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BIBLIOGRAPHY ON DECORATIVE ART

Some time ago each member of the Morris Society received a copy of "Books on the Industrial Arts," being a list of such works contained in the Crerar Library of Chicago. The surprising extent of this work bears striking witness to the growing sense for beauty, and the demand that it be wrought, not only into framed pictures, but into—everything. The list was made by a professional librarian in a professional manner; and, consequently, though everything—in general—was included, just one thing—in particular—was omitted. The professional librarian does not and cannot know all subjects, and therefore can never shepherd any special class of books in such wise that, without counting, he shall miss any single member thereof. And unfortunately, this time, the lost sheep was none other than the bellwether himself, that should lead all the others! Since, moreover, the work, like many another standard treatise, seems to have been obscured by a crowd of little books on its topic, it calls here, not so much for bare mention, as for a fair notice.

"Modern Chromatics with Applications to Art and Industry" was written by Ogden N. Rood, Professor of Physics at Columbia University, as long ago as 1879; but, though it easily superseded all its

predecessors, including Chevreul and Blanc, it has neither yet been superseded itself, nor contains any signs that it needs to be. Rather, it has won such sincerest tributes of high esteem as translation into German, and appropriation by the English scientist, A. H. Church, in his work "Colour," which appeared in 1887. In fact, "Modern Chromatics" would properly form one element in refutation, so far as that is possible, of the charge that America has achieved little in the realm of research as distinct from the application of discovered truth. Its reader very soon realizes this original quality in the work, for it begins with the "Constants of Color"—hue, purity, and luminosity—and securely builds thereupon the whole wonderful superstructure of the mechanical and artistic production of colors and color contrasts.

Fortunately, Professor Rood combined the color-sense of the born and trained artist with the precise method of the expert scientist, so that his work covers the whole field, whether for theorist, art critic, decorator, or painter; and so covers it as to enable its reader to dispense with all other printed sources. Here, light itself is made clear to one, and color displayed in unexpected beauties. What Rood called the chromatic circle puts the matter of color contrasts (or harmonies) into a nutshell, which is a most convenient compass in which to carry a matter that has often eluded anxious chase. The treatment of gradation and of the small interval is also so illuminating as to tempt the reader to conceit because of his newly acquired mastery of what has hitherto stayed much of a mystery; and similarly the treatment of both monochromy and polychromy—whether as dyads or triads—is masterly in its simplicity and inclusiveness.

After all possible has been explained, Prof. Rood grants that talent is needed in the colorist, though mere rules and training may serve to raise the average color-sense and so to help the race in its continued progress towards a perfected beauty-sense. It is a consummation devoutly to be wished that this standard work should become a home friend, not only that the layman may appreciate color when he sees it, but may understand the artist or art critic when he hears about it.

COMING LECTURE

On Friday evening, of February 10th, the Morris Society will have the pleasure of hearing an address from Mrs. Lou Wall Moore upon artistic dress for women. The place of meeting this time will be Room 214 of the Emmons Blaine Hall at the University of Chicago. The hall faces the Midway, between Monroe and Kimbark Avenues. Members of the Society should make special purpose of attending this lecture on so practical a topic, and may invite their friends to accompany them.

Although Mrs. Lou Wall Moore is well known among art circles throughout the country, the following sketch of her art training will show afresh her excellent equipment to treat the subject of her lecture, to which, moreover, she has long given special consideration. Mrs. Moore began her art studies at the Mary Institute, St. Louis; and after graduation there settled in Chicago. Here she continued study, first under Gerard Barry, a pupil of Carolus-Duran, then for two years in oil painting under Alice Kellogg, for one year in water color under Jules Guerin, and also for sometime in oils again under Hubert Voss, a German, who had visited Chicago to execute commissions. Meanwhile Mrs. Moore had entered the Art Institute, and while still a student had worked under Mr. Lorado Taft's direction upon commissions for the Columbian Exposition. Upon graduation at the Institute, Mrs. Moore taught its sketch class for a year, later spent two years with H. A. McNeil, the sculptor, and in 1900 visited England, France, and Italy. She submitted six pieces of sculpture to the Louisiana Purchase Exposition, all of which were accepted and together were honored by a medal.

Overleaf is given the reprint of a circular announcing a lecture course which does justice to William Morris while not excluding other types of visual art and even the other arts of music and dancing. Something after this order could be arranged without great cost, but with great advantage to the community, in many other places. Those who care to duplicate the series, may learn terms by addressing the Secretary of the Morris Society, 301 E. Fifty-sixth street, Chicago, Illinois.

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A Feast of Reason and a Flow of Soul

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Six Entertainments

UNDER THE AUSPICES OF

The Literary Committee

OF

The Charlevoix Club

Dates	Subject	Lecturer
November 24	Richard Wagner	N. I. Rubnakam, Ph.D.
December 15	National Dances	Lou Wall Moore
January 9	Gems & Gem Minerals	O. C. Farrington, Ph.D.
January 26	Japanese Art	Edmund Buckley, Ph.D.
February 16	Life in Egypt	J. H. Breasted, Ph.D.
March 16	The Art of William Morris	Oscar L. Triggs, Ph.D.

THE ENTERTAINMENT WILL BE HELD IN THE ASSEMBLY
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Tickets for the Series - - One Dollar