

recently received a commission for an equestrian statue of Robert E. Lee. A score or more of artists have gone out from Cincinnati to win no inconsiderable degree of public recognition; many of them have never been connected with the school as pupils, and unfortunately none of the younger men who are known in our exhibitions and in the work of other schools have been retained as teachers.

But some of the graduates have applied their training to various forms of industrial work. The designers and decorators in the Rookwood Potteries have been drawn from the art school; its pupils helped to do the wood-carving upon the great organ in the Music Hall; in the adjoining Odeon the ceiling and proscenium arch were decorated by their hands; and some of them have been engaged in frescoing and mural painting within the new museum. There is nothing of all this beneath the dignity of an artist, nothing to prevent the worker from painting ideal pictures or modeling statues if he will. Yet few art schools emphasize the truth that the principles of pure and applied art are the same, and that the training is the same up to a certain point. It is our pitiful fashion to rank as artist only the painter of pictures or sculptor of statues. Perhaps it is through impatience at such narrowness that the vulgar have so misused the word.

No application of art can be more appropriate than wood-carving and the modeling and decorating of pottery in a city where the manufacture of furniture is a large industry, and where beds of native clay are within easy reach. The father of Cincinnati wood-carving, Mr. Henry Fry, has for years trained pupils in the old apprentice fashion, hardly dignifying with the name of school the workshop where he and his son, Mr. William Fry, have wrought in the spirit of true artist artisans. Instruction in wood-carving by Mr. Benn Pitman has for some years formed a department of the School of Design. "When it became publicly known that there was to be a grand organ placed in the new Music Hall, and that the screen was to be built at home, all these people — men and women, boys and girls — with whom life had become so much more beautiful and attractive by reason of their art-studies, came quickly forward and said: 'Let us make the designs; let us carve the panels, frames, friezes, capitals, and finials of the organ screen. We will work with hands and brains and heart, and offer the results of our labor as our contribution toward the people's organ.'" So designs for Morning, Evening, and Noon, with trumpet and passion flowers, hawthorn, oak-leaves, wistaria, and lilies, and a multitude of other graceful shapes,

were wrought out for the decoration of "the people's organ." Mr. William Fry led the work, aided by his daughter and father; and under Mr. Pitman's care, "more than a hundred ladies who were or had been students of the carving classes" of the School of Design began work upon carvings for the organ screen. Mr. Springer's generosity was shown again in an offer of prizes for the best carvings; but the offer was hardly needed, I fancy, to quicken the zeal of the workers. There is something very pleasant in this picture, something which brings back to us a little of the spirit of the cathedral-building age. What worthier ambition could they have than the development of a Cincinnati school of wood-carvers, to be known like the schools of the middle ages? Whatever may be said of our changed conditions and the spirit of the modern time, if there is to be any abiding vitality in our art it must come partly from the encouragement of efforts like these.

It is only a few years since the manufacture of pottery on a scale of any importance was begun in Cincinnati, but Cincinnati pottery has already more than a local reputation. Here, as in every phase of the city's growth in art, the influence of woman should be recognized. The Woman's Pottery Club, organized many years since, has proved to be something more than "amusement for the idle rich." Modeling in clay and china-painting were introduced into the School of Design in its early days. To a member of the club, Miss Louise McLaughlin, is assigned the credit of rediscovering the Haviland process of decoration under the glaze. Another member, Mrs. Maria Longworth Nichols, who for some time supported a pottery school, founded the Rookwood Potteries — an example of the influence of international expositions. The Japanese collections at our Centennial Exhibition suggested to Mrs. Nichols the idea of developing possibilities latent in the clays of the Ohio Valley. At first the work of these potteries was imitative, naturally enough. After a period of Haviland work with Japanese modifications, came an attempt at a distinctive style, but more or less assimilation has been unavoidable. At present one characteristic of these potteries is the unusual variety of clay bodies and glazes. Another is the absence of restrictions upon the artists. They are not bound, as in purely commercial enterprises, to the production of a given amount of work, but are left free and encouraged in every way to produce individual work. There must be something more than the copying of Royal Worcester or Barbetine, and there must be less deference to taste for showy decoration, if we are to have American pottery which