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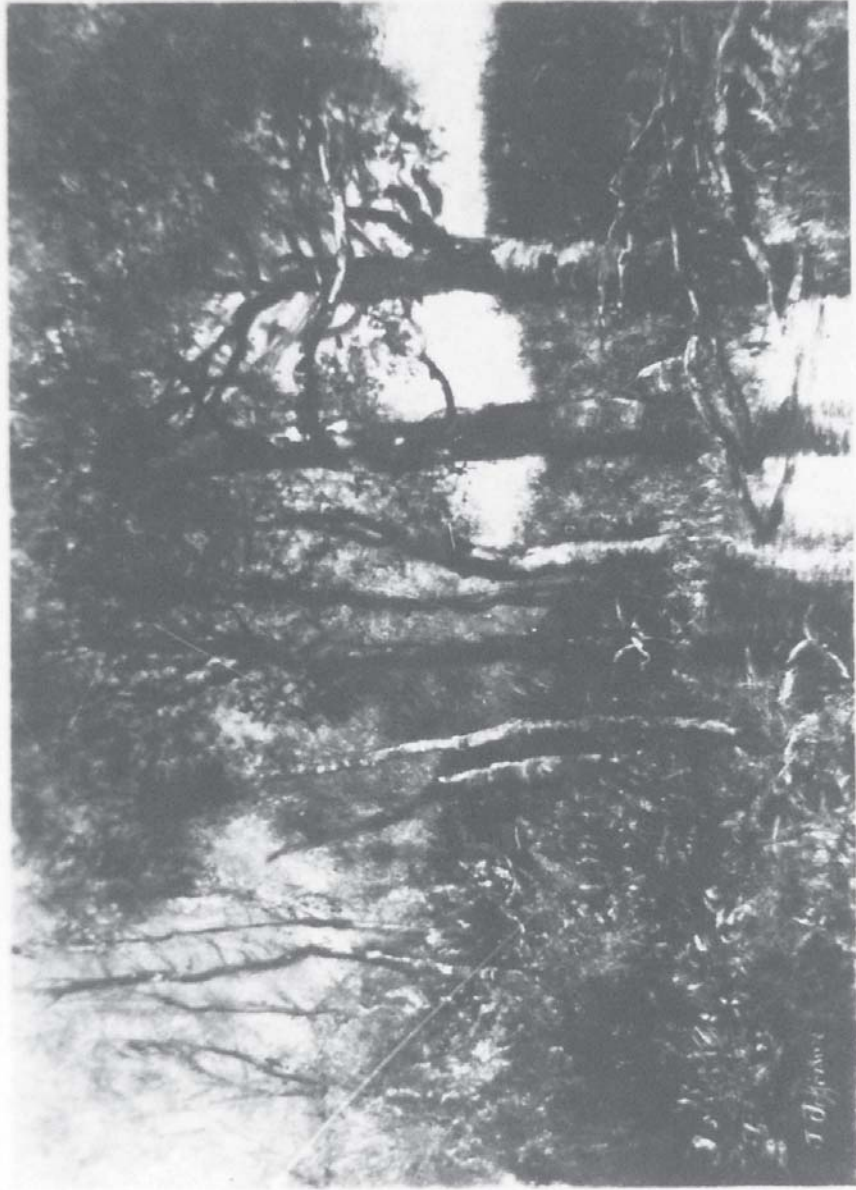
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Brush and Pencil, Nov., 1877

A LANDSCAPE BY JOSEPH JEFFERSON.



# Brush and Pencil.

Vol. I.

NOVEMBER, 1897.

No. 2.

## ART IN LIFE.

**I**T SEEMS to me that when we speak of art we still are apt to have in our minds the too exclusive sub-divisions of easel-painting and sculpture-in-the-round; this, in spite of the "Arts and Crafts" agitation and the steady growth of interest in the subject, both in Europe and this country. It is hard to shake off any convention, and especially difficult to change or widen the meaning which has attached itself to a word. Our manufactures, and consequently the lives of the common people, have been grossly inartistic for so long that it is no wonder that all of us are unconsciously reluctant to apply the word to things which are near and around us in constant daily use. For the great mass of men are not able to collect and import, and consequently bring themselves into constant contact with things as beautiful as they are useful—what praise that is! the highest compliment that could be paid a chair or table, for instance—but have to take what is set before them, and very poor that is most of the time, so bad, indeed, that when they see a good thing they do not recognize it.

Few people realize, and no one can over-estimate the vicious effect on public taste of all these thousands of billions of ugly eye-insulting objects sown, like seeds of tare, the length and breadth of a nation like ours, through the marvellously cheap and rapid processes of modern reproductive machinery, and sold to vitiate the perceptions for the good and beautiful, as opposed to the bad and ugly, of men and women, and worse yet, of the more sensitive eyes of children. Ugly dress fabrics, hideous and uselessly befurbeled hats for women, and loudly decorated upholstered and cheap furniture, are some of these flourishing weeds. To use a disagreeable but expressive comparison, it is said that workers among the criminal classes and the stolid, hopeless men who have sunken to the level of the "submerged tenth" in great cities, being forced to choose from the multitudes constantly before them those who will yield the most hopeful results from the labor and time expended, almost always begin with the children, for they have both quick perception for the new and good, and less to unlearn that is bad.

Right here comes in the great question of the architecture of school buildings, whether they shall any longer be built on the shoe-factory plan. (I mean the average shoe-factory existant to-day; for there is no reason why all factories should not be erected in simple good taste.) Also the question of school room decoration, and the careful arrangement by competent landscape-gardeners of the grounds about school-houses.

School-room decoration is already in the air, good being done where it is intelligently conducted, and harm being worked where the "decorators" are persons who, no matter how cultivated in other ways, are not competent to furnish rooms, as their own usually bear witness; lacking the special knowledge required to choose pictures and casts suitable, as to general effect for a school-room, and without the trained eye necessary in order to properly frame, mount and place them. I have seen too many school rooms "spotted" with pictures, selected solely as to subject; much worse off than before they were invaded.

By art in life we mean something practical, something that will bring tangible results, such as a good designer in a carpet factory brings to the coffers of his firm's treasury. Competition sometimes shows the value of artistic skill in all labor. It has been shown the other nations when their goods come into the field with the manufacturers of France.

Let us see what we can do by agitation and education, beginning the latter with ourselves, to help bring art into life. Our towns overflow with atrocities of form and color, mis-shapen houses and business blocks, usually mangled to suit the whims and stinginess of the owner; gaudy and offensive forms of advertising, surely before long to be suppressed by law, if only for their bad effect on neighboring real estate; the ill-bred over-furnishing of homes, tawdriness and waste instead of simplicity and elegance; the painting of the outside of houses, the arrangement of gardens and the use of shrubbery and flowers, the signs of shops and offices, the printing of everything, from newspapers up, our letter paper and our hand-writing thereon, our mostly barren and machine-made churches, the arrangement of show windows in all trades, our public monuments, there being not only new ones to put up, but old ones which by some hook or crook should mercilessly be pulled down. It is no honor to a man to be perpetuated by means of a shoddy thing.

There is absolutely no end to the realm of art; our dress, manners and daily order of living; our three meals a day with their multitudes of details of table service, linen, arrangement of food; color, quality and form of dishes, the decorations, arrangement, lighting, quiet and



ventilation of the room. That agreeable and necessary function affects all five senses, and art should penetrate every fibre of life.

J. M. BOWLES.



### JOSEPH JEFFERSON'S ART.

**M**OST of us have seen Mr. Jefferson as an actor, but we find that there are fewer of us who know of his work in painting and his notable ability in the making of monotypes. Yet it is only to be foreseen that a man, in whom the nature of the artist is innate, and has so shown itself in his power as an high comedian, should manifest his art in many ways. Mr. Jefferson's aptness in giving intelligent expression to his conceptions was observed when he was but a child. And he possessed a certain quaintness that is told in Mr. Winter's "Life and Art of Joseph Jefferson." To quote Mr. Winter: "That rare comedian Henry J. Finn, going into the green-room one night at the Washington Theatre, dressed for the part he was to act, observed little Joe, wrapped in a shawl, sitting in a corner. After various flourishes of action and mimicry, for which he was admirable, he paused in front of the boy, and, not dreaming that such a tiny creature could make any reply, solemnly inquired, "Well my little friend, what do you think of me?" The child looked at him, with serious eyes, and gravely answered, "I think you are a very wonderful man."

He was given the opportunities to interpret in his association with the theatre at an age when children are most generally at school or in mischief. It was in this way that his artistic gifts were developed and his perceptive powers quickened. The refinement of his nature imbued his comedy, and, as might have been foreseen, caused him keenly to appreciate the beauty of creation and to try to express it truly.

Mr. Jefferson has worked much in oil, tempera, and in monotype. Some of his best and most recent work has been done in tempera, yet we see in the monotypes the subtlest expression of his art. In these we have some idea of his ability to draw, since, of necessity, drawing becomes evident in a monotype. His work in this medium is characterized by a simple and direct, yet in some wise, an intricate expression of his idea. This seeming paradox may be reconciled in this, that the detail evident in his creations is ever kept in abeyance, for these incidents are comprehended in the masses so well defined. This is noticable in "A Landscape" which we reproduce this month as the frontispiece. It shows a tangle that is characteristic of the woodland of Louisiana, whence Mr. Jefferson, undoubtedly, has taken his idea. Despite the detail, the conception and treatment are comprehensive.

This is best expressed by the axiom: "The whole is equal to the sum of its parts." While the parts are indicated, they are subservient to the idea of the whole. In the monotype reproduced the feeling of colour is well conveyed, and the drawing of the trees is at once strong and nice in line.

Though in monotype much of the good result is the creation of accident, yet we see in Mr. Jefferson's work, the presence of the thought that has created it, and in the masterful treatment, the evidence of a clear conception of the idea he would portray.

M. M. JAMESON, JR.

### MONOTYPES.

**T**HOUGH the process is very simple, the beginner, in making a monotype, must be prepared to meet with a great many surprising results and many total failures, but the uncertainty as to what the result will be lends a fascination to the work and keeps up one's interest in spite of failures.

Use, for working, zinc or copper plates, the heavy are preferable, fresh oil paint, black or colors; three or four bristle brushes, and some of sable, with which to draw.

Begin, either by drawing and then filling in the masses as for painting, or use a large, flat bristle brush and cover the surface; erase with a cloth the places which are to appear white, and work up from the lights, using the sable brush in drawing.

There are two things to avoid—using paint heavily in shadow, as it blurs in printing; and working over a stroke when once it is painted on the plate—better erase and begin again; the reason being that the oil necessary to the transferring becomes dried with much work, and then it spoils the clearness, with which each bristle marks on the plate and this means so much in the print.

In printing use hard absorbent paper, moistened on the back before placing over the plate. Use a letter press or any heavy book you have handy; if the plate is small rub with the hand. I have known a common wash wringer to be used with satisfactory results. To all this add patience and you will surely succeed.

It is a deplorable fact that there are so few 'amateurs' who appreciate this sort of work. As only one print can be obtained, monotypes are not worth the pains from a pecuniary standpoint. Most of us, however, find sufficient compensation in the pleasure derived from a final success. After all it is Art for Art's sake!

B. OSTERTAG.



## THE NEW ART MOVEMENT.

**T**HE RESULTS of the meeting of representatives of Chicago women's clubs and resident artists at the Art Institute on Tuesday, October 25th, were tangible, hopeful and far-reaching. The unification of the various art interests with the women's and other clubs into a concerted movement, focussing in the exhibition of the work of Chicago artists to be held at the Institute some time this winter, was the most important step toward progress that our local art has experienced. Heretofore much of the enthusiasm, expense and labor has been so divided that the results have necessarily been unsatisfactory.

The Art Institute stands for what is best in art in the West, and it is its constant endeavor to encourage any movement that has for its object the development of local art. With the Art Institute galleries at their disposal, with the ever growing clientage of members and the now added interested mass of enthusiastic club men and women for a public the artist has every reason to be much encouraged. The day long looked for is not far distant when the Chicago artist may have his work seen in a dignified place by a sufficient number of interested and cultivated people.

The question of development of local art by prizes or by the purchase of works of art gave rise to considerable discussion. Much may be said on both sides. It is the opinion of the writer that more real progress may be expected by the purchase of works than by any system of prizes, money or otherwise.

General taste must be improved, and it can best be developed through judicious exercise of taste. The prize system places the choice largely in the hands of artists, while the purchasing idea would place the choice where it belongs—with the people who furnish the money and who are to be benefited by what is purchased.

The objection is raised that many of the Clubs have no permanent rooms and therefore have no place for works of art. What more beautiful or characteristic work could there be than to present or loan their purchases to hospitals, schools, libraries, or even to each other in rotation.

To help the artist most you must buy his work, for a purchase shows that someone loves what he makes enough to wish to own it.



That, not a prize, is the reward of his labor. An artist paints to give pleasure to others, and his usefulness, ability, his power to create, are increased by knowing that his work is being scattered and admired. Nothing freezes enthusiasm and extinguishes production more than the artist's view of his own things accumulating in his studio. The prize might bring him more money, but the knowledge that his work has been *bought* because it was *admired*, brings the real satisfaction.

The movement is to be heartily congratulated in having Judge Barton Payne for Chairman, who will bring with him, taste, enthusiasm and a strong desire to make Chicago a worthier home for the Fine Arts.

The real work now falls back on the artists of Chicago. If they can prove to the many what is known to the few, that they can produce dignified and worthy work, success is assured.

A new milestone has been planted and its date is 1897. May we progress so fast that we must plant a new one each year. We make history rapidly in Chicago, and if a real interest is started, it will develop with wonder-strides. Perhaps this real interest has come, and has come to stay.

CHARLES FRANCIS BROWNE



### CONCERNING FREAKS.

**M**OST artists and all art students are freaks. I'm one. I should never have thought so had not a young lady friend of mine who is *not* an art student once remarked that whenever she wanted to see something really funny and out of the ordinary, she always came to see me at the Institute. Like a good and loyal Insti-tooter, I resented the speech, but the next day, after looking over the various curios in our school rooms, I was forced to admit that she had reason if not politeness.

What a glorious lot of imbeciles we are! We seem to think that a mopsy tangle of hair hanging in our eyes; a long, loose, camel-on-the-trot stride; a Vandyke beard, and a studio, are the chief essentials of an artist. Of course drawing, anatomy and composition *do* count, but we can forgive a man the lack of these if he has a nice den and serves beer there on Saturday afternoons.

How we love to be noticed and pointed out as artists wherever we go! How we strike attitudes over mud-puddles, embrace dirty news-boys, if we be girls, and exclaim at a banana stand full of over-ripe fruit! Isn't it delightful to gaze with half-closed eyes at a building nearly hid by Chicago soot and tell each other it is "mighty decora-

tive," when we know that a dozen people are watching our antics; and don't we just revel in such words as "feeling" and "tone" and "balance"—all spoken just a little louder than necessary—when we are attending "varnishing days." And often we will stand for hours before some dingy, yellow-with-age canvas whereon is painted a woman with face and feet pointing in diametrically opposite directions and we wonder, in a superior kind of a way, how in the well-baked beyond anyone can enjoy a Ridgeway Knight or a Hopkinson Smith when such beautiful "old masters" are under the same roof.

Why an artist, any more than a bank teller or a shoe salesman, should be an idiot is hard to understand, but the fact remains that we strive—yes, actually strive—to appear "daffy." We know that these things are affectations taken from "Trilby" and like novels, but we don't care: We want to be fools. ME.



### THE ART STUDENTS' LEAGUE.

**A**T THE regular meeting of the Art Students' League, October 14th, two important questions were brought up for consideration, and settled—one of them very wisely.

The wise decision was to raise the standard of the annual exhibition, and show only the very best of the work submitted; just enough color to fill one of the small galleries, and just enough black and white to hang in the corridor. Of course that will be a hard blow to some and probably there are a few who can not exhibit at all. But surely they should be sacrificed to the general excellence of the exhibition and credit of the League. Another ruling which is important is that no member can exhibit more than six pictures of one medium. This will prevent the more advanced students from having a monopoly of the wall space. The other decision—the unwise one—was that we should have a jury composed of the older teachers of the Institute or outside artists. Strange as it may seem, the idea that we, as a body of art students, are strong enough in our artistic knowledge to judge our own pictures, and honest enough, as individuals, to consider the credit of the League before personal feelings, appeared to the majority of the members, as something ridiculous. One statement that seemed to carry weight, was that there were only four or five members of the League capable of forming a competent jury. We don't believe it, but, granting it for the sake of argument, how many more are necessary? Five people, who know a good and poor thing when they see it, are surely enough for any jury. The statement that bad feeling would be the result of a home jury, and that therefore a home jury



should be avoided, is childish. If the jury, as a body, recognizes its duty to the League, in the thankless work, it will not allow a few unkind remarks to interfere. It is to be hoped that the members will find their better judgment before it is too late and rescind the order that makes the League dependent on outsiders for the only serious work it does.

The League has the future before it, and the present is a critical time. It is the privilege of the members to make it an organization of sufficient self-respect to carry on its own affairs; an organization that can command the respect of the Art Clubs of Chicago; and an organization worthy of the Art Institute. The League is now equipped with four capable officers who have shown that they can work—and who have promised that they will work. This should be a banner year in its history. There appears an immediate opportunity to show the stuff we're made of, for it has been proposed, that as a society, we purchase a picture—the very best one—from our exhibition and present it to the Art Institute, to be permanently hung. This would be an honor to the young artist—an honor to the League, and, who can gain-say, in the future, an honor to the Art Institute.

At the League meeting of Thursday, the fourth of November, several matters were decided, one of which was the question as to whether the jury of selection be composed of instructors or members of the League. It was decided that the jury of selection be chosen from the members, and that the choice be left to the executive committee. It was also agreed that November 17 be fixed as the last day for receiving works to be exhibited, and it was decided that music, flowers and palms be provided by the League for the reception, December 16th. Another matter of much interest was the decision that twenty-five dollars be given by the League to purchase the best painting in the forthcoming exhibition and give it to the Institute to be hung permanently in the gallery of the Museum, and to be selected by the Art Committee of the Institute. If none be found worthy of a place in the gallery the money is to be awarded in prizes to the best oil, water-colour and black and white, respectively. All active members are eligible to the competition for purchase or prize. The chair is to appoint a reception committee for the 16th of December.

MARTHA S. BAKER.

## ART LITERATURE.

"THE MINISTRY OF ART"—By Frank Milton Bristol. (Curts and Jennings.)

This is a new book particularly adapted to persons beginning the study of art. The following brief preface gives the author's purpose in writing the book and his idea of art's mission to man: "These chapters aim to show how art may be employed to useful ends in ministering to the pleasure, refinement and education of man. 'A thing of beauty' is not only 'a joy forever,' though that were quite enough to demonstrate its utility, but it is also one of the most practical agencies in the promotion of taste, knowledge, virtue, manners and love of nature." The titles of the eight chapters will give in short, an idea of the broad scope of the book: "The Utility of Art," "Art and Religion," "The Art of Ancient Coins," "Engravings and Etchings," "Artistic Book-Binding," "The Poet Painters," "The Great Art Galleries of Europe" and "Anecdotes of Art and Artists."



In the "*International Studio*" of October is an article in some measure defining algraphy, a new process calculated to supercede lithography. The algraph is executed upon a plate of aluminium. This is for practical purposes better than the lithographic stone, which is unwieldy and apt to break under pressure. The plates are easily carried and the artist may make his studies from nature immediately upon them. The adaptability of algraphy to artistic work may be best judged by the productions of the Dutch artist, Storm Van Gravesande, which accompany the article.



*The Current Magazine* of October publishes an article on the Institute that is deserving of notice. It gives some idea of the Art Museum of the Institute and of the purposes and practice of the school. Several drawings by students are nicely reproduced, two by Miss Chase; two pen sketches, one by Miss Orr and another by Miss Roper; and a wash-drawing by Miss Myrtle McLane.



A recent *House Beautiful* contains an interesting article on Old Engravings and reproduces several by Albert Durer, the great German of the fifteenth century, who may be considered at the head of



the German school. He was, we believe, the first to give to engraving a distinctly artistic nature. The reproductions convey no idea of Durer's aptness in decoration, as many of his compositions are essentially decorative.

\*\*\*

#### ART NOTES.

Martin Justice was in Chicago, November 1st, on his way back from Nashville. Incidentally he exhibited the original of his poster, recently made for the Woman's Home Companion.

\*\*\*

The greatest compliment that can be paid an artist is to have his brother painters buy his pictures. In a recent exhibition of Mrs. A. Van Cleef Dodgshun's, three of her pictures were sold to artists and one to an architect.

\*\*\*

Carl Linden, who met with such success in Paris last year, is in Chicago, and if received well he will stay for some time, and possibly take a studio. He says that the exhibition in Stockholm this year was the best ever held.

\*\*\*

The prize competition of the J. W. Butler Paper Co., of designs for their new catalogue cover, has just been decided in favor of the Franklin Engraving Co. The designs are on exhibition at the Butler Company's Store, on Monroe street.

\*\*\*

It is said that Henry O. Tanner's "Raising of Lazarus" which was purchased for the Luxembourg and has been for some time in the rooms of the American Art Association, in Paris, will be exhibited in this country by permission of the French government.

\*\*\*

Among the pictures rejected at the Carnegie Gallery at Pittsburg, were several that received medals or mentions at the Paris salons. That a picture awarded a medal or mention at Paris should not so much as be accepted at the Carnegie Gallery, is an occurrence to be noted. It is not to be believed that the committeemen were either arbitrary or trying to produce an effect, but rather that the standard is higher. Let us hope that the exhibition, by showing the best paintings ever hung in the gallery, will demonstrate the justice of the supposition.



CHARCOAL HEAD BY EDNA HUGHES.

Brush and Pencil, Nov., 1907



### NOVEMBER EXHIBITS.

About twenty-five of Svendsen's sunlight-on-snow scenes is all that the Thurber galleries will contain this month, in the way of special exhibits.



The most important private exhibit during November will be that of Ralph Clarkson, which opens the 15th of the month at O'Brien's. About twenty-five pictures will be shown. Mr. Clarkson has been busy of late with portraits of Ex-Governor Altgeld and Mayor Harrison and these, it is expected, will be among those shown. A horse picture of the Meadowbrook Hunt Club, by Chelminski and a number of Dutch water colours will occupy the galleries for the first two weeks of the month.



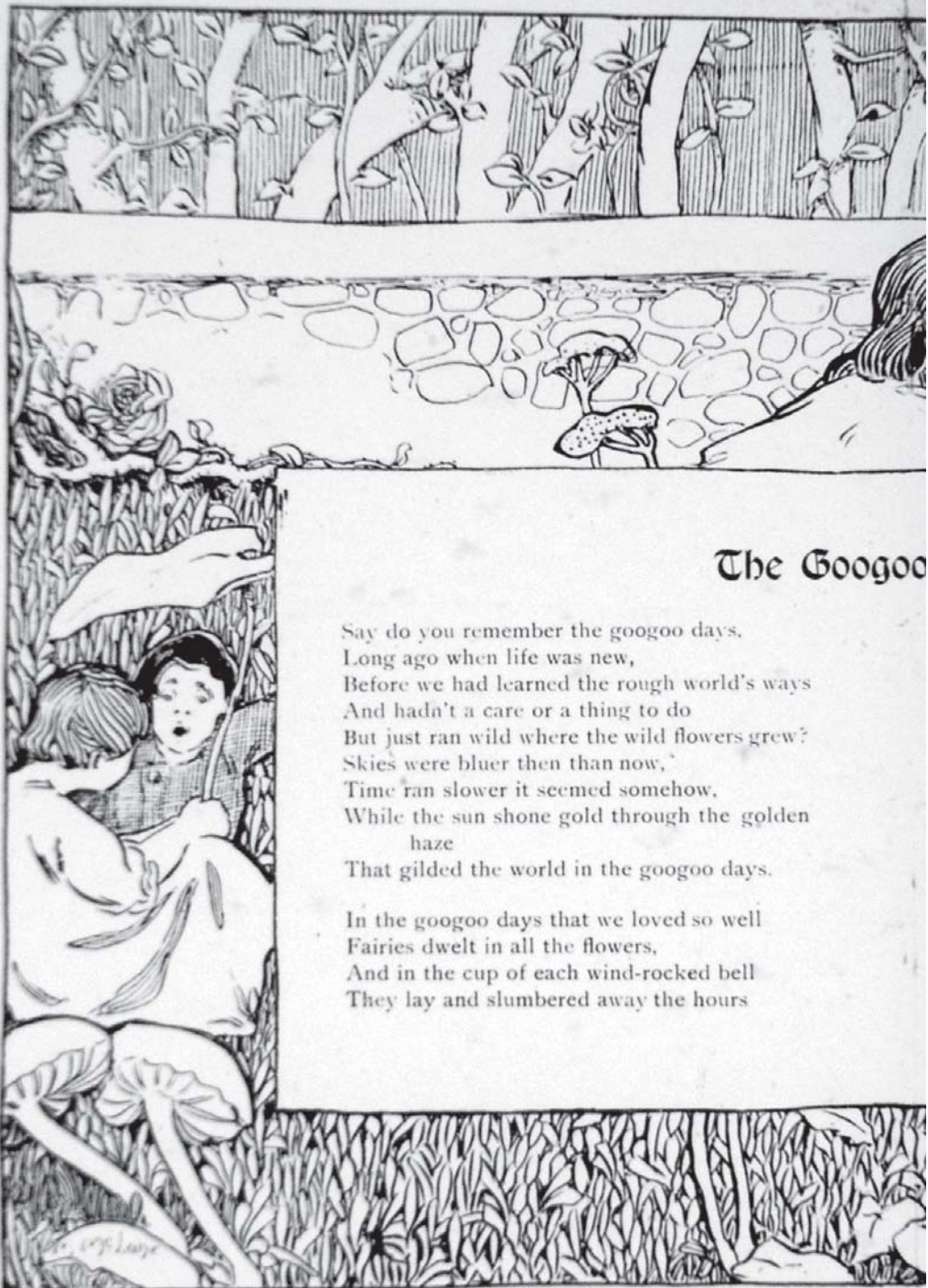
The Anderson Galleries contain an interesting collection of paintings by Europeans and Americans of note—Innes, Dupre, Davies and Leader. Later will be seen some water colours by F. W. Richards and newspaper drawings by H. R. Heaton, of the *Tribune*.



It is interesting and pleasing to see works by many of the graduates of the Art Institute and by students, in the exhibition of paintings and sculpture by American artists in the galleries of the Institute. The showing of the students in this important exhibit is a significant testimony to the talent resident in the School, besides it represents the best work done by them. Noticeable among these works of the students are sketches by Mrs. Eaton, and several by Miss Myrtle McLane and Mr. Buchr. The work by graduates, the sculpture by Bessie Potter and Carol Brooks MacNeil is the best seen in Chicago for some time.



During the winter, weekly lectures on artistic anatomy and composition will be given at the Art Academy, 296 Wabash avenue. The two subjects will be treated on alternate weeks. The lectures are to begin at 7:30 o'clock Tuesday evenings, and are to be free to all art students. The lecturer on anatomy will be Dr. E. Stillman Bailey and on composition Mr. Edgar Cameron.

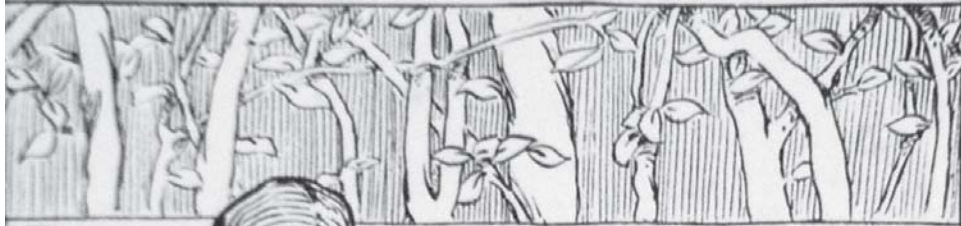


## The Googoo

Say do you remember the googoo days,  
Long ago when life was new,  
Before we had learned the rough world's ways  
And hadn't a care or a thing to do  
But just ran wild where the wild flowers grew?  
Skies were bluer then than now,  
Time ran slower it seemed somehow,  
While the sun shone gold through the golden  
haze  
That gilded the world in the googoo days.

In the googoo days that we loved so well  
Fairies dwelt in all the flowers,  
And in the cup of each wind-rocked bell  
They lay and slumbered away the hours



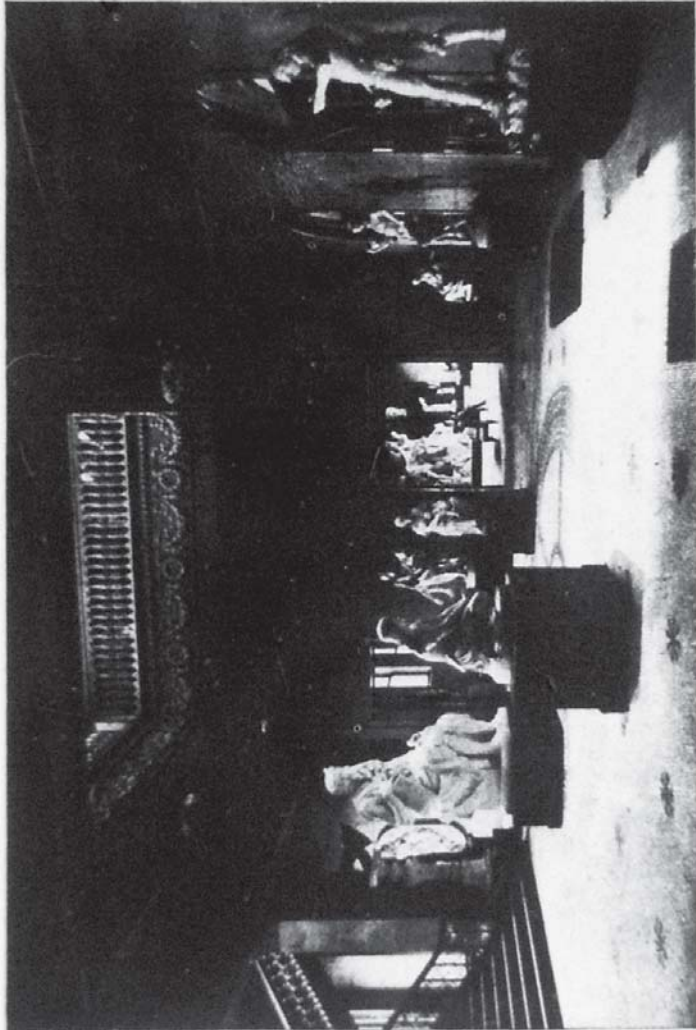


## Days.

Safe from the sun and the summer showers;  
Lulled by the slumber songs of bees  
With endless drowsy melodies,  
But under the pale moon's silver rays,  
They danced on the green in the googoo days.

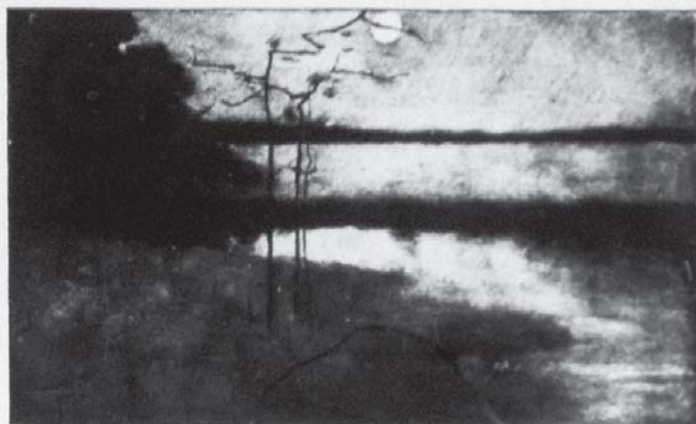
But the googoo days have passed away,  
Our hearts are changed, so cold they grow  
That the world seems empty and chill and grey  
And not the world that we used to know  
In the googoo days of long ago.  
And I dream, when I'm tired of toil and pain,  
Not of wealth in the vain world's praise,  
But I long for my old child heart again  
And the gladsome light of the googoo days.





THE ART INSTITUTE OF CHICAGO—MAIN ENTRANCE.





By Jane James

### THE SCHOOL OF THE ART INSTITUTE OF CHICAGO.

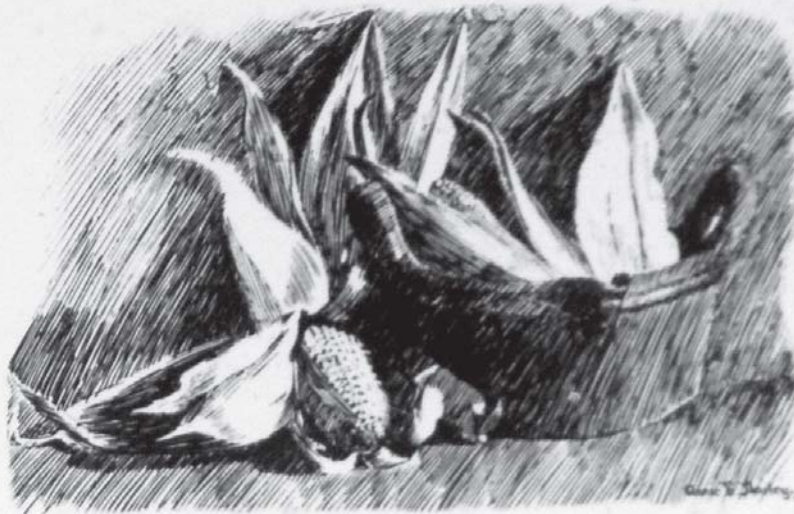
**I**T GIVES me pleasure to prepare an account of the art school for BRUSH AND PENCIL, but it is not easy to do so within moderate limits, because it is not only the largest in numbers among the American art schools, but covers the greatest diversity of branches. Probably few of the students themselves understand the workings of the various departments. The school and the museum are the two great departments of the Art Institute. The school is the lineal descendant of a class in drawing from antique and life established by certain artists in 1856 or '67. At that time there was no school of academic art in Boston, and the academies in New York and Philadelphia were comparatively small. Art instruction in Chicago has never since been suspended except at the time of the great fire. The beginning of the corporate existence of the Art Institute was in 1879. The whole number of students during each of the past two years, including evening and juvenile classes, has been about 1675, while the teachers number sixty or more. In certain classes there are considerable changes during the year, and the greatest number at any one time has been 1101, of whom about 450 are in the regular day school. In

NOTE: Several of the illustrations used in this article are examples of practical work reproduced recently in Four o'Clock and The Current Magazine, for the publishers of which we are indebted.



ANTIQUE CLASS, 1937





By Annie F. Dailey

the day school about one fourth are men, in the evening about five sixths, in the whole school about two fifths. The life students, day and evening, number about 200. The school has almost exactly doubled in numbers and income in the last five years. Besides the ordinary academic practice in drawing, painting and modelling from antique and life, there are departments of decorative designing and architecture, and the beginnings of a normal department.

The different aspects of art education group themselves under the three heads of practice, theory and history, of which the first is much the most important in an art school, but the others ought not to be neglected. The school of drawing and painting in the Art Institute is divided into four sections, through which the student must pass in succession. The classes are called elementary, intermediate, antique and life, the first three being really different grades of antique. Together with simple antique drawing a certain amount of drawing from blocks, and from the memory of blocks, involving the first principles of perspective, is insisted upon at the beginning. As the student advances, he is allowed to use pen-and-ink and color from still-life, until he reaches the life class by regular promotion. There is a regular examination every four weeks at which every student hands in examples of the month's work to be inspected by the Board of Teachers. Students are advanced individually without reference to their time of study. At this examination, or "conours," the best



By L. Benlah Mitchell



By C. H. Brewer

work is retained to be put upon the wall for the succeeding month, and this constitutes "Honorable Mention." The regular diploma of the school requires that the holder shall have been of the full rank of life student for two years, shall have passed certain examinations in perspective, anatomy, and other studies, and shall submit a group of works. The regular course thus outlined forms the basis or stem about which all the other studies are grouped. The characteristic of the school is the severe charcoal point drawing, which perhaps equals in quality that of any other school. Mr. J. H. Vanderpoel is one of the principal influences in this department, and his half-hour lectures, given at noon, upon the features and the construction of the head and figure, illustrate well the manner in which theory and practice are combined in the school. These lectures are always accompanied by drawings on a large scale, and Mr. Vanderpoel's lucidity of explanation and security of execution render them most instructive and impressive to the student. In order to relieve the monotony of elementary practice in cast drawing, as great a variety of privileges as possible is opened to elementary as well as to other students, among which may be mentioned





LIFE CLASS, 1897.

the classes in perspective, pen-and-ink, modelling, time sketching, pencil drawing from objects, artistic anatomy, the junior sketch class, illustration, lectures on the history of art and the library and gallery privileges. The course in anatomy consists each year of about forty lectures, illustrated by the living model, the skeleton, casts of dissections, drawings, etc. Students are required to make drawings, and are subjected to regular examinations. This course is given by Mr. French, the Director. It will be seen that with the regular study of antique and life, the anatomy course, and the lectures upon construction, the study of the human figure is thoroughly provided for. The regular course of perspective applicable to the use of artists, is given by Mr. W. F. Shattuck of the architectural department. On the historical side of the subject, provision is made by lectures, illustrated both by the stereopticon and by the collections in the galleries; on painting by Mr. Charles Francis Browne; on bronzes, textiles, etc., by Prof. James William Pattison; and on sculpture, by Mr. Lorado Taft. At this point the library ought also to be mentioned, consisting of about 1,700 volumes purely upon art, and a



By Myrtle McLane



superb collection of photographs of works of art comprising the whole publication of the well known Braun Autotype Company of Paris, more than 16,000 in number. These are open to all students, almost as if their own, with the attendance always of an intelligent librarian. Mr. Taft and Mr. H. A. MacNeil have had charge of the classes in modelling, day and evening respectively. Mr. MacNeil has been selected as the incumbent of the Reinhart Scholarship, and has gone temporarily to Rome, and Mr Mulligan and Miss Moore are assistants in the modelling department.

The present demand for instruction in illustration is recognized by a class which meets twice a week under the guidance of Mr. Frederick Richardson, an illustrator upon the staff of the Chicago Daily News, who had the regular training of an artist in the St. Louis school and in Paris. This is practically a class in composition in black-and-white, the practice in pen-and-ink and monochrome being given in other classes. The composition class for life students is in the charge of Mr. Vanderpoel and Mr. Freer, who follow the Parisian fashion of



THE KEMYS LIONS.



By Julia A. Roper

assigning places in the life class in accordance with the excellence of the student's composition. An atelier system, which must always necessarily be the ultimate form of study of very advanced students, is forshadowed by select classes painting from life under Mr. Freer and Mr. Vanderpoel respectively. It is the settled policy of the management to call in from time to time the services of the most eminent artists and teachers from a distance to supplement the work of the permanent staff of instruction. Mr. William M. Chase, of New York, and Mr. Frank Duveneck, of Cincinnati, are the non-resident professors for the year. Mr. Chase will be here in November and December, Mr. Duveneck in January and February.

The department of still-life painting is given more attention than in many schools, as a preparation for painting from life. It is under the joint charge of Miss C. D. Wade and Mr. Freer; is furnished with a very good supply of objects and fabrics, collected by the teachers in their journeys at home and abroad, and has besides a regular appropriation for more ephemeral material such as flowers and vegetables. A feature probably peculiar to the school is the large juvenile class, meeting for two hours upon Saturday forenoons. This class consists of about 250 pupils, chiefly from 8 to 15 years old, although there are some adult classes. The practice is similar to that of the regular





by Mary Orr

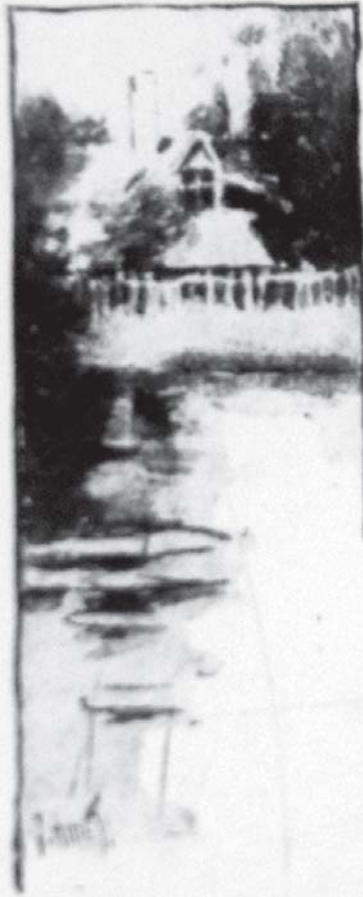
classes of the week, although somewhat more free, and the students are taught in groups of ten or fifteen, in charge of advanced students, selected for their fitness for such teaching, and whose tuition is remitted in consideration of this service, the whole being under the charge of Miss Matilda Vanderpoel, a regular teacher of the school. This group of teachers, both men and women, constitute a body intermediate between the students and the management of the school, very valuable in matters of government. From the Saturday classes come some of the best students, and the interest of parents and pupils alike is of advantage to the Institute. Upon Saturday also meets a normal class, arranged for the special benefit of teachers in public schools, and conducted by Miss Jeannette Buckley with several assistants. In this class attention is paid to pedagogic methods, thus supplying the only department of normal preparation not otherwise included in the studies of the Institute.

The school of architecture is carried on jointly by Armour Institute of Technology and the Art Institute, and includes the study of science, mathematics and construction as well as of drawing, design and architecture proper. The course is closely similar to that of Columbia College and the Massachusetts Institute of Technology.

Mr. Louis J. Millet is at the head of the school, assisted by Mr. W. F. Shattuck, of the University of Illinois and Mr. W. K. Fellows of Columbia College, as well as by the staff of Armour Institute. Like other schools of architecture it is of slow growth, numbering now about 30 students. The reaction between the schools of science and the schools of art is thought to be mutually wholesome.

The most exceptional advantages of the school are perhaps the liberalizing influences offered by the abundant courses of lectures not only upon technical subjects, such as perspective, anatomy, figure drawing and composition, but upon costume, antiquities, aesthetics, the history of art, and a variety of topics connected with art. Meanwhile students may be said to live in the picture galleries and among the collections, and there is always a series of 15 to 20 exhibitions during the year. The library is also an important element, and these things are not allowed in the least to detract from the severity of academic practice.

W. M. R. FRENCH, Director.



By John A. ...



#### THE EDITORS.

**W**E HAVE have been greatly surprised and have had our pride injured somewhat by the rumor which has been going the rounds to the effect that some of the articles in our September number have been printed before, and that evidently it is our intention to conduct a sort of second-hand magazine. We have attempted a revival of the old BRUSH AND PENCIL with several purposes in mind, to all of which we shall firmly adhere. One of these purposes is to stimulate the life and encourage the work of the Art Institute student in every good way, particularly by articles and illustrations from many of the most prominent artists and art critics. In following out this purpose we have met only kindness and the most earnest encouragement, as the two numbers of BRUSH AND PENCIL bear sufficient witness. Therefore in justice to those who have so kindly contributed their work, and in justice to ourselves, we want it distinctly understood that we do not intend to stimulate art work by "cribbing" from anybody or anything. If at any time during our existence, we deem it expedient to reproduce some worthy article or picture, our readers may rest assured that we shall give due notice of such a legitimate act.



The selection of an honourable mention for each month is a delicate matter and may hereafter bring about criticism and imputation. Yet the students must consider that there are many conditions attendant upon this choice that may neither be denied nor overlooked. The drawing taken each month is not, necessarily, *the best*. The idea is based upon a desire to show the average work done in the Institute in Academic drawing. This will prevent the mentions of any one student appearing frequently unless the unusual nature of the work justifies the publication. The charcoal drawing shown this month is by Miss Edna Hughes, who, unfortunately, has been unable to resume her work. It was selected by Mr. Vanderpoel for its merit and as a tribute to her.



Mr. Browne, in his article on "A New Movement in Art," gives one side of the Club vs. Institute question that has for so long perplexed the artists and art patrons of the city. Yet it is only fair, if we are to judge the matter justly, to look at the question from the Cosmopolitan's standpoint. These gentlemen, dissatisfied with the way

the Art Institute committee of "business men and board of trade operators" treat their works, make the stand that the exhibitions of Chicago artists should be managed by the artists themselves, that they should themselves judge, hang and make the awards. Their claim that the artists are more competent is certainly just; yet it is not to be wondered that the Institute will not resign its right to pass upon the pictures hung on its walls to a club whose representative members are crayon portrait "artists" and general all-round "spot-knockers."



We desire to announce that BRUSH AND PENCIL, assisted by several of its generous friends, will purchase one picture from the coming exhibition of the Art Students' League. This picture will be presented immediately to the Institute for permanent exhibition in the galleries. If, however, the committee, having the selection of the pictures in charge, decide that there are none of sufficient merit to warrant a purchase, then the money will be divided into three equal prizes and presented to the best oil, the best water color and the best black and white.



We are pleased to present this month an article on "Art in Life" by Mr. J. M. Bowles, editor of "*Modern Art*."



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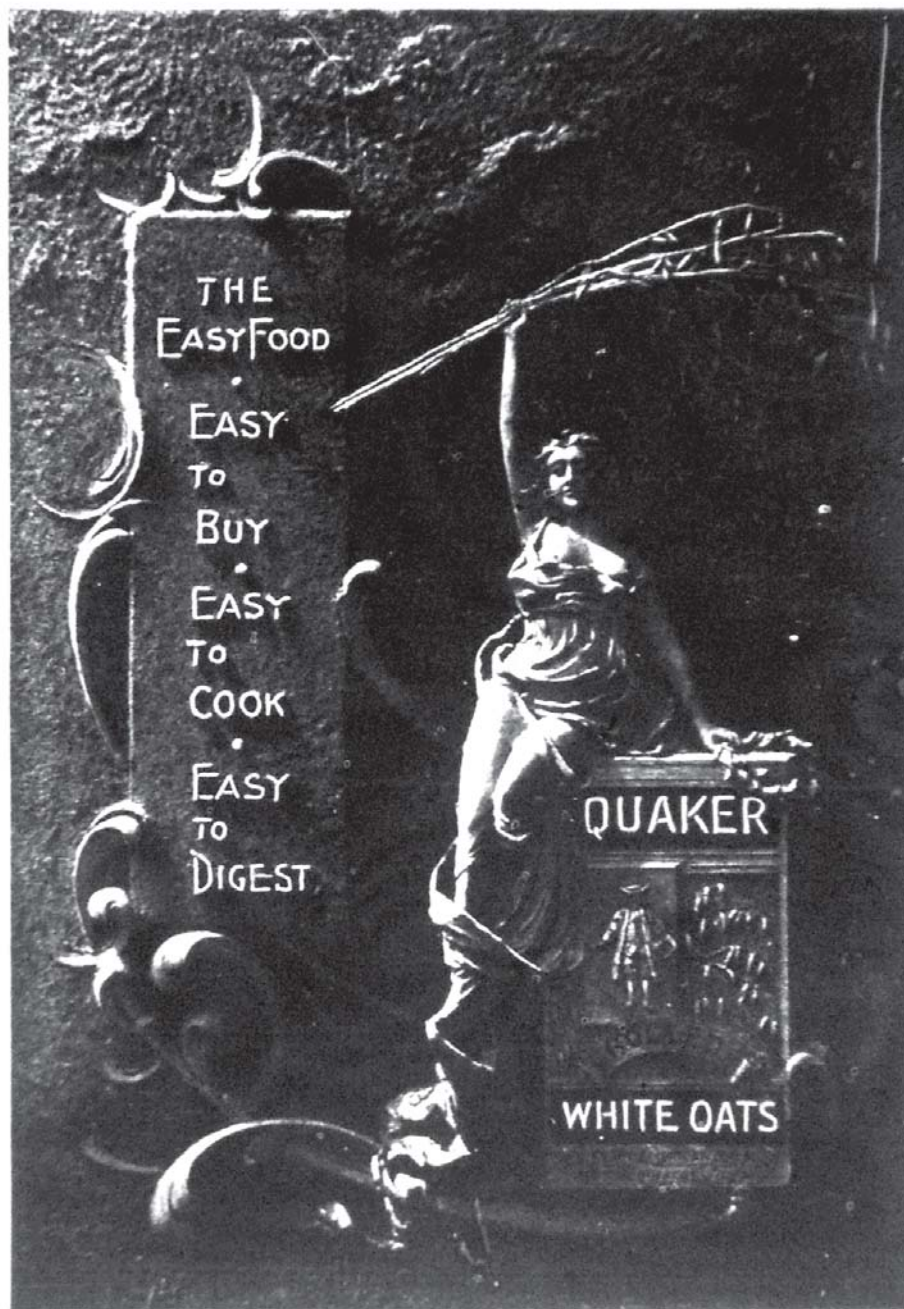
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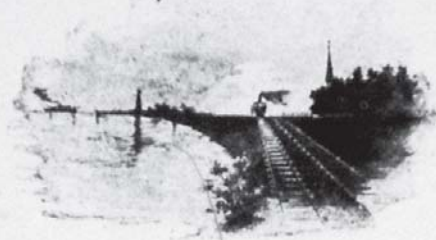
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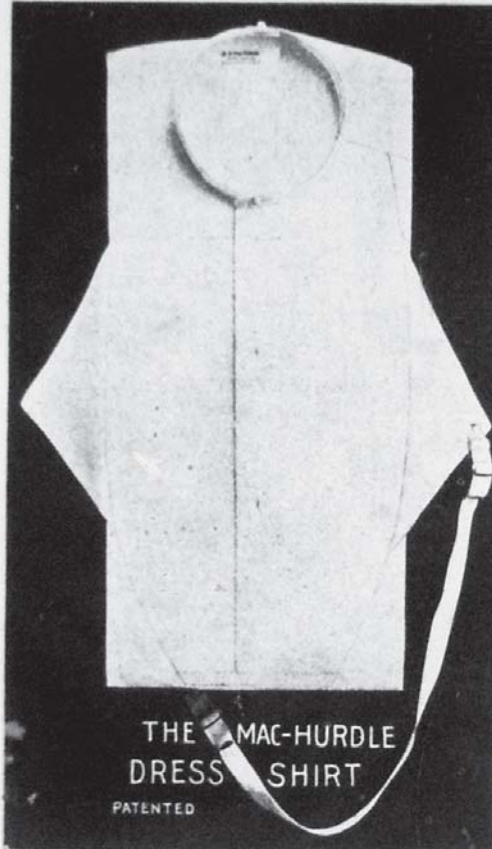
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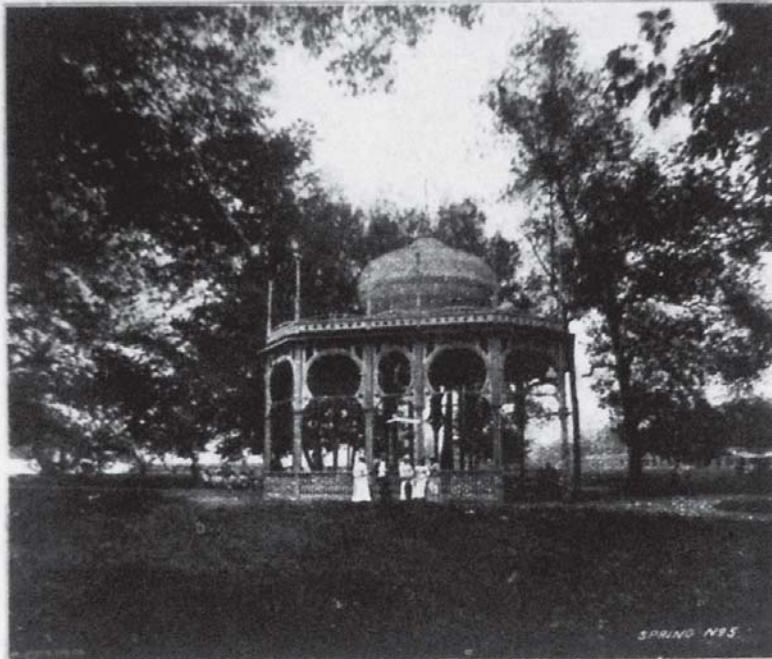
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