

**Art Crafts Exhibition.**

**PHOTOGRAPHS**

By Elizabeth Buehrmann

**SAMPLERS**

Lent by Miss Kate Aishton

**PHOTOGRAPHS**

By Frances and Mary Allen

**MINIATURES**

Lent by Mrs. W. G. Hibbard



**THE  
ART INSTITUTE OF CHICAGO**

**DECEMBER 8 to DECEMBER 22**

**1908**

# CATALOGUE

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## PHOTOGRAPHS

By ELIZABETH BUEHRMANN

1. Portrait of Alfred.
2. Portrait of Gilbert.
3. Portrait of Mrs. Robertson-Glasgow.
4. Portrait of Mrs. O.
5. Portrait of Miss F.
6. Portrait of Mrs. K.
7. Portrait of Mrs. S. and baby.
8. Portrait of Russell.
9. Portrait of Mme. R.
10. Portrait of Louise and Virginia.
11. Portrait of Mrs. McV. and baby.
12. Portrait of Mrs. McA. and son.
13. Portrait of Mrs. McV. and children.
14. Portrait of Frauline F.
15. Portrait of Mr. F. and family.
16. Portrait of Mrs. H.
17. Portrait of Mrs. G. and baby.
18. Portrait of Mrs. H. and baby.
19. Portrait of Mrs. W. and baby.
20. Portrait of Mary.
21. Portrait of Mrs. C.
22. Portrait of a child.
23. Portrait of Mrs. F.
24. Portrait of Mme. B.
25. Portrait of Mlle. B.
26. Portrait of Mrs. Cobden-Saunderson.
27. Portrait of Miss B.
28. Portrait of Mrs. M.

29. Portrait of Mr. G.
30. Portrait of Miss E.
31. Portrait of Mme. F.
32. Fannie Bloomfield Zeisler.
33. Mary Angell.
34. Charles W. Clark.
35. Mlle. Calve.
36. Robert Demachy.
37. Alvin Langdon Coburn.
38. "Jimmy" Sawyer.
39. Katherine M. Yates.
40. Mme. Modjeska.
41. Arthur Russell Thorndike.
42. Sydney Greenstreet.
43. Florence Bradley.
44. Characters from "The Darling of The Gods".
45. Ben Greet players in Shakesperian Characters.
46. Hon. Tom L. Johnson.
47. The Fisheries.
48. The old pond.
49. Autumn leaves.
50. The plank across the stream.
51. In her garden.
52. The rest.
53. Studies of an artist.
54. Dicky blowing bubbles.
55. The end of the holidays.
56. My doll.
57. In a Paris studio.
58. The dancer.
59. The old boat.
60. Three little lambs.
61. Lou Wall Moore in costume.

## SAMPLERS

LENT BY MISS KATE AISHTON

1. Darning sampler by Eliza Page, 1821.
2. Map sampler by E. O.
3. Sampler by Elizabeth Shaw.
4. Gold-finch sampler by Charlotte Susannah Fownes, 1856.
5. Sampler by Francis Elizabeth Baker, 1840.
6. Long sampler by Mary Lovewell, 1745.
7. Sampler by Jane Stewart, 1851.
8. Sampler by Sarah Friend, 1830.
9. Adam and Eve sampler.
10. Sampler by Mary Theobald, 1775.
11. Sampler by Bauris Brookes, 1810.
12. Small alphabet sampler.
13. Sampler by Anna Cooper.
14. Sampler by Emma Bidwell, 1831.
15. Sampler by Charlotte Sill, 1829.
16. Sampler by T. Bidwell, 1797.
17. Sampler by Rebecca Busse, 1814.
18. Genealogical sampler by Hastings.
19. Adam and Eve sampler by Rebecca Judd, 1824.
20. Sampler by Sarah Ann Knight, 1839.
21. Sampler by Lucy Carey, 1816.
22. Sampler by Susanna Garland, 1797.
23. Sampler by Mary Ann Hammond, 1822.
24. Danish sampler by S. St., 1812.
25. Red house sampler.
26. Sampler by Sarah Hunt.
27. Sampler by Kukamah Ayer, 1770.
28. Button hole sampler by M. T., 1846.
29. Sampler.
30. Mexican sampler

## PHOTOGRAPHS

BY FRANCES AND MARY ALLEN.

1. Asters in the orchard.
2. Beeches.
3. Bonfire.
4. Baby's head (gum print).
5. Bend in the river.
6. Boy with hoop.
7. Boy with kitten.
8. Brother and sister.
9. Clearing off, Ambleside.
10. Cottages, Shottery.
11. Daffodils.
12. Ducks.
13. Evening in Spring.
14. Fire light stories.
15. Guy's tower.
16. Guy's Cliff Mill.
17. Growing weather.
18. Gray twilight at sea.
19. Gold-locks.
20. Holbein woman.
21. Hoar frost.
22. Hear the frogs.
23. Iris.
24. Ketch, roadside in Warwickshire.
25. Katherine in cap.
26. Late October.
27. Last furrow (gum print).
28. Morning light.
29. Melrose Abby (detail).
30. Morning in the woods.

31. Making harbor.
32. Mettawee.
32. Morning grey.
33. North Meadow brook.
34. North meadow.
35. Night before Christmas.
36. On the Norfolk Broads.
37. October maples.
38. October twilight.
39. Petersham woods.
40. Portrait (Mrs. H. and child).
41. Painting Easter eggs.
42. Robert.
43. Robert, profile.
44. Rainy day on Thames.
45. River in May.
46. Sudden storm.
47. Soldiers three.
48. Summer evening.
49. Scotch weather, Loch Katrine.
50. Sunset glow.
51. South meadow.
52. Sugar loaf,
53. Sunset at sea (small boat).
54. Sunset at sea (large boat).
55. Sunset in the woods.
56. Summer sky.
57. Sunset over the meadows.
58. Tower of Conway castle.
59. The mirror.
60. "To have to go to bed by day".
61. The knitter, a portrait study.
62. The mower.
63. Warwick street.

64. Warwick castle entrance.
65. Winter evening, moonlight and lamplight.
66. Winter sunset.
67. Whistling boy.
68. Winter afternoon.
69. Winter.
70. Whippoorwill.
71. Wild Wales.
72. Winter morning.

PORTRAIT AND OTHER MINIATURES  
from the collection of  
MRS. WILLIAM G. HIBBARD.

MOSAIC AND ENAMEL PAINTINGS.

1. MINIATURE Copy in mosaic of an eikon, representing the Virgin and Infant Christ attended by angels. From a XIII century Byzantine painting.
2. DEVOTIONAL PAINTING on enameled copper, St. Thomas Aguinas, 1227-1274. Probably from Toledo, Spain.
3. DEVOTIONAL PAINTING of a female saint with a crucifix, signed H. B. in ligature (Hans Burckmair of Augsburg, 1473-1528). Enamel on copper.

MICROGRAPHIC PAINTING ON BOXWOOD.

4. SIXTEEN MINUTE SCENES of the Lord's Passion, from the Passover to the Resurrection. By Maximilian von Geer, cup-bearer of the Elector of Bavaria, 1700-1751. Executed at Munich, Bavaria.

ENGLISH, IRISH AND SCOTCH PORTRAITS.

5. LADY VENETIA DIGBY, XVII CENTURY.
6. PORTRAIT OF W. H., by Spilisbury. 1704. Locket.
7. QUEEN SOPHIA DOROTHEA of Prussia, daughter of George I. of Hanover and England, 1666-1726.
8. WILLIAM HOGARTH, 1697-1764.
9. LADY BRUCE, 1780.
10. DEATH OF MISTRESS ELIZABETH PRIESTLEY, perhaps the wife of Joseph Priestley, at 29 years of age, in 1785. Sepia monochrome. Mandorla.
11. MISTRESS COSWAY, née Hadfield, the artist's wife, from her portrait at Blenheim.
12. RICHARD, LORD HOWE, 1726-1799, British vice-admiral (1775) and naval commander-in-chief in America 1776-1778, victor of the battle of Ushant in 1794, admiral of the fleet in 1798, died 1799.
13. ADMIRAL LORD NELSON, born 1758, fell at Trafalgar 1805. Buried in St. Paul's Cathedral 1806.
14. ADMIRAL LORD COLLINGWOOD, born 1750, died at sea near the Balearic Islands in 1810. Was second in command at Trafalgar, and succeeded to the chief command by Nelson's death in that action.
15. LIEUTENANT HENRY FOLLETT of H. M. S. Boadicea, fell at Trafalgar 1805.
16. COLONEL STEWART, 1763-1838.
17. PERCY BYSSHE SHELLEY, fop, freethinker and poet born in Sussex 1792, drowned at Spezia, Italy, in 1822. Wrote "The Necessity of Atheism," "The Revolt of Islam," and several other works of impiety and erudition.



18. JANE CROSS SIMPSON, poetess, 1811. Large oval.
19. CHARLES LAMBERT. Silhouette, 1828.
20. SIR WALTER SCOTT, 1771-1832.
21. REVEREND ROWLAND HILL, English churchman, preacher, and author of "Village Dialogues," 1744-1833.
22. REV. EDWARD IRVING, Scotch preacher and divine. Born 1792, condemned for heresy 1833, died 1834. Founder of the Irvingite denomination.
23. HANNAH MORE, religious writer and moralist, author of "The Shepherd of Salisbury Plain," 1745-1833.
24. WILLIAM LAMB, Lord Melbourne, 1779-1848. Whig prime-minister of England in 1834 and 1841.
25. MARGUERITE POWER, Countess of Blessington, born near Clonmel, Ireland 1789, died in Paris 1849. Social luminary, patroness of Count d'Orsay, novelist and editress. Wrote "Conversations with Lord Byron," "The Idler in Italy," "Memoirs of a Femme-de-chambre," and edited "The Keepsake."

#### FRENCH MINIATURES.

26. QUEEN MARIE ANTOINETTE'S SWISS VILLAGE AND DAIRY, near Le Petit Trianon at Versailles.
27. THE LIGHTS OF THE WORLD, colored lithograph. Grouped portraits of Voltaire, Rousseau, and Benjamin Franklin. French, XVIII century.
28. QUEEN MARIE ANTOINETTE of France, daughter of Empress Maria Thérèse, born at Vienna 1755, guillotined at Paris 1793. By Rochat.
29. MADAME ELIZABETH PHILIPPINE MARIE HÉLÈNE DE FRANCE, sister of Louis XVI, born at Versailles 1764, guillotined at Paris May 10, 1794.
30. PRINCESS MARIE THÉRÈSE CHARLOTTE, daughter of Louis XVI and Marie Antoinette, afterwards Duchess d'Angoulême. Born at Versailles 1778, died 1851.
31. LOUIS, Dauphin of France, son of Louis XVI and Marie Antoinette. Born at Versailles 1785, died in prison 1793. By Demary.
32. ROUGET DE L' ISLE, French soldier and poet, the author of the Marseillaise. Born at Montaign 1760, died at Choisy-le-Roi 1836. Published "Cinquante chants français" in 1825.
33. GENERAL NAPOLEON BONAPARTE. 1768-1821. By Lemaître.
34. EMPEROR NAPOLEON I in uniform. Wooden frame.
35. SAME. Wooden frame with four eagles in spandrels.
36. EMPRESS JOSEPHINE, set in an ivory mirror back. Born at Martinique 1763, divorced by Napoleon 1809, died at Malmaison 1814. By Dumont.
37. SAME, with her daughter Hortense de Beauharnais, afterwards Queen of Holland and mother of Napoleon III. Tiny oval by J. Klein.
38. EMPRESS JOSEPHINE. Small.
39. PRINCESS ELIZA BONAPARTE. Born at Ajaccio 1777. Princess of Lucca and Piombino, died 1820. By Glicant.

40. CAROLINE BONAPARTE, wife of General Prince Joachim Murat. Queen of Naples 1782-1839.
41. CATHERINE of Wurtemberg, Queen of Westphalia, 1807-1813, second wife of Jerome Bonaparte. Box lid.
42. PAULINE BONAPARTE, Princess Borghese. 1780-1825.
43. WIFE OF EUGENE DE BEAUHARNAIS.
44. MARIE-LOUISE, Empress of the French, 1810-1815, and afterwards Duchess of Parma. From her portrait at Versailles. By B. Ronier.
45. FRANÇOIS CHARLES JOSEPH NAPOLEON BONAPARTE, King of Rome, and afterwards Duke of Reichstadt ("L'aiglon.") Small oval. By J. D.
46. SAME. By Gelhaye, after Lawrence. Large oval.
47. TOMB OF NAPOLEON I, Palais des Invalides, completed about 1845.
48. GENERAL KELLERMANN the elder, father of Marshal Kellermann, Duc de Valmy. By Vallée.
49. MADAME MARIA FELICITA GARCIA MALIBRAN, late Madame de Bériot, the celebrated contralto singer, 1808-1836. By Reinolds.

#### AMERICAN COLONIES AND UNITED STATES.

50. ADMIRAL CRISTOVAL COLON (Christopher Columbus), 1446-1506, the discoverer of the West Indies. Tiny oval.
51. WILLIAM PENN, the founder of Pennsylvania, 1644-1718.
52. MAJOR-GENERAL MARQUIS DE LA FAYETTE, born 1757, died 1834. By Plimer.
53. MARSHAL VIMEURE, COMTE DE ROCHAMBEAU, 1725-1807. Commanded the French forces in America 1780-1781.
54. GENERAL BERNARDO GALVEZ Y GALLARDO, Spanish soldier and statesman. Born 1746, died at Gacubaya, Mexico, 1783. Captain-General of Florida, Louisiana and Cuba, and Viceroy of Mexico.
55. GENERAL GEORGE WASHINGTON, President of the United States. 1732-1799.
56. MISTRESS MARTHA WASHINGTON. 1732-1801.
57. ADAM ESEK HOPKINS, commander of the American fleet 1718-1802. Large rectangle.
58. JAMES NICHOLSON, commanded U. S. S. Trumbull, a 32 gun vessel, in 1776, died 1828. By David Allen.
59. MISTRESS JOHN TRUMBULL, the artist's wife, 1753-1840. From her portrait by Trumbull at Blenheim.
60. MAJOR-GENERAL JOSEPH HOOKER, U. S. A., surnamed "Fighting Joe," commanded the army of the Potomac, January to May 1863. Born at Hadley, Mass., 1814, died at Garden City, N. Y., 1879.
61. JOHN PAUL JONES, naval adventurer in the American French and Russian services, commander of the Bonhomme Richard (1779). Born at Kirkbean, Scotland, 1747, died at Paris, 1792, buried at Annapolis, Md., 1906. By Lury.

THE ART INSTITUTE OF CHICAGO  
ANNUAL EXHIBITION OF INDUSTRIAL ARTS

NOTES FOR HANDICRAFT WORKERS BY  
THE MUNICIPAL ART LEAGUE OF CHICAGO

In Industrial Art there are three essential requirements: Workmanship or Craft, Design or Pattern, and Color or Monotone.

No matter in what medium you express yourself; that is to say, whether you are embroidering or weaving, working in metals or decorating pottery, you are combining the work of your hands, the work of your imagination and the beauty of your soul. It is this desire for individual expression that starts a human being to making things, from a finely frosted, well-baked cake, to a properly turned, well-fired, and correctly decorated piece of pottery.

By craft, we designate the work, the technical side of the creation, and only from this actual work, can one realize the proper or correct employment of the medium (kind of material, metal, thread, glass, etc.), you are expressing yourself in. In other words, handicraft means the making of the object by hand, and the knowledge of how to correctly use your material.

Design is the pattern you are working out. We mean the shape as well as the decorations, the form as well as the lines. For example a vase has form which presents a pleasing outline, it also has decoration on the form, all of which we call the design of this particular object. Design is the putting together of lines and masses. There are only two kinds of lines—they are either straight or curved; but they have various qualities—are thick or thin, rough or smooth, faint or firm.

Masses are both large and small areas of light or shade, and ornamental or plain surfaces. It is the combination of lines and masses; the grouping and contrasts of these lines and masses that result in a pattern or plan of ornamental form.

Color is the result of the combination and contrast of pigments. Most people are born with the love of color, and we denominate this innate sight, taste. Nature is full of color, but so subtly combined that the eye must be educated to analyze correctly what is before it. Color has many qualities—it is bright or dark, it is gay or somber, it is warm or cold, it is refined or crude, it is delicate or daring.

Our inspiration for a design comes from nature, but as we cannot reproduce the reality and actuality of nature by any medium man can work in, we must *adapt* our nature forms to the medium of expression, and this results in what is termed "conventionalization." To conventionalize, we try to express the characteristic elements of nature forms and do not depict the accidents and incidents of growth.

To explain more fully. If we try to put on paper, with pen or brush, the picture of a flower, the pen and paper will never become alive, will never have the soft quality, the wonderful surface, the plasticity that the actual presents to your eyes. The minute you use pencil and paper to make a picture of this living interest or beauty you are conventionalizing; in other words, adapting the created actual to the adapted practical. If you use this flower as a decorative part of iron work you adapt the actual to the hard, non-atmospheric, practical metal by the process of elimination or leaving out the minor forms that have nothing to do with the structural character. Every craft must recognize its limitations and they vary with each medium used. If you crochet a flower are you using it the identical way you would the metal? Must you not adapt the form to use with the crochet hook? The thread has qualities which the metal has not.

To conventionalize, look for the most interesting—the main lines of the form to be used, and adapt them to your medium. Do not try to exactly copy nature, for you cannot duplicate the Creator's productions. You cannot, at best, even imitate them; you can but cultivate the eyes to use the outer and visible forms.

Any medium is correct if you use it correctly. To make a pattern out of patches, if it be done correctly and in an original way, is legitimate.

Originality is the creation of ideas or patterns yourself. It is the opposite or antitheses of copying. To copy means to use what some one else has already executed or used. While it is better to copy a good thing than to make up a bad one, this will not result in genuine art growth. It is quite possible for every one to slowly learn to express the latent, constructive element born within themselves, this, of course, being done as our eyes and minds awaken to the fact that all persons "can do if they *will* do." Nothing is impossible if we determine strongly and unflinchingly to do it.

In the most discouraging surroundings, with no artistic mediums for expression, we have seen emerge modeling in butter, piecing together of scraps, whittling of bits of wood, plaiting together of grasses. It was not for utility that this was done, but for a means of art expression; for the butter would be just as good in a lump, the quilt or cover just as warm if merely sewed together, the wood as useful in a stick or block.

As to materials, there is no foreign country with so great a variety and quantity of materials to work in, and it is a distressing fact that there is no country so backward or so behind in skill in the use of the greater part of them. This last is hard to account for, but it should be comprehended and changed as rapidly as possible.

B. B.