recasting the American Revolution in industrial terms. Likewise, she saw women's suffrage as furthering democratic values. Although she criticized suffragists who failed to identify with the interests of labor, she "served on the Leslie Woman Suffrage Commission, a national lobbying group for the amendment. . . . Robins saw the woman's movement and the labor struggle as twin expressions of the same goals, but although she wanted suffragists to join with the labor movement, the alliance never took place. In the end, branches of the league formed their own separate organizations to further the cause of suffrage" (Payne, 144–45), including the Chicago WTUL.

Briefly around 1910–11, Robins flirted with the idea of helping to organize a labor party in the United States but ultimately concluded that such an effort was untenable. She supported William Jennings Bryan in 1908 but became an ardent member of the Progressive Party in 1912, campaigning for Charles Evans Hughes in 1916. She drafted Warren G. Harding's speech on social welfare, which was delivered during the presidential campaign in 1920 and in which he called for legislation providing medical care for infants and pregnant mothers. Its basic ideas were implemented in the Sheppard-Towner Act (1921).

Margaret Dreier Robins resigned from the presidency of the NWTUL in 1922 intending to focus on the International Federation of Working Women, an organization largely of her creation. Because of contrasting emphases between American and European labor circles, however, Robins resigned in 1923. The following year, she and her husband moved permanently to Chinsequt, a two-thousand acre plantation near Brooksville, Florida. There they hoped to develop new "breeds and seeds" (Payne, 155) to combat the poverty of the area. She applauded the efforts of the WTUL in the South and in 1937 became the chair of its committee on Southern work.

She witnessed the ebb tide of reform activity with anxiety and alarm, finding it difficult to accommodate herself to the reversals of the 1920s and 1930s. She had opposed this country's entry into World War I, and her anti-militarism helped earn her a central place in the War Department's famous "spider-web" of 1924. Furthermore, she opposed those women who favored the Equal Rights Amendment, calling them individualistic feminists. Neither did she support many of the new departures of the New Deal, although she was enthusiastic about the Tennessee Valley Authority and most of the provisions of the Social Security Administration. Faced with public humiliation surrounding the disappearance in 1932 of her husband for several months—he had amnesia—she never completely regained the surefootedness that had characterized her reform career.

Margaret Dreier Robins died of pernicious anemia and heart failure and was buried under her favorite oak tree at Chinsequt Hill. Deeply religious, Robins always saw her work as an expression of her faith. Originally German Evangelical, she later became a Congregationalist. To be sure, she had enjoyed certain tangible successes in her social reform career, but her real contribution lay in two areas infused with spiritual meaning for women at the time. She breathed life into and lovingly tended the organization that enabled thousands of women of all classes to work for labor, when that privilege was reserved mainly for skilled men. She inspired dozens of young women to recast their visions of the future. They accordingly credited her with profound transformations in their lives, as when Bessie Hillman wrote on hearing of Margaret Dreier Robins's death, "She made me what I am today" (Payne, 95).

Sources. Margaret Dreier Robins Papers are at the Univ. of Florida Library, Gainesville, Florida. Also see the Raymond Robins Papers, Wisconsin State Hist. Soc., Madison, Wisconsin. Other important manuscript collections include Papers of the National Women's Trade Union League, Library of Congress, as well as the Mary Elisabeth Dreier Papers, SL. Mary E. Dreier, *Margaret Dreier Robins: Her Life, Letters and Work* (1950) contains the best published source of Margaret Robins's writing, including her most important speeches and letters. The National Women's Trade Union League's journal, *Life and Labor,* vols. 1–12, contain her speeches and several of her editorials. For the origins of the league, see Allen F. Davis, "The Women's Trade Union League: Origins and Organization," *Labor History,* vol. 5, 1964. For Robins's work with the league, see Gladys Boone, *The Women's Trade Union Leagues in Great Britain and the United States of America* (1942), and Mary Anderson as told to Mary N. Winslow, *Woman at Work: The Autobiography of Mary Anderson* (1951). See Robin Miller Jacoby, "The British and American Women's Trade Union League, 1890–1923" (Ph.D. diss., Harvard Univ., 1977), for an excellent analysis of Robins's ideological perspective in comparison to the British. Allen F. Davis, "Margaret Dreier Robins," NAW (1971), is a fine summary of her public activities. Elizabeth Anne Payne, *Reform, Labor and Feminism: Margaret Dreier Robins and the Women's Trade Union League* (1988), focuses on the relationship between Robins's life and leadership and the institutional shape of the league, especially the Chicago branch of the Women's Trade Union League and the Chicago context of the national league. See also Elizabeth A. Payne Moore, "'Life and Labor': Margaret Dreier Robins and the Women's Trade Union League" (Ph.D. diss., Univ. of Illinois at Chicago, 1981). For accounts of Raymond Robins's career, see William A. Williams, "Raymond Robins and Russian-American Relations, 1917–1938" (Ph.D. diss., Univ. of Wisconsin, 1951), and Allen F. Davis, "Raymond Robins: The Settlement Worker as Municipal Reformer," *Social Service Review,* June 1959.

ELIZABETH ANNE PAYNE

ROBINSON, INCREASE (Josephine Dorothea Reichmann Robinson)

April 2, 1890–1981

PAINTER, GALLERY OWNER, ARTS ADMINISTRATOR

Josephine Dorothea Reichmann was the third child of Hyde Park business owner Frederick J. Reichmann, who made his fortune in rails and freight, and the talented watercolorist Josephine (Lemos) Reichmann. Josephine Dorothea Reichmann was born to a family with a rich artistic legacy. Her maternal great-grandfather, Baron Eustace Wyszynski, fled Poland in 1830 after participating in the Polish insurrection against Russia. In North America, he fought Seminole Indians in Florida and mapped the adjacent lands of Canada and the United States. Moving to New York, Wyszynski designed miniatures for Tiffany and Company. In 1865 he came to Chicago, where he received a commission to paint a miniature of Peter B. Van Beuren through which he met Van Beuren's daughter, Johanna, whom he later wed.

The younger daughter, Josephine Dorothea was tutored by her mother in art at an early age. She graduated from Hyde Park High School, where she was class vice-president. She attended Wellesley College, Wellesley, Massachusetts; the University of

Chicago; and the School of the Art Institute of Chicago. Among her art teachers were John Norton, Ernest Thurn, and Hans Hofman. She then transferred to the University of California, where she studied art, returning to Chicago around 1913 to marry a college sweetheart, Baron Philip Increase Robinson. By the 1920s he had died, at which time she legally became Increase Robinson to end confusion between her and her mother, both active Chicago artists who shared the same name. Little is known of her personal life; apparently she married again.

During the 1920s she and her parents were active in Chicago's art scene. Her father was a founding member of the Arts Club of Chicago and represented it on the Illinois Academy of Fine Arts, a group that sought to establish an art gallery in the Illinois State Museum. The Illinois Academy of Fine Arts sponsored the first competitive state art show; both Robinson and her mother exhibited in the state's second show. In the 1920s and 1930s, Increase Robinson had one-artist shows at the Chicago Cordon Club and Chicago Woman's Aid Club. In addition, between 1927 and 1935, she exhibited six times in Art Institute of Chicago (AIC) *Chicago and Vicinity* shows as well as in other AIC shows, including *A Century of Progress Exhibition of Paintings and Sculpture*, 1933; the Pennsylvania Academy of Fine Arts; and elsewhere throughout traveling exhibitions. She was also active in arts organizations. She was a member of the Chicago Society of Artists (CSA) and served as its secretary and president several times between 1928 and 1938. Through the CSA she solidified her knowledge of contemporary art and honed her critical skills.

During the 1920s Robinson opened the first of several art galleries while she continued to exhibit her own work. With Katharine Kuh in 1929 she opened the Increase Robinson Studio Gallery in Michigan Square in the Diana Court Building. The gallery offered painting classes and provided exhibits of such midwest artists as Aaron Bohrod and Grant Wood. Such special shows as *A Flower Show by Chicago Artists* called for individual interpretation on a subtle or bold design. Kuh and Robinson "were profoundly influential in widening the scope of artistic vision and in developing a keen sense of appreciation for contemporary trends in art in Chicago and elsewhere" (Yochim, 42).

In 1933, when she was discussing her artistic contribution to society, Robinson said, "Every canvas has been merely an experiment in space composition, born of a desire to express something that has caught and held my attention" (Jacobson, 111). What interested her most was "composition based upon the movement and rhythm that always exists in nature but . . . is not perceived by the average spectator. The intense consciousness of this, the love of organizing forms through line, planes and color, and the attempt to satisfy myself with a three-dimensional design on a flat surface . . . will keep me experimenting forever" (Jacobson, 111).

Being either an artist or a gallery owner was difficult during the Great Depression. "Of the nation's major cities, Chicago was one of the hardest hit, and had one of the worst records for relief," according to historian David Shannon (quoted in Mavigliano and Lawson, xvii). As part of its economic recovery program, President Franklin D. Roosevelt's administration undertook several initiatives to aid artists. Thus, "for the first time the government actually became a patron of the arts. It provided three meals per day, a place to execute works, and encouraged individuals to produce the best that were distributed to government institutions, hospitals, and schools for all to view and enjoy" (Yochim, 8).

The first federal initiative, in 1933, was the Public Works of Art Project (PWAP), which commissioned art for public buildings. Two separate programs evolved out of it. One, in the Treasury Department, established the Section of Painting and Sculpture to hire "the best available professional nonrelief artists to decorate public buildings" (Mavigliano and Lawson, xix). In 1935, President Roosevelt created by executive order the Works Progress Administration (WPA; after 1939 the Works Projects Administration), one of whose activities was the Federal Art Project (FAP). The FAP hired artists on the basis of need more than skills, qualifications, or reputation. Overall, the FAP "set forth on a national objective to put thousands (90 percent relief and 10 percent nonrelief) of unemployed artists to work" (Mavigliano and Lawson, xxi).

Robinson's reputation as a gallery owner and a practicing artist brought her membership on the committee that advised PWAP Region Ten administrator Walter Brewster, whom she replaced in 1934. When the project ended in April of that year, more than three thousand artists had brought works of art to schools, libraries, community centers, government, and public buildings across the nation. In 1935 she undertook consulting responsibilities for states in midwest Region Ten and, in October, was appointed director of the Illinois Arts Project (IAP), one of the largest FAP programs.

Supporters and detractors alike noted her intensity. She was later described by artist Aaron Bohrod as "a forbidding New England WASP [white, Anglo-Saxon Protestant] type. . . . She was tall, handsome, dignified, austere and somewhat unbending" (quoted in Mavigliano and Lawson, 23). Friend and artist Andrene Kaufman viewed Robinson as "one of the finest executives I have ever known: a good artist; had excellent taste in art and in the works of other artists; had understanding of people; a really outstanding person; strong organizing force for both PWAP and WPA" (quoted in Mavigliano and Lawson, 23).

The IAP (1935–43) was one of four cultural projects supporting art in the fields of theater, music, writing, and art. When the theater project was dropped, the remaining three were merged into the WPA Art Programming from 1939 to 1942. Among the twelve divisions that artists contributed were murals, sculpture, creative home planning, posters, scenic designing, posters, and photographs. The *Index of American Design* (IAD) cataloged unique ethnic cultural works from rural communities. Through the IAP initiative, the public could attend gallery tours and lectures or take classes in ceramics, stained glass, or painting.

Robinson oversaw the twelve artistic divisions of the IAP. The artwork was displayed in public community buildings, federal art galleries, and such newly developed community art centers as the South Shore Art Center in Chicago. Private exhibitions such as the Marshall Field exhibit held at his store displayed art works for the public to examine. The FAP's traveling exhibits received staff, art materials, and vehicles to move art activities about the countryside. Children were offered free art classes, lectures, and workshops.

From the start, the 9 to 1 proportion of relief to nonrelief—need versus skill as the criterion for selecting the artist—was problematic; indeed, the government-mandated proportion was adjusted from time to time. Artists took a "pauper's oath" (Mavigliano and Lawson, 34) after meeting professional and state relief requirements. Candidates underwent periodic review to remain eligible. Under Robinson's directorship, the Illinois ratios sometimes reached 4 to 1 or 3 to 1.

Large cities such as Chicago accounted for the largest number of artists being subsidized. Among the Chicago artists supported by the IAP were GERTRUDE ABERCROMBIE, MACENA BARTON, FRITZI BROD, FRANCES FOY, BEATRICE LEVY, ETHEL SPEARS, FRANCES STRAIN, and LAURA VAN PAPPELENDAM.

Robinson's tenure as director was marked by major problems with staff and artists that led eventually to her replacement. The first related to aesthetics. Robinson vigorously promoted the notion that "American artists [should] look to his [*sic*] own environment for subjects worthy of his consideration, to make a lively record of life of our own time and place" (quoted in Mavigliano and Lawson, 24). The preferred style, the "American Scene" (p. 24), called for representational art work, depicting rural or urban landscapes or interpretative paintings based on issues of social significance. The rule was "no nudes, no dives, and no social propaganda" (Mavigliano and Lawson, 24). Many Chicago artists felt limited by this directive and found Robinson provincial.

A second difficulty arose over shared authority and the preparation of the *Index of American Design Manual*. The IAD, which was added to the IAP's list of projects, "put artists to work making watercolors or photographing ceramics, costumes, coverlets, embroideries, furniture, glass, pewter, silver, textiles, toys, wood carvings, and 'other things which were made in America between 1620 and 1900'" (Mavigliano and Lawson, 26). Implementation varied by region. In the Atlantic area, industrial arts were highlighted. The IAP focused on documenting the cultural traits of unique ethnic cultures found in small communities throughout the region. Hildegarde Crosby Melzer (referred to as Crosby), head of the Illinois IAD, and Robinson had "strained relations" (Mavigliano and Lawson, 30), as a result of which Robinson sought to replace Crosby with Marshall Smith, a close friend and confidant from the PWAP, even though the latter's administration of the Poster Division had not been good. To justify the replacement, Robinson questioned Crosby's fiscal management. An investigation by the Washington, D.C., office vindicated Crosby.

The final question arose in conjunction with Robinson's relationship with the Chicago Artists Union, a national organization of sixteen locals and thirteen hundred members by the mid-1930s. Some Artist Union members were socialists and chafed at the content restrictions on IAP art. Both they and the less radical majority of members were concerned about conditions of work as artists in the program. They sought a role in decision making and evaluation of the artists who were hired. They argued, according to scholars George J. Mavigliano and Richard A. Lawson, that "Robinson had been interpreting FAP guidelines by substituting her own notions of quality rather than by accepting the program for what it was—relief for artists in need" (Mavigliano and Lawson, 33). The Artist's Union obtained statistical reports from other regions on the number and type of artists employed and the programs implemented in these regions. They were able to prove that Region Ten did not employ appropriate numbers of needy eligible artists and instead favored known artists.

The investigation of the array of Artists Union's charges against Robinson resulted in her being replaced as director on March 1, 1938. According to Mavigliano and Lawson, she was found to have run the IAP "like a factory rather than as a creative relief-works program," to have failed at labor relations, not to have facilitated IAP efforts outside Chicago, and to have administered poorly by virtue of "play[ing] favorites" (Mavigliano and Lawson, 44). She continued to work with the FAP for a year.

Robinson ceased to be active in Chicago after 1938, and little is known about her after that date. In the 1940s, she painted a history of Corpus Christi, Texas.

Robinson's contribution to Chicago lay in her own work as an artist and her promotion of the work of other artists through her galleries and arts administration. As part of the federal government's support for artists in the 1930s, she served as a prime contributor to public art programs operating in Chicago and throughout the Midwest.

Sources. The microfilmed Increase Robinson Papers at the Ryerson Library, Art Institute of Chicago, provide photographs of and information about family members. Other sources relating to Robinson's public art administrative posts are on microfilm from the Archives of American Art in Detroit; pertinent rolls are DC 61, DC 73, DC 74, and DC 75. For discussion of the Federal Art Project (FAP), consult Maureen A. McKenna, *After the Great Crash: New Deal Art in Illinois* (1983), and George J. Mavigliano and Richard A. Lawson, *The Federal Art Project in Illinois, 1935–1943* (1990). The latter study has an exceptional bibliography and a chapter on Robinson's term at the Illinois Arts Project. Robinson's art work and administration of the FAP are well covered in Louise Yochim's *Role and Impact: The Chicago Society of Artists* (1979). J. Z. Jacobson, ed., *Art of Today, Chicago 1933* (1932), quotes Robinson in discussing her work, includes a painting, and provides a biographical sketch.

PATRICIA A. NIKOLITCH

RODGERS, ELIZABETH FLYNN

August 25, 1847–August 27, 1939

LABOR LEADER, FOUNDER AND LEADER OF A COOPERATIVE INSURANCE SOCIETY

Elizabeth Flynn Rodgers, first female Master Workman of the Knights of Labor and High Chief Ranger of the Women's Catholic Order of Foresters, was born in Woodford, Galway County, Ireland. Her parents, Robert and Bridget (Campbell) Flynn, emigrated to London, Ontario, when Elizabeth was five years old. In Ontario, Rodgers received her education and met her future husband, George Rodgers, an iron molder.

As a young couple, the Rodgerses became involved in labor activities and, as a result, were frequently blacklisted and compelled to relocate "all over this western country" (Levine, 331). Rodgers later recalled the sacrifices involved in those years, including having to take in boarders and needing to sell their furniture each time they moved. Thus, as a young woman, Rodgers was forced to balance her desire for domestic tranquility and stability with her commitment to the labor movement.