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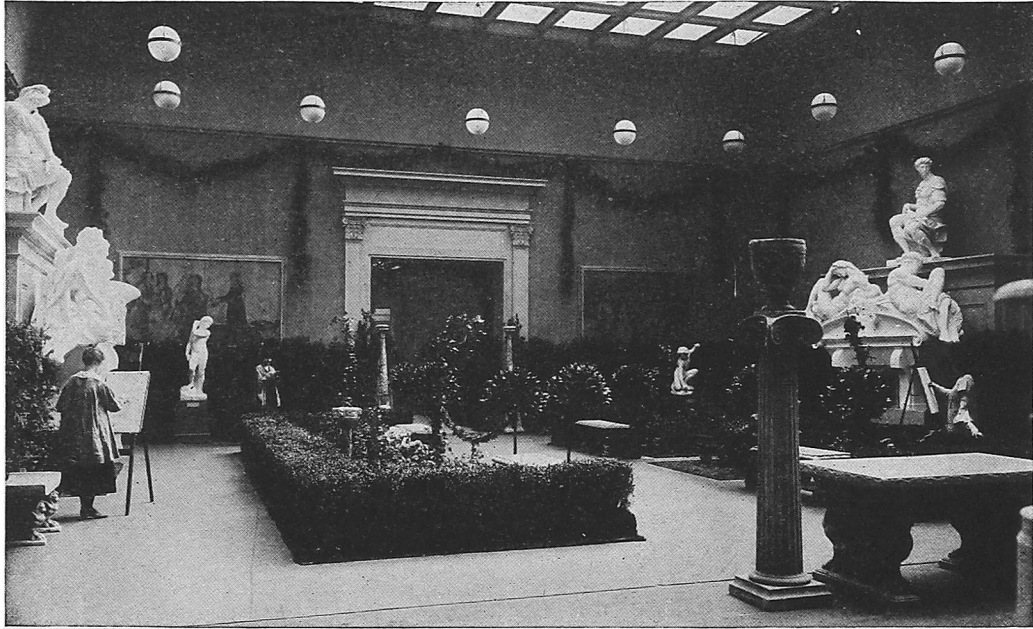
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STUDENTS AT WORK IN ONE OF THE GALLERIES
OF THE ART INSTITUTE

In the Pursuit of the Beautiful

By EVELYN MARIE STUART

THE charm of school days like that of youth itself is universal and perennial. About all institutions of learning there lingers the spirit of the fountain of eternal youth, for here we know people are always young even though from year to year they are not the same people.

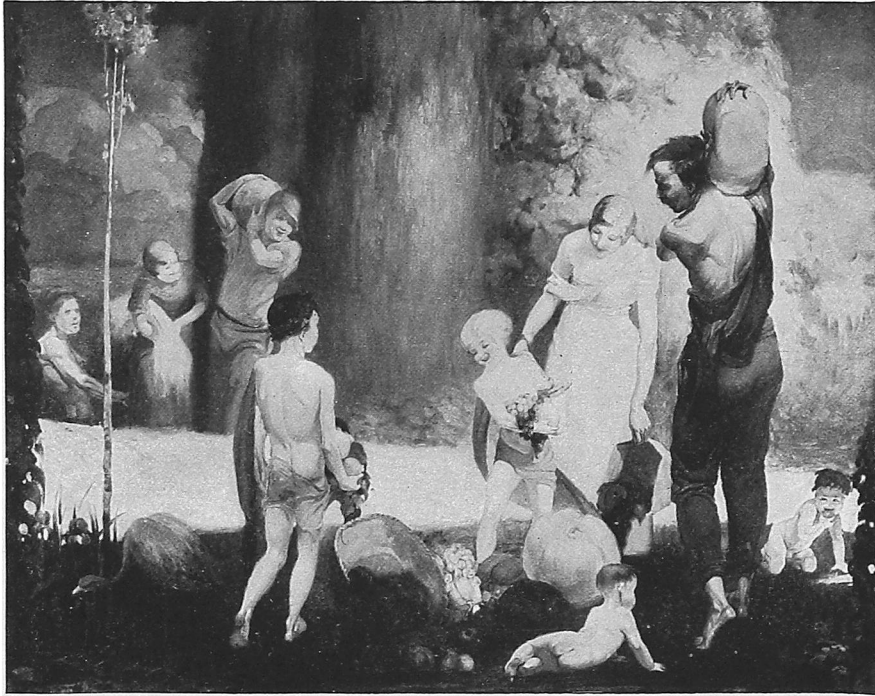
The love of schools is like the love of books, a something spiritual. Scholasticism indeed is a species of religion and one for which there is many a person in the busy world who would gladly become a recluse. In the case of an art school

"The love of learning in sequestered nooks
And all the sweet serenity of books"

is supplemented by the love and pursuit of the beautiful. A school like that of the Art Institute, located in a Museum, has an atmosphere that is indescribable, a feeling of complete detachment from the grosser side of life, and of communion with the spirit of the beauty loving throughout all ages. Above in

the Museum are the trinkets, amulets and earrings that the best craftsmen of Egypt wrought seven thousand years or more ago to adorn the beloved of Kings; here are their painted burial cases and the bottles in which their mourners may have collected their tears. Below in the school room, the youngest aspirants for the honor of embellishing life sit drawing from casts of ancient Greek statuary or painting groups of pots and pans, vases and bric-a-brac intent upon the mastery of the principles of line, composition, light and shade and color that shall give value to their later contributions to the great mosaic of the world's art.

In the galleries above every portion of this mosaic is represented in some bit of fine or decorative art, textiles, embroidery, pottery, carving, painting, "whatsoever things are good, whatsoever things are true, whatsoever things are beautiful" in any age or any land, here find representation. Before the front



COMPOSITION IN OIL—"ABUNDANCE OF NATURE"
By Theodore Lukitz

portal of this great institution of aesthetic culture rolls the full tide of the most complicated, mechanical and commercial civilization the world has ever seen and beyond its rear walls wild nature stretches one of those domains in which she is supreme and man with his puny works only tolerated so long as her temper is not too violent.

The Institute is indeed uniquely situated. In any other time it would have been the center of a sacred grove or the wing of a great palace and in nearly any other city it would have found a more remote and exclusive position. As it is it seems to be very much in the heart of things physically as well as metaphorically so far as Chicago is concerned and this is a good thing too for the student. Within its walls he finds academic seclusion, he is cloistered as it were with the ideal. On its very threshold he is reminded again of the realities of life, his nearness to and need of the world, what of mutual benefit they may offer each other, and this is for the best of both, in the end.

For the world today, even the big, busy

world of modern, intensive commercialism has more of encouragement and patronage to offer artistic ambition than at any other time in history, and the artistically gifted have, through the channels of commerce, the widest possible opportunity to leave upon our walls and our tables, our floors and our ceilings, our beds and chairs and wearing apparel the "helpful spirit of their grace."

Never did art find more chances to penetrate into the life of the race and decide the tastes and tendencies of a people. Never before in the world's history have so many pictures been available to so many people. Billboards, calendars, magazines, newspapers and the thousand and one devices of reproductive art and advertising keep everyone thoroughly familiar with pictorial symbols and conventions as a means of conveying ideas or producing pleasurable sensory effects.

Even so lowly and much despised a thing, to the highbrow element, as fashion drawing, is nevertheless of an importance that borders on the biological. Whence comes the trimness of line and litheness of body which



COMPOSITION IN OIL—"ABUNDANCE OF NATURE"

By Joseph Tomanek

Awarded the Frederick Magnus Brand Memorial

are so much the mode and which have awakened the comfortable "forties" everywhere to the need of restraint and exercise, such as delay the set-in of degenerative diseases? Whence but from the fashion drawing with its fascinating smartness and crispness, its continual insistence upon the silhouette. The commercial artist indeed has not labored in vain. He has aimed at our vanity and hit our vitality. He has shown us how we ought to look and thereby awakened us to an appreciation of what we ought to be. He or she, more than anyone else, has helped us to restore our faith in the old classic figure deep of chest and lithe of limb, as against the degenerating taste for "hour glass" waist with bulging busts and hips that prevailed so generally in the memory of not the oldest among us. The "doll face," too, is disappearing through the tendency among artists to draw faces that are wholesome or intellectually interesting. Faces with a clean, open expression, frank eyes, and a hint of the good, bony structure that indicates a fine constitution and mentality, greet us even upon magazine cov-

ers, while the fashion ladies no longer simper sweetly but look alert if nothing more. Best of all, commercial art has taught us that a woman who is not pretty in the common way, can yet be a most effective picture, and that there are great varieties of attractiveness. The younger generation is coming up with good popular ideals that show in its appearance, and we have much for which to thank the illustrator.

How dependent we are upon cotemporary art for our tastes, ideas and even our inspirations to noble deeds has been well exemplified since the entrance of America into the war in the demand of recruiting stations for patriotic posters. We are so thoroughly accustomed to the idea of getting what we want through advertising (the one thing that might be classed as a truly representative American art) that we apply it to the securing of recruits for the Army and Navy in our time of need. Oratory, which was the old way, is on the wane. Art has come to the front and taken its place most acceptably. The orator says his say and ceases, the picture speaks



PORTRAIT: OIL
By Sister Mary Stanisla



PORTRAIT
By George Rich

always, mutely, appealingly. Its message sinks into our sub-consciousness and becomes a part of our thought, sentiment and life.

Who in Chicago has not seen and admired the Navy poster with its fresh faced American boy of the conglomerate type, which usually unites all the good qualities of the varied nationalities meeting and mingling in its blood? It is so like so many of the Jackies one sees about the streets that one feels a certain acquaintanceship with it. It is fresh and breezy and sea-worthy, wholesome and brave and strong and we feel a perfect confidence in its power.

Oddly enough, both this poster and the one which captured the \$500 prize as an aid to army recruiting, are the works of young women, students at the Art Institute. Perhaps, just as men are most successful in delineating types of fair women (due no doubt to their greater appreciation of and interest in feminine beauty) so women are the logical delineators of what is best and most attractive in men. Indeed, biology has long conceded to the female of the species this ability to judge correctly as to what should characterize the finest type of male; therefore it is but following along time worn lines of nature



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when women artists design the war posters.

"Comparisons are odious," but one cannot help calling attention to the vast superiority of the navy poster under consideration, both artistically and from the standpoint of national dignity, to the picture put out by one of our foremost illustrators, representing a pretty girl in trousers who would join the navy if her impossible wish to be a man were granted. With all due respect to a brilliant and established reputation one cannot but remark that the patriotic appeal in this poster is far fetched, while the sex appeal is painfully obvious. A recruiting poster should not descend to methods which have been abandoned by the tobacco industry. Miss Evelyn Lyon, who did the navy poster, herewith illustrated, and Miss Laura Brey, who won the \$500 prize bestowed through Capt. F. R. Kenney, U. S. A., may well be proud of their work and the Art Institute, their Alma Mater, may well be proud of them.

This is only another instance of the manner in which this institution holds its place in the heart of the public and the trend of events. Patriotism, however, is not registered at the Institute wholly with brush and pencil, for close to one hundred of the student body have enlisted in our own service or in that of France or the Canadian over-sea forces. When one considers the large proportion of students under military age this is a commendable showing. The students have also contributed most generously in proportion to their means, to the funds of the Red Cross.


Perhaps this is on the principle "freely ye have received, freely give," for the scholarship funds and other needs of the school have been beneficently remembered by the Chicago public during the past year. Mr. Wallace L. De Wolf, one of the trustees of the Art Institute, has recently given the sum of \$2,700 for the purpose of endowing a permanent scholarship in the school, this amount being supplied

ESTABLISHED 1900

The Ehrich Galleries

Dealers in "Old Masters" Exclusively

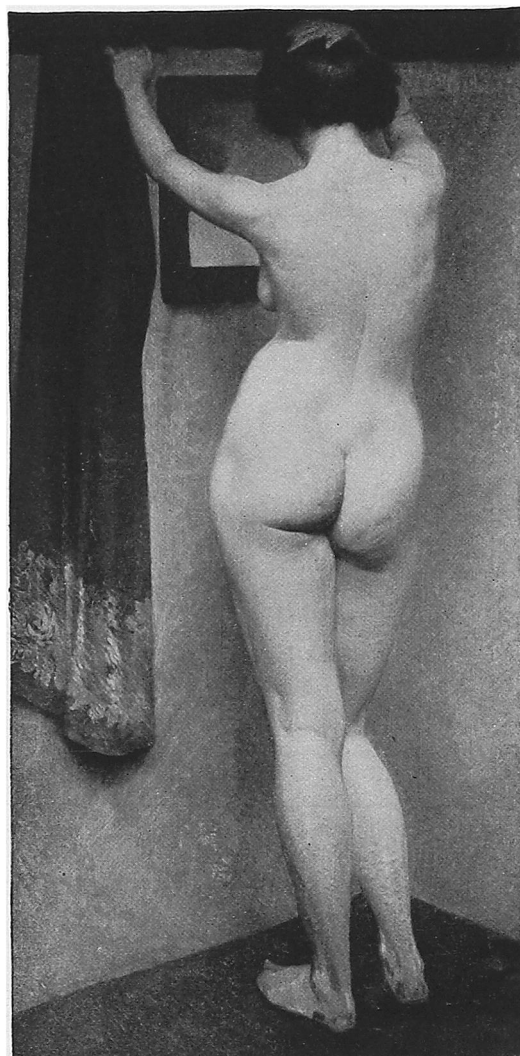
707 FIFTH AVE. at 55th Street NEW YORK



Portrait of "Mrs. Daniel Baker"
By Sir Godfrey Kneller

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PHOTOGRAPHS OF PAINTINGS IN THE GALLERIES ON REQUEST



OIL
By Joseph Tomanek

from the sale of Mr. De Wolf's paintings, which readers of our magazine will remember as having been reviewed on the occasion of his exhibition last season. Mr. Edward B. Butler, also a trustee, has added \$2,300 to the original sum of \$700 which he gave to the Institute for the purpose of establishing the "Butler Students' Aid Fund," the income from which endowment is to furnish temporary aid to needy students. The Art Institute has also just received from Mrs. Bryan Lathrop the sum of \$20,000 for the purpose of establishing the "Bryan Lathrop Scholarship Fund." The income from this fund is to be devoted to an annual scholarship to aid

some worthy student in the continuance of his or her artistic studies. This is a most fitting memorial to Mr. Bryan Lathrop, who for more than twenty-two years served as trustee of the Institute. There has been received from the will of Mrs. Ella Peters Cole the sum of \$12,072 to go toward establishing a fund for two annual scholarships of not less than \$500 each.

The Alumni Association has established a W. M. R. French Gold Medal as a permanent testimonial to the memory of the late Director of the Institute. The medal is to be presented annually to a former student for meritorious work in the exhibition of American oil painting and sculpture. The Art Students'



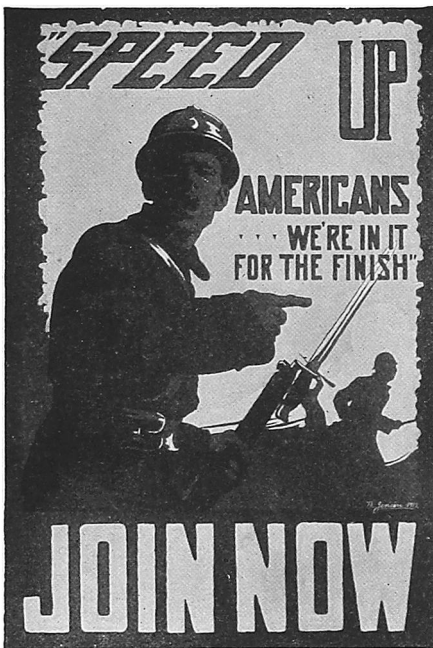
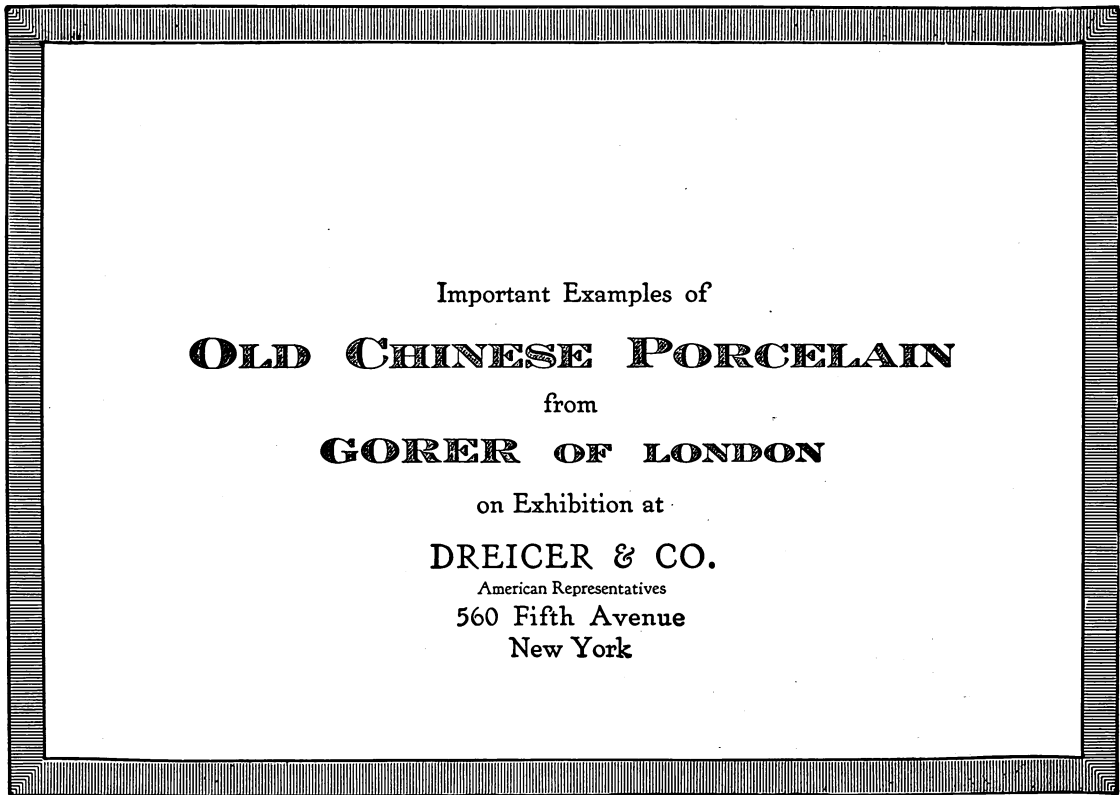
COSTUME FIGURE: OIL
By Eugene Frandzen

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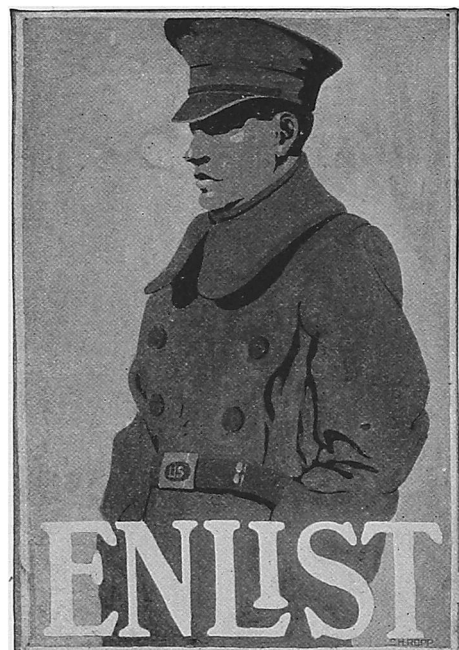
BRANCH AT CHICAGO
212 FINE ARTS BUILDING, MICHIGAN BOULEVARD



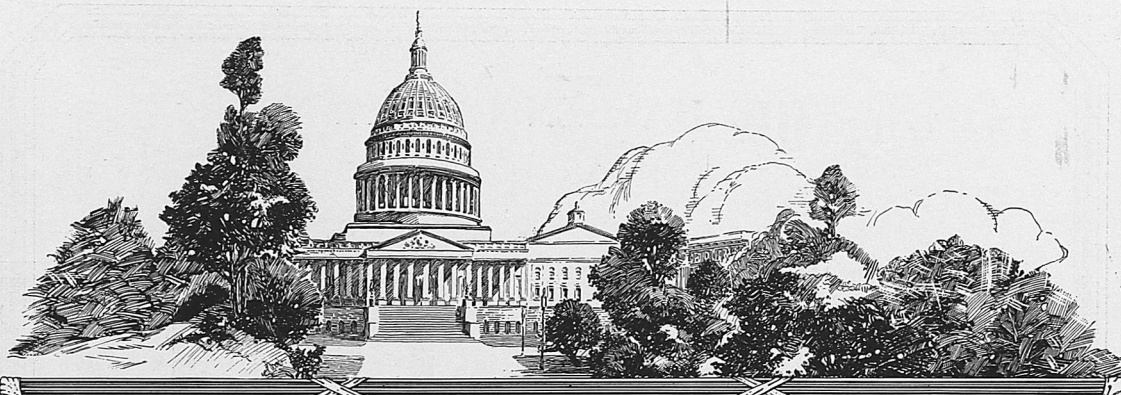
POSTER
Designed by Th. Jensen



BACK VIEW OF
NUDE FIGURE



POSTER
Designed by C. H. Ropp



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League has contributed \$500 to the John H. Vanderpoel Memorial Scholarship Fund, and the present amount of the fund being \$1,544. The members of the School Committee contributed \$125.00 to be devoted to prizes for the department of Modeling and Sculpture. The Alumni Association donated \$25.00 to be used as a prize in the annual exhibition of the Art Students' League.

There has also been established a students' organization, known as the Art Students' Fellowship, the purpose of which is to create better working and living conditions, as well as to establish a stronger bond of understanding between the student of the allied arts and the public; all persons attending the school are eligible to membership. Some of the results of the work of the Fellowship are illustrated by the generous contribution of the Department of Design of \$125, the Art Students' League of \$100 and the Girls' Life Class Association of \$30.00 to the Fellowship



—PORTRAIT BUST
By Samuel Klaastorner

ESTABLISHED 1846

THE HAYDEN COMPANY

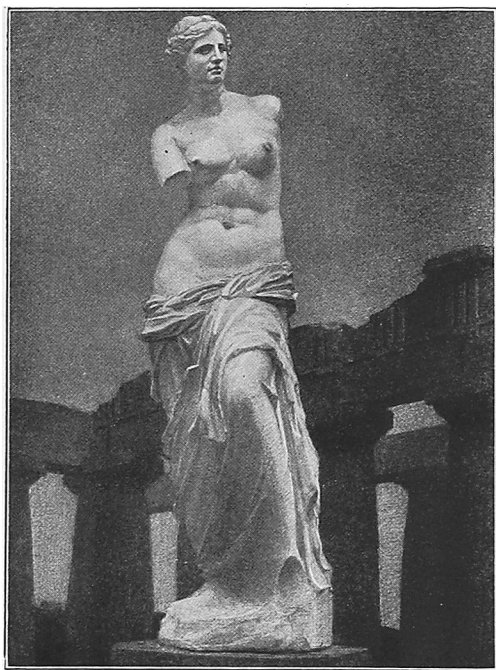
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IN THE HAYDEN COMPANY'S new building is a room for the correct showing of Fabrics. The House makes Reproductions of old Velvets and Brocades from rare documents.

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A QUEEN ANNE FIRE SCREEN
WITH INTERESTING OLD CROSS STITCH PANEL



CAST DRAWING By Carrola Rust

Building Fund. The League has also given \$237 to the John H. Vanderpoel Scholarship, which it is establishing, and which fund is now over \$1,000. The Girls' Life Class Association have also subscribed \$15.00 for a year's scholarship in the Saturday Juvenile Department, wherein children from the public schools receive instruction in drawing and modeling. In all, these gifts of the students make a total of \$578, which sum is the result of the various student entertainments given throughout the year.

The school has also received the benefit of the personal interest of many prominent persons who have given graciously of their time to address the students during the past year, among them being Mr. Claude Bragdon of Rochester, Mrs. John B. Sherwood and Miss Emma M. Church of Chicago, Dr. James Parton Haney of New York, Capt. F. R. Kenney, U. S. A., John T. McCutcheon and Richard F. Babcock of Chicago and Mr. Robert Reid



Virgin Playing with the Infant Jesus.
by Giulio Romano (1465-1556)

Satinover Galleries

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of New York.

Last summer a group of students from the Art Institute were invited to occupy a house which was generously provided for their use by Mr. Willis Wolff on his estate near Wheaton. Many excellent canvases picturing Du Page County subjects were the result. The Arts Club has extended to students of the Institute free admission to all of their various exhibitions. The Employment Bureau reports having distributed among the students the past year commissions requiring the services of artists to the amount of \$1,632 and the securing of employment for students outside of school hours aggregating \$4,000. Thus it will be seen that the School has been well remembered by its friends and enthusiastically assisted by its various school organizations.

It has also been most fortunate in the additions to its faculty, the securing of the services of Charles W. Hawthorne to conduct



PORTRAIT: OIL
By William Schwartz

F. N. DOWLING

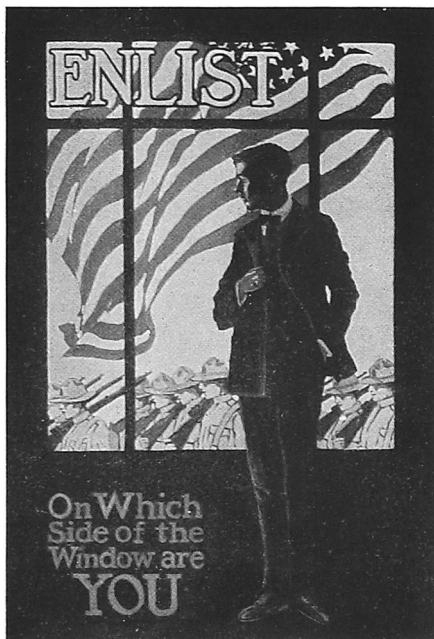
FURNITURE AND DECORATIONS

57th Street at Madison Avenue

[Formerly of Fifth Avenue]

NEW YORK

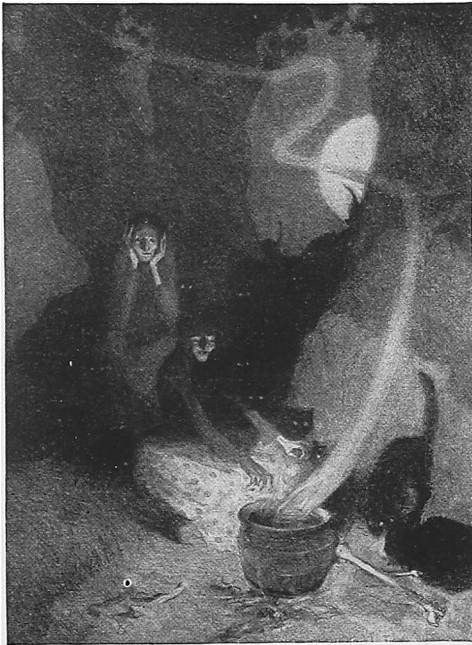
INVITES inspection of the most exclusive stock of French and English furnishings for the complete equipment of Period Rooms. Panelled rooms in oak and lacquer. Exclusive curtain materials, tapestry panels, marble mantels, etc.



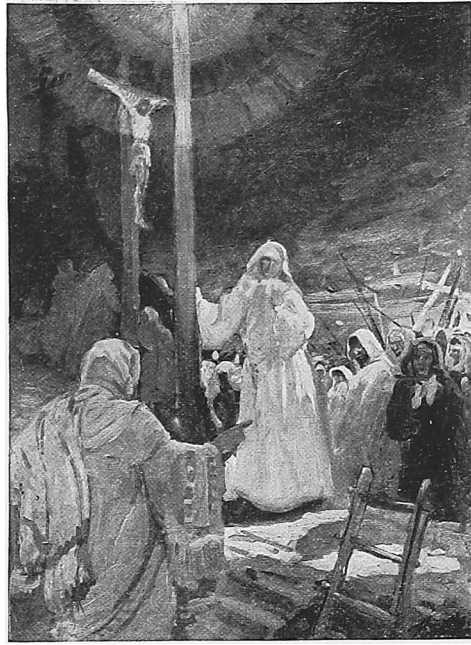
POSTER
Designed by Laura Brey
Awarded Five Hundred Dollar Prize for
Army Recruiting Poster Competition

classes of painting during the months of March and April having been of inestimable benefit. The position of head of the modeling department left vacant by the untimely passing of Charles Mulligan has been ably filled by Albin Polasek, whose instructions have contributed greatly to the standard of the School. Readers of the magazine will remember having seen the works of this gifted man illustrated and reviewed during the past season.

The late exhibitions of students' work show strongly the impress of the genius of these two men. This year's showing of student efforts was one of the largest and most meritorious ever seen at the Institute upon a similar occasion. An important change has been made in the manner of determining the three principal awards offered by the Institute. Students, in order to enter the competition for these awards, must qualify in attendance, perspective, anatomy and composition. The com-



CHARCOAL ILLUSTRATION
By Elizabeth Ferguson



BLACK AND WHITE OIL ILLUSTRATION
By Howard Wookey

petition includes drawing, the painting of a figure and a portrait, and the composition of a given subject—all to be executed without criticism in a given period of time. Such a competition gives the students an opportunity to test their capabilities and deficiencies before leaving school.

The Art Students' League exhibition is most interesting, as it brings out the efforts of students both past and present. Of the twelve prizes awarded to the exhibitors at the exhibition which just terminated, the seven following were won by students studying in the school:

The W. O. Goodman Prizes—First, Eugene M. Frandzen, group of paintings, \$50.00; second, Harry A. De Young, \$25.00; third, Mrs. Sidsell Nelson-Taylor (portrait of Mary Mayer), \$15.00; fourth, Miss Laura Van Pappelendam, group, \$10.00.

The Municipal Art League Prizes—Sculpture, Miss Viola Norman, \$10.00; Mural Decoration, Bernerd Armstrong, \$25.00.

The Art Institute Alumni Association Prize—Portraiture, Miss Hermine Stellar, \$25.00.

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