CATALOGUE: TWENTY-FIRST
ANNUAL EXHIBITION OF THE
PALETTE & CHISEL CLUB
THE ART INSTITUTE OF CHICAGO
APRIL 25 TO MAY 8, 1916
AFTER twenty years of exhibitions, held in its rooms at 52 E. Van Buren Street, the Palette & Chisel Club proclaims its maturity with this, its twenty-first annual exhibit. Through the courtesy of the trustees the Club is given an opportunity to show at the Art Institute its achievements as a collective body.

Many of the names in this catalogue are of well known exhibitors at exhibitions throughout the country, where they have been represented individually. Here they are shown as factors in building up a wonderfully successful organization, devoted to the best expression possible of the varied arts followed by its members. Their efforts, curiously perhaps, have not produced a distinctive Palette & Chisel Club school of painting nor distinguishing mannerisms, but rather have resulted in developing a friendly rivalry for divergent, though equally commendable, ideals.
THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AND ADAMS STREET
ABOUT THE CLUB

OUT of the ambitions and friendliness of ten young men came the Palette & Chisel Club. The beginning was twenty years ago, but the same spirit of fellowship and desire for development still is the breath and life of the society.

They were students who began it. In their school work they found routine, something of necessary drudgery, so they formed their little club where freedom might be on tap at all hours. Today the founders are high in the art world, and though many have left Chicago they all are as devoted to their club and as enthusiastic as ever. Every year of the Club's life has been life, spelt in red letters. Nature's proverbial horror of a vacuum is not to be compared with the Palette & Chisel Club's antipathy for inaction. "Action," said a certain wise man, "may not bring happiness, but there is no happiness without action." With such an idea the little society founded by ten hopeful students has grown in prestige and influence until the limited membership of one hundred seems too strait with a clamoring waiting list always at hand.

Realizing that activity means more than running around in concentric circles, the Palette & Chisel Club bent its energies to three definite aims: First,
to advance the art abilities and general welfare of its members; second, to help beautify the city and stimulate public interest in the fine arts; third, to link the art movements of our community with those of other cities. In these aims the Club’s success has been so great that every art center of the world now recognizes the organization as a generous, vital, and intelligent body.

How was it done? Slowly, perhaps, but steadily. The first meetings were held in a sculptor’s studio in the Athenaeum Building, on Sundays, and the veterans will tell how they used to spend the first half-hour of a meeting pushing busts of Lincoln, Indian groups, and other sculptural novelties back into corners. This done, the Great Sachem opened the meeting with an invocation, an accordion solo, or a call for contributions toward certain refreshments to restore the morale lost in rubbing a Sunday suit against a plaster cast.

Those, on the word of the veterans, were the good old days. Here are the names of that nucleus: Richard Boehm, Curtis Gandy, Charles J. Mulligan, Henry Hutt, David Hunter, Wilson H. Irvine, Walter Coakley, Frank U. Wagner, Arnold Bunch, Fred T. Larson.

From the beginning the Club members worked. Every meeting was a study session, a practice which continues to the present day. At the start, study was not as elaborate as it is today, with models, fancy lightings, and accessories; sometimes nothing but a modest still life graced the model stand.
Entertainments were never more startling or frequent than in the Palette & Chisel Club. Determined to show themselves as happy as they felt, the artists often diverted themselves with the most innocent and original burlesques. Frank Holme, the broad and versatile humorist of pen and pencil, George Ade, and many others produced their raciest fun, and to the present day an invitation to a Palette & Chisel show is widely coveted.

Such relaxations have helped keep alive more serious endeavors. Annual exhibitions, beginning with hardly more than a sketch show, have been held, increasing yearly in power and scope. Today members of this society are repeatedly winning honors and prizes. For two years in succession the Prix de Rome, the greatest art prize in America, was taken by Palette & Chisel men, Ezra Winter and Eugene F. Savage. Others who have achieved international fame after having been rocked in the old Athenaeum cradle are: Lawrence Mazzanovich, Wilson H. Irvine, David Robinson, J. C. Leyendecker, Henry Hutt, F. J. Mulhaupt, Charles J. Mulligan, J. L. S. Williams, Angus MacDonald. Following its idea of civic development, the Club has thrown open its doors to the public at all times and made everyone a welcome guest at exhibitions.

Not all the exhibitions have been in that highly revered and sacred medium, linseed oil. Graphic and applied arts are developed to a high state among the members. Book plates, designs, illustrations,
lettering, etchings, and every known branch of the craft has its representatives.

Ten years ago a summer camp was established at Fox Lake which has developed into a popular study and recreation feature. Originally a tent was used, then a portable house, and since last year a house of permanent construction, accommodating forty people. Open continuously from early spring until late fall, the camp affords members an opportunity to get into the country at nominal cost for outdoor painting or recreation.

"The Cow Bell," a quarterly magazine which takes its name from the Club talisman, distributes enthusiasm evenly to the members. It stimulates a lively interest in Club doings among about two thousand readers outside the membership, and aims to reflect the combined spirits of work and play which dominate the Club's activities. With these and countless other accomplishments recorded in its great Log Book, the Club still is looking forward and extending a promise to every Chicago citizen. Professional and business men may become associate members, and everyone can get acquainted and be convinced of the inspiring, yes, even the "practical," nature of artistic works.
PAINTINGS

R. FAYERWEATHER BABCOCK
1 A Munich Cab Driver

PAUL BARTLETT
2 Buenos Dias
3 The Red Lamp

BEN BLESSUM
4 An Old Couple

J. H. CARLSEN
5 Le Matin
6 Le Soir

C. LYNN COY
7 Portrait Bust (plaster)
8 “Miss Helen” (plaster)
9 F. A. H. (plaster)

HARRY L. ENGLE
10 A Hoosier Cabin
11 In the Wake of the Woodchoppers

OSCAR B. ERICKSON
12 September Afternoon

GEORGE H. EVANS
13 Alma
14 Golf

J. JEFFREY GRANT
15 The Frozen Brook
OTTO E. HAKE
16 Decorative Painting, Motive from Jackson Park
17 Poster Stamp (water color)
18 Architectural Rendering (wash)
19 Architectural Rendering (wash)

E. MARTIN HENNINGS
20 Algerian Nude
21 Sister
22 Italian Girl
23 Grandmother
24 Winter Landscape
25 The Old Bavarian

VICTOR HIGGINS
26 New Mexican Dooryard
27 Herdsman (loaned by Carter H. Harrison)
28 Reception Day

DAVID HUNTER
29 Lion (plaster)
30 Awakening (original plaster)
31 Love’s Caprice (original plaster)
32 The Throne of Art (relief sketch)
33 Cover Design (plaster)
34 Under the Sea (original terra cotta)
35 Portrait, “Miss M.” (terra cotta relief)
36 Autumn’s Offering (original plaster)
37 War Group (original plaster)
PORTRAIT: MRS. WALTER WADEBOY
BY WALTER UFER

IN THE WAKE OF THE WOOD CHOPPERS. BY HARRY L. ENGLE
RUDOLPH F. INGERLE
38 After the Snow, Ozark Mountains
39 October Snow
40 Morning Mist, Ozark Mountains

WILSON IRVINE
41 Summer in Connecticut
42 The Grace of Spring
43 The Barns

ALFRED JANSSON
44 Snow Laden Pine and Spruce
45 Clinging Snow

JOSEPH KLEITSCH
46 My Wife

CARL R. KRAFFT
47 Turkey Creek
48 “October’s Golden Month Is Here”
49 November Snow
50 “Tranquility Hath Charms That Never Cease”
51 The Cradle of the Autumn

FRED T. LARSON
52 First Snow

THEODORE LELY
53 Stately Pines

HENRY L. LEVY
54 Sand Dunes

NIELS P. NIELSEN
55 Quietude
EDGAR PAYNE
56 The Island Coast
57 Monteceito Way
58 Hills of Rincon
59 Vista, Santa Barbara

JOHN E. PHILLIPS
60 In Autumn's Dress
61 From the Camp

GORDON SAINT CLAIR
62 Hazel

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63 Portrait, Mr. Josef Froula

FRANK C. SENGE
64 Landscape

GLEN C. SHEFFER
65 Destiny

R. F. TANDLER
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ERNEST P. THURN
67 Portrait

EMIL O. THULIN
68 Sleeping Willow

WALTER UFER
69 Painting, Road to San Juan Pueblo
70 Portrait of Mrs. Walter Wardrop
71 In My Painting Jacket
72 Portrait of Honorable Carter H. Harrison
73 Harvest at San Juan Pueblo
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76 Poster (tempera)
77 Poster (tempera)
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79 Poster for Independent Society of Artists
80 Poster for Palette & Chisel Club (tempera)

GUSTAVE BAUMANN
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82 Plum and Peach Bloom (wood block print)
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90 Cover Design

E. R. BURGGRAF
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92 Fashion Illustration
J. H. CARLSEN
93 Wall Paper Design
94 Wall Paper Design, showing sketch, drawing and print rollers

EUGENE DEVOL
95 Pensive (etching—loaned)
96 Illustration, "And They Lived Happily Ever After" (crayon)

WILLIAM O. DEWITZ
97 Autumn Leaves (water color design)

OSCAR B. ERICKSON
98 Poster

GORDON ERTZ
99 Poster (water color)
100 Vanity, Poster (water color)
101 Spring Fancy, Poster (water color)
102 Conch-horn, Poster (water color)

L. O. GRIFFITH
103 Etching
104 Etching

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147 Trade Mark

FRANK C. SENGE

148 Box Cover Design (water color)
149 Box Cover Design (water color)

R. M. SCHINDLER

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153 Illustration

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155 Dry-Point Etching
156 Portrait of Dr. Schechter (etching)
157 “Miss G.” (etching)
158 Dry-Point Etching

GEORGE HARMON SIMMONS
159 Illustration, “Come on in—water’s fine”
160 Illustration, “Come Along”

JOSEF CESTMIR SVOBODA
161 Moonlight
162 April Shower

R. F. TANDLER
163 Cover (water color)
164 Illustration (water color)
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HENRY THIEDE
166 Market in Der Au, Munich (wash drawing)
167 Notre Dame, Paris (pencil drawing)
168 Place Comtrescarpe, Paris (etching)
169 Rue Rataud, Paris (etching)
170 Hotel Des Invalides, Paris (etching)
171 The Post Office, Chicago (etching)
172 Sherman Street, Chicago (etching)
HIRAM H. THOMPSON
173 Interior of Lyon & Healy Store (tempera)

H. L. TIMMINS
174 Automobile Poster
175 Booklet Cover
176 Automobile Poster

DE ALTON VALENTINE
177 Newspaper Illustration (pencil)
178 Newspaper Illustration
179 Newspaper Illustration

JOHN B. WOODRUFF
180 The Rogue
181 Advertising Illustration
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PRIZES: Palette & Chisel Club Gold Medal. Associate Membership Prize, $100. Municipal Art League Prize, $50. Inland Printer Prize (Graphic Arts), $100.
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