

Help Young Artists!

Alma Mater for the Covington Cathedral façade. Here is a child face, conscious of its divinity, realizing what an awful thing it is to be a human being, yet divinely responsible. The boy grown tall he has shown us in the Wetterer Memorial, not an attempt at portraiture, were such a thing possible, but rather to represent a typical leader, a Christ who symbolizes by the raised hand and opened book the supremacy of Christianity.

Again is found this fusion of the mundane and the sacred in the Poland Memorial and the Belamy Storer altar-piece. Expressive of the most lofty ideals, free from mannerisms and the mania for effect so characteristic of recent American art, they are the embodiment of naturalness and truth.

Barnhorn has modelled portraits of men and of women, varying his method with the sitter before him; religious groups that have gone far in cleansing church statuary of the spirit of untruth that still exists under the influence of the imported Italian product; memorial tablets worthy of an artist craftsman; joyous children playing with turtles, dolphins and other fountain accessories; but seldom has he achieved more than in his recently unveiled Clara Baur Memorial Fountain.

In the course of his career Clement J. Barnhorn has received numerous honours and executed many commissions, while he is now busily engaged on a four-figure group of heroic size, and a large lunette, *The Assumption of the Virgin*. He will always remain a sculptor of the inner life—the kingdom of the spirit.

HELP YOUNG ARTISTS!

WE CANNOT commend too highly the action of the principal New York newspapers in devoting so much space to an enterprise initiated by C. S. Pietro, the sculptor, which has for its aim the amelioration of the young artists' condition.

The encouragement given in the last ten years to architecture and in the last three years to sculpture by the Beaux Arts competitions shows how much good can be effected. Architecture has advanced more than its sister arts.

Greatly owing to the war and its baneful influence upon the somewhat limited interest attaching to art and the artist, it has come to pass that hard times have become much harder, with the result that only a small percentage of artists are able to employ their talents to advantage.

The older and more successful men and women will pass away and the question arises, "who will fill their places if young artists of to-day receive no encouragement?" We need art. It is not too much to aver that no nation can hold any special place without an art corresponding to its greatness in other spheres. A nation cannot base its supremacy upon commerce; it needs æsthetics as surely as it requires an army or a navy. It is therefore one's bounden duty to support art, and any scheme which will hearten genuine artists and restrain them from a reluctant departure into other careers should make a very solid appeal to every right-thinking citizen.

It has been arranged to give prizes of the value of \$200, \$150 and \$100, with several auxiliary prizes of \$25 each should the competitions be attended in sufficient numbers. Mrs. Helen Foster Barnett has expressed her desire to donate the first prize in the first competition. On the 19th of April there will be an exhibition at the Reinhardt Galleries, which have been kindly given for a fortnight's display and sale.

It is not to be claimed that competitions and resultant prizes, however numerous, will do everything that is needful, but it is a start in the right direction. These quarterly contests will bring together a large gathering of ambitious young people who will feel a larger pride in accomplishment from the fact that their efforts are being watched and welcomed—in art as in other things sympathy counting for a great deal. There will also be a social side to these contests which, with lectures and criticisms, may go far to restore confidence in many who have grown despondent.

It has been considered best to create founder members upon payment of \$500, and a supporting membership to all who are willing to pay any sum of \$10 or above. All cheques may be sent direct to Mr. E. M. Gattle, jeweller, 630 Fifth Avenue, who has consented to act as treasurer of the fund.

Like Mr. C. S. Pietro, we are in the very best position to know how many truly deserving artists to-day lack the opportunity to show their work to the public and to the critics. Dealers can only show the work of a few artists during the season. And yet many other artists paint and model quite as well as the ordinary exhibitor, in some cases infinitely better. We are heartily in accord with any measure which will tend to mitigate the difficulties besetting the younger artists of to-day who will be the big artists of to-morrow.

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