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spoke from the standpoint of the business man and made patent the economic value of park improvement; and Mr. William P. Eno emphasized the disproportionate value of a park system over detached parks. Resolutions were passed and a committee appointed to press the matter before Congress and the District Commissioners. The next day, by order of the Commissioners, dumping in Rock Creek Valley was prohibited after April 15th. Splendid support was given the movement by the local press and active steps have since been taken by the Chamber of Commerce to continue the agitation until the desired end is accomplished. Mr. MacVeagh expressed the conviction that Washington should be made a model city for the nation. Through the co-operation of the people of the country with the citizens of Washington it may so become. In the present movement it is at least setting a good example. Civic improvement is in the hands of the citizens.

A STATE ART COMMISSION

The establishment of the State Art Commission in Massachusetts seems to have started a fashion for Art Commissions in that State, for a bill was introduced this year into the legislature authorizing their appointment in the cities and towns. Undoubtedly this is because the State Commission has already justified its establishment. It has passed on two monuments neither of which, curiously enough, was to be erected in Massachusetts. Both were soldiers' memorials, one for Valley Forge, Pennsylvania, and the other for Petersburg, Va. The Commission has also had submitted to it a design for a memorial to an army nurse to be placed in the Massachusetts State House. It is rather a new use for an art commission to be called upon to pass on works to be erected outside of its jurisdiction, but excellent. The battle monuments which were passed upon by the Massachusetts Commission were to be erected by the State and therefore would perpetually stand to its credit or dishonor.

INDUSTRIAL
ART IN
DETROIT

Detroit is to have a School of Industrial Design. The remarkable development of the industrial activities of that city within the past few years seems to have carried with it a subconscious realization of the necessity for institutional instruction in the theory of design. The idea originated in the Detroit Society of Arts and Crafts, which was organized four years ago to develop and encourage a better appreciation of artistic handicrafts, and has been kept alive by special exhibitions in the rooms of the Society, and by illustrated lectures, generally at the Art Museum, and free to the public, by those qualified to speak authoritatively on the allied arts. It soon became evident, however, that only through regular systematic training, provided in a school of design, could the quality of the work of the community be made to rank with the magnitude of the growth of demand. Therefore, a little over a year ago the Society took the initial step toward raising necessary funds for the establishment of such a school. A committee of members was formed and an active and aggressive campaign opened, resulting, within a month, in pledges secured amounting to over four thousand dollars. But while this work of solicitation was being diligently pressed the suggestion was made that the project was worthy of a wider scope and a more liberal support, that it should not even make a start without a sufficient amount of financial backing to warrant the employment of instructors of the highest grade or without adequate equipment. Adopting this broader view a special committee on organization was appointed to map out a tentative program and to raise \$2,100. On this committee the Arts and Crafts Society, the Museum of Art, the Michigan Chapter of the American Institute of Architects and the business activities of the city were represented. On January 9th of the present year this committee reported pledges secured amounting in all to \$25,000 and the incorporation of the proposed school was authorized. This amount was given by seventy sub-

scribers, nine of whom gave one thousand dollars each. The school will not be opened until next fall, which will give ample time for the perfecting of arrangements. It is not supposed that \$25,000 will be sufficient to carry on the school indefinitely, but merely until such time as it may become self-supporting, or nearly so, by which time, moreover, it is hoped that the new museum building will be erected and that provision will be made therein for the school. That a School of Industrial Art will meet a general demand is evidenced by the fact that immediately after the project was given publicity the members of the Society of Arts and Crafts and of the special committee were constantly in receipt of inquiries from people in all kinds of industrial employment—printers, compositors, decorators, automobile manufacturers, etc.—who desired to avail themselves of the advantages of such instruction.

H. P.

ART IN CINCINNATI At the Cincinnati Art Museum several notable exhibitions have recently been held. One was an exhibition of students' work from the South Kensington Schools, London, which was sent to America as the result of the convention of Art Teachers held in London two years ago. The studies were selected to show the best accomplishment of the various schools grouped under the head of the Royal College of Art, notably the Schools of Architecture, of Ornament and Design, of Etching and Engraving, of Decorative Painting and Sculpture. Naturally it was of great interest, but had it been larger and more comprehensive it would have been more instructive. Another notable exhibition was that of paintings by Willard L. Metcalf, which, after being shown in Cincinnati, were exhibited in the John Heron Art Institute in Indianapolis in March, from whence they will go to the City Museum in St. Louis and the Art Museum of Detroit. By special arrangement with the American Academy in Rome, one of the series of preliminary competitions for the scholarships in

painting, sculpture and architecture was held in Cincinnati under the auspices of the Art Academy.

A REMARKABLE IRON LOCK The Society of Arts and Crafts, of Boston, has recently held a specially notable exhibition of iron, brass, copper and pewter. Of uncommon importance were examples of iron work by Frank and Gustave Koralewsky from the shop of Frederick Krasser & Company of Boston. Examples were shown of iron door trimmings, etc., from designs by Cram, Goodhue and Ferguson, for St. Thomas's Church, New York, and the Military Academy at West Point, but in addition to these there was set forth a very remarkable wrought-iron lock, designed, as well as made, by Frank Koralewsky. It illustrated Grimm's story of "Snow-white and the Seven Dwarfs," and represented every method of working iron. Three engraved plaques, plated with molten metal in gold, silver and bronze, illustrated significant episodes in Snow-white's life, and the seven dwarfs were shown working the various mechanisms of the lock. These little figures were wrought entirely from the solid metal and exquisitely modeled. This lock was made at odd times during the past six years, and was wrought in the spirit of the old German iron workers. It has been declared by many authorities to be in all probability the most notable piece of iron work produced since the middle ages.

ART IN PHILADELPHIA The Fellowship of the Pennsylvania Academy of the Fine Arts has given throughout the winter an agreeable programme of lectures and receptions. On January 30th, Miss Katherine Cohen, recently returned from many years' residence in Florence, gave a talk to members on Sculpture, illustrated with postcards of Italian sculpture and architecture thrown upon a screen by means of a reflectoscope. On February 6th a reception was given in honor of Miss Helen W. Henderson, formerly secretary of the Fellowship, who returned to Phil-