has ever seen.

*The greater part of Howard Pyle's work was identified with the Harper publications, and it is through their generosity that the article is illuminated with reproductions of his work.

But even at that time a strong sense of color pervaded his work. There was a fine distinction of tone value and suggestion of absolute color as had not been produced before by means of such a limited palette. There was a difference between the green coat and the red vest. The vivid heat of a tropical sun and the cool of the shadow were all faithfully translated, and the reader has but to refer to the reproductions accompanying the article to more fully understand what might seem to the average observer to be quite impossible—that is, to produce color effects with the use of no color at all.

It was not entirely a sense of color and a knowledge of drawing that made his illustrations what they were: there was a "something" infinitely greater in them—an actual living in his creations that lifted them, even in the early efforts, from the commonplace. That particular truth in his work that Mr. Pyle called "mental projection" will be dwelt upon later.

Up to the time of his Drexel experience and his establishing a summer-school at Chadds Ford, Howard Pyle had not accustomed himself to the use of a full palette. But when the duties of an instructor devolved upon him, it became necessary to instruct in color. And it is from that time his professional life was very closely interwoven with that of the pupil. He developed his own art even as he brought out the art of those under him. He often said he secured much more from the pupil than he gave. That may have been true, but it is absolutely certain that to those pupils who studied with him and whose work appears nowadays in the various periodicals and upon the walls of various institutions, there was given a practical foundation in art such as could be secured in no other school. Certainly a sense of eternal obligation should be theirs, for he saved them at least five to ten years of laborious efforts to "arrive." And not one penny for instruction was charged for all the many hours he gave to his school in Wilmington.

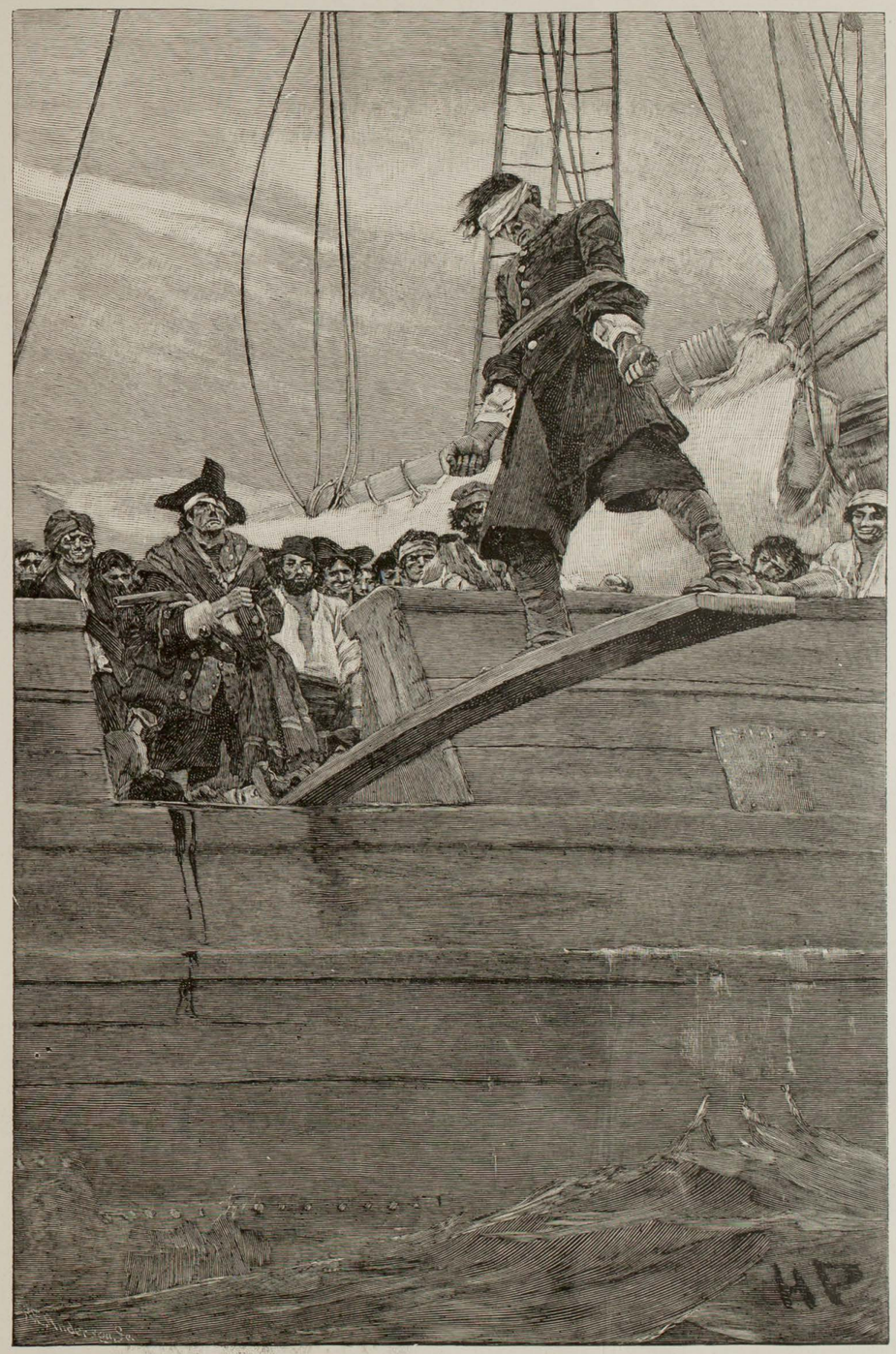
Surely no man without a soul possessed of unbounded love for his fellow creatures and withal as honest of purpose would have given so freely of his precious time to his students. I mention this because it may give to the reader a somewhat better understanding of Howard Pyle's own character and of why it was so much of the charm of life and that same love of humanity appears in his paintings.

It was his great desire to instill in the minds of the students his ideas and methods so that they would be carried on after his death. This, he felt, could be better done in a school of his own rather than in a single department of a large institution. And so there came about, while the summer school was in progress at Chadds Ford, the inception of what eventually proved to be his school of illustration in Wilmington. Here it was, by means principally of a class in composition, that he endeavored to make the pupil think for himself. He strove to stimulate and help the imagination with the ultimate idea always to make the picture *practical and of some use in the world*. And to this end there was always the physical example of his own productions. We were called, now and then, to come within his own work-shop, there to see the pictures that might be under way. Very often, then, he would talk to us about art, and it seemed to me then and even stronger now in memory, that the great artist was, at such times, very close to the great truths of art. He would caution the young student not to be led astray by fancies and trickery, but to hold up always the mirror of nature as a supreme guide.

And it might not be amiss to illustrate by a concrete example, Howard Pyle's great love for nature and his insatiable longing to open the eyes of his pupils to the same wondrous truths.

It was his custom to take us upon frequent excursions through the low hill country of Chadds Ford. Upon these gentle voyages through field and woodland, there was the subtle pointing out of a purple, of broken color in a whitewashed wall, of all the delicate gradations of tone and value, the knowledge of which is not always accredited to the varied equipment of an illustrator.

I recall most vividly an October day, clear and cool, with a touch of winter in the hazy air. With easel and canvas within the shadow of a barn Mr. Pyle had been working from the models—a team of white



WALKING THE PLANK HOWARD PYLE

HOWARD PYLE

FROM HARPER'S MAGAZINE, COPYRIGHT, 1887, BY HARPER & BROTHERS

MAROONED

horses and a plough-boy, posing in the autumn sunlight. As the light of afternoon faded and the chill of a frosty air crept up from the valley, the artist laid aside the brushes and called some of his pupils to go with him in search of adventure. We were glad to relax and to enter into a short interval of, perhaps, well-earned rest. We followed the windings of a small stream that brought us finally to a broad opening and the summit of a hill. On the crest of this gentle knoll stood an oak—a wonderful, radiant picture, silhouetted against the sky. Mr. Pyle stopped and drank it in as one athirst.

"Look," he said, "just look at it!"

"It's like the exquisite creation of a worker in metal, a great yellow thing with plate after plate of burnished gold towering up against the arch of heaven."

"Yes, that is it," he continued, with a tenderness and reverence so characteristic of him.

"After all, it is not a mere inanimate tree with its leaf turned yellow, it's fashioned as a human being with a trunk, arms and fingers, all clothed in shining garments, standing there to reflect the glory of the Divine Maker."

How simple and how true it was. I doubt if a single one present that October day has forgotten the translation of what might otherwise have appealed as commonplace, into a world of divine purpose, leagues beyond the shell that surrounded our own feeble efforts.

Of such a nature were the lasting truths gathered upon those pleasant walks of a late afternoon with Howard Pyle acting as interpreter and friend.

That appreciation of the basic truths of nature, with its fragmentary groups of human beings, was divided and subdivided by Mr. Pyle into the most minute detail. Nothing seemed to be too small for careful consideration. In working upon his own pictures, after the broad lay-in, he would complete part with a loving care, that to use his own phraseology "was the projecting of one's mind into the picture and the elimination of one's self." "It was not sufficient," he would state, "to say here we will have a field with perhaps a man ploughing. Such a statement means nothing more to the observer than the usual observation that 'this is a fine day.' But when that self-same field is divided into its gentle slopes and rises, with its growth of grasses and flowering things; with the play of sunlight and the shadow of the soaring hawk; when the ploughman becomes a real personality and when the flock of crows follows the freshly turned furrow—then, and only then does the artist lift the man and the field from the commonplace into the realm of true art."

When such a picture is painted the layman is interested and the artist wonders why he never thought of it in just that way.

That careful consideration of detail and thought of the subject as has just been mentioned, was one of the lessons Mr. Pyle endeavored to teach his pupils. He had mastered it himself. By a quarter of a century of work; in the production of thousands of drawings, he had worked out what he called "The Theory of Mental Projection." This theory being the "something" in his art that was mentioned earlier in the article.

What is meant by the theory of mental projection?

It is more than obvious from the bare statement that it has to do with projecting one's mind into the subject in hand, whether it be, as in Howard Pyle's case, painting or writing. But that is not sufficient. The product of the mind plus one's individuality very often accompany one another in this matter of mental projection. The product then becomes a mannerism and not a masterpiece. But when the soul of the mind evolves a thought, first in its entirety and then in its most minute detail and the picture is painted with all of its color upon that curtain that covers the soul of the mind: then if the artist has the power to reproduce that on canvas without any interference of his own preconceived idea, then indeed has he mastered that truth Mr. Pyle so aptly called "Mental Projection."

Let us for a moment see wherein Howard Pyle's pictures exemplify this theory. His paintings of American colonial life and those of the Buccaneer are known throughout the world. It is not that they are well composed and well drawn; they are, to be sure. But they breathe forth such a veritable atmosphere of truth that they seem to be contemporary and not a product of

VIEWING THE BATTLE OF BUNKER HILL — HOWARD PYLE

A SAILOR'S SWEETHEART — HOWARD PYLE

the present day. It mattered not if it was the struggling continental or the swaggering buccaneer; within the four walls of the Wilmington studio there lived for the time Blackbeard and Kidd with the flaming tropical sky and the treasure of the dead. And then by way of contrast to such pictures, the great Washington; the suffering men at Valley Forge; and the many dramatic incidents pertaining to the saving of a nation, are visualized upon the canvas. How difficult and yet how simple when one has mastered the problem of mental projection.

When Howard Pyle was painting "The Battle of Bunker Hill," he told the writer he could actually smell the smoke of the conflict and if his fellow workers in New York called him "The Bloody Quaker" it was only because he so lived in his work he actually seemed to have that element existent in his physical being. As a matter of fact Howard Pyle was always a gentle man, kind, loving and generous—generous to a fault. But it was the ability to live in the picture that, for the moment, transformed him to the character he was painting.

This theory of mental projection was ever uppermost in his mind even in the moments of relaxation and play.

I recall just such another fall day at Chadds Ford, such as I have described before—save that it was later in the month of October. Mr. Pyle had been working hard all day and late in the afternoon, as was his custom, he asked some of the students to go with him for a walk across the fields. We discovered later the real object was to gather some nuts that ripened during the cold nights. Now it so happened the hickory trees bordered a small stream and many of the nuts had dropped into the clear cold water. We gathered all we could find about on the ground and then looked with longing eyes at the yellow spots on the creek-bed.

"Well," said Mr. Pyle, "it's a pity to leave those nuts; they're very good, and there's only one way to get them."

With that he removed his shoes and stockings, rolled up his trousers and waded into that icy water. With sweater and shirt sleeves turned back he went about salvaging the nuts. Some of us followed and shortly the stream was entirely cleared. There followed then one of those wonderful moments that illuminated just what Mr. Pyle meant by projecting one's self in the picture. The water was cold; it was icy cold, and suddenly Mr. Pyle realized that fact—now that the fun was over. Turning to us he said with great emphasis and with a favorite expression:

"By Jove!" boys, "this is the sort of thing you must get into your work. If you are painting the icy water you must feel it. The poor fellow at Valley Forge felt it and so did the ragged lot that marched on the Hessians at Trenton. I don't believe it's possible to paint a picture of that kind unless you feel the cold even as you feel it now!"

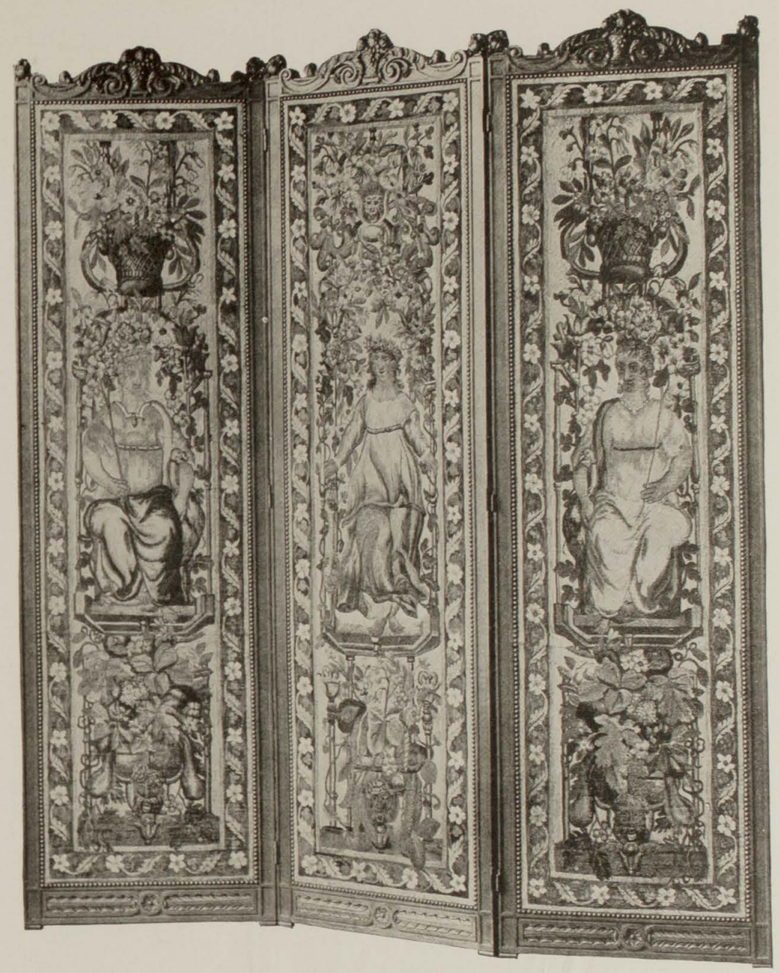
We stepped from the stream, clothed ourselves, gathered the baskets and trudged homeward across the fields. In such a manner was a great truth driven home. Some thirteen years later Mr. Pyle laid aside his brushes forever.

* * *

Beyond that ancient art center, Florence, on the road to Chertosa, stands a Presbyterian cemetery. And there, among many inscriptions to those who have passed, is this simple statement:

HOWARD PYLE
Born March 5, 1853
Died Nov. 9, 1911

The usual competitions for the American Academy in Rome Fellowships were held this year and announcement of the winners has recently been made as follows: The Fellowship in Architecture was awarded to Philip T. Shutze, of Columbia University and Georgia School of Technology; the Fellowship in Painting was awarded to Russell Cowles, National Academy of Design, New York; the Fellowship in Sculpture was awarded to Joseph E. Renier, National Academy of Design, New York; and the Fellowship in Landscape Architecture was awarded to Edward G. Lawson, Cornell University. The works submitted in competition this year were notable as being of a higher grade than those of any previous competition of the Academy. The winners are expected to arrive in Rome by October 1st.



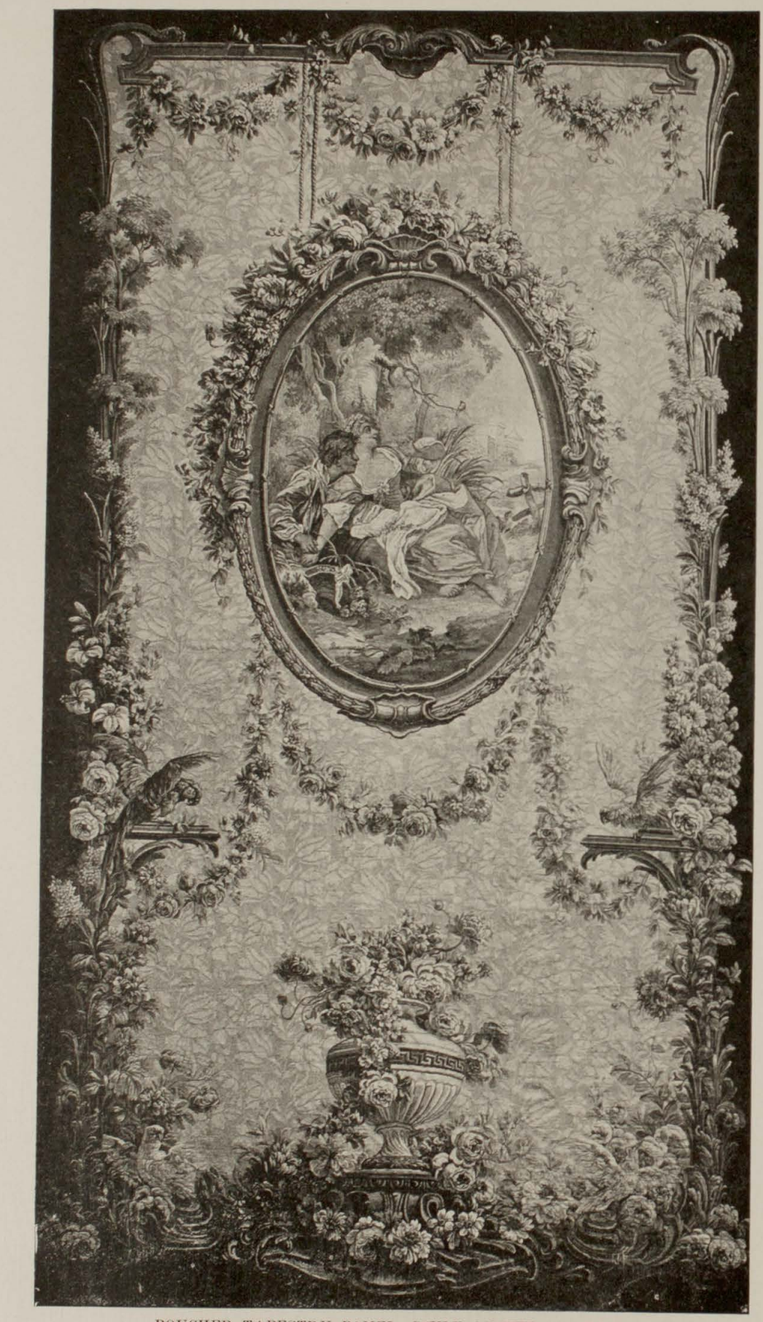
FOLDING SCREEN PANELED WITH RENAISSANCE TAPESTRY
THE POTTER AND STYMUS LOOMS

AMERICAN TAPESTRIES

BY GEORGE LELAND HUNTER

THE American tapestries which were displayed in the comprehensive exhibition of American Industrial Art set forth in the National Museum at Washington from May to September under the auspices of the American Federation of Arts, were the work of four American makers, all of whom are located in or near New York City. At the Panama Exposition in San Francisco only two of these makers are represented. Heretofore exhibitions of American tapestries have been confined to one maker, so that the exhibition in the National Museum was rightly described as the only comprehensive one ever held.

The finest piece of tapestry shown in that exhibition was a damassé panel in the style of the Gobelins, with medallion after Boucher, and mat ground of the type that frames Mr. Morgan's five famous Gobelin "Don Quixote" tapestries now on loan at the Metropolitan Museum, New



BOUCHER TAPESTRY PANEL, STYLE OF THE GOBELINS

THE WILLIAM BAUMGARTEN & CO. LOOMS

York. This panel was awarded a Grand Prize at the Louisiana Purchase Exposition in St. Louis, and was commended by the French jurors as in every way equal to the work of the Gobelins. The residence of a New York banker of international reputation contains a set of similar panels, with of course different scenes after Boucher in each medallion, by the same maker.

Another panel in the style of the French eighteenth century was the one at the left of the screen in the view of the exhibition given herewith. This panel was an American copy of one woven at Aubusson and

NEEDLEWORK TAPESTRY WILLIAM BAUMGARTEN & CO.

The cantonnière that hung above and around this panel at the National Museum is in the same style, and illustrates what effective frames for doors and windows can be woven in tapestry. Similar in style are the panels of the Louis XV folding screen.

The next finest piece of weaving was a Louis XVI portière with exquisite pastel flowers on cream quadrille damassé ground that interestingly illustrated one of the delightful texture effects possible only in tapestry. This portière was signed in the bottom selvage, on the right, with the letters L. K., the initials of the proprietor of the shop that made it. The Boucher panel spoken of above also bears the woven monogram and sign of the maker.

based on the design of Boucher. The Louis XV chair that is seen standing appropriately beside it, is upholstered not in woven tapestry but in needle tapestry (petit point). The production of needlework coverings for furniture is already an important industry in several American decorative shops, and competes successfully with the imported coverings of the same kind, many of which are purchased as "antiques." It is much more difficult to distinguish partial or entire imitations of old needlework, than it is to tell new woven tapestries from old. The texture of

TAPESTRY EXHIBIT IN THE FOYER OF THE NATIONAL MUSEUM, WASHINGTON, D. C.
EXHIBITION OF AMERICAN INDUSTRIAL ARTS HELD UNDER THE AUSPICES OF

THE AMERICAN FEDERATION OF ARTS

LOUIS XV SOFA UPHOLSTERED IN VERDUE TAPESTRY

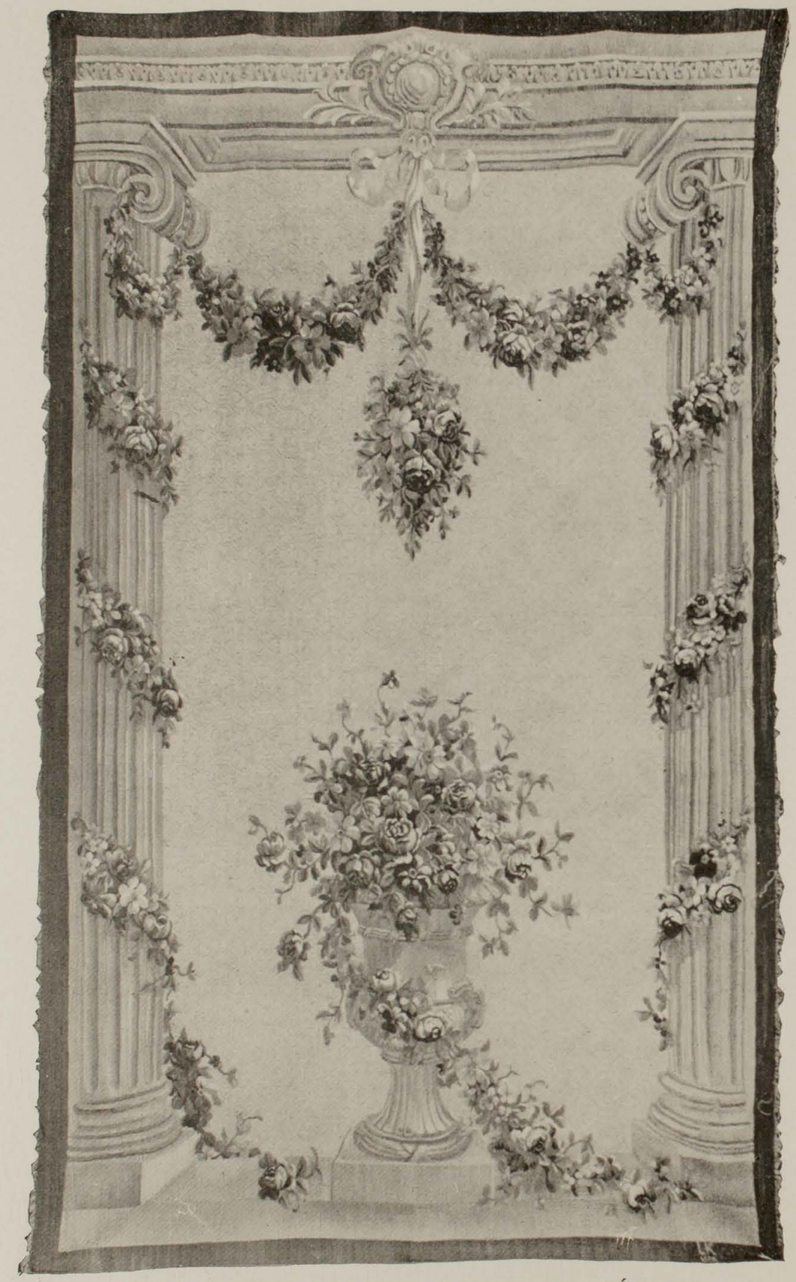
THE EDGEWATER TAPESTRY LOOMS

tapestry defends it obstinately from counterfeiting.

Oddly enough two of the most interesting chair backs exhibited (but not illustrated) though executed in tapestry were based on needlework. In other words, they were woven to resemble Old English petit point furniture coverings, and for use on furniture that hitherto has commonly been upholstered in needlework. Of course, I am aware that decorative moralists of the puristic type will condemn this and all imitations of one material in another, just as they condemn Robert Adam for the wooden imitations of drapery lambrequins at Osterly, or his inlay reproductions of fabric sunbursts. But as there are the same moralists who are blind to the loss of texture perception produced by generations of brush and pencil representations, I am inclined to stand firm with the statement that "the value of an imitation depends entirely upon its quality; and the imitation that in merit surpasses the original will, by persons of good judgment and right appreciation, be preferred."

In the thirteenth and fourteenth centuries in Europe picture embroideries were displaced and crowded out by picture imitations of them in tapestry, imitations that soon developed a technique of their own and surpassed what was imitated. If modern American tapestry imitations of Old English needlework develop a special tapestry technique that is more attractive at the same price, or equally attractive at a less price, then these imitations deserve the success that has already attended their production. I regard it as vitally significant that in the attempt to reproduce needlework texture, American tapestry weavers have rediscovered some of the secrets of Gothic and Renaissance tapestry texture, secrets thrown away during the seventeenth and eighteenth centuries in the effort to copy paintings exactly, and in tapestry to secure the comparatively textureless effects of paint.

I am sorry that it is necessary to admit that the tapestries exhibited in the style of the Renaissance were not as good of their kind as those in the style of the French eighteenth century. The same is apt to be true of reproductions and creations in other forms of decorative art—architecture, furniture, stained glass, sculpture and paintings. It is easier for artists and artisans of today to understand the art of the eighteenth than of the sixteenth century. The scale of the eighteenth is more in proportion with modern ideas, and there is an exaggeration of the individuality of details



LOUIS XVI PORTIERE WITH CREAM QUADRILLE DAMASSÉ GROUND

THE EDGEWATER TAPESTRY LOOMS

RENAISSANCE PANEL, "CARITAS"

EDGEWATER TAPESTRY LOOMS

which would have shocked those who in the fifteenth and sixteenth centuries regarded rhythm of the whole as the inevitable distinction of a masterpiece.

The small frieze, Caritas, illustrated on this page and the panels of the screen illustrated on page 442 obviously reproduced many of the crudities as well as some of the beauties added to tapestries by four hundred years of wear and tear. They were plainly intended to appeal to purchasers who want new tapestries to look like old ones, and who regard age as the prime factor in the creation of beauty. Yet even in these there was a texture quality and a development of line effects which showed an appreciation of the difference between ribbed tapestry and flat painting.

More pretentious and much more interesting than these, though not particularly well woven, was the long frieze shown in the general view, and the wide-bordered panel at the right of it. Both showed an intention to return to the methods of the sixteenth century, but failed from lack of loving familiarity with ancient examples. Much more successful from the weave point of view was the coarse-ribbed tapestry rug (only eight ribs to the inch) hanging beneath the frieze, on the right. The maker of this rug has been especially fortunate in the use of coarse textures for both floor and wall coverings, and has done much to introduce American design and American motifs into American tapestries. However, the best piece exhibited by him in the National Museum, the piece only partly showing at the extreme right in the same photograph, was a direct copy of one of the large-leaf Renaissance verdures on the landing at the head of the stairway in the Decorative Arts Wing of the Metropolitan Museum, New York. Perhaps the lesson to be learned from this is that one should creep before trying to walk, and that a prerequisite to the making of a modern masterpiece in tapestry is a comprehensive knowledge of the design and weave technique of ancient ones. I am positive that the art patron who, for presentation to museums in various parts of the United States, should have woven under competent direction spirited copies of the finest ancient tapestries, would render a great service not only to those museums but also to the makers and the weavers employed to do the work, and to the promotion of the renaissance of tapestry weaving in America.

Of the four plants now making American tapestry and exhibiting at the National Museum, the oldest and largest was established in 1893 by William Baumgarten & Company; the second, by the Herter Looms in 1908; the third, by Pottier and Stymus in 1910; the youngest and at present the most active, by the Edgewater Tapestry Looms in 1913. All of these plants are located in New York City except the last, which is in Edgewater, N. J. The total number of weavers employed—almost all Frenchmen from Aubusson, or their sons—is about thirty. Some of those formerly here are now back fighting in the trenches.

In conclusion I would add, that while this exhibition of American tapestries as I said in my opening paragraph, was "the only comprehensive one ever held," it by no means did entire justice to what has actually been produced in America. The

most important American tapestries are those woven for definite positions in private residences and public buildings, from which they could not be dislodged for exhibition purposes. Consequently the failure of the exhibition to consist entirely of masterpieces, and to seem harmoniously assembled and well hung, must be attributed not to lack of good will or fine accomplishment on the part of the makers, but to circumstances beyond their control and inherent in the nature of their industry.

FINE ARTS AT THE SAN DIEGO EXPOSITION

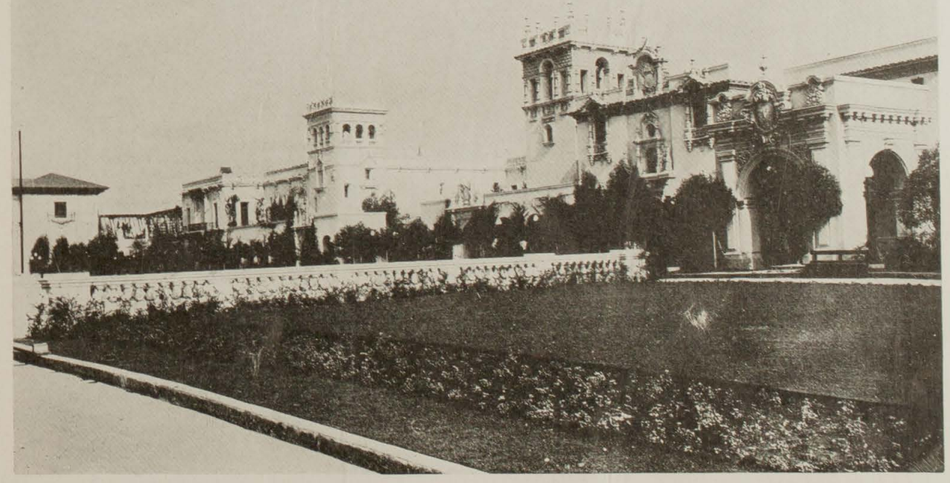
BY MARK S. WATSON

ENTIRELY aside from such commercial benefit as may have accrued from world's fairs of the past, there has been given to the fine arts a distinct stimulus through their instrumentality. To the World's Columbian Exposition, Chicago probably owes in very large part its subsequent interest, her artistic development as demonstrated by the Art Institute of Chicago most notably, and in very strong measure by the great lake front improvements which have been going on almost steadily since that time. In the field of architecture the Chicago fair struck a note which certainly has not been equalled since then and it probably never will be equalled again in the constructions of expositions. The pity of it is that of the "Majestic White City" scarcely anything now stands. The Seattle fair, while not approaching Chicago in magnitude, introduced one interesting feature; viz., the permanency of certain of the buildings. The San Diego Exposition has retained this idea, and many of the structures will stand long after the Exposition has become a thing of the past. So far as magnitude is concerned, San Diego, of course, made no attempt to rival Chicago, neither did it make any attempt to rival San Francisco, whose Panama-Pacific International Exposition opened a few weeks after the San Diego Exposition.

But aside from the permanent features, San Diego has contributed to world's fair architecture one of the most important ideas which world's fair history has chronicled—the development in the United States of the Spanish-Colonial school. Because of the dominance of the architectural splendor at San Diego, this feature is worthy of considerable study. The mention of "Spanish-Colonial" stirs in the mind of the layman a recollection of California mission architecture, and not a few visitors to the coast have gone to San Diego expecting to see the missions rebuilt at the Exposition grounds. They have seen excellent types of the mission but they have seen a great deal more, for the Spanish Colonial includes vastly more than the mission type of architecture.

The discovery of the New World by Christopher Columbus can be considered, of course, as the start of Spanish development in the west. It was only a few years later when Balboa came to the mainland and in rapid succession, there came Cortez, Pizzaro, Coronado and other conquistadores, bringing with them a rabble of soldiers and common adventurers. The history of their exploits in Central and South America, in the course of which they managed to strip the Aztecs and Incas of the enormous wealth that the ancient red men had piled up, is fairly familiar with every one who knows anything of early American history. Much less is known, however, of the artistic development which followed the early conquests and went hand in hand with the later economic development, such as it was. For a long time Spain had been dominated by the Moors; against the Moors were pitted small states in the Spanish peninsula, none of them strong enough to offer any effective opposition to the Oriental people. At length came the marriage of Ferdinand and Isabella which united two of the strongest principalities and rallied to their support other small states. This was the beginning of the end of Moorish occupancy and domination of Spain. In a very short time the new Spanish monarchy had thrown practically all of the Moors out

IN THE BOTANICAL GARDENS — SAN DIEGO EXPOSITION



ACROSS THE ESPLANADE — SAN DIEGO EXPOSITION

SAN DIEGO EXPOSITION

FROM A LOGGIA OVERLOOKING EL PRADO

of the peninsula, but before throwing them out had taken pains to deprive them of everything which the Spanish conquerors could seize. The Moors carried with them a good deal of movable property, but left behind them their palaces and the greater part of their wealth. Up to that time the Spanish people had subsisted in the most meagre way; the country was wretchedly poor and the people who inhabited it were consequently poverty-stricken. There were no great buildings to speak of, other than those which the Moors had built and controlled absolutely. Thus a people whose opportunities had not made possible the development of taste were suddenly endowed with more wealth than they had any idea existed. It was somewhat of a benevolent despotism for a time and the wealth stolen from the Moors was really fairly well divided among the Spanish conquerors, geographically at least.

Equipped with this vast wealth, the Spanish people proceeded to spend it in such a way as to get the greatest possible display, thereby showing that the nouveaux riches are by no means a present-day development. The only difference was that instead of putting the money into paintings and yachts, automobiles and extravagant dinners, the Spaniards put it into something where they thought the display would be as great as anywhere else, viz., into residences and semi-public buildings. Before this wealth had been assimilated, there was going from the new world a still more colossal amount in the form of the metals stolen from the American Indians, and before that wealth had been assimilated, there had begun the tremendous flood of American products which the Spanish settlers were developing and sending home. So much for economic conditions in this field.

Now take into consideration what was happening to the adventurers who had followed the Spanish leaders into Central America. In order to maintain discipline, the leaders had allowed their soldiers to take just about what they chose from the treasure caves that they uncovered. Thus ordinary soldiers suddenly became equipped with an enormous amount of convertible securities. Having lived a little time in America, most of them decided to go back to Spain and spread their wealth before their former acquaintances, and thus there started the movement back to Spain. Arriving there, the veterans proceeded to make a much more lavish display than had been made by their companions that had remained in Spain. It is generally understood that Cortez was entirely illiterate; that is certainly true of most of his lieutenants and practically all of his common soldiers. It is not to be wondered at that architecture went mad. There were no artisans or artists in Spain at the time, for there had been nothing to encourage them. Hence the newly endowed Spaniards sent to Italy and obtained real artists; they sent to France, even to Germany and to Greece and to the Orient. It was a time when architecture was particularly florid anyway, and under the encouragement of the wealth which the Spaniards were willing to lavish on their building, and under the further impetus of a shocking taste which would not be gainsaid in view of the fact that the owner of that taste also owned the funds, Spanish architecture developed into probably the most extravagant forms which architecture has ever seen. Out of this sprang the Spanish Colonial.

The conquistadores soon discovered that they were not picked up by their old acquaintances as they expected to be; they found that there was a profound distinction between castes on the Spanish peninsula and the old aristocracy refused to have anything to do with the newly rich soldiers. It was only natural that the great majority of these soldiers consequently decided to return to America where they were held in more respect, largely because of the force of arms. And thus began another big movement across the water. In America for decades there were no artists or architects whatever. There were not even skilled artisans. The soldiers had spent in Spain only sufficient time to note the extraordinary change in the appearance of their old cities. Previously they had seldom seen the outside of a single good building, and as the only good buildings of that day were churches and cathedrals, it was unlikely that they had ever seen the inside of any; but impressed as they were by the violent beauties which they

WESTWARD IN EL PRADO SAN DIEGO EXPOSITION

had seen during their brief stay, they carried a hazy recollection back to America with them and in the cities of new Spain proceeded to build structures as nearly as possible like those which they had just left. There were no plans to work from and only the hazy ideas which the Spaniards were able to present to such architects as they found. Moreover there were no skilled artisans whatever, and all the buildings had to be erected by Indian labor. Enough is known of Indian skill from the ancient cities which have been unearthed in recent decades to know that the Indians did have a great deal of artistic ability, but it is entirely impossible to suppose that they could have jumped into the new field of work and imitated the white hand

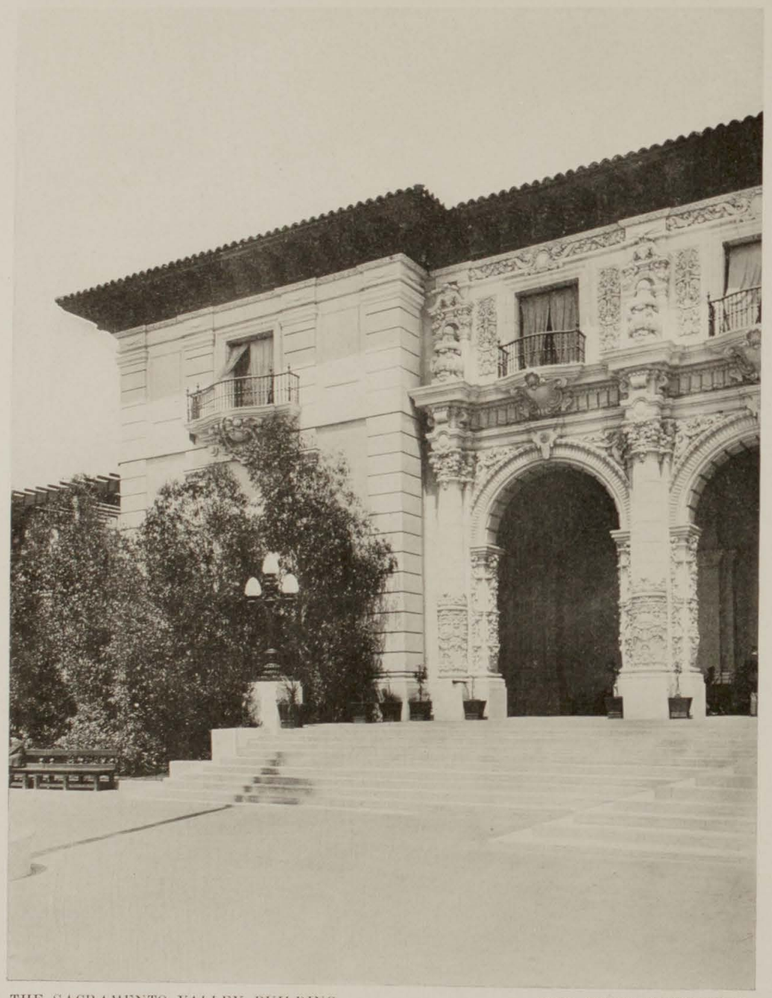
with any degree of accuracy. The detail was sloughed almost without exception. In general lines Spanish architecture was imitated with a fair degree of accuracy, but on close examination, a wide difference is seen. Then, too, there is another element in the buildings of almost pure Indian design which were constructed. It is interesting to note that because of the constant passage of ships between the New and Old World, this Indian architecture was even carried into Spain. Interesting examples can now be seen there.

In the city of Guanajauto in Mexico, there is the church of San Miguel, which from a distance of half a mile bears a most extraordinary resemblance to a pure Gothic structure of the Old World. When one gets within a few rods of it, he sees that it is very far from pure Gothic for the detail is purely Indian. This cathedral was designed and built by Ceferinco Gutierrez, an almost illiterate architect who never had been outside of Mexico and probably never had seen a plan of a Gothic building, much less any detailed plans. It is fair to presume that a rough sketch of some Gothic structure was made for him by some fairly intelligent white man, and from this rough sketch the Indian architect did his work. It is perhaps as good an example as can be given of the difficulties under which Spanish architecture was transplanted to the New World and made into what is now known as the Spanish Colonial. As to the school itself, enough has already been said to indicate that it includes features of almost every known school of architecture, from the severe Roman to the ornate Chiruguer-esque. Thus there is a limitless field from which to draw. By the use of untrained architects and artisans, the fine detail of all these schools of course was lost, but as a substitute for detail there was introduced a fresh crispness and vigor which the old classical schools never possessed.

When San Diego began making a general plan for the Exposition, it was recognized that the architecture must be of an extraordinary sort because of the fact that San Francisco, although it had entered the field of 1915 exposition work later than San Diego, had already gained sufficient funds to make it quite apparent that the northern exposition would be a colossal affair. Instead of trying to rival San Francisco in size, San Diego very sensibly decided to build an exposition which should be not the largest ever built, but the most unique and the most beautiful. In the opinion of the artists who have visited San Diego, the purpose was fulfilled. The gorgeous beauty of the grounds impresses one at the very outset. Instead of traveling through the poorer sections of the city and approaching the Exposition over unsightly railway tracks as has been the case at more than one world's fair of the past, one reaches the San Diego Exposition by passing through one of the finest residential districts of the city, through a splendid open parkway, a portion of the great 1,400-acre reservation, and across a majestic viaduct, on to the mesa where the Exposition Beautiful is built. This viaduct is worthy of special attention for it stretches slightly over a thousand feet, rising 135 feet from the surface of the pool in the depth of the Canyon Cabrillo. The viaduct is constructed with seven of the rounded Spanish arches, closely related to the ancient Roman arch, and gives a taste of old Spain at the very outset, even in its name—the Puente Cabrillo, for all the streets and plazas and gardens of the San Diego Exposition are accorded Spanish names. The whole idea is based on the fact that for the discovery of San Diego and for its much later settlement Spain was responsible. The history of what is now the western part of the United States started at what is now San Diego back in 1642, when Cabrillo came. It was continued actively in 1769 when there came Fray Junipero Serra, the first of the padres. It was from the old mission of San Diego de Alcala that stretch out to the north the historic chain of Franciscan missions, many of which are still standing and constitute the most interesting link between the hazy days of the padres and the commercial present.

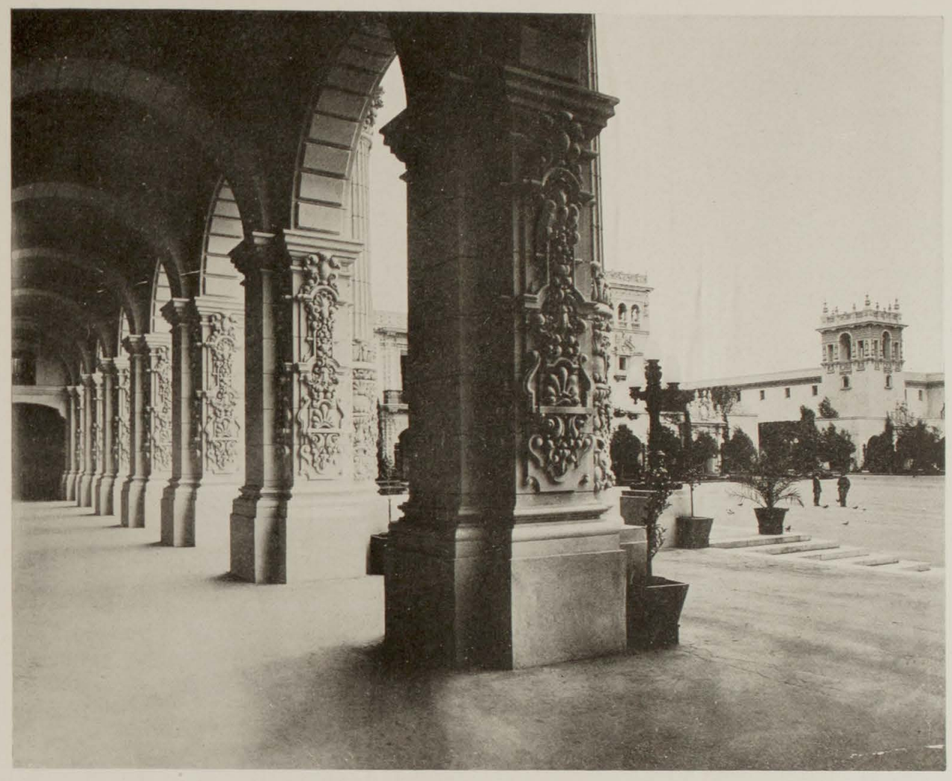
At the end of the Puente Cabrillo, just past the administration building, is a great stone gateway, modeled after the gateways of an old Spanish city, and just beyond it the Plaza de California, on one side of which rises the majestic cathedral structure of the state of California; on the other side, its arms projecting in the form of cloisters,

is the Fine Arts building of the pure California mission type. In the crypt is a typical Franciscan mission of the old days, equipped with relics selected from Spanish and Mexican churches. The cathedral structure is particularly worthy of note.



THE SACRAMENTO VALLEY BUILDING SAN DIEGO EXPOSITION

The great tower can be seen for miles at sea and miles back in the fertile valleys which stretch eastward to the mountains and south to Mexico, only twenty miles away. About the great carved mahogany door is the elaborate frontispiece which accurately portrays the most striking events in southern California history. At the top is a statue of Serra; at the right a full length statue of Cabrillo, surmounted by a bust of his patron, Carlos V; at the left is a full length statue of Viscaino, who came in 1602, surmounted by a bust of Phillip III; below are busts of Vancouver, the first British explorer, and Portola, the first Spanish governor. Near the base are full length statues of Fray de l'Ascension, the chronicler of the Viscaino party, and Jaume, the first white martyr of the Franciscan mission period in California. He was butchered by the Indians at the old mission of San Diego and is



FROM THE SACRAMENTO VALLEY BUILDING SAN DIEGO EXPOSITION

buried today in the midst of the olive orchard which the priests set out and which still contains many fruitful trees. Down toward the sea is the last of the giant palm trees which the padres set out at that early date, waving almost over the great cross constructed only a few years ago out of tile of which the ancient presidio was built. Thus at the very start the visitor finds two dominant types of Spanish Colonial architecture.

Away off over one of the canyons is the New Mexico building which is for the most part a replica of the ancient mission on the rock of Acoma in New Mexico, a curious structure which partakes quite as strongly of the Indian as the Spanish in its make-up. Down the Prado or main street is a typical mission structure of a later period. Down the esplanade is a building rather typical of the municipal structures found in many Mexican cities; there are urban and rural palaces; there are great sanctuaries in whose towers and Carmelite belfries swing the old mission bells. An infinite variety is offered by this school and the opportunities have been well seized by the artists. Extensive use is made of the Spanish balconies draped with rugs and ornamented during most of the day by dainty Spanish senoritas answering to the serenades of gaily costumed troubadours who sing from the lawns beneath the balconies. These Spanish singers and dancers play a most important part in supplying atmosphere for the Spanish city which has been built.

In the Plaza de Panama is a great flock of more than two thousand pigeons, now so tame that no visitor who looks as though he might have corn concealed about him can miss having several of the birds swoop down and light on his shoulders. This feature, of course, is strongly reminiscent of St. Marks at Venice, but stirs equally strong recollections of certain of the squares in Andalusia.

Most of the credit for the Exposition must be accorded Mr. Frank P. Allen, Jr., director of works, who had charge not only of most of the buildings, but also supervised the landscape architecture surrounding the buildings and stretching down into the canyons. The California building and the Fine Arts building are the work of Bertram G. Goodhue of New York.

A little discussion of the landscape architecture is advisable as calling attention to something which is not only quite as important as the work on the buildings, but also can be considered a part of the whole building program. As one stands on the Puente Cabrillo, he can look up or down the canyon and in the distance see a rugged ridge of red earth from which springs only a sparse growth of sage and cactus and greasewood, generally classified under the term of chaparrel. On close examination he finds the surface is baked hard by the sun and is almost impervious to the roots of any save those sturdy survivors of the desert country. Less than four years ago the entire park was of this sort. When Allen took up the work at San Diego, his first job was to dynamite practically every foot of soil on the mesas and in the canyons. The soil was then plowed and harrowed and fertilized and before it had time to bake hard again, there was set in it the most amazing variety of flora that world's fair history has ever seen. From the depths of the canyons, along the side of the viaduct rise Italian and Monterey cypress; a little further are great clumps of eucalyptus and acacia, each of which families has something like two hundred members. There are, of course, palms in great varieties and pepper trees, familiar to all who know southern California at all. The cedar, the eugenia, the araucaria, the magnolia, melaleuca, the pittosporum and the pines in an almost infinite variety form the background for the wonderful blanket of color supplied by blooming trees and shrubs and flowers, interspersed with such great care that the impression persists that all of this growth is natural, and only he who knows the tremendous difficulties under which the landscape artists worked has any idea of the enormous amount of work which was done. Over arcade clambers some blooming vine, possibly the rose or the clematis or jasmine, sometimes the bignonia with its brilliant orange, often the giant bougainvillea sometimes with its superb purple, sometimes with its curious red color.

Back of the arcades and between the buildings lie quiet patios or broad spreading gardens in which there is an amazing jungle of natural growth in brilliant colors. Off from the gardens through pergolas stretch paths which lead the visitor on to verdant lawns set with clumps of varicolored trees and shrubs. One whole section of the mesa is devoted to a pepper grove, entirely without buildings and intended solely as a resting and loafing place for the easterner who never knew what real midsummer comfort was until he came to southern California, and discovered that there it was always cool.

Even the commercial exhibits are helped out by California flora. This is most notably the case with the farming display, an important feature of which is the citrus orchard where orange and lemon and other citrus fruit is growing the entire year. Across from this is the model intensive farm with a dainty little model bungalow in the center and myriad flowers decking the paths and trellises which lead one into the purely farming section of this interesting reservation.

The frontispiece of the California building probably is the most interesting from the standpoint of sculpture. There are similar offerings, on the east wall of the Varied Industries Building, but sculpture at San Diego of course, is of a minor sort. It was felt that the Panama-Pacific International Exposition would come close to filling 1915 requirements in this field. The same is true in some measure of the display of paintings, which was limited to the works of the following eleven painters: George Luks, Joseph Henry Sharp, Maurice Prendergast, William Glackens, Guy Pene Du Bois, John Sloan, Childe Hassam, Robert Henri, Ernest Lawson, George Bellows and Carl Sprinchorn, all of whom, save the last, contributed several examples.

Within the California building is another collection of paintings and sculpture, intended mainly to give the visitor an idea of the country from which came the amazing relics of Maya civilization which fill the California building. This collection together with the donations from the United States National Museum will remain in San Diego as a portion of a great permanent museum which is the most important heritage from the Exposition. The sculptures are largely the work of Jean Cook-Smith and Sally James Farnham. The paintings are principally those of Carlos Vierra. There are also of course genuine relics of the Maya city of Guatemala and elsewhere. In the Indian Arts building is a graphic series of panels of southwest Indian life by Gerald Cassidy. The photographic art also plays an important part in the displays of Indian photography by Reed and Curtis. In the Women's Headquarters is a considerable collection from the brush of the late Donald Beauregard, loaned by the painter's patron, Mr. Frank Springer of New Mexico.

The San Diego Exposition has contributed most importantly to architecture. There is an impression that the effect of this renaissance of the rich school of the Spanish Colonial will persist for many years to come.

A GIFT FROM FRANCE

Presented to the American People

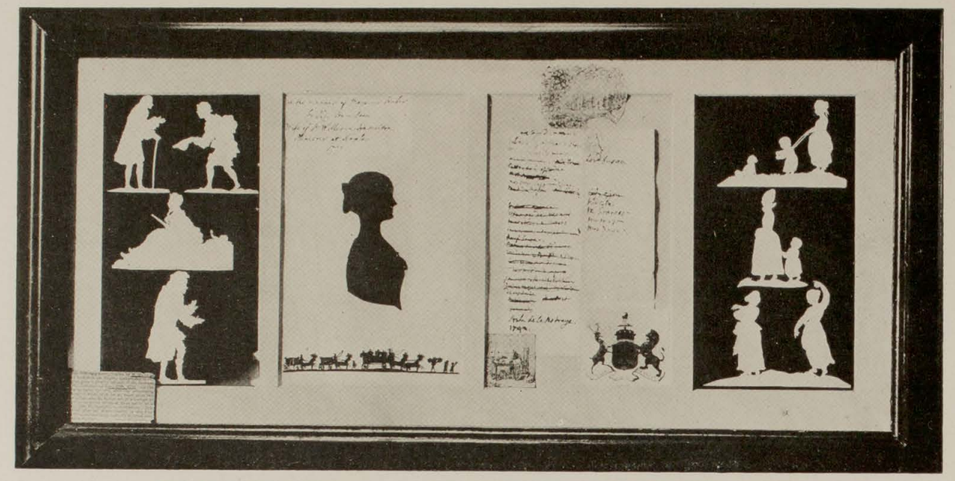
A COLLECTION comprising eighty-two pictures by prominent artists of France has been presented by the people of the French Republic to the people of the United States as a token of appreciation of the action taken by American citizens toward relieving the distress occasioned by the European war. This collection has been placed and will remain in the custody of the National Gallery of Art and is now on view in the National Museum at Washington. It comprises works in water color, crayon, red chalk, pencil, pen and ink, pastel, charcoal and India ink.

The list of those who have contributed to this collection is long and will be found to constitute the honor roll in art in France today. No single school or group is exclusively represented; there are works by academicians, tonalists, impressionists, post-impressionists and modernists. The majority are sketches some of which were probably made as studies, but for this very reason they have extraordinary interest and value. The drawings by the old masters of the Italian Renaissance are now the most prized possessions of public museums and private collectors. These drawings presented by the French people to the people of America are the works of the masters in art of France today. Such drawings and sketches are of a peculiarly intimate and personal character and in some respects represent the genius of the artist even more than his finished works. Among the painters represented are Harpignies, Leon Bonnat, Carolus-Duran, Francois Flameng, Jean Paul Laurenz, Leon A. Lhermitte, Joseph Bail, Besnard, Cottet, Menard, Lucien Simon, Alfred Philippe Roll, the aged President of the Societe Nationale des Beaux Arts; Henri Martin, Le Sidaner, Maufra, Raffaelli.

Not only have painters, however, contributed to this collection, but illustrators, cartoonists, engravers and sculptors as well. Among the first may be mentioned Jules Cheret. Among the sculptors who have contributed no less distinguished names are found than Rodin and Mercie, each of whom has sent a figure sketch.

Quite a number of the drawings have timely significance, representing battle scenes and pictures of warfare. One or two of the sketches were in all probability made in the trenches. Indeed not a few of the artists represented are at the present time at the front. Others have given to the ranks sons and brothers. It is for this reason the more remarkable that the collection could have been made.

Probably at no time has a nation received a more gallant gift. Undoubtedly it should be and will be prized and cherished. To all this collection must have interest, but to students of art it will ever be of incalculable value.



SILHOUETTES CUT BY M. HERBER AND LADY HAMILTON, 1777. FORMERLY OWNED BY SIR HORACE WALPOLE

ART IN BLACK AND WHITE

As Shown in the Recent Exhibition of Old and Modern Handicraft in Baltimore, Md.

BY EMILY E. GRAVES

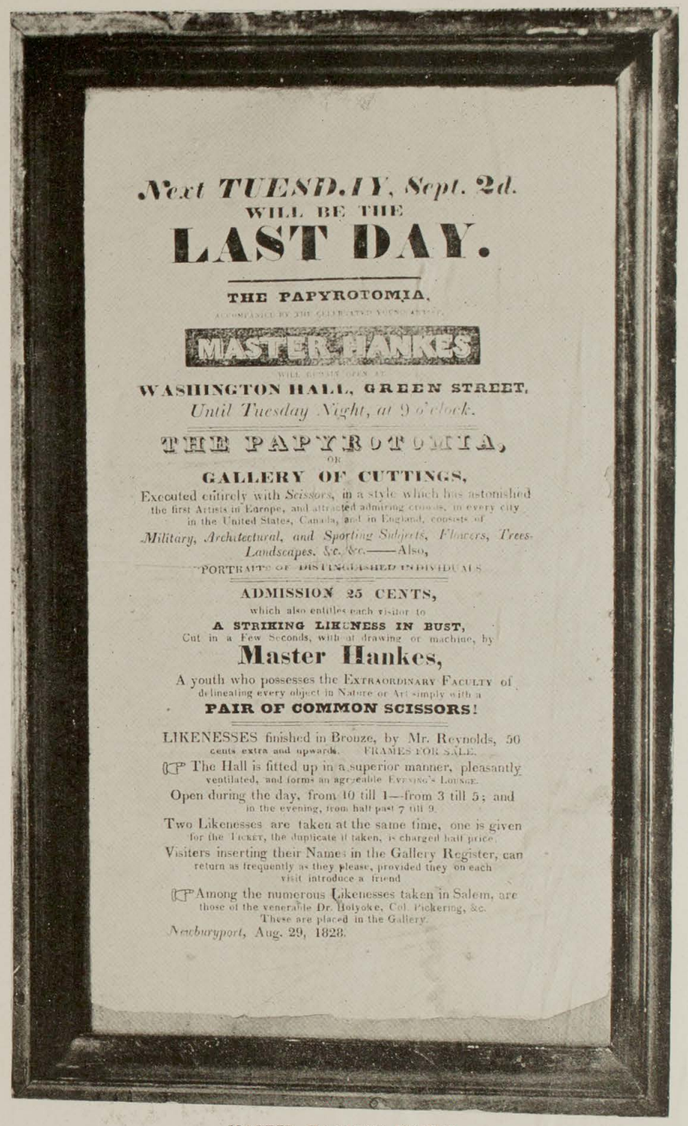
Secretary of the Handicraft Club of Baltimore

"At its best," writes E. Neville Jackson in "The History of silhouettes," "black profile portraiture is a thing of real beauty, almost worthy to take its place with the best miniature painting; at the least, it is a quaintly appealing handicraft, revealing the fashions and foibles, the intimate domestic life of its day." The silhouette was the pioneer of cheap portraiture. Indeed, the word "silhouette" may be said to be a synonym for economy, being derived from the name of that reforming treasurer of Louis XV, Etienne de Silhouette (said, by the way, to have been an amateur of the art), who so endeavored to curb the extravagances of the court, that the wits of the time gave his name to whatever was cheap.

Nevertheless, the silhouette had a most honorable ancestry, the very earliest representations of the human figure being shown in profile. The eighteenth century development of shadow portraiture is said to have been part of the classic revival, a distant following of Greek vase decoration.

There were several methods of making silhouettes, and all, apparently, were used at the same time. There was no orderly growth of a school. Mrs. Pybus, the first known English silhouettist, who cut the portraits of King William and Queen Mary in 1699, and August Edouart, who died in the mid-nineteenth century, both used the scissors or knife. Very early there were mechanical aids for getting accurate likenesses. They needed skillful manipulation, and those who used them were not necessarily fakers. Some silhouettes were simply miniatures painted in black, often lined with gold or color. A rare type was painted on convex glass, so that the actual shadow was thrown on the white backing. But certainly the most interesting were those made with knife or scissors, and of incredible nimbleness must have been the fingers that could cut such intricate designs and characteristic portraits.

There was recently shown in Baltimore, at the Second Biennial Exhibition of Old and Modern Handicraft, under the auspices of the Handicraft Club of Baltimore, a collection representing all types of silhouettes loaned by individual owners and collectors in Baltimore. The oldest, and perhaps the quaintest exhibited were the delightful groups cut by Monsieur Herber of Geneva, and those (in the same frame) "in the manner of M. Herber," by Lady Hamilton, wife of Sir William Hamilton, Minister to Naples in 1777. These were formerly owned by Sir Horace Walpole.



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Open during the day, from 10 till 1—from 3 till 5; and in the evening, from half past 7 till 9.

Two Likenesses are taken at the same time, one is given for the Ticket, the duplicate if taken, is charged half price.

Visiters inserting their Names in the Gallery Register, can return as frequently as they please, provided they on each visit introduce a friend.

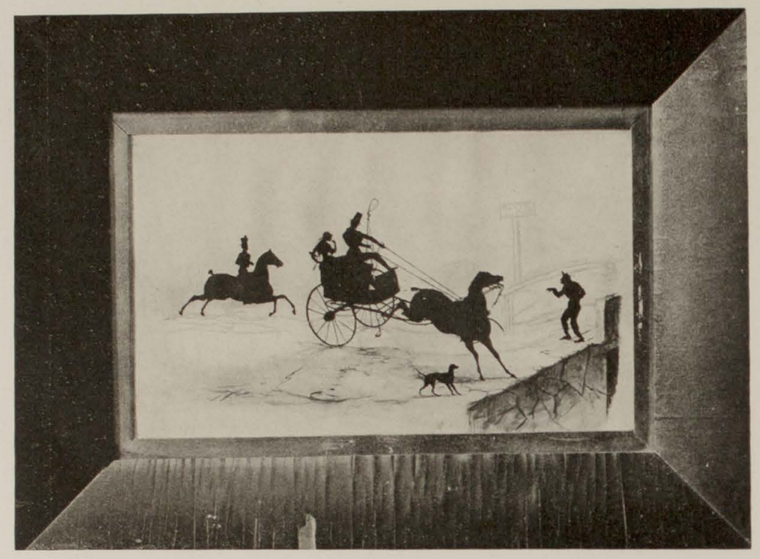
☞ Among the numerous Likenesses taken in Salem, are those of the venerable Dr. Holyoke, Col. Pickering, &c. These are placed in the Gallery.

Newburyport, Aug. 29, 1828.

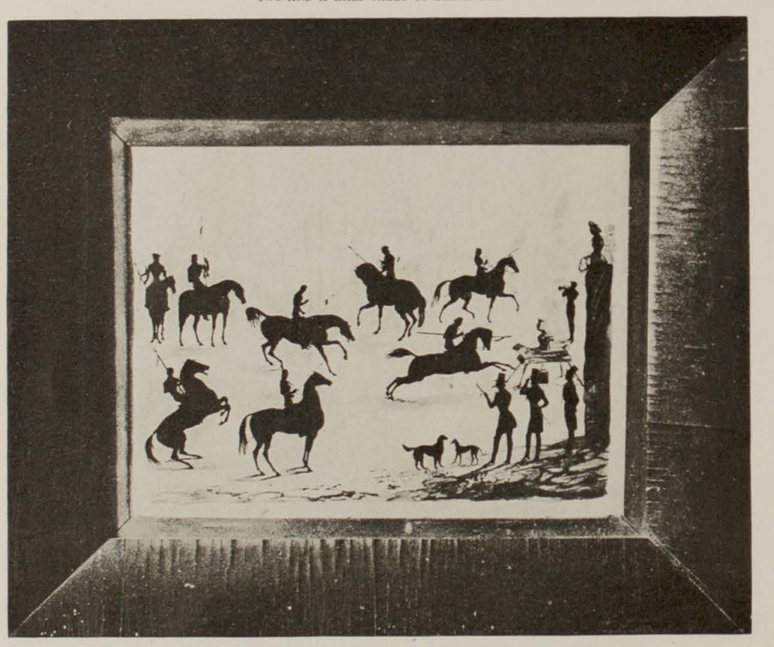
MASTER HANKES' POSTER

There were several charming painted silhouettes by Miers, of the famous London firm of Miers & Field. Master Hubard was represented, the youthful prodigy, who began his career at the age of thirteen, and toured America when seventeen. The Peales were especially charming. But most interesting, though latest in date, was the large collection of silhouettes by August Edouart.

Edouart was a Frenchman (b. 1789, d.



"TWO AND A HALF MILES TO BALTIMORE"



"TOURNAMENT AT HAMPTON"

1861), who migrated to England, and there and in America most of his work was done. He possessed an extraordinary faculty for catching not only the likeness but the personality of his sitters, and, perhaps unconsciously, the very flavor of the period in which they lived. The family groups were specially typical. Edouart is said to have made more than 100,000 silhouettes, and in his tours of America made portraits of almost all the prominent men in the country. He made always

two silhouettes at a time, cutting freehand, with folded paper. One cutting was mounted with a sketched-in background, for the sitter, and the other put in an album and marked with name and date as a record for his own use. Edouart valued these albums of duplicates above all things, and his heart is said to have been broken when in 1849 he was shipwrecked on the Irish coast, barely escaping with his own life, and losing all but nine of his books. It is interesting that some of these duplicates found their way back to America, and a number of them—easily identified by their new white mounts—were shown in the Baltimore Exhibition. In at least one case the silhouette had come, after many years, into the possession of a descendant of the original of the portrait.

Two most delightful pictures, painted in shadow with india ink, were made in Baltimore, and commemorate a tournament held at Doughoregan Manor, the famous estate of the Carroll family, a few miles from the city. This tournament is celebrated in the history of local sport, and is described fully in Warfield's "Founders of Anne Arundell and Howard Counties," even to the figure on the pedestal. One picture shows the tournament itself, with knights in vigorous action; the other, the return home, a very spirited composition, in which the lady evidently just crowned "Queen of Love and Beauty" is seen, seemingly in a very precarious situation, as she clings to the side of the cart. A sign-post points the way: "two and a half miles to Baltimore!"

Besides the silhouettes in black and white, profile portraiture was represented by a group of wax portraits, some exquisite Wedgwood medallions, and three charming water colors by St. Memin, very rare examples of his art.

This collection was shown in connection with an exhibition of Modern Handicraft, which filled an adjoining Gallery, and it is especially interesting that there were also in the modern collection several examples of art in black and white. The Batik hangings from the Myer Studios, New York, reached a much higher level of artistic expression than was, indeed, even attempted in the older work shown.

GEORGE B. COALE. CUT BY AUGUST EDOUART. ONE OF DUPLICATES RESCUED FROM SHIPWRECK

There was evident a suggestion of Greek vase decoration in the balance and rhythm of the "Scherzo," designed by Bertram Hartman, and the "Nubian Dancers" from the design of Robert Edwards, but in their live joy and movement they were at once wholly modern and rarely beautiful. Never, since the days of the Greeks has the shadow been so effectively used in art.

ENAMELING MARION BOYD ALLEN

A GROUP OF PAINTINGS BY MARION BOYD ALLEN

BY A. S. S.

THE four paintings by Marion Boyd Allen reproduced on this and following pages are characteristic of the artist's work. To those who attended the recent exhibitions of the National Academy of Design, Carnegie Institute and Pennsylvania Academy of the Fine Arts they will already be familiar. "The Green Veil" was also shown in the summer exhibit of the Albright Gallery, Buffalo, where it was purchased on the opening day by a private collector.

Mrs. Allen was born in Boston, where she still resides, and received her art education in the school attached to the Boston Art Museum, studying seven years under the instruction of Edmund Tarbell, Frank Benson and Philip Hale.

She is primarily a portrait painter, but has an unusual pictorial sense. Her strong draughtsmanship and natural feeling for color enable her to work very rapidly and to carry her pictures to completion without losing the spontaneity and animation of her first sketch—one of the most difficult of technical achievements. Portraits by her of well-known Americans are owned by some of our museums. That of John Lane, the English publisher, has attracted much attention in London as well as in Boston. It was painted last winter during Mr. Lane's brief visit to this country.

THE GREEN VEIL MARION BOYD ALLEN

AIR CASTLES — MARION BOYD ALLEN

THE MORNING STINT — MARION BOYD ALLEN

ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE
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THE EDITOR,
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INDUSTRIAL ART

The exhibition of American Industrial Art set forth in the National Museum at Washington from May to September, under the auspices of the American Federation of Arts, manifested both the strength and weakness in this important field. Much very excellent work was shown, work which evidenced both talent and conviction of a high and encouraging order. On the other hand the showing as compared to reasonable possibilities was extremely meagre, and proved conclusively that very much in the way of development remains both to be accomplished and desired. But when it is remembered how little has been done to secure results in this field the wonder is that so much real progress has been made.

We have in this country not one Museum devoted exclusively to Industrial Art. We have very few industrial art schools, indeed not one that is free. We do not instruct our children in this branch of endeavor, and as a nation we would seem to discourage effort along these lines. We have imported foreign-made products in great quantities, but have taken no pains to invite skilled workers to our shores or to establish art industries among our own people. Furthermore we have been blind worshippers of wealth, and have accepted as true coin the poorest of imitations, through ignorance. To an extent these conditions still exist, and will continue to exist for some time to come. There must be a change of heart as well as of policy. Until the people really learn to love beauty and desire it, we shall not have beauty in everyday life. But it is true that almost invariably the people who know the best are content with nothing less. And it is equally as certain that in this particular field of art merit and reward go hand in hand. The opportunity was never greater for the upbuilding of Industrial Art in this country than today, and though in the face of the tragedy of Europe and the frightful uncertainty of the future the actual inclination is to be passive, this is an opportunity which should not be lost. Our part today is to carry on, not merely "the torch of art," but those institutions which lend stability to civilization and look toward the establishment of higher, finer ideals.

* * *

It was proposed to make this issue of ART AND PROGRESS a special number devoted exclusively to the Industrial Arts. So rich, however, was the material collected for this purpose both in quantity and quality that it was decided to abandon the original project and instead to run this material in the magazine through the year, treating separately some special subject each month. In this way, it is thought, the interest will be continued and opportunity given for fuller treatment and more copious illustration.

In adopting this policy ART AND PROGRESS aims to emphasize the importance of the Industrial Arts, to manifest their close relation to the Fine Arts, and to furnish information which at the present time is by no means readily obtainable, but of very considerable value in bringing about real understanding among artists, artisans, manufacturers and the public.

In this effort as well as in that of assembling the recent exhibition in Washington we have had the heartiest and most helpful cooperation of the several manufacturers and makers, whose courtesy and interest we take this occasion to gratefully acknowledge. This fact alone may be regarded as a very tangible sign of progress and token of future promise.

NOTES

TRAVELING EXHIBITIONS FOR 1915-1916

The American Federation of Arts has issued a tentative list of exhibitions for the season 1915-1916. This list notes twenty-one exhibitions of different character and includes collections of oil paintings, water colors, architectural work, original illustrations, bronzes, arts and crafts objects, engravings, wood block prints, lithographs, etchings, Japanese prints, facsimiles, and photographs.

These exhibitions range in cost from $5 to $125 to each place when there are six places on a circuit. This cost does not include local expenses nor transportation. To chapters of the American Federation of Arts these exhibitions are sent without fee; to others a small fee is charged for clerical services proportionate to the value of the exhibition.

An expert jury selects these exhibitions. They are listed and routed, insured and managed from the Washington office. The chief advantages of obtaining exhibitions through the American Federation of Arts are obviously a guarantee of merit, for all these exhibitions are upheld to a high standard, the services of an expert jury of selection, and a reduction in cost.

Application for exhibitions should be made some time in advance, preferably before the first of October when the majority of the circuits are arranged, and before exhibitions are sent out a guarantee is required in writing that they will be shown for the benefit of the public, properly displayed, and the cost promptly paid.

In addition to the exhibitions regularly listed, which would seem to meet many needs and cover a large field, there are invariably two or three special exhibitions assembled. For instance, last year, the American Federation of Arts sent out on a museum circuit a collection of paintings by contemporary foreign and American artists, selected from the Carnegie Institute's Annual Exhibition. This year it purposes to assemble and send out on a similar circuit, a collection of Portraits by the foremost American portrait painters, which will be of its kind, the most notable yet shown. These portraits in many instances will be of distinguished persons.

Copies of the printed list and further information may be obtained by applying to the Secretary of the American Federation of Arts, 1741 New York Avenue, Washington, D. C.

LIBRARY EXHIBITIONS

This year for the first time the American Federation of Arts has listed separately a group of exhibits specially suitable for display in public libraries. There are no less than sixteen of these, and the cost ranges from $5 to $10, plus the charges for transportation. Some of these exhibitions are listed on both circulars, but a number have been separately selected for libraries and assembled under the direction of a sub-committee composed of Mr. Henry W. Kent, of the Metropolitan Museum, New York; Miss Mary Powell, of the St. Louis Public Library; and Miss C. M. Underhill, of the Utica Public Library.

These exhibitions are sent out under the same conditions as the others. They comprise photographs, engravings, etchings, color prints, original work in color and design, and exhibits illustrating the making of a book in its various phases.

CIRCULATING LECTURES

As part of its educational work the American Federation of Arts sends out typewritten lectures on the subject of art illustrated by stereopticon slides. These lectures are by authoritative writers and are specially prepared for circulation. For their appropriate use it is only necessary to have a good stereopticon, a good operator, and a good reader.

To chapters of the Federation these lectures are sent without charge, on receipt of a guarantee against breakage; to organizations which are not chapters a fee of $3 is charged. In all cases the cost of transportation is borne by the borrower.

These lectures are purposed especially for use in places where authoritative lectures can not be secured. They are in no wise intended to take the place of such lecturers, a list of whom will be gladly furnished by the American Federation of Arts upon application. It is further required that those securing these lectures propose to give them for the benefit of the public with educational intent and not in any case for private gain.

The subjects treated are as follows: American Painting, George Inness, American Sculpture, Civic Art in America, American Mural Painting, American Illustrators, Contemporary Art Movements in America, Municipal Art Commissions and Their Work, Contemporary Painting in Europe and America, Whistler's Etchings, Mezzotint Engravings; British Painting, Rembrandt, Painters of the Mode, Modern Dutch Painting, Sorolla, Furniture, Tapestry, Lace, The Boston Museum of Fine Arts, Art in the Public Schools, Design—Its Use and Abuse, Architecture in France, Decoration in France, Sculpture in France, Painting in France, The Monuments of Paris and Their History, The American Academy in Rome.

The Special Advisory Committee on Lectures is composed of Prof. A. D. F. Hamlin of Columbia University, Mr. Lorado Taft, of Chicago, and Mr. Birge Harrison of New York.

These lectures are sent out from the Washington office and application should be made as for the exhibitions, to the Secretary of the American Federation of Arts.

EXPOSITION PICTURES

There are several thousand pictures now on view at the Panama-Pacific Exposition. These are by both foreign and American artists. The Exposition closes in December, after which, no doubt, portions of the fine arts exhibit will start out on exhibition circuits eastward. Various plans for the selection and handling of such exhibitions have been for some time under discussion. The Carnegie Institute and the American Federation of Arts are cooperating in obtaining 100 or more of the best foreign paintings to be shown in the Carnegie Institute and other art museums. The paintings invited for this exhibition have been selected by Mr. J. Alden Weir, Mr. William M. Chase, and Mr. Edward W. Redfield.

There is also a plan to secure 100 of the foremost American paintings likewise to make a museum circuit which it is understood will be arranged by Mr. Clyde H. Burroughs of the Detroit Art Museum.

Duplicate copies of the medalled prints, secured by Mr. Joseph H. Pennell, will be shown in the Pennsylvania Academy of Fine Arts in November in conjunction with the Philadelphia Water Color Club's Annual Exhibition, after which they will go to the Brooklyn Institute and the Library of Congress.

It may be that a collection of the medalled drawings and water colors will be assembled and sent out as a traveling exhibition by the American Federation of Arts in cooperation with the Philadelphia Water Color Club.

The Brooklyn Institute, it is reported, has made application for the entire Swedish section for special display. The French section, it has been said, will remain in this country until the close of the war.

Until it is definitely ascertained when these works of art will be available, the incidental work of dispersing the collection being enormous, the plans for circulating the exhibitions can not be detailed or consummated. It may be that the Exposition management may prefer to retain command of the paintings obtained through its invitation, in which case the traveling exhibitions sent out will be under its charge. In any event, however, it seems improbable that the Exposition collections can become available before late winter or early spring.

INDUSTRIAL ART IN MINNESOTA

The initial number of *The Minnesotan*, which is the official publication of the Minnesota State Art Commission, opened with an article by Allen D. Albert on "The Asset Value of Art to Minnesota." In this article Mr. Albert told in an extremely clear manner what Colbert did for France in the reign of Louis XIV. As he said, "Colbert's plan was a simple one which worked to perfection. He subsidized the industries of lace making, tapestry weaving, furniture making and wood carving, thus pouring into French coffers vast sums which had been expended on Spanish and Flemish products. He founded the Academy of Painters and Sculptors which numbered in its ranks masters of all arts. He provided government support and expert instruction. He perfected an organization that offered not only work, but government encouragement to any one in the arts and trades. Under his administration all the industries of France prospered—prospered as they should today in any country where officials are wise enough to adopt a similar plan. Furthermore, he established many active art industries throughout all rural France. As an investment due to one man's far-sighted appreciation of beauty this plan has netted for that one government more money than any single exploit in the whole history of the French nation."

Mr. Albert then asks, what this has to do with Minnesota and the Twentieth Century? and replies as follows: "Minnesota has a population of 2,500,000 people, more than 75 per cent. of whom have a direct Old World art heritage. What a resource this really is, and how little effort is being made to turn this advantage to a good account.

Then comes the vision, "Suppose," he says, "the State of Minnesota should institute an industrial art program and spend in carrying it out as much money as was appropriated last year to prevent hog cholera. Suppose the women and girls throughout the rural districts as well as in the cities were given an opportunity to apply their handicrafts and suppose they were furnished intelligent instruction as well as opportunity of selling their products, what would it all mean? More money, more happiness."

"Colbert would have put these unlimited resources to good account. Minnesota's greatest resource is her people. Her greatest need is vision of what those people may make of themselves." But really Minnesota is not peculiar in this respect.

COSTUME DESIGNING

The Metropolitan Museum of Art has instituted during the past summer a unique and interesting exhibit, a group of dolls exquisitely dressed in costumes of the past with a skill and historical accuracy which befits them to serve as examples for costume design. There is a little Burgundian lady, and a quaint Nuremberg maid, a lady of the French Court, a grand dame of the fourteenth century in Italy, and others. Indeed in the procession of these charming manikins an historical pageant is presented. The models have been chosen from paintings by the old masters, from tapestries, and from standard authors on costume. Every detail has been carefully worked out and while original materials of the period were not available, and in fact would not be desirable in miniature models, fabrics have been selected corresponding in texture and design as nearly as possible to those in vogue at the dates specified. The figures measure about fourteen inches in height, and while a uniform model has been used throughout the series, the difference in the dressing of the hair and the varying lines of the head-dress gives to each an expression of individual charm. Some thirty different styles are illustrated and, while this falls far short of being a complete series, it gives a general idea of some of the more salient features of women's costume from the Middle Ages to the twentieth century. It has been felt that at this time, when the American designer is cut off from European sources of inspiration, a collection such as this, representing, in miniature, the style of earlier days, may prove helpful in many ways to those interested, and afford a broader appreciation of the subject than is to be gained from illustrations in books.

FAR EASTERN ART

The Cleveland Museum of Art, which is still, by-the-way under construction, has recently received a very important gift which will enable it to take high rank among the art museums in the department of far eastern art. A citizen of Cleveland, who prefers that his name shall be unknown, has placed at the disposal of the Museum the sum of $50,000 to be expended by authority of the Trustees for purchase of oriental art, and has also given $100,000, the income of which is to be used for maintaining or increasing the collection at the discretion of the Trustees.

This gift, now available for the purchase of oriental art has made it possible to

secure funds necessary to finance an important expedition to the Far East under the able leadership of Mr. Langdon Warner, who has only recently returned from an extended trip through the Orient. Mr. Warner will organize an expedition which will probably go into the field early next year. This is one of the most important expeditions sent to the Orient in recent years.

It is believed that the present time is particularly fortunate for such an expedition which is to have ample resources to remain in the field a year and a half, and an organization sufficient to operate in several locations simultaneously if advisable.

The Metropolitan Museum of Art established last June a Department of Far Eastern Art and appointed as its Curator, Mr. S. C. Bosch Reitz. This Department will include the arts of China and Japan and those of other countries which have close artistic affiliation with them, such as Korea and Thibet. For the present the exhibition space devoted to the new department will necessarily remain as it is, but with the growth of the building it is hoped that it may be increased both in size and in character.

Mr. Reitz is well known among European collectors as a connoisseur of Oriental ceramics, a subject of which he has made a specialty for a number of years. He is a native of Amsterdam, but much of his time has been spent in study and travel outside of Holland.

INDUSTRIAL ART IN THE MINNEAPOLIS INSTITUTE OF ARTS

The Minneapolis Institute of Arts in building up its permanent collection is making a special feature of industrial art. In its April *Bulletin* were noted interesting accessions of American glass and American furniture, whereas in its July issue were illustrated and recorded some splendid acquisitions in the way of beautiful lace. The glass and the furniture were purchased, the lace a gift from Mrs. Martin B. Koon. The former, as previously stated, were American-made. Of the eight pieces of eighteenth century American glass, four or probably five were examples of the celebrated Steigel, made at Manheim, Pa.

It is said that the first attempt to establish a manufacturing industry in this country was the building and equipping of a glass house. One hundred and thirty years, however, elapsed after the initial effort, before the first successful American glass house was founded, and it was twenty-five years later when Steigel's establishment came into existence.

This manufacturer was born at Cologne in 1729, and was commonly known as "Baron" Steigel, though it seems he had no right to the title. This glass house was begun in 1764 and within a few years was imitating the output of the chief glass centers of Europe, and desperately competing with them for the American market.

The specimens from these furnaces recently purchased by the Minneapolis Institute of Art are white flint glass, plain or ornamented with engraved design. Later the Institute hopes to acquire examples of beautiful colored flint glass for which this manufacturer was also famous.

Among the furniture purchased was a lowboy dating back to the latter part of the eighteenth century, the Chippendale period of American furniture, and is supposed to have been made in Philadelphia.

The laces are, almost needless to say, of foreign make, Italian, French and English. Not only has Mrs. Koon contributed to this collection, but gifts have been received of extremely interesting and valuable pieces from Mrs. E. L. Carpenter, Miss Frances Morris, Mr. Richard Greenleaf, and Mrs. Henry Kirke Porter.

Thus the Institute, while still in its infancy, has the nucleus of an extremely good lace department.

TAPESTRIES

Two tapestries of exceptional importance have been presented to the Minneapolis Society of Fine Arts by Mrs. Charles J. Martin, and are now on exhibition in the Minneapolis Institute of Arts. These are marvelous examples of the weavers' art, unsurpassed among their kind by any examples either in public or private collections in this country. One is a Gothic tapestry of the fifteenth century, the other is of the Italian Renaissance, and was woven about the middle of the sixteenth century in Florence in the celebrated Medici Atelier. The subject of the latter tapestry is taken from the opening verses of Dante's Divine Comedy and represents the appearance of Virgil to Dante. The Gothic tapestry was woven at Arras about 1450, and represents sumptuously dressed ladies and gentlemen hunting with falcons.

The Metropolitan Museum has recently opened a new gallery of tapestries and textiles, a gallery nearly one hundred feet long. Sixteen Gothic tapestries and three of the well-known Mortlake hangings fill the walls, and with these are shown some interesting examples of European textiles, interspersed with a few specimens of Gothic and Renaissance furniture, which have not before been shown.

THE ALLIED ARTS IN BUFFALO

The Buffalo Guild of Allied Arts has established a permanent craft shop with the object of bringing continually before the public the best hand work and affording its members and others an outlet for their productions. Last fall this Guild instituted a special exhibit of the work of foreigners in Buffalo, in which at least seventeen nationalities were represented. It gave last spring the beautiful "Bird Masque" by Percy MacKaye, Miss Hazel MacKaye being in charge and Miss Sackett designing the costumes. Each spring it plans and carries out a garden exhibit with lectures by experts, especially by its President, who is head of the Department of Landscape Art at Cornell University. In its sales rooms there is a continuous series of transient exhibits, comprising the works of the foremost craftsmen not only in Buffalo, but in all parts of the country. Among special exhibits held under the auspices of this organization during the past year were a loan exhibition of old samplers, Spanish, Italian, Alsatian, English, Scotch, and American; a loan exhibit of old brasses, glass, ivory, and silver work; an exhibit of book bindings; and an exhibit of Italian and Hungarian textiles. Thus through exhibitions and informal lectures this organization is continually bringing the craftsmen and the public in close communication and evidencing the fact that the industrial manufactures, both hand and machine made, are in truth deserving of consideration together with the fine arts.

ART AS ASSOCIATED WITH THE CHILD

The Art Alliance of America announces an exhibition to be held during the coming December of Art as Associated with the Child. The scope of this exhibition will be extremely wide. Architects are invited to submit designs of play-houses, one-story buildings such as are frequently found upon English estates, but a rarity here in America; also of designs for children's theatres; painters are asked to send pictures and decorations suitable for children's rooms; furniture makers may contribute furniture; pottery makers, pottery, and so on through the whole field of endeavor. If the response is as general as it would seem reasonable to believe it would be, this exhibition should prove of highest interest and importance, and should be eagerly sought by other cities after being shown in New York.

OPEN LETTERS

FROM AN ART WORKER IN THE MIDDLE WEST

To the Secretary,
The American Federation of Arts:

I wonder if you realize the field that is opening up for the artists in the towns outside of large cities. There is lots of wealth in these towns and people are beginning to put money into pictures. Every good picture that is sold is a lasting advertisement, for the friends of the buyer wish to show that they can own just as good or better pictures, and the news carries to the nearby towns. Hence when a good start is made other sales are sure to follow.

But unless the people have real knowledge of art they run the chance of getting inferior works sometimes.

The Reading Circles have rendered splendid help in this direction. There are three in our town in which art has been studied systematically for three years. It was this which led to our holding an annual exhibition. I notice too, the movement in schools and colleges for art study, but from observation I know that even greater good arises from these weekly study classes in art. Their members do not fail to avail themselves of the art galleries in the city to supplement their work and when they are ready to buy pictures they buy discriminately.

I am wondering if study classes in art might not be arranged on somewhat the same plan as "a college course at home."

Our country has a wonderful future before her, but the education has to be from the ground up, hence my plea for the towns as well as the cities.

Most sincerely,
M. E. J.

A LETTER FROM A UNIVERSITY TOWN ON THE PACIFIC COAST

THE SECRETARY,

THE AMERICAN FEDERATION OF ARTS:

The exhibition was even more successful than I thought it would be when I asked if the pictures might remain for a few days in E—— with the personal guarantee that there would be enough appreciation here to justify placing E—— on the circuit.

E—— is a town of about 12,000 people. There had never been an exhibition of really good oil paintings here. There was no art organization and no provision for financing such an undertaking. A very large majority of our population had probably not seen a good collection of oil paintings before. The lack of these things, however, seemed to me to emphasize the need of just such an exhibition, and so in a letter to the public printed in our two daily newspapers I told the people of the opportunity, estimated the cost of the exhibition, and promised if enough people were interested in making the exhibition free that I would take personal charge of it and arrange to have the pictures brought here.

The response was quite satisfactory and through the generosity of the local press, the plan was given enough publicity to insure most of the funds needed for making the exhibit a success. About $200 was raised in this way and this enabled us to fit up a large room attractively and print about 2,000 catalogues, which were distributed free.

The good support given by the citizens and the press made me feel that there would be a good attendance, but I was not prepared for the great interest the people felt in the first exhibition of good paintings brought to E——. Not only the town people responded, but the attendance from the country around was exceptional and quite a number of people came from communities 100 miles away. The paintings were with us for eight days. There were exactly 7,051 people who attended the exhibition. This did not include some 2,000 school children, who visited the gallery in the forenoon of each day. The exhibition was open to the public from 12 o'clock until 5 and from 7 in the evening until 10, and most of the time the room was crowded with people. It was not a curious crowd either, but a crowd really interested. The event proved conclusively the widespread interest in art among people of all classes, and especially their support and patronage to an exhibition, the standard of which was beyond question.

I believe the popular articles in the newspapers were largely responsible for the attendance, although I found a good many instances in which the school children had brought their parents and friends in.

In the absence of any one better qualified to speak about the pictures, I talked informally to those who were interested enough to come out in the evenings of the first few days of the exhibition. This gave me a chance to tell of the splendid work which the American Federation of Arts is doing for the people of our country, and I am sure you and the others who are responsible for this splendid work would have felt glad at the showing of appreciation by our people.

I think the success of the exhibition can be contributed to three things: First of all, the paintings themselves were so good that there was no question of doubt in the minds of the public as to their standard. Second, in asking for contributions I stated that any amount would be acceptable, and that it would be better to have 100 people give 25 cents than to have one citizen give $25. The result was a large number of small contributions; each contributor, of course, personally interested in the success of the exhibition which he had helped to make free to all. Third, the press was exceedingly generous in its space, giving us practically all that we could use. This generosity was due to the fact that locally everything was free, and also to the fact that they understood the motive behind your splendid plans.

This exhibition was a red-letter day for E—— and the surrounding country, and I hope that we may have another opportunity just as good.

A. E.

A LETTER FROM AN AMERICAN ARTIST IN HONOLULU

TO THE EDITOR,

THE AMERICAN ART ANNUAL:

I would send out a call for a few good artists to come here and found an art colony. There is a grand field of practically untouched subject matter and Lionel Walden, late of Paris, and I are the only two who are scratching around on the surface at present. We need some good painters to come over and help us to put Honolulu on the map.

Cordially yours for success,
D. HOWARD HITCHCOCK.

NEWS ITEMS

An Exhibition of Photography was held at the Toledo Museum of Art during September. Among the exhibitors were Lejaren A. Hiller, Gertrude Kasebier, Carl Struss, Clarence H. White, John Wallace Gillies, Paul Louis Anderson, Edward R. Dickson, all of New York; Knaffle & Bros., of Knoxville, Tenn.; L. C. Sweet, of Minneapolis; Miss Belle Johnson, of Missouri; Miss Jane Reece, of Dayton; The Hutchinson Studio, of Chicago, and the Toledo Camera Club.

The Associated Artists of Pittsburgh will hold their sixth annual exhibition of paintings at the Carnegie Art Galleries, Pittsburgh, from October 22d to November 22d. A prize of $200 is offered by Mrs. Richard A. Rowland for the painting receiving the most votes from visitors to the galleries, one vote being allowed each person.

This Association now numbers 200 members, four of whom, Will J. Hyett, Leopold G. Seyffert, George W. Sotter and Arthur W. Sparks have been awarded medals at the Panama-Pacific Exposition. The President is James Bonar.

A Club composed of artists and amateurs who make, or are interested in pottery has recently been organized in Boston under the name of the Boston Pottery Club. One-third of its number are active members. Under the auspices of the Club lectures and talks are to be given at the Museum of Fine Arts. Its studio and clay rooms will be established near the Museum. Until the Club installs its own kiln, the work will go mostly to Marblehead for firing. Mrs. George Milbank Hersey, formerly of Hartford, is the President, Miss Margaret Thomas and Miss Mabel Stedman, Vice-Presidents; Miss Elizabeth Suter, Secretary; and Miss Mary Patrick, Treasurer.

A series of prizes for the best painting, black and white drawing, poster, or sculpture, on "The Immigrant in America," has been offered by Mrs. Harry Payne Whitney. The competition is proposed to secure the best possible artistic expression of the meaning of "America to the Immigrant" and of "America as the Successful Fusion of Many Races." The contest closes November 1st, and an exhibition of the works submitted will be held from November 1st to December 15th, in Mrs. Whitney's studio in New York City. All communications with reference to this competition should be addressed to Miss Frances A. Kellor, 95 Madison Avenue, New York City.

The School of the Museum of Fine Arts, Boston, begins its fortieth year in October, and has a record of which any school might well be proud. A committee has been formed to devise some fitting way to celebrate this anniversary. Last year two new classes were formed, one in etching conducted by Mr. Emil H. Richter, of the Department of Prints; the other in drawing arranged for picked pupils from the high schools. Both of these classes proved very successful. A retrospective exhibition of student work was held at the time of the opening of the New Evans Galleries, and during the summer the regular exhibition of summer work was shown.

A MONOGRAPH ON THE OCTAGON

The last annual Convention of the American Institute of Architects adopted unanimously the recommendation of the Octagon Building Committee to the effect that the Institute should, at the earliest practicable moment, undertake the raising of a fund to be known as the McKim Memorial Fund, to be devoted to a complete restoration of the Octagon House, outbuildings and grounds.

Prior to the Convention, the Board of Directors had taken the first step toward a restoration by authorizing Mr. Glenn Brown to prepare a complete set of drawings of the house and grounds. At the Convention, Mr. Brown made the suggestion that the drawings be published in the form of a Monograph, and the proceeds used to defray the cost of the drawings and for the improvement of the Octagon property. His suggestion was received by the Convention with marked favor, and he has now nearly completed his work. The drawings include a plat of the grounds showing old foundations, terraces, stables and outbuildings, and elevations, plans and sections of the Octagon building and the stables; also drawings showing the construction of the floors and roof, and detail sheets of mantels, plaster work, doors and windows.

The drawings will be about thirty in number, supplemented by a number of photographic views, and will be published on sheets approximately 12 x 18 inches, large enough to give a perfect reproduction of the beautiful details of the house.

With the illustrations there will be a brief history of the building and of its architect, William Thornton, written by Mr. Brown, than whom there is no one better qualified to write of Washington and its builders.

The Monograph will serve the double purpose of preserving an accurate record of a building of great historic value to all Americans, and of exceptional interest to

architects as one of the best examples of a gentleman's house of the Colonial period.

The edition is limited, and subscriptions should be made at once. The subscription will assure to each purchaser a work of historical and professional value, and will aid in the collection of a fund in honor of a past President of the Institute, largely through whose efforts the Octagon property came into the Institute's possession; a fund, the purpose of which is to preserve the property in its original state to future generations.

It is in this interesting historical building the American Federation of Arts has its main office.

BOOK REVIEWS

MONA LISA, A MONOGRAPH BY JOHN R. EYRE. Charles Scribner's Sons, New York, H. Grevel & Co., London, Publishers.

This monograph was written in consequence of the deliberate opinion expressed by a great connoisseur to the effect that the Isleworth Mona Lisa can be genuinely ascribed to da Vinci.

At the outset, the author states, it appeared almost hopeless to shake the traditions of four centuries, which had decreed that the Louvre version was the one and only version of the portrait. The result of his investigation, however, he believes to prove incontrovertibly the validity of the second painting.

The Isleworth Mona Lisa was purchased by an Englishman in Italy over one hundred years ago, as an original masterpiece of Leonardo's and for over a hundred years hung in an old manor house in Somerset. It was, however, covered so by dirt and varnish that all its intrinsic beauty was completely hidden. And thus it came into the possession of the present owner. It was not until it was thoroughly cleaned that its beauty became manifest, and that there seemed to be sufficient reason to believe it to be an original masterpiece.

The question of authorization has been carefully studied and contemporaneous evidence has been brought to bear upon the subject with convincing force. This is the more interesting to American art lovers at the present time, as owing to the dangers of the war the picture has been brought to this country and is now out of harm's way in safe keeping in the Boston Museum of Fine Arts.

GREEK, ETRUSCAN AND ROMAN BRONZES. BY GISELA M. A. RICTHER, Litt.D., Assistant Curator, Department of Classical Art, Metropolitan Museum of Art. Being a catalogue of the classical bronzes in the collection of the Metropolitan Museum of Art. Metropolitan Museum of Art, Publishers. Price $5.00 net.

This volume is a quarto of over 500 pages bound in paper covers and illustrated by a large number of cuts in the text, every object of importance being reproduced, as well as numerous full page plates.

Under every item in this catalogue are given the date of its acquisition, the proverance when known, and reference to any publication of it. The material has been divided into two principal classes: first, Statues, Statuettes and Reliefs; second, Implements and Utensils. The first class includes the works in which the chief interest is their sculptural quality; the second comprises the manifold implements made by the ancients in bronze.

In the various sections the material has been arranged as far as possible chronologically. Each section is preceded by a brief introductory note with reference to the chief books or articles dealing with the subject.

In the introduction the technical processes of bronze-working in antiquity, and the origin of the ancient patina, have been discussed at considerable length.

This is really a sumptuous and extremely valuable publication.

OLD ENGLISH MANSIONS. Special number of the International Studio, spring, 1915. John Lane Company, New York and London, Publishers. Price $3.00 net.

There are sixty full page plates in this volume giving pictures of old English mansions as pictured by C. J. Richardson, J. D. Harding, Joseph Nash, H. Shaw and others. The introductory text is by Alfred Yockney. The book is edited by Charles Holme.

To architects and also to home builders as well as those interested aesthetically in all manner of expressions of art, this book will be found of interest.

ART AND PROGRESS

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The American Federation of Arts was organized in May, 1909, for the purpose of uniting in closer fellowship all workers in the Field of Art, and encouraging the development of Art and its appreciation in America.

Its membership is made up of organizations, which become Chapters, and individuals who are classed as Associate, Active or Sustaining Members, Patrons or Benefactors.

The annual dues are as follows: Chapters, from $10 to $50; Associate Members, $2; Active Members, $10; Sustaining Members, $100; Patrons are those who contribute $250 or more, and Benefactors those who contribute $1,000 or more.

The American Federation of Arts sends out traveling exhibitions, circulates illustrated lectures and publishes Art and Progress and *The American Art Annual* with the purpose of increasing knowledge and appreciation of Art.

It earnestly desires the co-operation of all who are interested in these objects. Membership blanks and further information will be furnished, upon request.

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	Lorado Taft.	