

CHICAGO ACTIVE IN EFFORT TO ESTABLISH COMMUNITY ART CENTER



Chicago's south side has awakened to the cultural opportunities made possible by the establishment of a Community Art Center, under the joint auspices of the WPA Federal Art Project and a local committee of sponsors.

"Open the doors to a Community Art Center on the South Side" is the slogan of a progressive group of citizens organized as the Sponsors' committee with temporary headquarters at 55 East Garfield boulevard.

The "Mile of Dimes" and membership campaign now in progress is for the purpose of raising funds to make the art center a reality.

Through the efforts of the Works Progress Administration's Federal Art Project, art is becoming a household word and an everyday experience for millions of Americans.

Far flung American frontiers of art through the Federal Community Art Centers have attracted public interest, and an attendance equal to that of the Metropolitan Museum of Art in New York City and the Art Institute of Chicago combined.

In the past two years more than five million men, women and children have attended arts and craft classes, listened to lectures, and viewed thousands of works of art. All without leaving their own home town.

Whether in Jacksonville, Fla., Harlem, New York, or Spokane, Washington, 66 communities in widely scattered sections of our country now have their own free Community Art Centers.

The folks in these cities and towns have provided the space, equipment and running expenses for their Art Centers. The Works Progress Administration's Federal Art Project has furnished professional directors,

genius, but rather the average adult and child who by having the facilities and guidance will admit art to enlarge his life interests. Children's activities are stressed as it is recognized that they will be the cultural leaders of tomorrow. Of all the community, children are the most responsive to art. Every child draws.

Their minds are most plastic, and their preconceived notions the fewest. Classes are planned to arouse their enthusiasm and to be understandable to them.

No. 1. The composite picture at the upper left corner of the page shows a model posing for a quartette of south side artists. The picture was taken in the studio of Bernard Goss, a rendezvous for painters of the south side art colony. Shown left to right sketching the model are Eldzier Cortor, Henry Avery, Model Margaret Brooks, William Carter and Charles Davis. The lower insert shows a group of four. Standing are Archibald J. Motley and Captain Charles C. Dawson, two nationally known Chicago painters who are discussing the work of a younger contemporary, Charles White. The work is entitled "Prayer." Seated listening intently to the appropriate criticism are William Carter and Margaret Taylor Goss. The oval insert shows Earl Walker, another famous Chicago artist, whose painting "Thirty-second Street" was recently exhibited at the Art Institute.

Classes are conducted in the selection and combination of clothing and home furnishings. There are classes designed to assist store employees; courses in color and design for dressmakers, florists, contractors, architects, furniture makers, printers, photographers, weavers, salesmen and many others. Everyone can find good artistic standards useful in problems of selections, suitability, elimination, adaption and arrangement. Beauty, once recognized, is more eagerly sought in the store, the home, on billboards and the printed page.

The Community Art Center is not keyed to serve the exceedingly rare

establishment of a community art center to be located on the south side. The men in the picture are Roscoe C. Lewis (right) and David Ross who are shown contributing dime to the fund.

No. 3. This is an outstanding piece of work created by Henry Avery. The title of the carving is "Seated Girl," a WPA Federal Art Project picture.

No. 4. The reproduction of the oil painting "New York Hat" by Charles Sebree is shown. Alain Locke in his Brown Book, "Negro Art, Past and Present," states that in his opinion Sebree is one of the foremost of the younger painters of America.

No. 5. Edouard Scott, dean of the south side painters, who is staunchly supporting the Sponsors committee for the establishment of a community art center on the south side. Scott is best known for his paintings of religious subjects. He studied in Paris under Henry O. Tanner, the world acclaimed painter of the last generation. Two of Edouard Scott's murals adorn the lobby of the home office of the Chicago Defender.

No. 6. Joe Kersey models a head in clay. Lavonia Mason, one of the Chicago Art Institute's professional models is seen posing for him. To the extreme left of the picture is seen the over life-sized head of a woman, cast in plaster, one of Kersey's most recently completed pieces of sculpture.

No. 7. A mural painted by Archibald J. Motley entitled "Arrival at Chickasaw Bayou of the Slaves of President Jefferson Davis." Motley painted this three by eight foot mural on canvas for the Federal Art Project of Illinois. The panel is at

present on exhibition in Washington, D. C.

No. 8. "Two Children," another Federal Art Project piece, the work of Eldzier Cortor. This artist has won scholarships from the Art Institute of Chicago and is considered by critics an extremely gifted painter. His individual treatment in oil painting has received favorable criticism.

No. 9. "Gussie" is commanding the attention of her creator, Charles White, and Violet Moten Foster, one of the members of the Sponsors committee for the establishment of a community art center.

