

BIBLIOTEKA GŁÓWNA

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Politechniki Gdańskiej

THE STUDIO

A Magazine of Fine
and Applied Art

Founded in 1893



VOLUME 90 NUMBER 388
JULY 15TH 1925

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG G.M.B.H.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.II. KÖNIGGRÄTZER STRASSE 104

THE STUDIO

EDITED BY GEOFFREY HOLME

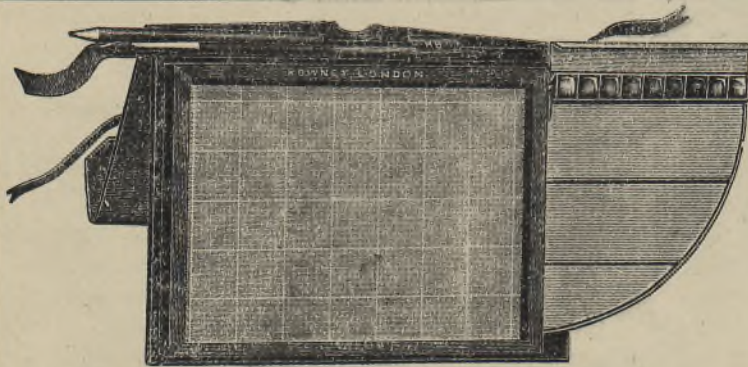
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Alleinvertrieb für Deutschland, Deutsch-Österreich und die Deutsche Schweiz
Viertelj.-Bezugspreis 7 M. DEUTSCHE BAUZEITUNG G·M·B·H·BERLIN SW II Anz.-Tarif auf Verlangen

CARL MILLES ist gegenwärtig anerkannt der hervorragendste Bildhauer Schwedens. Im ganzen Lande stehen seine Werke, von Lund im Süden bis Hernösand im Norden, aber wer seine Kunst ganz kennen lernen will, der muß sein Haus und seinen Garten aufsuchen. Denn Milles' Haus und Garten sind nicht allein ein Museum, das manch' köstliches Werk von ihm birgt, sondern sie sind auch an und für sich ein reifes Kunstwerk. Auf der großen waldbedeckten Felsinsel Lidingö, die im Fahrwasser zur Ostsee Stockholm östlich vorgelegt ist, liegt des Künstlers Wohnstätte. Heut ist die schöne Insel an vielen Stellen von Villensiedelungen eingenommen, aber als Milles sich sein Heim in der Villenstadt Herserud gründete, da herrschte dort noch ländliche Einsamkeit. So konnte er sich einen schönen Platz wählen, und das hat er getan. Haus und Garten liegen auf einer Steilküste und blicken über kiefernbewachsene Felshänge auf die Wasserstraße Värtan und drüber hinweg auf das prachtvolle Panorama der am Horizonte sich ausdehnenden schwedischen Hauptstadt. Dieses Steilgelände hat Milles unter Mitwirkung seines jüngeren Bruders, des Architekten Ewert Milles, höchst wirkungsvoll ausgenutzt, indem er es terrassenartig ausgestaltet hat. Er hat einen fünfeckigen Gartenhof angelegt, der auf drei Seiten an das Haus und an die dekorative, mit stattlicher Kolonnade ausgestattete Loggia stößt. In diesem Hofe wurde ein Weiher ausgehoben, mit Marmor gefaßt, von Wasserlilien und Trauerweiden umsäumt, und den Mittelpunkt der Anlage gab des Künstlers nackte Brunnenfigur der Susanne in Marmor her. Loggia und Brunnen sind durch eine stattliche Terrasse getrennt und verbunden zugleich, und die Terrassenmauer ist gegen das Wasser hin durch Bogennischen ausgestaltet, während auf ihrer Höhe eine Reihe großer Pflanzkübel angebracht ist. Eine malerische Treppe führt von dem Weiher zur Terrasse hinauf und wieder hinab zu einem entlegeneren Teile des Gartens. Überall sind die Höhenunterschiede mit feinem Verständnis zu künstlerischen Wirkungen ausgenutzt; eine große Mannigfaltigkeit der Motive bietet wechselnde An- und Ausblicke. Da sind Bogen und Nischen, blühende Blumen, üppige Klet-

terpflanzen, Vasen, Treppen, Bildwerke — und immer wieder wird der Blick hinausgeführt auf das herrliche Bild der Stadt, die jenseits von Värtan ihre Türme in den Himmel hebt. „Fertig“ ist dieser Garten nicht, fertig wird er nie; immer neue Gedanken und Entwürfe beschäftigen den Künstler, immer neue Terrassen werden angelegt, neue Werke in Marmor, Bronze, Granit finden bald in den monumentaleren, bald in den intimeren Teilen dieses Kunst- und Künstlergartens Aufstellung. Vom Stile des Hauses kann die Abbildung auf Seite 3, die dessen Loggia darstellt, eine Vorstellung vermitteln, während die Abbildungen auf Seite 4 bis 6 verschiedene Teile des Gartens wiedergeben. Die Abbildung auf Seite 8 zeigt, wie feinsinnig Architektur und Plastik in dieser Anlage verwoben sind, auf Seite 9 ist das geistreich erfundene, in Schmiedeeisen ausgeführte Gartengitter des Hauses zu sehen, während endlich die „Najade auf dem Delphin“, eine neuere, überaus lebendige Arbeit des Meisters (Seite 7), ahnen läßt, welchen Reichtum an plastischen Werken das Künstlerheim auf Lidingö bietet.

Die Reihe der Berichte über die diesjährige Internationale Ausstellung dekorativer Kunst zu Paris wird (S. 16 ff.) von einem solchen über die französischen Bauten auf der Ausstellung eröffnet, die aus der kundigen und geschätzten Feder von Gabriel Mourey stammt. Mourey macht darauf aufmerksam, daß das Ausstellungsgelände bei manchen Vorzügen doch auch große Nachteile an sich hat, und zwar ganz besonders in der Beziehung, daß die Beschränktheit des Geländes, sowie das geschichtlich-traditionelle Gepräge ihrer näheren Umgebung der Wirkung der Architektur im Wege steht. Nach seiner Meinung drängen sich die Bauten, die an der Esplanade des Invalides und am rechten Ufer der Seine zwischen dem Pont de la Concorde und dem Pont de l'Alma errichtet sind, zu nahe aneinander; es fehlt der Luftraum, sie hindern einander an der Entfaltung ihrer Wirkung, so daß die meisten dieser Gebäude in einer freieren Umgebung, z. B. in einem Parke, günstiger zu ihrem Rechte gekommen wären. Das Urteil, das Mourey über die französischen Bauten abgibt, ist sowohl für diese wie auch, darf man

hinzufügen, für das Verhältnis kunstsinniger Franzosen zu den modernsten Bestrebungen in der Architektur überhaupt bezeichnend. Er setzt vor allem dies an den französischen Bauten aus, daß sie nicht französisch genug in ihrem Charakter und daß ihre Verhältnisse nicht so gelungen seien, wie zu wünschen gewesen wäre. Sie sind, so bemerkt er, ein wenig schwer und lassen jene Delikatesse und Eleganz, sowie auch jene harmonische Einfachheit vermissen, die die klassischen Werke des französischen Genius auszeichnet. Sie sind anspruchsvoll und traurig zugleich; sie tragen in übertriebenem Maße das Gepräge eines allzu bewußten Strebens nach Originalität, nach Neuheit um jeden Preis, und das nimmt ihnen den Reiz. Mourey bezweifelt, ob „diese kalten, strengen, begräbnisartig aussehenden Pavillons, diese monumentalen Tore (deren Nutzlosigkeit auf der Hand liegt), diese vier massiven Türme, deren einzige Existenzberechtigung in der Aufnahme eines Restaurants besteht, daß die Dekoration der Brücke Alexander III. oder die der „Cour des Métiers“ genug Anziehungskraft auf das Publikum ausüben oder einen hinlänglichen Beweis von der Vorzüglichkeit dieser neuen Bauweise erbringen werden, um diesem Architekturstile einen festen Platz in Frankreich zu erobern. Und (so fährt er fort) ich bin ganz sicher, ich bin nicht der einzige, der sich darüber freut.“

Mourey hätte es vorgezogen, wenn man Gebäude für bestimmte Zwecke errichtet hätte, als Landhäuser, Arbeiterwohnungen usw., deren Aufbau, Einteilung, Schmuck und Ausstattung in Übereinstimmung mit den heutigen Ideen und Bedürfnissen des öffentlichen und privaten Lebens ausgeführt worden wären. Statt dessen hat man „diese Stadt von Ausstellungspavillons errichtet, deren Ziel und Zweck einzig darin besteht, die Aufmerksamkeit auf die in ihnen ausgestellten Erzeugnisse und die Geschäftshäuser zu lenken, die sie gemacht haben. Die ganze Sammlung gibt keine praktischen Lehren.“

Trotzdem fehlt es den französischen Bauten auf der Ausstellung doch nicht an bedeutenden und wohl gelungenen Versuchen und Leistungen. Dahin gehört vor allem die Umgestaltung des Grand Palais durch Charles Letrosne (Abb. S. 16), ferner der „Saal der Feste“, dessen architektonischer Teil von Louis Sue, dessen dekorativer Teil von Jaulmes herrührt. Eine hervorragende Stellung nimmt weiter das „Haus eines Sammlers“ ein, zu dem sich der Architekt Pataut und der Kunstgewerbler Ruhlmann, der Schmuck und Hausrat hergestellert hat, vereinigt haben (Abb. S. 17,

18, 20). Die Société des Artistes Decorateurs hat gemeinsam die dreizehn Räume einer französischen Botschaft zur Ausführung gebracht (Abb. S. 16). Ferner hebt der Berichterstatter noch den Pavillon der Galeries Lafayette, den der Christoffle-Baccarat-Gesellschaft und anderes hervor, aber als die bemerkenswerte Bauschöpfung der Ausstellung bezeichnet er das Theater, das von Perret und Granet herrührt. Perret ist nach seiner Meinung unter den lebenden französischen Baukünstlern der größte; in seinem „Théâtre des Champs-Élysées“, sowie in seiner Kirche zu Raincy hat er sich als ein hervorragender Konstrukteur erwiesen, dessen klarer Verstand die Bauaufgabe stets von der konstruktiven Seite her erfaßt und der zugleich über ein reines Gefühl von Ordnung, Maß und Klarheit verfügt.

Erwähnung verdienen dann ferner die anziehenden Bauwerke örtlichen Charakters, die am Cours la Reine errichtet sind und unter denen die Provence, die Bretagne, das Elsaß, die Normandie, Nizza und andere mehr vertreten sind. Eine gelungene Landkirche hat die Gesellschaft für religiöse Kunst „Société de Saint Jean“ errichtet, in der der bekannte Maler Maurice Denis die treibende Kraft bildet.

Das Glückliche aber ist nach Moureys Ansicht da entstanden, wo private Unternehmungslust und Initiative der Künstler oder der Fabrikanten sich haben frei betätigen können. Denn in diesen Bauten ist zu erkennen, daß der moderne Fabrikant sich von der sklavischen Nachahmung alter Stile, die unfruchtbar bleibt, mehr und mehr frei macht, und in dieser Richtung wird voraussichtlich die praktische Wirkung der ganzen Ausstellung zu suchen sein. Denn daß die Stile der Vergangenheit tot seien, wie von mancher Seite heute behauptet wird, daran glaubt Mourey nicht. Sie sind nicht tot. Die Meisterwerke der französischen Bau- und Möbelkunst, von Notre-Dame bis herab zum 18. Jahrhundert, sind noch am Leben und werden auch weiter wirken. Tot ist allein die schlechte Mode der Stilmachung, an der das 19. Jahrhundert solange gekrankt hat und deren Verfall nur mit Freude zu begrüßen ist. Allein durch gewagte Ausschreitungen und herausfordernde Neuheit werden die Architekten, die Dekorateure und die Werkkünstler die Neigung und das Interesse des Publikums nicht gewinnen.

Von den Abbildungen sei außer den bereits erwähnten noch auf den Pavillon des Kaufhauses Bon Marché (S. 19) und auf die vielbesprochene geistvolle Glasfontäne des be-

kannten Schmuckkünstlers René Lalique (Seite 20) hingewiesen. —

Unlängst ist der amerikanische Künstler Edward Penfield (S. 11 ff.) dahingegangen. Penfield war im Jahre 1866 geboren und hat sich durch sein Talent und seine rastlose Energie einen hervorragenden Platz im amerikanischen Kunstleben erworben. Vor allem als Zeichner ist er sehr bekannt geworden, und zwar bildete das Plakat das Gebiet, auf dem er seine schönsten Lorbeeren geerntet hat. Kurz nachdem französische Künstler den Anstoß zur Erneuerung dieser Kunstgattung gegeben hatten, hat sich auch Penfield ihrer bemächtigt. Ein eiliger Auftrag des bekannten Verlages Harper & Brothers gab den ersten Anstoß, und seither hat er für Buchhändler, Zeitschriften und Warenhäuser aller Art eine große Reihe bekannter und sehr beliebter Plakate ausgeführt. Seine Plakate (Abb. S. 11—15) gehören zu der Gattung der erzählenden. Es wird in ihnen eine frische und gesunde Beobachtung des Lebens erkennbar, wobei Penfield für Pferde, Postkutschen und das Leben der Landstraße immer eine gewisse Vorliebe gezeigt hat (Abb. S. 13). Die sichere Zeichnung, die geschmackvolle Farbenwahl rechtfertigen die Beliebtheit, deren sich Penfields Plakate in Amerika erfreuen.

Keith Henderson (S. 22 ff.) hat sich auf mancherlei Gebieten, wie der Landschaft, der Buchillustration, dem Stilleben usw. betätigt, hauptsächlich aber gilt seine Wirksamkeit dem Bildnisse und der Buchillustration. Auch er ist, wie so viele englische Künstler der Gegenwart, von den Anregungen der Präraffaeliten ausgegangen, um sich jedoch später im Anschluß an die moderne Bewegung einen breiteren malerischen Stil anzueignen. Seine Männer- und Frauenbildnisse (S. 23 bis 26) bekunden eine feine Auffassung und einen nicht gewöhnlichen Geschmack, die Figur in die Fläche einzuordnen. Von seinen Buchillustrationen wird die für die bei Chatto & Windus erschienene Monumentalausgabe von Prescotts „Eroberung von Mexiko“ hervorgehoben, in der Henderson ein strenges archäologisches Studium mit schönen dekorativen Wirkungen in Schwarz und Weiß zu vereinigen verstanden hat.

Hirst Walker (S. 34 bis 37) erscheint als ein Landschaftler eigenen Gepräges. Er malt nicht die Wirklichkeit als solche, sondern er zeigt deren Spiegelungen in seiner Phantasie. Er sieht ihre Erscheinungen in architektonischer Form, baut sie mit einem feierlichen Ernste in tempelhaften Massen auf, wie z. B. seine „Felsen der Heiligen Familie“ nach einem

Motiv von den Borromäischen Inseln (S. 35) oder das Aquarell „Der Berg“ (S. 37) bezeugen. „Ich liebe eine Masse,“ hat der Künstler selbst bekannt. Auf seinen Bildern, zumeist Aquarellen, herrscht das Schweigen, die Farbe ist poetisch stilisiert, die Natur erscheint (vgl. Abb. S. 34) als der Schauplatz romantischen Geschehens.

In den Monaten Februar und März hielt die Pennsylvania Academy ihre 121. Ausstellung ab. Die Abbildungen auf Seite 30 bis 33 geben Proben von den Kunstwerken, die auf dieser Schau zu sehen waren; Frank W. Bensons „Nach Sonnenuntergang“ (S. 32) ist eine Arbeit von frisch zugreifendem Naturgefühl, während Abraham Pools „Spanische Schwestern“ (S. 31) sich einer dekorativen Stilisierung bedienen, die in manchen Zügen an den Stil von Franz Stuck erinnern könnte.

Mannigfaltige Persönlichkeiten und Werke des englischen Kunstlebens kommen im weiteren Inhalte des Heftes zur Geltung. Da sind die Zeichnungen von John Keppie (S. 27 bis 29), die von der malerischen Erscheinung der alten Bischofsstadt Ely ein lebendiges Bild vermitteln. Da gibt Collin Gills Gemälde „Venus und Cupido“ (S. 45), das trotz seiner Ausführung in Öl die Farbhaltung der Tempera zu erreichen sucht, ein weiteres Beispiel von jenen modernen Bestrebungen in der englischen Kunst, die an das italienische Quattrocento Anschluß suchen und von dort sich Anregung holen. Die Landschaft des in Sussex ansässigen G. H. Padwick (S. 54) knüpft in ihrem Stile an die örtliche Überlieferung an, an jene Schule von Sussex, deren alter Meister, „Old Crome“, in der Kunstgeschichte unvergessen fortlebt. Mit ihm sucht er das lebendige Gefühl für die Erscheinung der Natur mit einer durch Vereinfachung erreichten Idealisierung zu verbinden, und zuletzt schwebt über seiner Landschaft „Sussex Weald“ noch ein Hauch der Kunst Claude Lorrains. Die Radierung „Corfe Castle“ von S. H. Braithwaite (S. 53) zeichnet sich durch eine gewisse Größe der Auffassung und durch das feine Verständnis für Bau und Form des Bodens aus. Aus Dublin wird (S. 56) von dem dortigen „Salon“ berichtet, einer aus privater Anregung hervorgegangenen Ausstellung moderner Kunst, die lebhaften Erfolg erzielt hat. Eine bemerkenswerte Neuerwerbung der dortigen Nationalgalerie bildet „Die Fähre“ von dem früh verstorbenen Matthew James Lawless (S. 56), der sich der präraffaelitischen Bewegung angeschlossen hatte; sein Bild erinnert in der Vereinigung von Realismus und verhaltener Empfindung an die besten Frühwerke dieser Schule.

Die vortreffliche Zeichnung eines Harlekins von Degas (S. 57) gehört zu einer Sammlung moderner Arbeiten, u. a. von Manet, Corot, Degas, die der verstorbene Mr. Edward Martyn der Städtischen Galerie zu Dublin vermacht hat. Ein Plakatkünstler von moderner und origineller Haltung schließlich wird (Seite 42 ff.) in E. Mc Knight Kauffer vorgestellt. Die mitgeteilten Entwürfe sind für die Londoner Untergrundbahn ausgeführt und sollen zu Pfingstausflügen aufs Land Anregung geben. Sie sind weder erzählend noch naturalistisch. Alle auf ihnen verwandten Naturobjekte, als Wald und Bäume, Dorf und Blumen, dazu „König Sommer“ und ein Pierrot, sind in ornamentaler Stilisierung breit und wirkungsvoll in der Fläche entfaltet. Diese Plakate haben in ihrer anziehenden und selbst herausfordernden, dabei jedoch durchaus künstlerischen Art jene Fähigkeit, den Blick und die Aufmerksamkeit des Betrachters auf sich zu ziehen, in der die eigentliche Aufgabe und Leistung des echten Plakatkünstlers liegt.

Reichhaltig ist das Heft an Mitteilungen über Künstler und Kunstwerke aus dem weiteren Kreise der europäischen, sowie der überseeischen Kunst. Auf Seite 38 ff. wird Bericht gegeben über eine umfassende Reihe von Geschichtsbildern, die Alphons Mucha in Angriff genommen hat. Diese Reihe beabsichtigt nicht mehr und nicht weniger, als die Hauptmomente aus der Geschichte der slawischen Rasse zu geben. Sie beginnt mit einem Bilde, das die Slawen, ein geborenes Ackerbauvolk, in der Urzeit bei der Ernte darstellt; sie schildert das Fest zu Ehren des Gottes Svyatovit (Swantewitt) auf Rügen (Abb. S. 39); sie zeigt in einem weiteren Bilde den Missionar der slawischen Welt Methodius vor dem Könige Svyatopolk von Mähren. Der tschechischen Geschichte ist u. a. das Bild „Johann Huß predigt in der Kapelle von Bethlehem“ (Abb. S. 40) gewidmet; andere Bilder behandeln Motive aus der Geschichte der russischen Slawen. Mucha ist in erster Linie als ein an den Franzosen (Chéret) geschulter phantasievoller Plakatkünstler bekannt geworden, strebt aber in diesem malerischen großen Unternehmen nach dem Ruhme des Geschichtsmalers.

Um bei der slawischen Welt zu bleiben, so gibt ein Bericht aus Leningrad (Petersburg) Kenntnis über einige russische Künstler, die sich nicht der in Rußland jetzt so sehr geförderten Richtung der Konstruktionisten und Futuristen anschließen, sondern in Übereinstimmung mit der älteren Überlieferung der russischen Malerei aus einem breiten Realis-

mus ihre Naturstimmungen entwickeln. Besonders die Bilder von Schillingowsky und Kudriafzeff (S. 65) lassen erkennen, in welcher Weise die Künstler dieses Kreises ihre Ziele zu erreichen suchen.

Aus Deutschland erscheint (S. 60 ff.) der phantasievolle und anmutige Wilhelm Repsold, ein Hamburger, der 1885 geboren ist und in Hamburg, Dresden und Paris seine Schulung erhalten hat. Später ging er nach Stuttgart, wo er bei Habich arbeitete; seine plastischen Dekorationen für ein sächsisches Kinderheim (S. 60) geben eine Probe seiner Leistungen auf diesem Gebiete. Seine Lieblingsgattung aber bildet der Scherenschnitt, den er mit Geist und mit Grazie handhabt (Abb. S. 60, 61). Er entwickelt die Wirkungen dieser jetzt wieder beliebt gewordenen Kunstgattung aus ihrer Technik selbst, indem er nach dem alten Verfahren seine Silhouetten unmittelbar aus dem schwarzen Papier heraus-schneidet. So hat er Reihen von Scherenschnitten zum Till Eulenspiegel, zu Münchhausen und zum Don Quichotte geschaffen, und man ersieht aus diesen letzteren (Abb. S. 61), wie geistreiche und lustige Wirkungen Repsold der „schwarzen Kunst“ abzugewinnen versteht. — Für die Wiener Gobelin-Manufaktur hat Richard Teschner den Entwurf eines als Gobelin auszuführenden „Planetariums“ vollendet. (Abb. S. 66.) Er zeigt in der Mitte den Sonnengott Helios, von dem die Farben des Sonnenspektrums ausstrahlen. Ihn umgeben in symbolischen Gestalten die Planeten: Merkur, Jupiter, Saturn, Mars, Neptun, Uranus. Zu seinen Füßen die Erde, ihm zu Häupten die Venus. In den Rand sind die Zeichen des Tierkreises eingewoben. In sonoren Farben heben sich von dem blauen Untergrunde die Figuren in einem dekorativen Klang von mystischer Haltung ab.

Eine bedeutende und zugleich tragische Künstlergestalt ist der Belgier Eugène Laermans (S. 69), ein hochgebildeter Künstler, der das Unglück hat, von Geburt taubstumm zu sein, und den in jüngster Zeit noch dazu der schwere Schlag getroffen hat, daß er noch sein Augenlicht verlor. Aber immer wird sein Werk, das nun als abgeschlossen gelten muß, von ihm sprechen. Er hat von je die Armen, die Müh-seligen und Beladenen zum Gegenstande seiner Darstellung gemacht. Er verschweigt nicht, ja er unterstreicht eher ihre verkümmerten Körper, ihre von Sorge und Not entstellten Züge; er zeigt proletarische Gestalten, Trunkenbolde, Unterernährte, Entartete, aber seine Darstellungen adelt ein tiefes menschliches Mitgefühl; seine bleiche melancholische Far-

bengebung breitet eine tragische Stimmung über sie aus, und was ihnen schließlich ein ganz besonderes Gepräge verleiht, das ist, daß er seinen Schilderungen aus dem Leben des Proletariats einen geradezu heroischen Charakter zu verleihen versteht; hierin erkennt man den Landsmann Meuniers, der wohl auch auf ihn Einfluß ausgeübt haben mag (Abb. S. 69).

Charles Clos Olsommer ist ein Schweizer Künstler von ursprünglich skandinavischer Herkunft. Geboren 1883 hat er in Genf zuerst unter Gustave de Beaumont und dann unter James Vibert studiert, von dem Hodler ein so lebensprühendes Bildnis gemalt hat. Wie Hodler, so ist auch Olsommer von der symbolistischen Stimmung ergriffen worden, und es ist etwas in ihm, das an gewisse Primitive erinnert. Er lebt in der Einsamkeit der Alpenwelt und bestrebt sich dort, für seine inneren Vorstellungen unbeeinflusst von den modernen Bewegungen einen eigenen Stil zu finden. Seine Federzeichnung „Das wundersame Innenleben“ (La merveilleuse vie intérieure, S. 68) zeigt, wie er die tiefe Versenkung der heiligen Frau mit einem stumm-regen Leben der sie umgebenden und umwebenden Umwelt in einen inneren Anklang zu bringen bemüht ist.

In Tokio fand die fünfte Jahresausstellung des kaiserlichen Kunstinstitutes statt (Seite 72 ff). Sie zerfällt bezeichnenderweise in zwei Abteilungen, denen die eine den Malwerken vorbehalten bleibt, die den Stil der Überlieferung fortführen, während die andere den Malwerken im europäischen Stil offen steht. In der „Nippon-Abteilung“ wurden von 2500 eingelieferten Gemälden nur 131 angenommen. Die Ausstellung zeigte eine allgemeine Neigung zum Realismus und zu sehr gewissenhafter und genauer Einzelausführung, während der bisher als klassisch anerkannte „Nanga“-Stil durchaus in den Hintergrund trat. Es war eine Anzahl von Werken des Nanga-Stiles eingesandt worden, aber zur Entrüstung der Anhänger dieser Richtung wurde keine dieser Einsendungen zur Ausstellung zugelassen. Für die europäische Abteilung waren 1500 Werke eingesandt, jedoch nur 108 gelangten zur Annahme. Der „Kuhhirt“ von Kanokogi-Takeshiro (S. 72) gibt ein Beispiel von den Bestrebungen der Künstler des europäischen Stiles, während „Schminke und Puder“ von Ito Sinshui (S. 73) eines der Werke ist, die in der Nippon-Abteilung zur Ausstellung gelangten. Prof. Dr. Albert Dresdner.

UMSCHAU

BERLIN. Galerien Flechtheim W 10, Lützowufer 13. Ausstellung von neuen Bildern von Walter Bondy, Paris, Porträtbüsten von Ernesto de Fivri, Werke von französischen Impressionisten, Liebermann, Slevogt, Corinth, Clarenbach, Nauen und andern Düsseldorfern.

BERLIN. Auf Vorschlag des Generaldirektors der staatlichen Museen, v. Bode, ist Museumsdirektor Dr. F. Kuetgens, Aachen, in den Ausschuß für Museumswesen des Deutschen Vereins für Kunstwissenschaft gewählt worden.

BERLIN. Wie der Amtliche Preußische Pressedienst mitteilt, hat das preußische Staatsministerium die Wiederwahl des Malers Prof. Dr. Max Liebermann zum Präsidenten der Akademie der Künste für das Jahr vom 1. Oktober 1925 bis zum 1. Oktober 1926 bestätigt und von der Anwendung des letzten Satzes des § 3 der Statuten der Akademie („jedoch in der Art, daß nach dreijähriger Amtsdauer eine Unterbrechung eintreten muß“) abgesehen.

BERLIN. Galerie Eduard Schulte, NW 7, Unter den Linden 75-76. Gemälde-Ausstellung vom 18. Juli bis 27. August. Kollektionen von Charlotte Berend (Corinth), Konstantin Gorbatoff, Rudolf Hesse, Albert Stagura und von zwei amerikanischen Malern: Homer Boß und Ruth von Scholley.

BERLIN. Die Stadt Berlin schreibt einen Ideenwettbewerb aus zur Gewinnung von Entwürfen für den Ausbau des geplanten Messe- und Ausstellungsgeländes. Zur Teilnahme geladen werden die Baukünstler Deutschlands einschließlich des Saargebiets und die deutschen Baukünstler der Freien Stadt Danzig. An Preisen sind

ausgesetzt: ein erster Preis von 12 000 Mark, ein zweiter Preis von 8000 Mark, ein dritter Preis von 6000 Mark, ein vierter Preis von 4000 Mark. Für Ankäufe steht eine Summe von 10 000 Mark zur Verfügung. Das Preisgericht haben übernommen u. a. die Herren: Geh. Baurat Ludwig Hoffmann, Berlin, Oberbaudirektor Dr. Fritz Schumacher, Hamburg, Professor Peter Behrens, Berlin, Professor Bonatz, Stuttgart, Stadtbaurat Elkart, Berlin. Entwürfe in der üblichen Form bis spätestens Freitag, den 23. Oktober 1925 beim Städtebauamt der Stadt Berlin C 2, Stadthaus (Zimmer 343). Unterlagen gegen 10 Mark, die bei Einreichung eines den Wettbewerbsbedingungen entsprechenden Entwurfs zurückvergütet werden.

BERLIN. Zum Plakatwettbewerb der „Deutschen Bauzeitung G. m. b. H.“. Zu dem am 15. Mai d. J. fällig gewesenen Wettbewerb waren im ganzen 335 Entwürfe rechtzeitig eingegangen, davon zum Teil mehrere von denselben Einsendern herrührend. Das Preisgericht konnte wegen längerer Abwesenheit mehrerer der Preisrichter erst am 17. Juni d. J. tagen. Es bestand u. a. aus den Herren: Architekt Regierungsrat Erich Blunck, Prof. a. d. Techn. Hochschule Charlottenburg; Bildhauer Hermann Hosaetus, Prof. a. d. Techn. Hochschule Charlottenburg; Maler Max Kutschmann, Prof. a. d. Vereinigten Staatsschulen für freie und angewandte Kunst in Berlin. Ausgesetzt waren 3 Preise von 400, 300, 200 Mark, außerdem waren für Ankäufe vorgesehen 400 Mark im Werte von je höchstens 100, mindestens 40 Mark. Das Preisgericht hat nach mehrmaliger Durchprüfung der Entwürfe auf die Erfüllung der Programmbedingungen, ihre Wirkung für den

gedachten Zweck und ihren künstlerischen Wert einstimmig 35 Entwürfe in engere Wahl gestellt. Es waren das die nachstehenden Entwürfe:

Tafel, Roter Strich, Illusion, Spitzgiebel, Luginsland, Neuzeit, Deutscher Aufbau, Sachlich, De-Be, Regelrecht, Das Schöne ist schwer, Rote Kelle, Stoeber, Klar und wirksam, Werbeplakat, Dreiklang, Wirb, Auf hoher Warte, Klar, Glückauf, Ziegelstein, Rhombus, Ich hoffe darauf, Ausgerechnet Wolkenkratzer, Holz-Block, Schwarz-Weiß, Stabil, Faltboot, Fernwirkung, Tante, Saul, Aufbauarbeit, Rose, Hali-Elf, Basis.

Diese 35 Entwürfe sind dann weiter nach ihrer künstlerischen Seite, ihrem Gedankeninhalt in bezug auf das, was sie zum Ausdruck bringen sollen und auf ihre einprägsame Gestaltung als Werbeplakat und ihre Fernwirkung geprüft worden. Das Preisgericht hat dann wiederum einstimmig folgende 3 Entwürfe: Kennwort „Roter Strich“, Kennwort „Faltboot“, Kennwort „Basis“ als für die Preisverteilung in erster Linie in Betracht kommend, ausgewählt. Von diesen 3 Entwürfen schätzt es den guten Entwurf mit dem Kennwort „Faltboot“ künstlerisch, in der schlagenden Wirkung und in der Verteilung der Massen an sich am höchsten ein. Das zugrunde liegende Motiv trifft aber mehr den Charakter eines Plakates für das Baugewerbe als für eine Baufachzeitschrift. Aus diesem Grunde hat das Preisgericht doch den Entwurf, Kennwort „Basis“, weil es den Charakter der Baufachzeitschrift prägnanter zum Ausdruck bringt, dabei hinsichtlich der übrigen Vorzüge dem ersten Entwurf nur wenig nachsteht, trotzdem die Schrift nicht als glücklich bezeichnet werden kann, den I. Preis, dem Entwurf „Faltboot“ dagegen der II. Preis zuerkannt. Der Entwurf „Roter Strich“ zeigt, wenn auch nicht die scharfe Wirkung der beiden erstgenannten doch eine vornehme Haltung, die es rechtfertigt, ihm als III. Preis aus den übrigen in engerer Wahl stehenden hinauszuhelben. Von den verbleibenden 32 Entwürfen wurden durch eine ehrende Anerkennung und Ankauf für je 50 Mark folgende 9 ausgezeichnet: Kennwort „Tafel“, Kennwort „Rote Kelle“, Kennwort „Werbeplakat“, Kennwort „Ziegelstein“, Kennwort „Ich hoffe darauf“, Kennwort „Holz-Block“, Kennwort „Schwarz-Weiß“, Kennwort „Aufbauarbeit“, Kennwort „Hali-Elf“. Das Preisgericht hat unter diesen 9 Entwürfen jedoch keine Reihenfolge der Wertigkeit festgestellt. Als Verfasser ergaben sich: I. Preise. I. Preis 400 Mark, Entwurf „Basis“, Max Schröder, Charlottenburg; II. Preis 300 Mark, Entwurf „Faltboot“, Karl Machatschek, Breslau, Handwerker- und Kunstgewerbeschule; III. Preis 200 Mark, Entwurf „Roter Strich“, Regierungsbaumeister a. D. Adolf Hensel, Berlin-Südende. II. Ehrende Anerkennung und Ankauf für je 50 Mark. Kennwort „Tafel“, Regierungsbaumeister a. D. Adolf Hensel, Berlin-Südende; Kennwort „Rote Kelle“, Graphiker B. d. S. Franz Höch, Coburg; Kennwort „Werbe-Plakat“, Architekt Ing. Egon K. Friedlinger, Wien; Kennwort „Ziegelstein“, Kunstmaler Hans Prutz, Dortmund; Kennwort „Ich hoffe darauf“, Hans Manfred Scheier, Hamburg; Kennwort „Holz-Block“, Kurt Walter, Kunstgewerbler, Breslau XIII; Kennwort „Schwarz-Weiß“, Dipl.-Ing. Walther Ahnert, Potsdam; Kennwort „Aufbau-Arbeit“, Architekt Johannes Martin Wolf, Berlin; Kennwort „Hali-Elf“, Hertha Linde, Gebrauchsgraph., Bln.-Grünwald. Das Preisgericht erkannte die große, mühevollen Arbeit an, die in der großen Zahl der eingereichten Entwürfe steckt, von denen auch eine Reihe an sich gute Gedanken enthalten, die wirksam vorgetragen sind, aber teils wegen der gewählten, den Zweck nicht treffenden Motive, teils wegen

Mängeln in bezug auf Raumverteilung, Farbgebung und Schrift für eine besondere Auszeichnung in den gestellten Rahmen nicht in Betracht kommen konnten. Sämtliche Entwürfe blieben in der Aula der Technischen Hochschule zu Charlottenburg vom 18. bis einschließlich 28. Juni öffentlich ausgestellt, wofür der Verwaltung der Technischen Hochschule besonderer Dank gebührt.

DRESDEN. Kunstausstellung 1925. Am 4. Juli 1925 wurde in Gegenwart des Ministerpräsidenten Heldt und unter überaus zahlreicher Beteiligung der Dresdner kunstinteressierten Kreise im Staatlichen Ausstellungsgebäude auf der Brühlschen Terrasse die Kunstausstellung Dresden 1925 eröffnet, die die Dresdner Kunstgenossenschaft unter Teilnahme der Dresdner Sezession 1919 und der Neuen Gruppe 1925 veranstaltet. Nach einer Ansprache des Vorsitzenden der Dresdner Kunstgenossenschaft, Architekt Martin Pietzsch, erfolgte ein Rundgang durch die reichbesockelte Ausstellung, die 455 Werke der Malerei, Bildhauerei, der graphischen Künste und Architektur umfaßt. Die Ausstellungsleitung hat einen geschmackvoll gedruckten Katalog mit 36 Abbildungen herausgegeben. Die Ausstellung dauert bis Anfang Oktober.

DRESDEN. Preisausschreiben des „Dresdner Anzeigers“ unter deutschen Architekten 1925. Die Dr. Güntzsche Stiftung, in deren Besitz sich u. a. der „Dresdner Anzeiger“ befindet, beabsichtigt das sogenannte Koch-Hessesche Grundstück an der Ringstraße (Johannesring), Marienstraße und Breite Straße mit einem Geschäftshaus für den „Dresdner Anzeiger“ und mit einem Bürohaus zu bebauen. Hierfür wird unter den im Deutschen Reiche wohnenden Architekten, sowie den deutschen Architekten in den außerhalb des Deutschen Reiches gelegenen Sprachgebieten ein Ideenwettbewerb ausgeschrieben. Die Beurteilung der eingehenden Entwürfe erfolgt durch ein Preisgericht, dem u. a. die folgenden Herren angehören: Stadtbaurat Paul Wolf, Dresden; Professor Dr.-Ing. Paul Bonatz, Stuttgart; Geheimer Rat Prof. D. Dr. phil. Dr.-Ing. Cornelius Gurlitt, Dresden; Prof. Dr.-Ing. Wilhelm Kreis, Düsseldorf; Prof. Dr.-Ing. Hans Poelzig, Berlin; Geheimer Hofrat Prof. Wrba, Dresden. Es werden 5 Preise ausgesetzt: Ein erster Preis in Höhe von 12 000 Mark, ein zweiter Preis in Höhe von 9000 Mark, ein dritter Preis in Höhe von 6000 Mark, ein vierter Preis in Höhe von 4500 Mark, ein fünfter Preis in Höhe von 3000 Mark. Außerdem behält sich die Dr. Güntzsche Stiftung das Recht vor, bis zu 6 weitere geeignete Entwürfe zum Preise von je 2000 Mark anzukaufen. Entwürfe bis spätestens den 3. Oktober 1925 in der Hausinspektion des Neuen Rathauses in Dresden, unter der Aufschrift „Wettbewerb Dr. Güntzsche Stiftung“. Bedingungen, sowie Unterlagen gegen 10 Mark, welche bei Einreichung eines Entwurfes zurückerstattet werden, bei der Direktion der Dr. Güntzschen Stiftung, Dresden-A., Breite Straße 7—9 (Anzeigerhaus).

DUISBURG. Duisburger Museumsverein, Tonhallenstraße 11. Am Mittwoch, den 15. Juli wurde eine Ausstellung über „Der gute Industriebau“ eröffnet. In dieser werden vorbildliche Industriebauten gezeigt, deren Entwürfe namhaften Künstlern entstammen; vertreten sind unter anderen: Behrens, Poelzig, Bonatz, Riemerschmid, Kreis, Becker, Fahrenkamp, Alfred Fischer, Körner, Mies van der Rohe, Höger, Bartning, Mendelsohn, Rosenbauer, Dudok und andere Holländer.

DÜSSELDORF. Das Junge Rheinland. Nach dem Wegfall der Zollgrenze, die durch die Ruhrbesatzung zwischen Rheinland-Westfalen und dem übrigen Deutschland gesetzt wurde, war es dem Jungen

Rheinland, Hindenburgwall 11, möglich, wieder in Wechselbeziehung mit den Kunststädten Deutschlands zu treten. Vom 15. Februar ds. Js. ab wurde eine Wanderausstellung veranstaltet nach Dresden-Chemnitz. Am 25. April sandte das Junge Rheinland eine Ausstellung zur Berliner Sezession, die bis zum 25. Mai dauerte und von dem Präsidenten der Berliner Sezession, Herrn Prof. Lovis Corinth, mit einer Rede eröffnet wurde. Die Werke dieser beiden Ausstellungen werden jetzt bis Oktober in den Räumen des Jungen Rheinlands in Düsseldorf in zwangloser Reihenfolge gezeigt.

GERA. Die Stadt hat zur Erlangung von Entwürfen für einen Bebauungsplan über das nahe der Stadtmitte gelegene, ca. 70 ha umfassende Gelände am Galgenberg, unter den in Thüringen und dem Freistaat Sachsen ansässigen, oder im ehemaligen Reuß geborenen Bewerbern einen öffentlichen Wettbewerb ausgeschrieben. Das Gebiet beherrscht das Stadtbild und bietet Gelegenheit für interessante Lösungen. Von den städtischen Behörden sind für Preise insgesamt 6000 M. zur Verfügung gestellt worden, und zwar I. Preis 3000 M., II. Preis 2000 M. und III. Preis 1000 M. Außerdem stehen für drei Ankäufe je 500 M. zur Verfügung. Die Verteilung der Preise ist einem Preisgericht von sieben Herren übertragen, dem u. a. die Herren Prof. Dr.-Ing. e. h. Hermann Jansen in Berlin und Stadtbaurat Wolf in Dresden angehören. Einzureichen sind die Entwürfe bis zum 6. Oktober ds. Js., mittags 12 Uhr, beim Stadtdirektor zu Gera. Die eingereichten Entwürfe werden nach dem Spruch des Preisgerichts öffentlich ausgestellt. Wettbewerbsunterlagen versendet gegen portofreie Einsendung von 15.— M. der Stadtdirektor des Stadtbauamt Gera.

KÖLN. Manesco-Wettbewerb 1925. Anlässlich der Jahrtausendfeier schrieb die Zigarettenfabrik Manes & Co., Köln-Deutz, einen Wettbewerb zur Gewinnung reklametechnisch wirksamer Zweizeiler aus. Preise von 3000 M. bis zu 10 M. Einsendungstermin 25. August.

LEIPZIG. Der Leipziger Kunstverein im Museum der bildenden Künste am Augustusplatz veranstaltet vom 30. August bis Anfang Oktober folgende Ausstellung: Alte und neue Hinterglasmalerei, Wilhelm Steinhausen, (Gemälde und Zeichnungen).

MOERS AM NIEDERRHEIN. Zur Erlangung von Ideenskizzen für die Bebauung des Grundstücks Kgl. Hof mit einem modernen Geschäfts-, Büro- und Hotelneubau wird unter den in Rheinland und Westfalen ansässigen oder geborenen Architekten ein Wettbewerb ausgeschrieben. An Preisen werden ausgesetzt insgesamt 6 000.— M. Preisrichter sind u. a. Professor Ed. G. Körner, Essen, Regierungs- und Baurat Bellers, Krefeld, Professor Biebericher, Krefeld. Unterlagen gegen Einsendung von 5.— M. vom Stadtbauamt. Entwürfe bis zum 1. September 1925.

MÜNCHEN. Bei Helbing gelangten am 14. Juli Ölgemälde und Handzeichnungen moderner Meister aus verschiedenem Besitz zur Auktion. Unter den 326 Nummern des Katalogs fanden sich in der Hauptsache Münchener Meister, Spitzweg, Julius Adam, Grützner, Max, Habermann, Weisgerber usw.

MÜNCHEN. Galerie Paulus. Im Monat Juli folgende Ausstellungen: Im Grauen Saal der Aussteller-Verband Münchener Künstler, im Graphischen Kabinett Egon Hofmann aus Linz, sowie Hubert Haider aus Schliersee, im Oberlichtsaal Fräulein Elisabeth von Esseö (Plastiken und Zeichnungen).

MÜNCHEN. Der Verband Deutscher Kunstgewerbevereine hielt vom 4. bis 6. Juli dieses Jahres

in München einen Delegiertentag und einen öffentlichen Kunstgewerbetag ab. Verbunden damit war die Feier des fünfundsiebzigjährigen Bestehens des Bayerischen Kunstgewerbevereines. Auf dem Kunstgewerbetage sprachen die Herren Professor Dr. Peter Behrens-Berlin, Geheimer Regierungsrat Professor Dr. Theodor Fischer-München, Oberbaurat Professor Dr. Billing-Karlsruhe, F. H. Wilm-Berlin und Dr. Günther Freiherr von Pechmann-München. Nächste Verbandstagung in Hannover.

MÜNCHEN. Das bayerische Kultusministerium hat in dem bayerischen Nationalmuseum eine eigene Abteilung für Gewerbekunst errichtet. Diese Abteilung soll durch Fachausstellungen, Vorträge und Kurse bei Verbrauchern und Erzeugern den Sinn für Qualitätsarbeit im Kunsthandwerk fördern.

NEUWIED. Zur Gewinnung von Entwürfen für den Bau eines von der ev. Gemeinde zu errichtenden Vereinshauses wird unter den in der Rheinprovinz ansässigen Architekten ein Wettbewerb ausgeschrieben. Es stehen Preise in Höhe von 5000 M. zur Verfügung. Die mit Preisen bedachten Entwürfe gehen in das Eigentum der Gemeinde über. Das Preisgericht haben u. a. übernommen: Professor Elsässer, Köln, Professor Biebricher, Krefeld, Reg.-Baumstr. a. D. Stadtbaurat Schmidhäußler, Solingen. Unterlagen gegen 10.— RM. vom Bauausschuß, wird bei Einreichung des Entwurfs zurückbezahlt. Entwürfe bis spätestens zum 15. Oktober d. Js.

OFFENBURG (Baden). Kunstaussstellung. In der Zeit vom 9. August bis 1. September 1925 findet in Offenburg unter dem Namen „Grimmelshausen und seine Zeit“ eine Ausstellung von Kunstwerken und Kunstaltertümern im Gebäude der Städt. Oberrealschule statt. Die Ausstellung wird veranstaltet anlässlich des Jubiläums des 300. Geburtstages des größten Dichters des 30jährigen Krieges, Hans Jakob Christoph Grimmelshausen, des Verfassers des „Simplicissimus“, der einen Teil seiner Mannesjahre in Offenburg verlebte hat. Die Ausstellung wird sich in drei Abteilungen gliedern: I. Abteilung: Grimmelshausen und seine Zeit. Diese Abteilung soll ein lückenloses Bild über das literarische Schaffen des Dichters geben. Es werden seine sämtlichen Werke in Originalausgaben, sowie alles, was an Urkunden über Grimmelshausen und seine Familie erreichbar ist, ausgestellt werden. Zur Ausstellung gelangen ferner Gegenstände jeder Art aus dem 30jährigen Kriege, die eine Vorstellung über die damaligen Kulturzustände zu geben vermögen. II. Abteilung: Die Ortenau im Bild. Hier gelangen Bilder von Städten, Dörfern und Landschaften der Ortenau von der ältesten bis zur neuesten Zeit zur Ausstellung. III. Abteilung: Altertümer und Kunstgegenstände in und aus der Ortenau. In dieser Abteilung kommen Altertümer und Kunstgegenstände aus Ortenauer Besitz, insbesondere aus solchen der Kirchen des ganzen Kreisgebietes zur Ausstellung. Bezweckt wird, Kunstgegenstände, die vielfach in entlegenen Orten sich befinden und selbst Interessenten bisher unbekannt waren, einem größeren Publikum zugänglich zu machen. Mit einer großen Beteiligung aus ganz Mittelbaden ist zu rechnen.

OLMÜTZ. Zur Erlangung von Entwürfen über die Ausgestaltung der ehemaligen Ausstellungshalle für Zwecke eines Konzert- und Theatersaales (Konzerthaus). Unterlagen gegen 50.— Kc. von der Deutschen Kanzlei Olmütz, Wassergasse Nr. 22. Preise 11 000.— Kc. Einlieferungstermin 20. September.

POTSDAM. Potsdamer Kunstsommer 1925. Ausstellung holländischer Malerei von 1875—1925 im Orangeriegebäude des Parks von Sanssouci, Juni bis August. Mit dieser Ausstellung wird das erste Mal die neuere Malerei der Niederlande in geschlossener, einen Zeitraum von 50 Jahre umfassender Weise in Deutschland gezeigt. Die Ausstellung soll beitragen, die Kenntnis der beiden Nachbarvölker zu vertiefen und die gegenseitigen kulturellen Beziehungen zu fördern. Fritz Stahl schreibt im „Berliner Tageblatt“: Diese Ausstellung hat Anspruch auf Interesse und wird ihren Besuchern Freude machen . . . Unserem Kunstpublikum kann die Betrachtung so hochwertiger Malerei nur gut tun . . . Eigentlich keine Ausstellungskunst, sondern Kunst fürs Haus.

STUTTGART. Zur Erlangung von Entwürfen für ein größeres neuzeitliches Geschäftshaus an der Königsstraße in Stuttgart wird hiermit ein öffentlicher Wettbewerb unter den die württembergische Staatsangehörigkeit besitzenden oder in Württemberg ansässigen reichsdeutschen Architekten ausgeschrieben. Preise: 1 erster Preis zu 4 000 M., 2 zweite Preise zu je 3 000 M., 2 dritte Preise zu je 2 000 M., 3 Ankäufe zu je 1 000 M. Dem Preisgericht bleibt eine anderweitige Verteilung der Preissumme vorbehalten. Das Preisgericht besteht u. a. aus den Herren: Otto Kuhn, Präsident, Vorstand der Bauabteilung des Finanzministeriums, Stuttgart, Hans Daiber, Oberbaurat, Stuttgart, E. Fahrenkamp, Professor, Düsseldorf, Dr. Theodor Fischer, Professor, Geh. Baurat, München, Fritz Höger, Architekt B. D. A., Hamburg, G. Kohler, Oberregierungsrat, Stuttgart, Dr.-Ing. P. Otto, Oberbaurat, Vorstand des Stadterweiterungsamts, Stuttgart. Unterlagen gegen 5 RM., die bei Ablieferung eines Entwurfs zurückgegeben werden, durch das Sekretariat der Bauabteilung des Finanzministeriums in Stuttgart, Militärstraße 15. Einlieferungsstermin 15. September 1925.

STUTTGART. Eine Gemäldegalerie, die die Entwicklung der Stuttgarter Akademie und ihrer künstlerischen Kräfte in erster Linie veranschaulichen soll, ist geschaffen worden. Den Grundstock der Sammlung bilden etwa 70 Gemälde der beiden tüchtigen schwäbischen Maler Reiniger und Pleuer, die von dem Marchese della Valle di Casanova der Stadt gestiftet wurden.

TRIER. Die Gewerbeschau vom 2. August bis 13. September will ein umfassendes und getreues Bild geben des Könnens und Schaffens im Reg.-Bez. Trier, im Lande Birkenfeld und im Saargebiet. Nach allgemein erprobten Grundsätzen ist die Ausstellung in einzelne Gruppen eingeteilt: Kunst und Kunstgewerbe, Handwerk, Gewerbe, Industrie usw.

VELTEN (Mark). Das keramische Ortsmuseum wird vom 15. September bis 31. Oktober d. Js. im Lichthof des alten Kunstgewerbemuseums in der Prinz-Albrecht-Straße zu Berlin eine „Ausstellung neuer Märkischer Keramik“ veranstalten. In dieser Ausstellung soll das gegenwärtige Schaffen der Kunstkeramik in der Mark Brandenburg, soweit es Porzellan, Fayence, Steingut und die damit eingeschlossenen Gebiete betrifft, gezeigt werden. Die bedeutendsten Unternehmen sowie Einzelkünstler haben ihre Beteiligung zugesagt. Aus der Ausstellerliste seien genannt: die Staatliche Porzellanmanufaktur, Berlin, die Steingutfabriken Velten-Vordamm, die R. Blumenfeld A.-G. mit den Künstlern, die bei ihr brennen lassen, die Rheinsberger Steingutfabrik, die Kunstkeramiker E. Pottner, Douglas-Hill, Richard Mutz, Kurt Randhahn, Frau Koch-Becker, Willi Schade usw. Die Ausstellung soll zeigen, auf welcher bedeutungsvollen Höhe das keramische Schaffen in der Mark bereits steht, so daß

mit Recht gesagt werden kann: einzelne Werkstätten und Künstler leisten so Schönes, daß es ebenbürtig neben den Werken der Vergangenheit bestehen kann. Die Ausstellung wird daher bei allen Kreisen regstem Interesse begegnen.

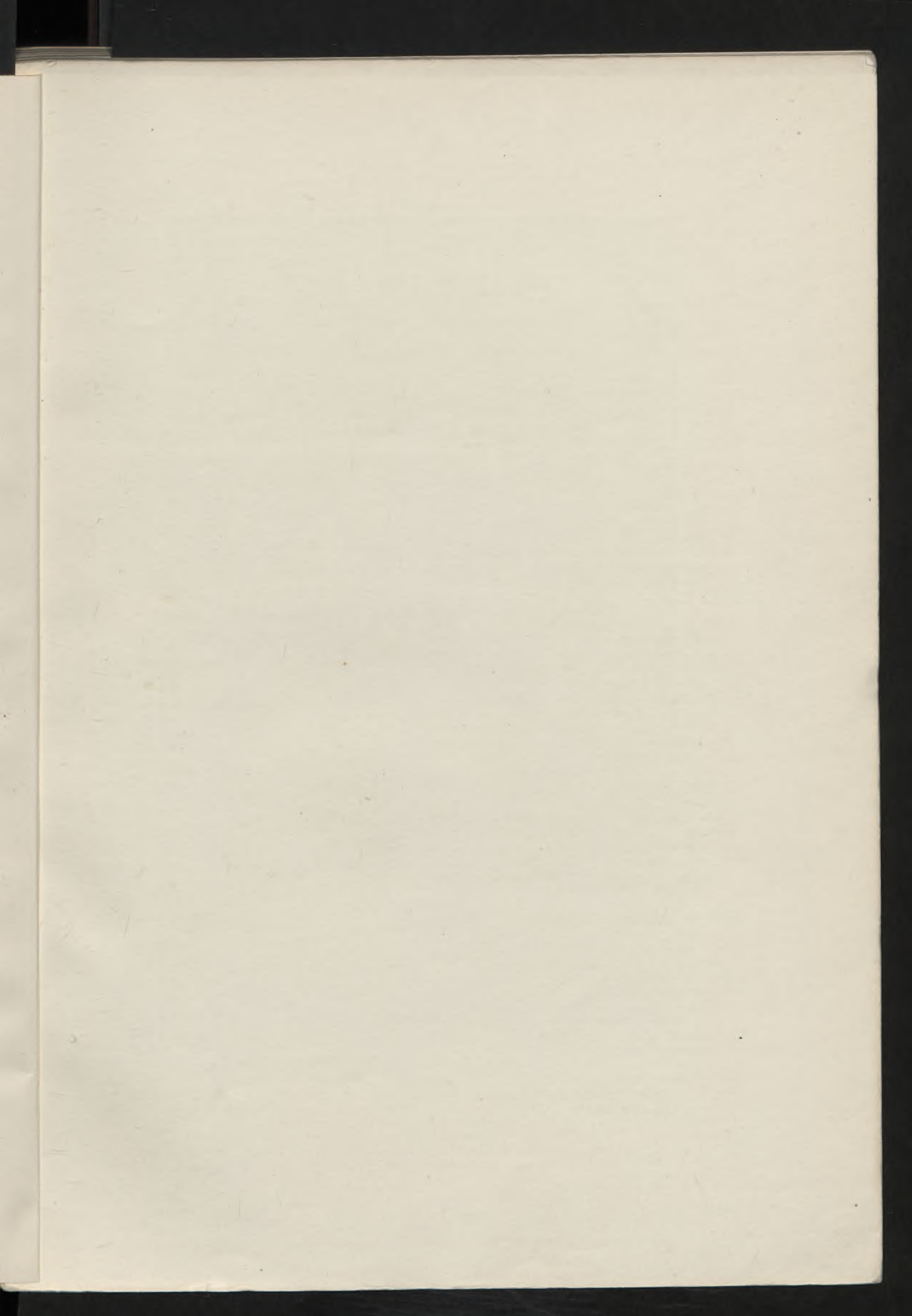
WIEN. Gesellschaft für vervielfältigende Kunst. Unter dem Vorsitz des Ministers a. D. Professor Friedrich Wieser hielt die Gesellschaft für vervielfältigende Kunst am 23. v. M. im Österreichischen Museum ihre Jahresversammlung ab. Namens des Verwaltungsrates erstattete dessen Vorsitzender, Hofrat Leisching, den Jahresbericht, besprach die ordentlichen Veröffentlichungen („Graphische Künste“ und Jahresgabe der farbigen Lithographien zu Boccaccios „Decamerone“ von A. Dier) sowie die außerordentlichen Publikationen (Monographie über K. Sterrer von Weixlgärtner und das Buch über Schönbrunn, farbige Originallithographien von Windhager, Text von Ottmann). Die Jahresgabe für 1925 wird sechs Originalholzschnitte von F. Michl „Aus dem fernen Osten“ enthalten, der fünfte Band des Werkes von Lehrs über den Kupferstich im fünfzehnten Jahrhundert, welcher Martin Schongauer behandelt, Anfang Juli erschienen. Die Herausgabe des Buches über Schönbrunn hat die Gemeinde Wien durch eine mit lebhaftem Danke begrüßte Subvention ermöglicht. Umsatz und Gewinn haben sich gegen 1923 verdoppelt, der von 1914 bis 1923 wesentlich verringerte Mitgliederstand um 160 vermehrt. Der Voranschlag für 1925 wurde genehmigt und dem Verwaltungsrate, dem außer Hofrat Leisching als Vorsitzenden die Herren Professor Coßmann, Sektionschef Förster, Hofrat Direktor Glück, Professor Harlfinger, Dr. Heymann, Professor Hupka, Direktor Dr. Junk, die Hofräte Meder, Ritter, Schubert-Soldern und Dr. A. Schük angehören, das Absolutorium erteilt und ihm, wie dem Sekretär Hofrat Weixlgärtner, Direktor Gradmann und dem Büro für ihre ersprießliche Tätigkeit der wärmste Dank ausgesprochen. Zu Ehrenmitgliedern wurden Professor Liebermann und Professor Slevogt (Berlin), Geheimrat Lehrs (Dresden) und Hofrat Meder (Wien) ernannt, in das Kuratorium Kunsthändler Schab, zu Revisoren Dr. R. Faber und Sektionschef Krasny, zu Verifikatoren Hofrat Professor Schwind und Sektionschef Weckbecker gewählt.

WIEN. Die Albertina eröffnete eine Ausstellung von Rembrandts Radierungen, jener Rembrandt-Sammlung, die durch das Zusammenlegen ihres eigenen Besitzes mit dem der früheren Hofbibliothek so vervollständigt worden ist, auf etwa 750 Blätter, daß sie neben diejenigen von Amsterdam, London, Paris und Berlin tritt.

WIEN. Preisverteilung an der Kunstgewerbeschule. Die Preisverteilung an der Kunstgewerbeschule hatte folgendes Ergebnis: Staatspreis, 500 Schilling: Hans Cornaro, Fachklasse für Malerei Professor Löffler. Lobmeyr-Preis, 200 Schilling: Hans Bren, Allgemeine Abteilung Professor Adolf Böhm. Eitelberger-Preis, 100 Schilling: Kamilla Birke, Fachklasse für Architektur Professor Josef Hoffmann.

WIEN. Egger-Lienz Mitglied der Wiener Akademie. Der Unterrichtsminister hat den Tiroler Maler Egger-Lienz an die Wiener Akademie der bildenden Künste berufen. Er ist entschlossen, diesem Ruf Folge zu leisten.

ZOPPOT. Die Kunstausstellung in der Kunsthalle im Nordpark wurde kürzlich eröffnet. Die Kunstschau steht an Reichhaltigkeit ihren Vorgängerinnen nicht nach. Der Stamm der aus früheren Ausstellungen bekannten Danziger Maler ist derselbe geblieben, auch auswärtige Künstler sind in der Ausstellung vertreten.





"A TALL RED HOUSE, DIEPPE." PAS-
TEL BY LEONARD R. SQUIRRELL, R.E.
(PASTEL SOCIETY).



THE STUDIO

THE GARDEN OF PROFESSOR
CARL MILLES. BY GEORG
BRÖCHNER

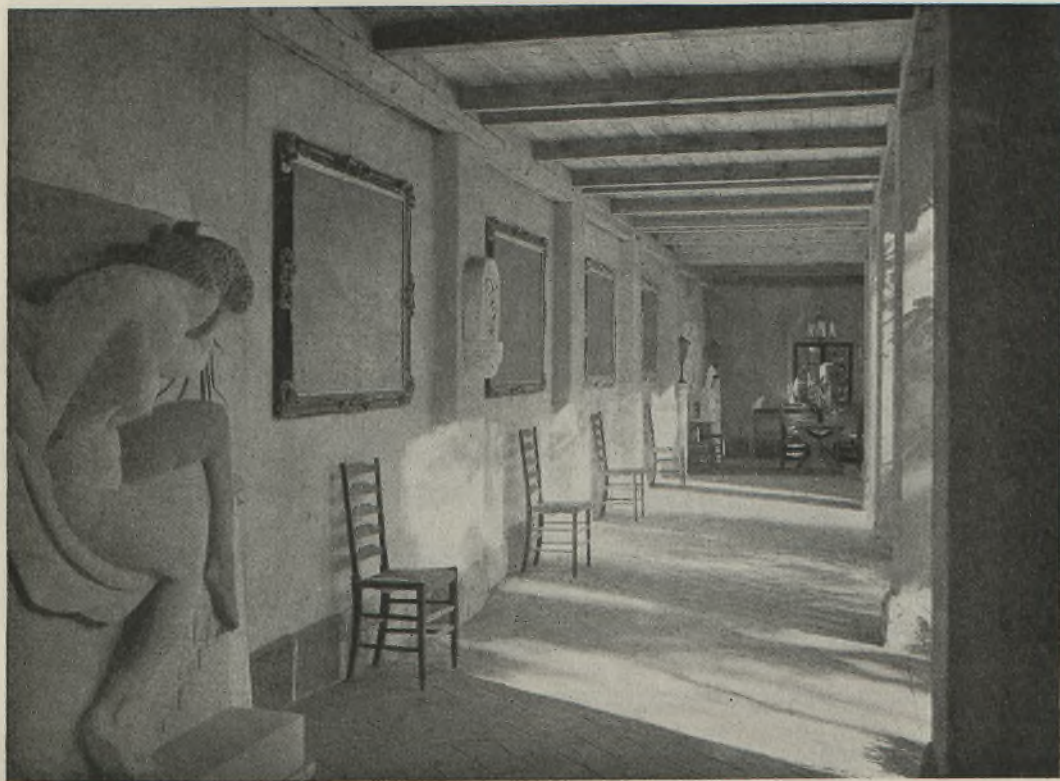
I WONDER if an artist's visions of beauty have ever materialised more fully, ever attained to a happier and more subtle consummation, than has become manifest in Professor Carl Milles's home, his house and garden, at Lidingö, near Stockholm.

After a sojourn of some eight years in France, where amongst other celebrities in art and literature he became very friendly with Rodin, for whose genius he had a profound admiration without, however, allowing his own artistic personality to be perceptibly influenced by the

great Frenchman, Professor Milles returned to Sweden in order to settle there.

The inauguration of his new home, at least as regards the house, was not singularly auspicious and gave no promise of what was to be. Only the site was chosen with all Milles's enthusiastic appreciation of beauty in nature and with the intuition of a true artist: the highest point on the coast of Värtan, with clusters of tall picturesque fir-trees firmly planted in the rocky ground. But Professor Milles soon found a very able helper in his younger brother, M. Evert Milles, the well-known architect.

What has happened to so many who have been first to discover the charm of a new locality, also happened to Professor Milles. He who loves seclusion and



THE LOGGIA IN THE
HOUSE OF CARL MILLES

THE GARDEN OF PROFESSOR CARL MILLES



IN FRONT OF THE HOUSE
GARDEN OF CARL MILLES

solitude, found that he was by no means allowed to have the place to himself, and a long wall was constructed in connection with the house—wall to the outer world, which it was meant to keep at a distance, but a charming, highly decorative loggia with a stately colonnade, letting in the generous Swedish sun, facing and protecting the garden, the work of his architect brother. The keynote had been struck for further and continuous evolution. From the loggia the ground, sloping downward, formed irregular rocky terraces, and there is a magnificent view of fjords and forests, the silhouette of Stockholm's spires and towers being visible against the southern horizon, whilst to the east one has a glimpse of the main waterway to the city. ♦ ♦ ♦ ♦ ♦

Work now began in earnest. In the pentagonal courtyard, surrounded on the three sides by the house and the loggia, a big pond was blasted and edged with

white marble coping, its decorative beauty enhanced by choice water-lilies and a weeping willow in each corner. In the centre is one of Milles's famous fountains, *Suzanne*, a delightful nude figure in black marble, her subtle limbs shimmering in the gaily splashing water. Round the pond are walks paved with slabs of limestone and adorned with narrow flower beds.

A terrace some twelve feet high separates the loggia from the pond, and the terrace wall against the water is embellished with arched niches which break its monotony; on its top stands a row of big jars with plants. The pillars of the colonnade are almost hidden by a profusion of climbers, and from the pond picturesque steps lead up to the terrace and down to a more hidden portion of the garden. Different elevations always afford exceptional opportunities; in the garden at Lidingö they have been turned to the best imaginable account. From whatever angle this



FOUNTAIN WITH BRONZE TRITON AND
VEINED AND POLISHED GRANITE BASE
IN THE GARDEN OF CARL MILLES

THE GARDEN OF PROFESSOR CARL MILLES

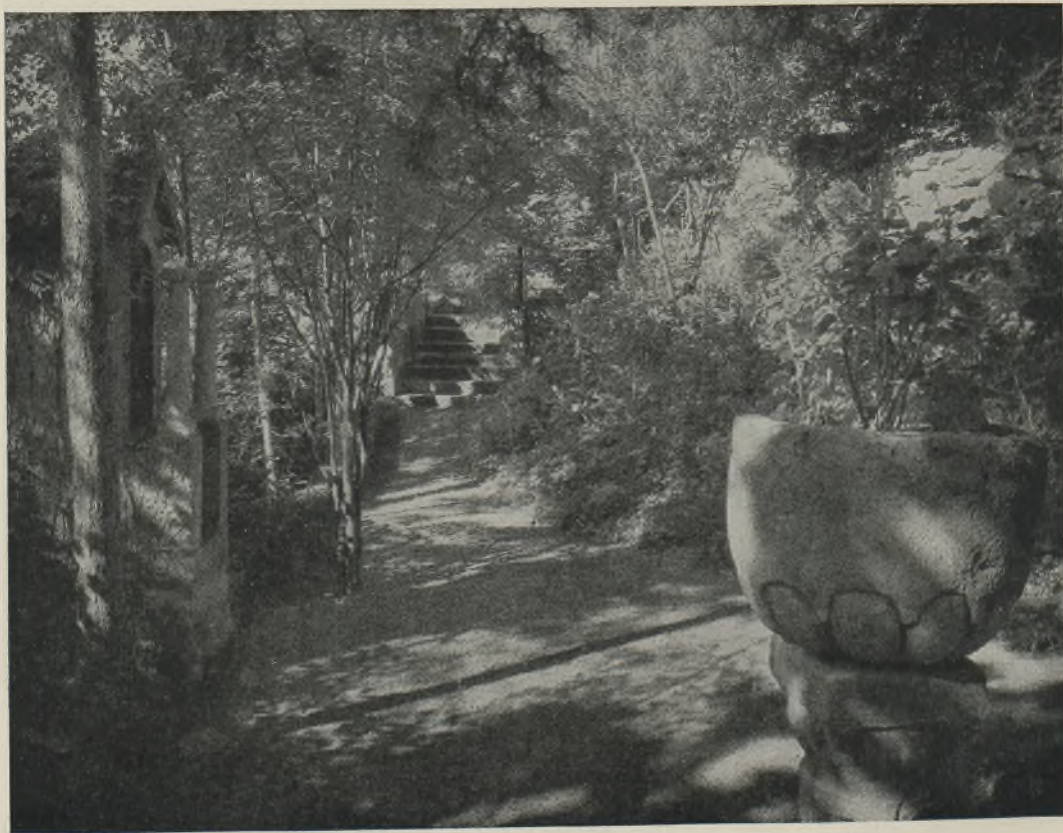
pond and terrace are viewed enchanting vistas present themselves: arches and pillars, flowering plants and luxurious green creepers, the placid water of the pond mirroring its exquisite surroundings, at its end a mighty column, standing out against the sky and reflected in the pond, vases and ornamental steps, and beyond it all a glorious Swedish panorama—surely a well-favoured spot by God and by man—the classic charm of the South, luxurious, yet chastened, blended with the sterner and more sombre beauties of the master's native Northern land. ■ ■ ■

Professor Milles's garden plays a part—a part of the greatest importance—in the life's work of the artist. It has become a home for many of his sculptured masterpieces (where could a better be found), the two, in fact are inseparable, and the garden itself is a life's work—is it too much to say his greatest? I have dealt very inadequately, I feel, with one

portion, but pages could be filled with eulogies of its rare and manifold beauties. This garden is a hallowed place of restful, rhythmic loveliness, an inspiration of a great master which in its turn inspires its far-famed maker. ■ ■ ■

And the work is not done yet; it goes on and will go on till Carl Milles—late may it happen—lays down his chisel for good. Fresh terraces, more places must be prepared ready to receive new works, there will be more marble, more bronze, more granite, but there is one who never forgets that it is a garden—the harmony between art and nature will not be disturbed.

Ingeniously interwoven in the wrought-iron gate, of true Swedish craftsmanship, are the words: *Lat mig verka medan Dagen Brinner* (Let me work whilst the day is at its height.) So far the day has been at its height, though there have been passing clouds, and the world knows whether or not Professor Milles has worked. ■ ■



THE CHAPEL IN THE GARDEN OF CARL MILLES



"NAIAD ON A DOLPHIN," IN THE
GARDEN OF CARL MILLES.

7.





A CORNER OF THE
HOUSE OF CARL MILLES.
8,



THE WROUGHT IRON GATE IN
THE GARDEN OF CARL MILLES.
9,



"BENJAMIN FRANKLIN ARRIVING IN PHILADELPHIA, OCTOBER 1723." DESIGN FOR CALENDAR BY EDWARD PENFIELD.

(Copyright, Franklin Printing Co. From the Collection of H. L. Sparks, Esq.)
10

EDWARD PENFIELD, 1866-1925. BY
SYDNEY R. JONES ♦ ♦ ♦

THE passing of Edward Penfield, whose recent death has caused universal sorrow, removes from America, and the world at large, a dominant figure and an inspiring personality. Born in 1866, Penfield showed early promise, and the great gifts with which he was endowed were quickly recognised. Thenceforth, through a long career marked by untiring activity and fine accomplishment, he never wavered from the high ideal which he had set. Year after year, and with almost unflinching regularity, there came from his hand a large number of designs and drawings, each bearing the unmistakable stamp of his own personal genius, and the great series of works which he brought into being

has long since secured international fame. A man of undaunted courage, broad interests, and fine enthusiasms, one of Penfield's greatest charms lay in his quiet modesty; he was ever ready to help, to advise, to encourage, and by his personality as well as by his work he exerted much influence over his contemporaries, particularly the younger artists of his time. It is not too much to state that, in America at least, his place cannot be filled. ♦

Although Penfield's activities were many—for he was designer, art director, mural painter, craftsman and book-illustrator—his real artistic field lay in the direction of commerce. He quickly saw the great possibilities of good posters, and was one of the first men in America to realise their value. Closely following, in point of time, the notable French group of designers



"THE BOSTON TEA PARTY." ADVERTISEMENT DESIGN BY EDWARD PENFIELD
(Copyright, Hart, Schaffner and Marx
From the collection of H. L. Sparks, Esq.)



"A STREET CAR, SAN FRANCISCO." ADVERTISEMENT DESIGN BY EDWARD PENFIELD
(Copyright, Hart, Schaffner and Marx
From the collection of H. L. Sparks, Esq.)

which included Chéret, Steinlen, Grasset and Toulouse-Lautrec, and somewhat influenced by these artists, Penfield entered the poster field with enthusiasm, and found his great opportunity with the publishing firm of Harper & Brothers. His chance came in the form of an emergency commission, placed one evening for completion by the following morning, and so it happened that the first poster of Penfield's fine *Harper's* series saw the light of day. From that beginning further designs quickly followed, each one so good and distinguished that the reputation of the artist became firmly established. Over a period of years, which may be termed the golden age of posters in America, the

Harper's bills continued to be issued, until Penfield's contributions numbered over sixty. Each fresh design was eagerly looked for, and many of them have since become the classics of commercial art. ▮

For ten years Penfield acted as art editor. During that period, and throughout the rest of his life, he was busily engaged on designs that inevitably helped forward the upward trend of applied art in America. Posters concerned with many branches of industry followed one another in quick succession, some of the most notable being executed for the clothing firm of Hart, Schaffner & Marx, and every kind of printed advertisement took new and delightful shape in the hands of this

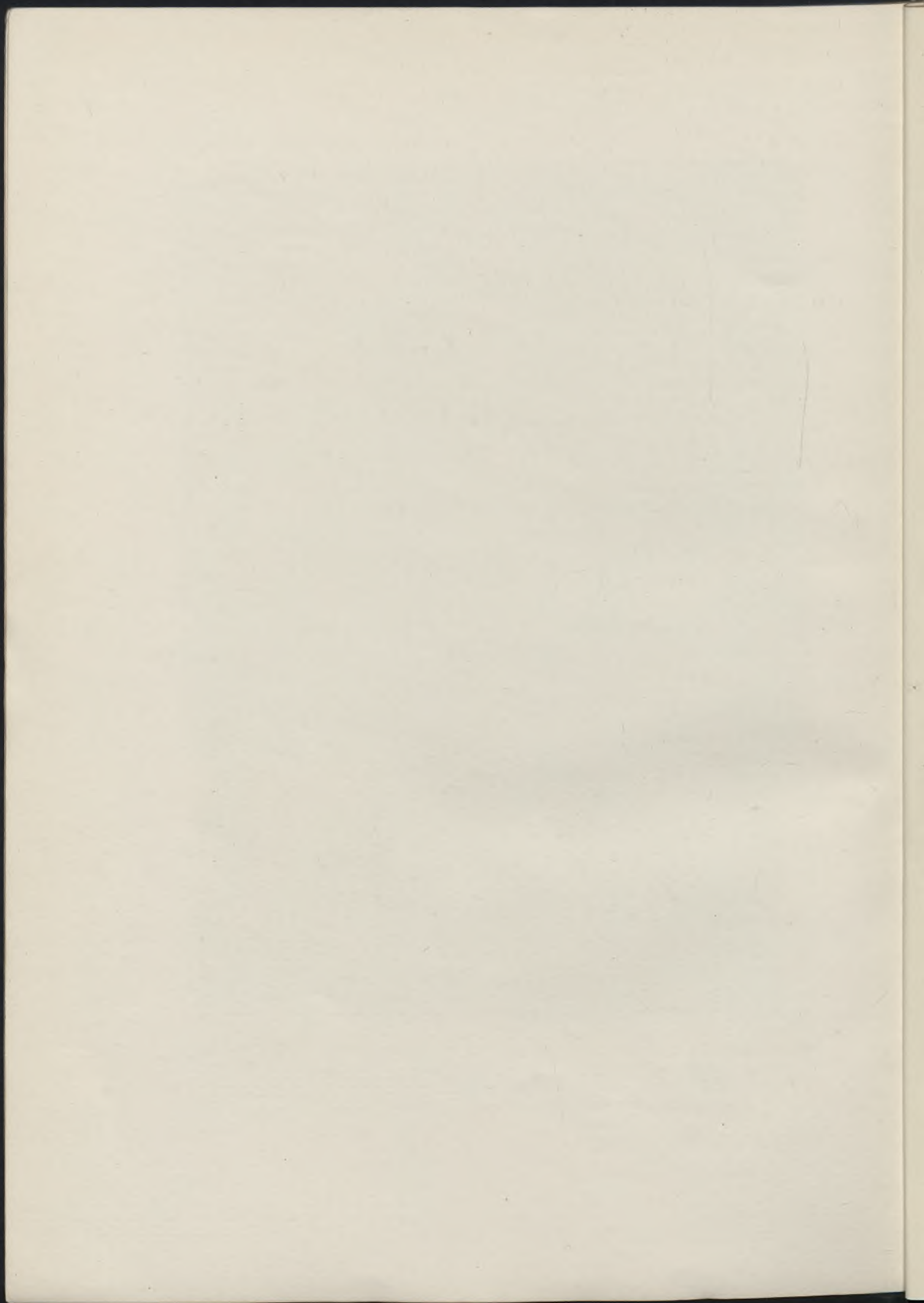


Edward
Penfield
1911

Announcing the **Fall**
Style Book, the authority
on men's styles; a special
NEW YORK NUMBER
Hart Schaffner & Marx
Good Clothes Makers



"THE FOUR-IN-HAND." POSTER
DESIGN BY EDWARD PENFIELD.
(COPYRIGHT, MESSRS. HART, SCHAFFNER AND MARX).

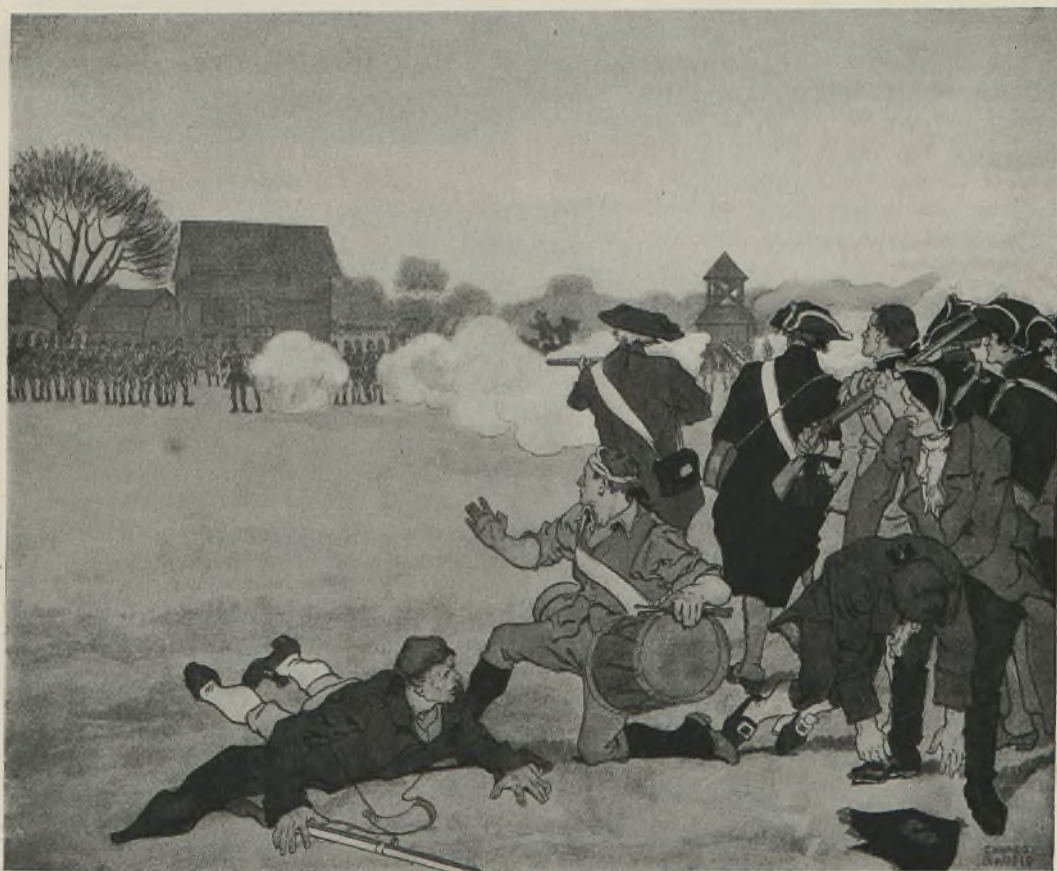


EDWARD PENFIELD, 1866-1925

discerning artist. His output also included illustrations and bookplates, as well as books on Holland and Spain, written by himself and decorated with drawings in colour. His love of horses, and his interest in stage coaches and old-time vehicles, of which he possessed an unique collection, gave the inspiration for many of his designs, and accounted for the masterly interpretation of such subjects which appear in *The Salem Chaise*, *The Washington Coach*, *The Four-in-Hand*, and other posters and drawings. Many English people, as well as a large number of Americans, will gratefully remember Penfield's cover designs for "Colliers." His services were also greatly sought after by printing and engraving enterprises, and his designs often appeared on their own announcements. Many such were issued

by the Franklin Press, while the Beck Engraving Company, in their calendar for 1924, gave an admirable series of old-world road scenes in the artist's latest manner.

Penfield's work was always characterised by sterling qualities of a high order. He showed remarkable understanding of the problems he had to solve, and brought the true spirit of the artist to everything he attempted. His style was personal to himself, his abilities as a draughtsman were amazing, and his sense of design and appreciation of colour gave especial significance to his work. His was too large a personality, and his vision was too clear, to be swayed by every new and transient fashion in art; he believed in the thought that had preceded him, he respected the good work of the past, and he stood for a vital and living art in his own day. ▯



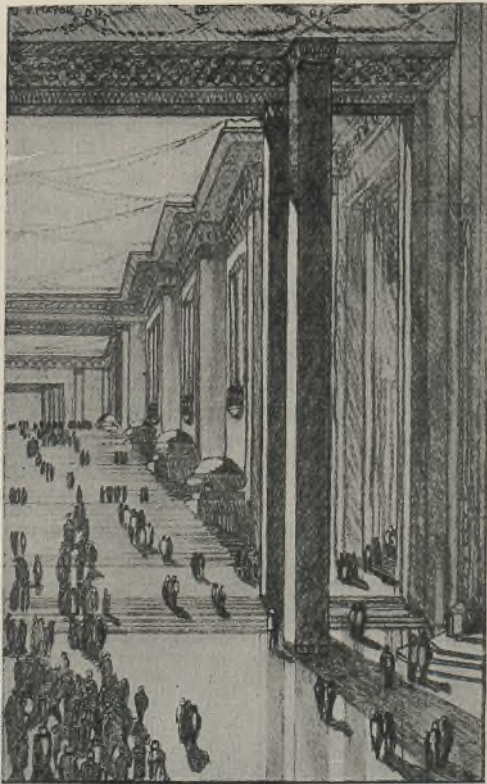
"THE BATTLE OF LEXINGTON." ADVERTISEMENT DESIGN BY EDWARD PENFIELD (Copyright, Hart, Schaffner and Marx From the collection of H. L. Sparks, Esq.)

THE PARIS INTERNATIONAL EXHIBITION, 1925. FIRST ARTICLE: THE FRENCH BUILDINGS. BY GABRIEL MOUREY. ❖ ❖

THE site chosen for the International Exhibition of Modern Decorative and Industrial Arts, despite certain advantages it has, possesses some very grave inconveniences, particularly in respect of its suitability for the display of architecture, inconveniences arising from the smallness of area and the historic and traditional character of the immediate surroundings.

The buildings erected on the Esplanade des Invalides and on the right bank of the Seine, between the Pont de la Concorde and the Pont de l'Alma are much too close together. There is a lack of air-space; they react badly on one another; most of them, especially those on the Esplanade, would have looked far better if they had been placed with more space around them, in a well-wooded park. ❖

Speaking generally, they have some serious defects, of which the principal is that they are not sufficiently French in character, and their proportions are not such as one might have wished. They are somewhat heavy and they are lacking



DRAWING OF GREAT STAIRCASE IN THE GRAND PALAIS ARCHITECT, CHARLES LETROSNE (Internat. Exhibn. of Modern Decorative and Industrial Arts, Paris)



SALON OF A FRENCH EMBASSY DECORATIONS BY HENRI RAPIN (Internat. Exhibn. of Modern Decorative and Industrial Arts, Paris)



**HOTEL D'UN COLLECTIONNEUR. ARCHITECT, PIERRE PATOUT; FURNISHINGS
BY RUHMANN; BAS-RELIEFS BY JOSEPH BERNARD; GROUP BY A. JEANNIOT.**
(International Exhibition of Modern Decorative and
Industrial Arts, Paris. Photo, Henri Manuel.)



THE RHODODENDRON GARDEN.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)

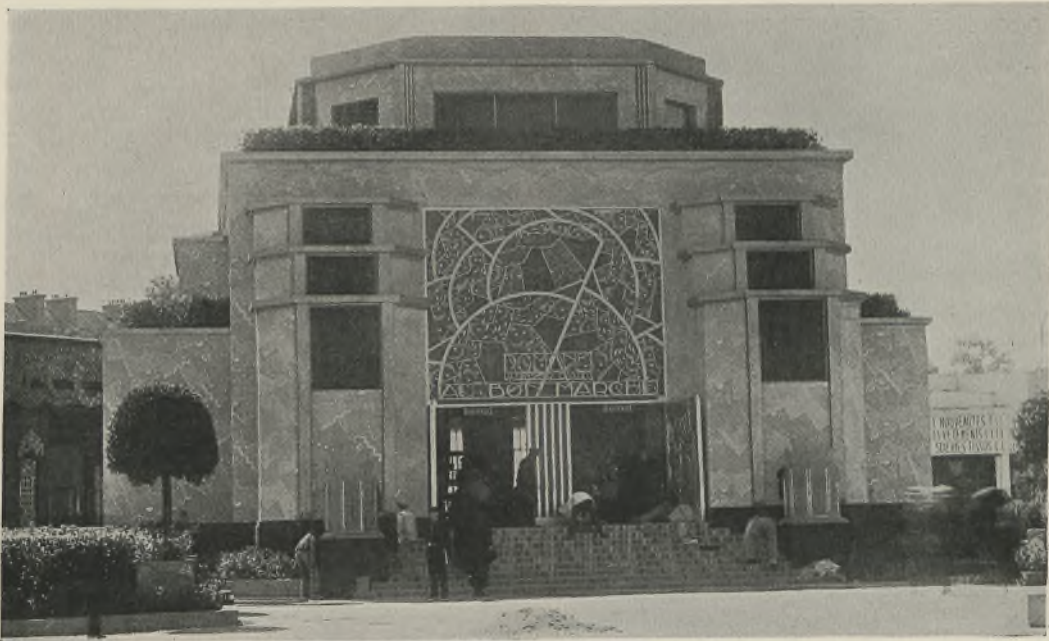


"OFFRANDE AU PANIER."
BY A. BOURAINE.



SALLE À MANGER DANS L'HOTEL D'UN
COLLECTIONNEUR BY RUHLMANN.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)

PARIS INTERNATIONAL EXHIBITION



PAVILLON DU BON MARCHÉ (ATELIER "POMONE"). ARCHITECT, L. H. BOILEAU (International Exhibition of Modern Decorative and Industrial Arts, Paris)

as much in delicacy and elegance as in that harmonious simplicity which is one of the essential marks of the French genius. They are pretentious and at the same time dreary; they bear, to an exaggerated degree the mark of a far too conscious striving after originality, novelty at any price, and this deprives them of all charm.

I very much doubt whether these cold, severe and funereal looking pavilions, these monumental gates (whose uselessness is evident), these four massive square towers, the sole *raison d'être* of which is to uphold a restaurant, the decoration of the Pont Alexandre III. or that of the *Cour des Métiers* will hold out a sufficiently powerful attraction to the public or be a convincing enough demonstration of the excellence of these new ways of building for this architectural style to gain a firm hold on us. And I am quite sure I am not the only one who is glad of this. ▯

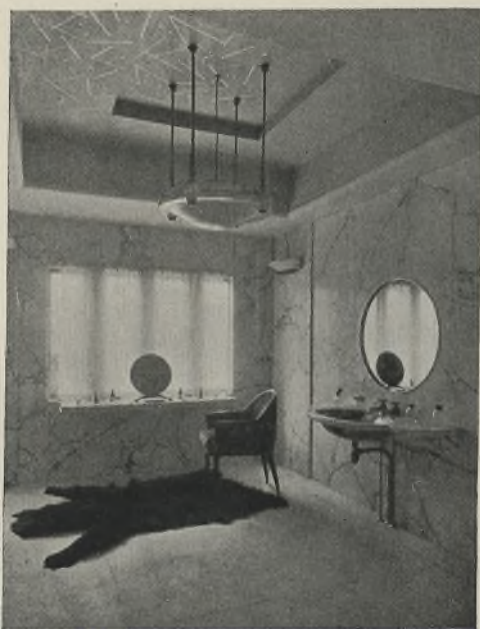
It would have been a far better thing to have shown the visitors buildings fitted for some definite useful purpose,—country houses, workmen's dwellings and so forth, built, arranged, decorated and furnished according to present-day ideas and conditions of public and private life, instead of

erecting this town of exhibition pavilions, whose sole end and aim is to attract attention to the products which are exhibited in them and the firm which has made them. The whole collection teaches no practical lesson. ▯ ▯ ▯ ▯ ▯ ▯ ▯

Notwithstanding these remarks, it would be unjust to deny that, such as it is, this Exhibition of 1925 gives evidence of great and admirable efforts. And, in the opinion of foreigners competent to judge, there are very few countries at the present day where the decorative arts are prosperous and fertile enough to have produced such an important display as this. ▯ ▯

Confining these remarks to the architecture, for the present, some of the most interesting features may be given. The transformation of the Grand Palais by M. Charles Letrosne is very attractive, and I would mention also the *Salle des Fêtes* (architecture by M. Louis Sue, decoration by M. Jaulmes); the *Hotel d'un Collectionneur* (architect, M. Patout, decorations and furniture by Ruhlmann); the pavilion of the *Galleries Lafayette* (architects MM. Hiriart, Tribout and Beau, the studios of "La Maîtrise," under the direction of M. Dufrène being

PARIS INTERNATIONAL EXHIBITION



BATHROOM IN THE HOTEL D'UN COLLECTIONNEUR. BY RUHLMANN (International Exhibition of Modern Decorative and Industrial Arts, Paris)

responsible for the interior decorations and furniture); the arrangement and furnishing of a French Embassy, comprising thirteen rooms, done by the Société des Artistes Decorateurs; the Christofle-Baccarat pavilion, by MM. Chevalier and Chassaing. In the Grand Palais there are several notable settings, among them that of the perfumery, by MM. Raguene and Maillard, that of clothing, by M. Wybo, and others by M. Follot, director of the "Pomone" Studios, etc. The theatre, by MM. Perret and Granet is certainly the most remarkable architectural work in the Exhibition. ■ ■ ■ ■ ■

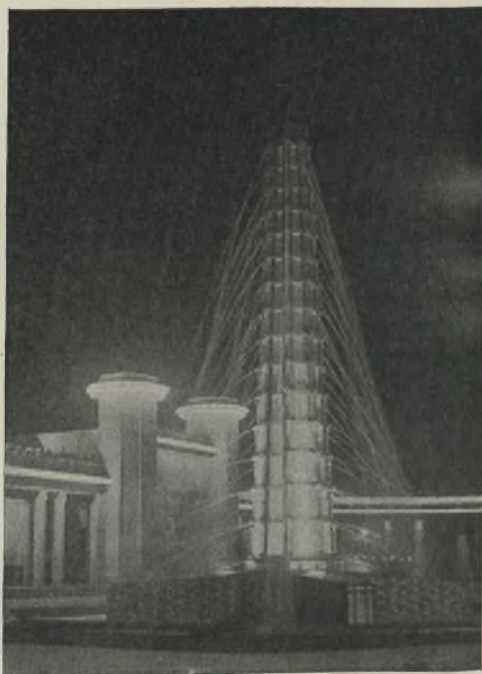
M. Perret is without doubt the greatest living French architect. In his Théâtre des Champs-Élysées, as well as in the church he has built at Raincy, he shows himself a constructor of distinction, always developing, possessed of a marvellously clear intelligence, thinking above all of the solution of the problems of construction, and having the purest feeling for order, measure and clarity. ■ ■ ■

I should be sorry also to omit mention of the very interesting buildings of a regional character erected on the Cours la

Reine—the Provençal house, the Breton house, the Alsatian house, the Clos Normand, the house of Nice, and the French village houses, at once very modern and very traditional; nor must I forget the beautiful country church built by a religious art society called the Société de Saint-Jean of which the painter Maurice Denis is the moving spirit. ■

The most interesting buildings are not those erected at the behest of the organisers of the exhibition, but those due to the private enterprise and initiative of artists or manufacturers. It would be impossible to praise these last-mentioned too highly for their valuable co-operation in this great undertaking. They have, in short, realised that for a present-day manufacturer to continue to stop at servile copies of old styles is to court failure, and they have accordingly taken up the new work in determined fashion. ■ ■ ■

There is no doubt but that much good will come of this exhibition, and that French and foreign decorative art will profit by the lessons, good and bad, which are to be learned there. Further, perhaps



GLASS FOUNTAIN BY RENÉ LALIQUE. (Intern. Exhibn. of Modern Decorative and Industrial Arts, Paris)

PARIS INTERNATIONAL EXHIBITION

more will be learned from the bad than the good, particularly so far as architecture is concerned.

Some anarchic spirits are going about saying that the styles of the past are dead, "and a good job too." But such triumphal shouts are puerile, for the styles of old time are *not* dead. Notre Dame de Paris, the Chateaux of the Loire, Versailles, the palaces of the Place de la Concorde, the masterly French furniture of the Renaissance, or of the seventeenth and eighteenth centuries, are still alive and will continue to live. What is dead, and deservedly so, is the fashion of copying which held sway all through the nineteenth century after the First Empire. I am firmly convinced that the French public has had enough of these imitations of established styles, and I am very glad of it. But let the architects, decorators and craftsmen who are full of the modern spirit beware lest they tire this public (whose goodwill is evident) by too-eccentric fantasies and a novelty that is merely freakish! They are in danger of losing



FRESCO BY H. MARRET
(Intern. Exhibn. of Modern
Decorative and Industrial
Arts, Paris)

not only the sympathy and support of their new *clientèle*, but also those of the manufacturers whom they have convinced (not without difficulty, be it said in passing) of the excellence of their ideas.



LE VILLAGE DES JOUETS
ARCHITECTS, PELLETIER FRÈRES
(Intern. Exhibn. of Modern De-
corative and Industrial Arts, Paris)

KEITH HENDERSON



"MRS. HORACE MANN"
BY KEITH HENDERSON
(By courtesy of Horace
Mann, Esq.)

KEITH HENDERSON. ❖ ❖ ❖

THE reproductions accompanying this article give some typical examples of the art of Keith Henderson as a painter of portraits. But Henderson has ploughed many furrows in the field of art. Landscape book-illustrations, still life, imaginative compositions, his versatility knows no bounds, though latterly he has concentrated more and more on portrait painting and book-illustration. Starting his career under influences that might fairly be called pre-Raphaelite, his style has broadened with the years, and taking full advantage of the freedom in painting and design which has been the great re-discovery of the modern movement, he has lost nothing of his first delicacy of vision and sensitiveness of feeling.

These are qualities, after all, which are of supreme importance to the portrait painter if his aim is to paint portraits and not simply pictures. But the problem of combining the "likeness" with a sound decorative effect is not always solved so happily as in the examples we have before us. One feels instinctively that these portraits are true mirrors of their subjects. Yet as pictures they have all the attraction which is the result of a fine and practised sense of colour and design. ❖

That this artist's work is not more often represented in London Exhibitions is to be deprecated, since the general public of art lovers cannot sufficiently realise that Mr. Henderson's output during the last few years has been considerable and various. Mr. Henderson's interest in book-illustration is perhaps the reason that he has taken few pains to be so represented, though a charming little open air still life at the latest New English Art Club show will be remembered by all who saw it. But happily the bookshops contain several important volumes in which he has had a hand—notably the monumental edition of Prescott's "Conquest of Mexico" which was issued by Chatto and Windus a year or two since. ❖ ❖ ❖ ❖ ❖

Here one sees an entirely different aspect of Mr. Henderson's artistic personality in a series of black and white drawings, very beautiful as decorative units yet of the utmost archæological exactitude. It would have been possible to approach the task of re-rendering the relics of Aztec art from a purely æsthetic point of view. But Mr. Henderson begins as a scientific archæologist. On that groundwork he builds his æsthetic edifice, and the result is unique in its effect of actuality and fervent precision. GEOFFREY WHITWORTH.

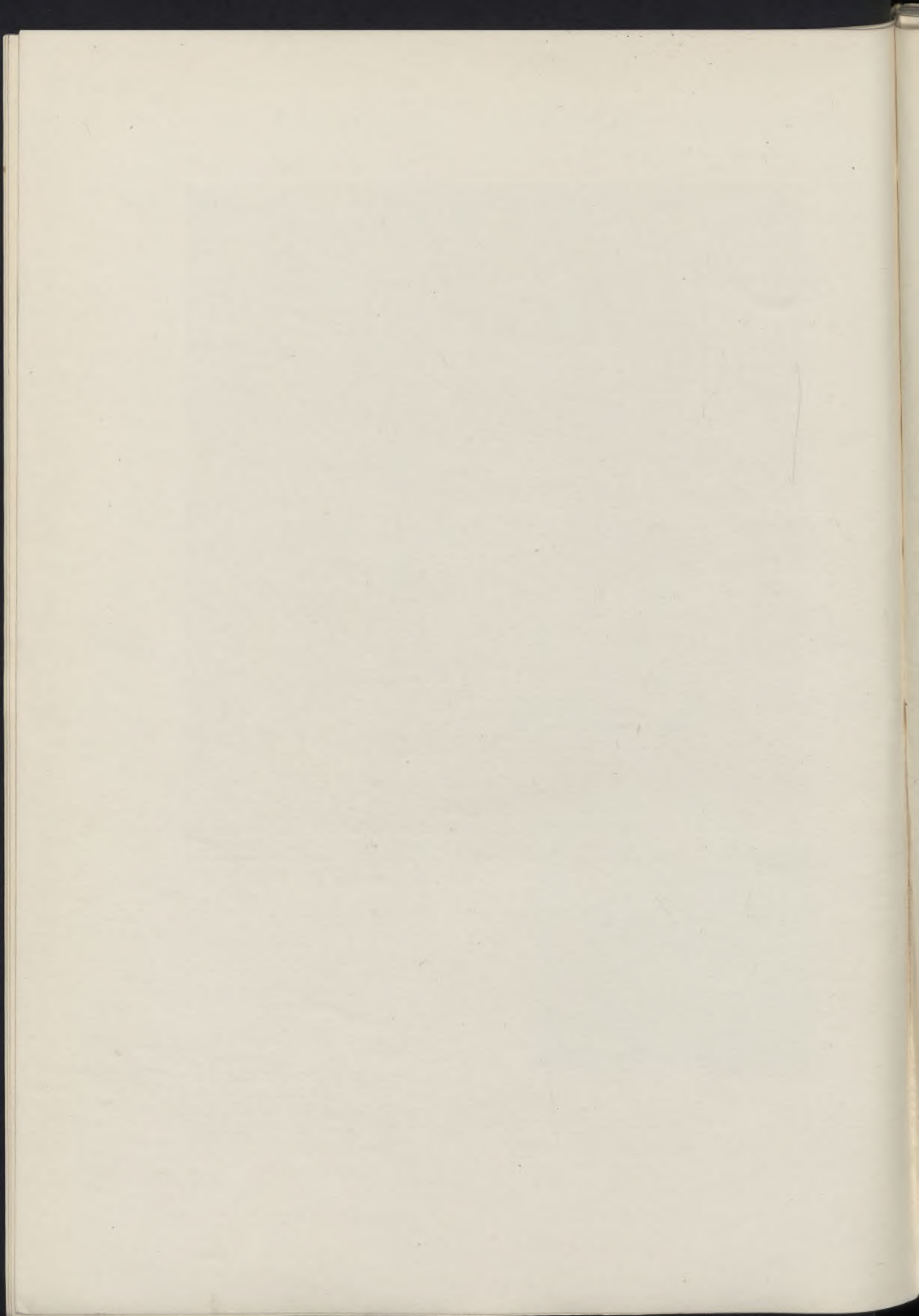
(Our colour-plate is by courtesy of Messrs. Chatto and Windus)



"LIEUT. W. W. ALLAN, ROYAL
SCOTS." BY KEITH HENDERSON
(By courtesy of Lieut. W. W. Allan)



"PORTRAIT OF MISS X."
WATER-COLOUR BY
KEITH HENDERSON.





"MISS ROSALIND ARBUTHNOT." WATER-
COLOUR BY KEITH HENDERSON.

(By Courtesy of Mrs. A. M. Hughes.)





"MAJOR W. J. P. MARLING." PENCIL
DRAWING BY KEITH HENDERSON.
(By Courtesy of Major W. J. P. Marling.)



"THE ARTIST'S MOTHER." PENCIL
DRAWING BY KEITH HENDERSON.

LEAVES FROM
THE SKETCH-BOOK OF
JOHN KEPPIE, A.R.S.A.



"ST. JOHN'S HOSPITAL AND THE
CATHEDRAL, ELY." PENCIL DRAW-
ING BY JOHN KEPPIE, A.R.S.A.



"JOHNSTONE, FROM STATION ROAD
MILLIKEN PARK." PENCIL DRAW-
ING BY JOHN KEPPIE, A.R.S.A.



"THE SADDLER'S SHOP, ELY." PENCIL
DRAWING BY JOHN KEPPIE, A.R.S.A.



"ELY TOWER, FROM THE SOUTH." PENCIL DRAWING BY JOHN KEPPIE, A.R.S.A.

PENNSYLVANIA ACADEMY EXHIBITION



"BRANDING." BY THEODORE VAN SOELEN
(Pennsylvania Acad., 1925)

THE ONE HUNDRED AND TWENTIETH PENNSYLVANIA ACADEMY EXHIBITION

CONTEMPORARY American painters were very well represented in the One Hundred and Twentieth Annual Exhibition of the Pennsylvania Academy of the Fine Arts current from February 8th until March 29th. A symbol of remembrance attached to the contribution of Mr. George Bellows, a figure piece entitled *On the Porch* noted the recent decease of that very well-known artist and lithographer. The sculptor had also a very comprehensive show, mainly works of life size or less, many portraits, fountain figures and, perhaps, most interesting of all, Mr. Charles Grafly's preliminary study for

the memorial to be erected in Washington in honour of General George Gordon Meade, one of the leading figures in the Battle of Gettysburgh. Returning to the works of the painters, there were capital portraits by Mr. Robert Susan, Mr. Wayman Adams, Mr. Douglas Volk, Mr. Leopold Seyffert, Mr. Lazar Raditz, Miss Cecilia Beaux, Mr. Burtis Baker, Mr. George Gibbs, Mr. Roy H. Collins, of *Spanish Sisters* by Mr. Abram Poole, of *Marnie, Page and Ginger* by Mrs. Marie Danforth Page.

A bit of wonderful realism was Mr. Frank Benson's *After Sunset*, and Mr. Charles H. Woodbury's *The Coastline* was perhaps the best marine painting seen in the Academy for some years past.

EUGENE CASTELLO.



"SPANISH SISTERS."
BY ABRAM POOLE.
(Pennsylvania Academy, 1925.)
31,



**"AFTER SUNSET." BY
FRANK W. BENSON.**

(Pennsylvania Academy, 1925)



"MARNIE, PAGE AND GINGER"
BY MARIE DANFORTH PAGE
(Pennsylvania Academy, 1925)

HIRST WALKER, R.B.A. ◆ ◆

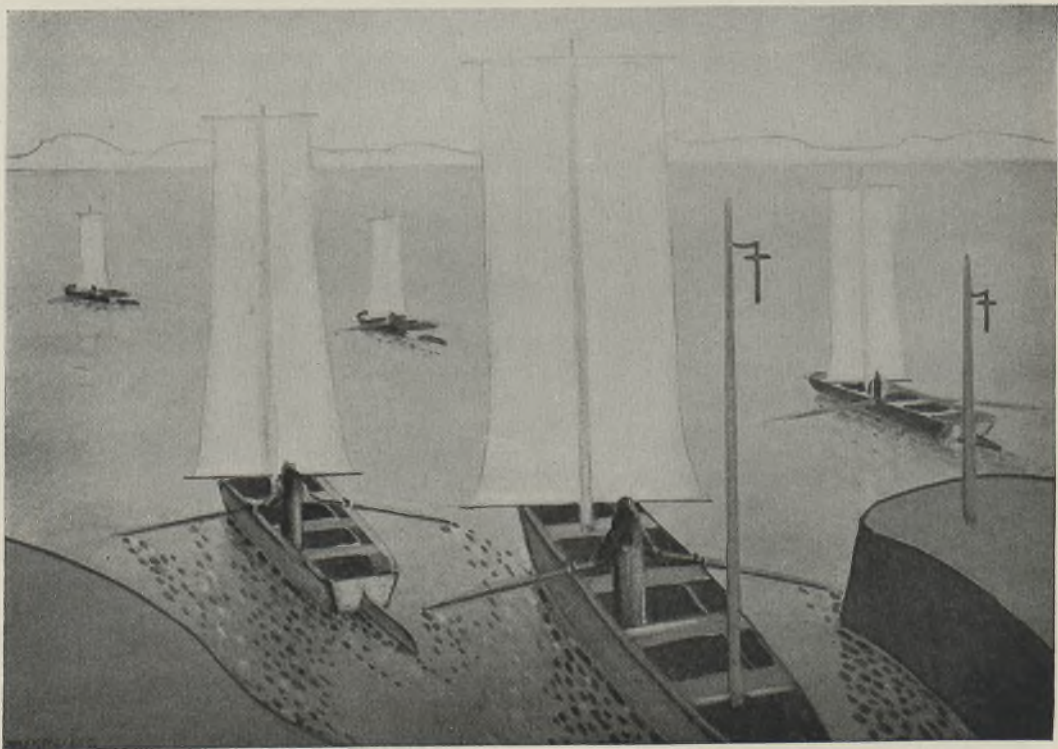
ENGLISH artistic genius may, very broadly, be divided into two main types—the literal-representational and the intuitive-allegorical. Sir Joshua Reynolds was a supreme example of the first type and William Blake of the second. Both types have their spheres of excellence, but when either attempts to invade the other's province results are apt to be disastrous.

If William Blake ever attempted literal representation the error is forgotten. Sir Joshua, however, made attempts at allegory. Because he lacked the requisite intuitional power, the results were so banal that subsequent generations, somewhat unreasonably, took fright at all allegorical painting. The representational mind sees objects in their material form, and, being undisturbed by other considerations, sees them clearly. The intuitional mind may see objects less precisely than the other, but is alive to all the mystic but important significances and relationships which go to make up that strange dream, our life.

Within these two main streams all sorts of diversities and modifications occur. *Il y a fagots et fagots*. Thus, whilst the work of Hirst Walker is in no sense fathered by the work of Blake, he is on Blake's side of the main division. He is a painter, not of objects as objects, but of visions expounded by forms. Possibly this sort of art is less easily comprehended by the lay mind than work of which we can say "Isn't it just done to the life?" with smug satisfaction at having recognised what we are accustomed to. An American wit said recently, "Ideals are funny little things: they won't work unless you do," and this applies to idealistic art. It requires the effort of comprehension from the beholder. ◆ ◆ ◆ ◆

From what motives does such an artist work? ◆ ◆ ◆ ◆ ◆

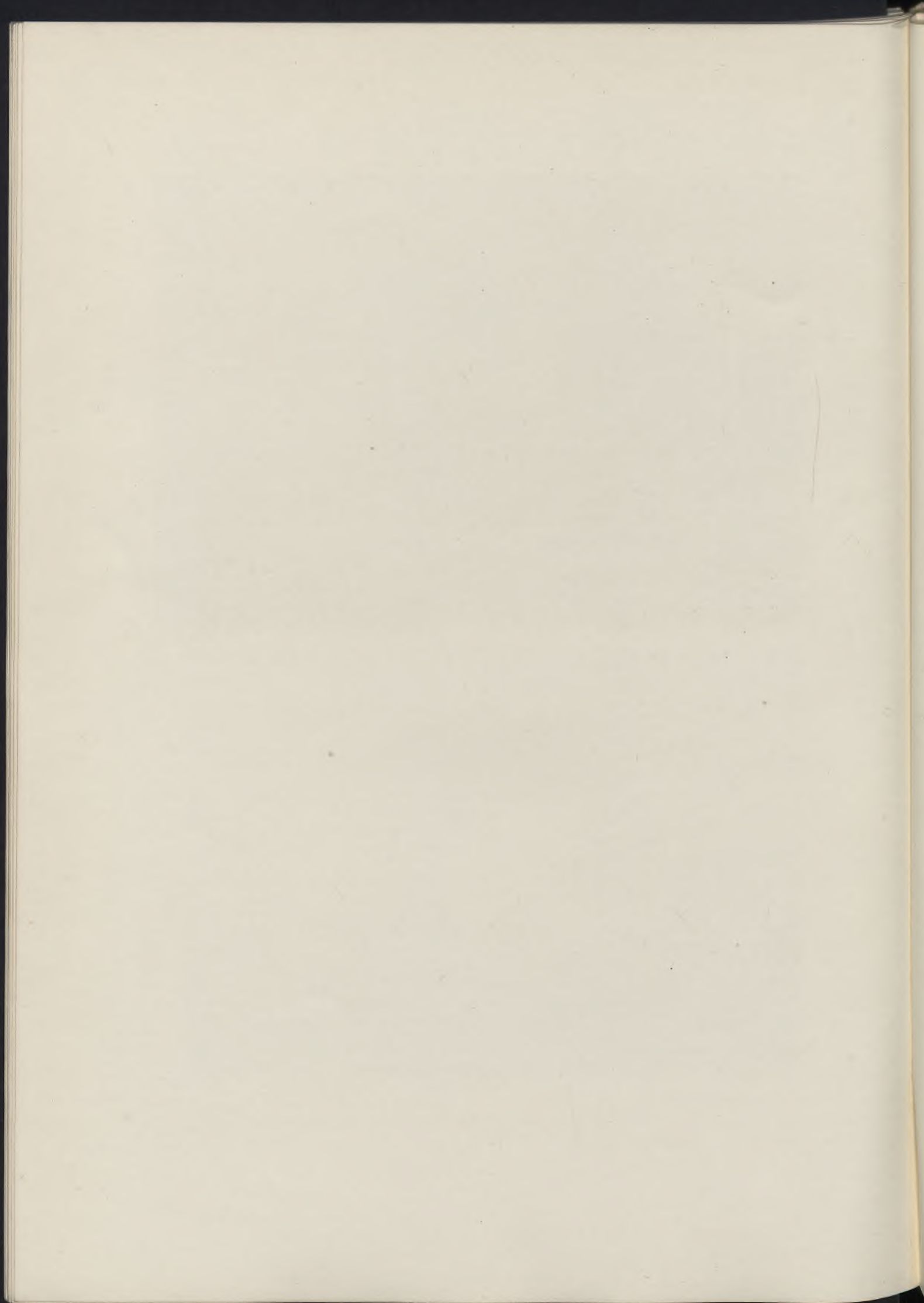
First, the work tells us, from a sense of the dignity inherent in nature, and in nature's architecture. Hirst Walker is, above all things, a painter of mass forms and the delicate lines by which nature joins these forms. To put it in his own

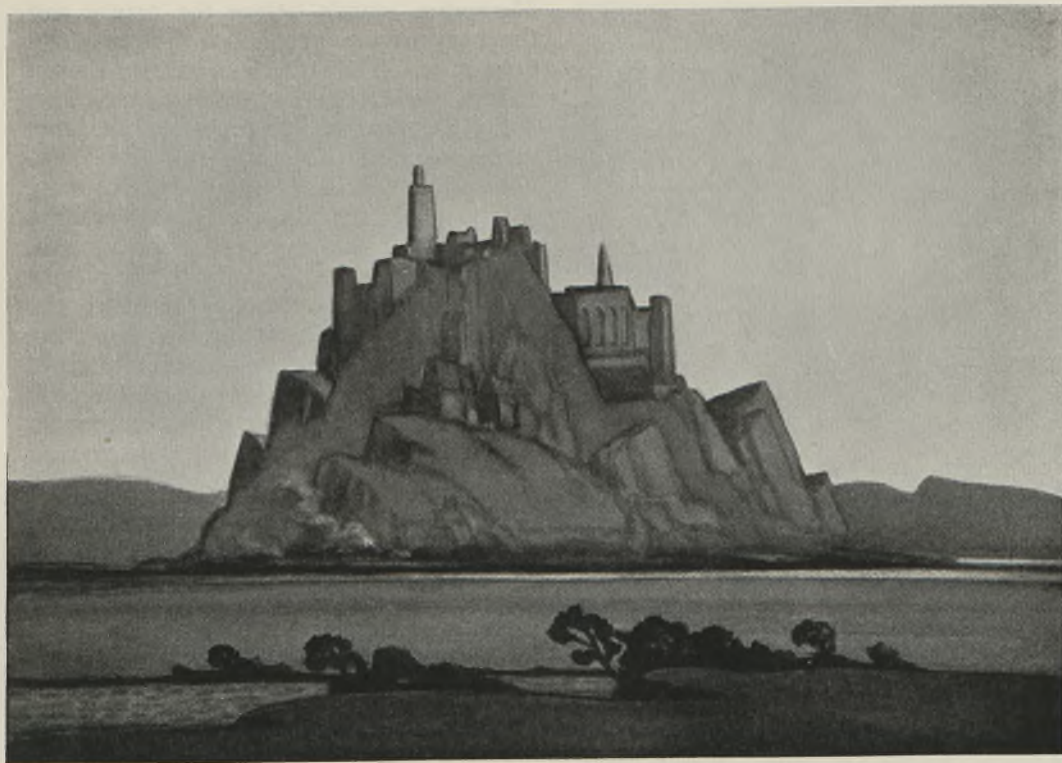


"THE FIVE MONKS OF WHITBY (LEGEND)."
WATER-COLOUR BY HIRST WALKER, R.B.A.



"BORROMEO: ROCKS OF THE
HOLY FAMILY." WATER-COLOUR
BY HIRST WALKER, R. B. A.





"THE MOUNT." WATER-COLOUR
BY HIRST WALKER, R.B.A.

expressive phrase, "I love a Lump." There is no royal road to dignity in art, except intuition. It may be said that the elimination of all but essentials helps; but how does the artist know what are and what are not essentials? Only by feeling—intuition. Even the essential feeling for proportion is intuitive. How do we know that many of our architects should have sought other professions? Simply by the jar which their proportions give to our intuitive sense. Hirst Walker demands our first tribute because his proportions produce a sense of dignity, arising from the nature of the mind through which facts have been sifted. He collects his facts, subjects them to scrutiny, and evolves from them that which he feels concerning them. This method is intricate, and not at all easy. Hence the fact that it is not generally adopted. ▯

Mr. Hirst Walker describes *The Five Monks of Whitby (Legend)* as a fantastic essay. This description indicates his rare state of mind. So few of us, even in the

least conventional circles, know when we are fantastic. Though without formal art training, Mr. Hirst Walker studied human nature whilst in a bank, and cosmic nature as a rural postman in war time, deriving memory training and renewed health from the latter occupation, which he recommends to all artists, very wisely. ▯

This painter of nature's majestic silences finds London inspiring and its tea shops productive of ideas. The secret of this is probably London's architectural mass formation. ▯ ▯ ▯ ▯ ▯

The present subject has tempted one to insist on the man as explanatory of the work. The work speaks for itself. A mind sensitive to paradox and humour produces work which has all the high seriousness which comes from communing with the infinite. The lover of the fantastic loves also those sound restraints and finalities in mass and colour which indicate, not merely surface appearances, but the heart of the scheme of things. ▯

JESSICA WALKER STEPHENS.

THE SLAV CYCLE OF ALPHONSE MUCHA



FRONTISPIECE BY
ALPHONSE MUCHA

THE SLAV CYCLE OF ALPHONSE MUCHA. ♦ ♦ ♦ ♦ ♦

ALPHONSE MUCHA is well known in Europe and America for a number of paintings, designs and compositions with exquisite feminine figures, which personify the flowers with which he likes to surround them. Though he is a student of the French masters, from whom he has learnt his *chic* and elegance of drawing, Alphonse Mucha remains a complete Slav with Slavonic themes and Slavonic inspiration. At the present moment the artist is taken up with a gigantic work, which it would seem, might have been the result of collective creation rather than that of an individual. A whole row of pictures, of decorative panels, represent a cycle depicting all the most important moments in Slavonic history. The beginnings of Slavonia are lost in the mist of pre-history and the artist has painted the Slavs at the dawn of their existence in the midst of harvesting; and not far away from them barbarians and nomads galloping on horseback, representing the old enemies and destroyers of agriculture. ♦ ♦ ♦

The next picture deals with the pagan Slavonic feasts of the god Svyatovit on the island of Rügen, where are assembled all the types of the old pagans. The beginnings of Christianity are described on a huge canvas *Svyatopolk of Moravia in Velegrad*; the first teacher of Christianity,

Methodus, stands before the prince and the heavens are peopled with saints and holy men. Then there come the Balkan Slavs: *The Coronation of the first Serbian King, Dushan*, which represents a long, many-coloured pageant, and *The Enlightener of the Bulgarians, Tsar Simeon* (893-927), in the midst of priests reading a book used for services in the church. A few pictures are dedicated to the history of the Czechs. Here is one of Milić, the precursor of Hus, a further one depicting the passionate preachings of Hus himself, who is represented, notwithstanding the usual manner of painting him, without a beard—a fact which Mucha has discovered in the archives of his land. The preachings of Peter Heltchitsky, the foundation of the Moravian Brothers, the defence of Siget, the educational activities of Amos Komensky and the translation of the Bible form the subjects of the remaining pictures in this group. ♦ ♦ ♦

In this way, page by page, the history of the Slavonic peoples is depicted in the paintings of Mucha. ♦ ♦ ♦

As far as Russia is concerned, up to the



"MILIĆ OF KROMEŽIČ"
(FRAGMENT), BY
ALPHONSE MUCHA.



"SVYATOVIT CELEBRATION."
BY ALPHONSE MUCHA.



"JAN HUS PREACHING IN THE CHAPEL
OF BETHLEHEM." BY ALPHONSE MUCHA.



"LITTLE JEHANE." MINIATURE BY VIOLET BRUNTON
(Roy. Soc. of Miniature Painters)

present the artist has dealt only with themes connected with the freedom of the serfs: Moscow, the Red Square, groups of people, the slaves of yesterday and the citizens of to-day. Brilliance in composition, fullness of the crowd element, effects produced by decorative treatment of themes, large patches of colour and a conscientious sense of history derived from deep investigations in archæology lend to the work of Mr. Mucha, besides its special interest for those who would wish to see unrolled before their eyes the history of the Slavonic peoples, pre-eminent artistic dignity.

❖ ❖ ❖
SERGI KONDAKOV.

LONDON.—The exhibition of the Royal Society of Miniature Painters, held at the Arlington Gallery, deserves to be noted because, as a whole, it summed up well the present-day achievement in an attractive form of art practice, and because there were in it rather more works than usual of definite importance. Among the most remarkable performances were the portraits, *President Calvin Coolidge*, and *Mrs. John Hays Hammond*, by Mr. Alyn Williams, who showed all his accustomed

sense of style, the firmly handled *Portrait of a Man in Grey*, *My Lord*, and *Little Jehane*, by Miss V. Brunton, the group of delicately tinted portraits by Mrs. Emslie, the vigorous study, *The Dean of Manchester*, by Mrs. E. Palmer, and *Lady Charlotte Laurie*, by Mr. E. E. Morgan. Other things of interest were the two little nude figures, *A Summer Afternoon*, and *A Roman Bath*, by Mr. Hal Hurst, the black and white drawings by Mr. S. Gooden, and the *Masonic Medal*, by Mr. A. G. Wyon, and Mr. C. S. S. Packman.

From the long list of other exhibitions which have been held during the last few weeks, a certain number can be chosen as deserving of comment. The paintings, *Sun and Snow*, by Mr. W. S. Horton, and the decorative panels and designs by Mrs. Fargo Thomas, at the Leicester Galleries, were unusually convincing; the water-colours by Mr. Romilly Fedden at the Goupil Gallery did full credit to an artist who is an accomplished executant and has very sound taste; the hunting sketches by Mr. Lionel Edwards at the Sporting



"LADY CHARLOTTE LAURIE"
MINIATURE BY E. E. MORGAN
(Royal Soc. of Miniature Painters)



"KING SUMMER." POSTER DESIGN BY E. MCKNIGHT KAUFFER (By courtesy of the Underground Railways)

Gallery had qualities much above the average; and the show of "Pastoral" water-colours at Walker's Galleries included many admirable works by artists of distinction. In these galleries there have also been noteworthy exhibitions of water-colours of French and Italian subjects by Mr. W. H. Y. Titcomb, and of flower paintings by Miss Barbara Johnson.

The three "Whitsuntide" designs carried out by E. McKnight Kauffer for the Underground Railway and recently released, show a logical progression on the lines of his earlier work. Though not necessarily intended for display in conjunction with one another, they are, nevertheless, connected by the same basic principles so as to form a homogeneous group. A similar type of symbolism is exploited in each, and the same use is made of flat and shaded patterns and of sharp contrasts in tone.

The tendency in these designs is towards a greater decentralisation, though the

boundary is definitely observed. In each the same calculated use is made of such symbols as joybells, the flowers and foliage of summer, the pierrot's booth, the blue sky, the peaceful stream, the cottage. These rivet the eye, and through the eye the intellect, which is stimulated to a further enquiry . . . a feature that accounts for the undeniable "drawing power" of this artist's work.

Effective use is made of repetitive forms to drive home an idea. The scalloped trimming of King Summer's garb is repeated with the same formality as the leaf shapes, the arcs of the clouds, the swelling lines of the meadows, and the angularities of the framing. This employment of the repetitive has much of the effectiveness of a stereotyped verse-form, of a song-chorus, of an opera-motif. It can be relied upon to react inevitably upon the mentality of the onlooker and to cause his sensibility to respond to the appeal thus made to it.



"THE TOWN." POSTER DESIGN BY E. MCKNIGHT KAUFFER (By courtesy of the Underground Railways)



"SUMMER-TIME IN THE COUNTRY." POSTER
DESIGN BY E. McKNIGHT KAUFFER.

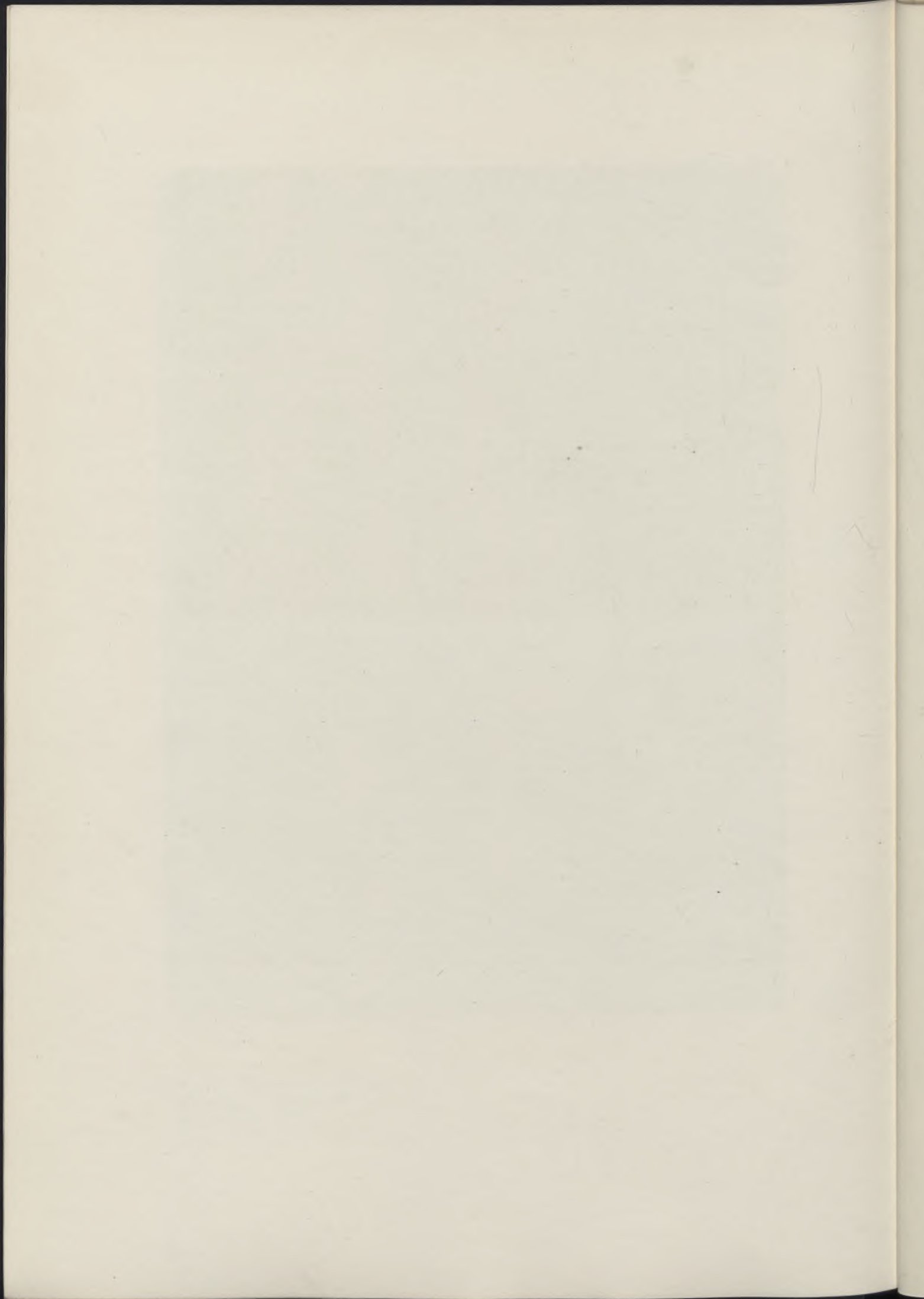
(By Courtesy of the Underground Railways.)



"A WOODLAND NYMPH."
BY EDITH M. GABRIEL.
(Royal Academy, 1925.)
44.



"VENUS AND CUPID."
OIL PAINTING BY
COLIN GILL.
(ROYAL ACADEMY, 1924.)





"THE CONISTON ROAD." WOOD-
CUT BY JOHN F. GREENWOOD

McKnight Kauffer beats the big drum of advertisement with the drumstick of wit to produce a sense of stimulation and of pleasure. The rhythm of the drumbeats is expressed in a rhythm of line that commits itself to memory with the surety of a pattern-sound, acting on the subconsciousness to effect an effortless memorisation. The intellectual attitude from which he approaches his work results in a provocative and challenging quality, which is no less attractive than its fresh, clear colour and clean-cut forms. ❖ ❖

L. GORDON-STABLES.

Our frontispiece in colour, from the pastel painting, *A Tall Red House, Dieppe*, by Mr. L. R. Squirrell, represents attractively the work of an artist who has a very high degree of individuality and exceptional technical skill. In this example the sensitiveness and sureness of his draughtsmanship, and the subtlety of his colour sense, are admirably shown; and there is ample evidence, too, of his understanding

of the particular qualities of the pastel medium. The other colour plate, after Mr. Colin Gill's picture, *Venus and Cupid*, is an interesting illustration of the practice of the modern school of Primitives. The convention chosen by the artist is applied with much intelligence, and it is not reduced to a merely mechanical formula—the personal conviction of the painter has influenced considerably his rendering of the subject and his interpretation of the tradition by which he has been guided. ❖ ❖ ❖ ❖ ❖

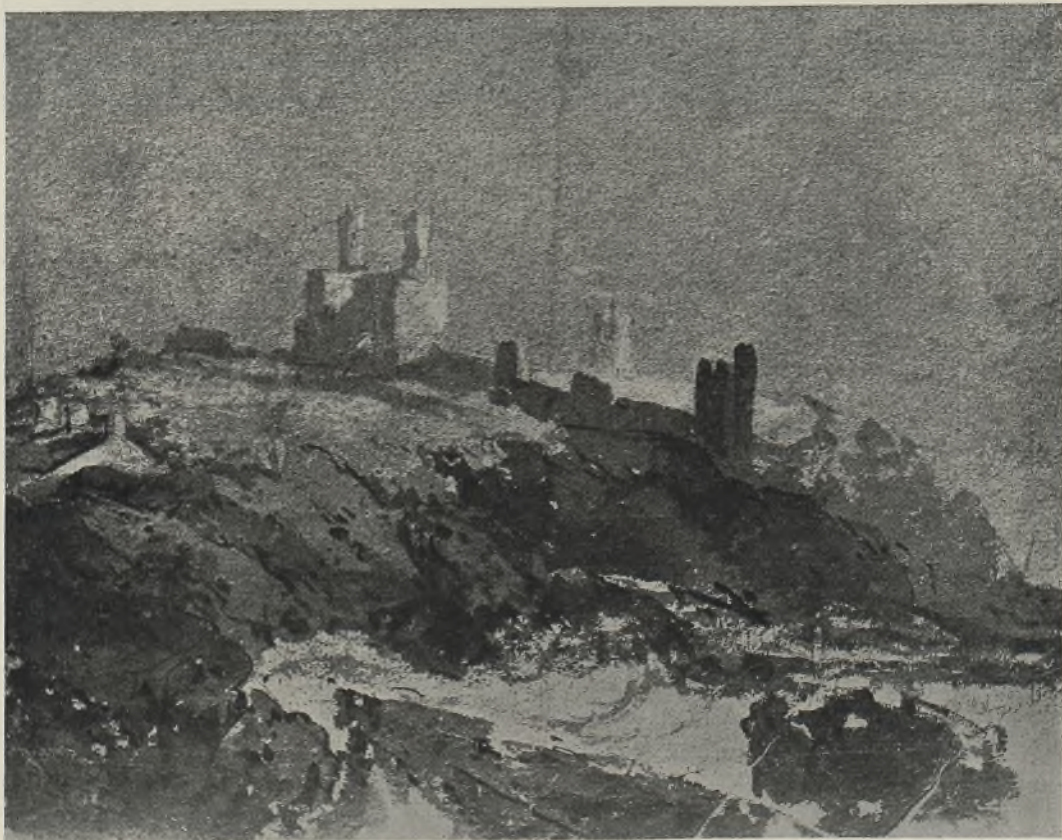
As a frank and unaffected record of nature the statue, *A Woodland Nymph*, by Mrs. E. M. Gabriel, of which an illustration is given here, makes a definite claim to attention; it is well constructed and soundly modelled, and in action it is animated, though at the same time it is free from any exaggeration of movement. It is a thoroughly acceptable piece of modern sculpture. Mr. J. F. Greenwood's woodcut, *The Coniston Road*, has a certain distinction of technical quality

NEWCASTLE-UPON-TYNE

and can be commended not only for its correct adjustment as a design, but also for its richness of tone and strength of effect. ■ ■ ■ ■ ■ ■ ■

NEWCASTLE-UPON-TYNE. — The Laing Art Gallery has fully maintained the reputation which it has earned of placing before the public of Newcastle-upon-Tyne, loan exhibitions worthy of the best traditions in art. Over seventy exhibitions have been held at this gallery, each illustrating in turn some important phase or period of art. One of the most interesting of the exhibitions, which has just closed, was the Turner Loan Collection which occupied two of the large galleries. The Curator (Mr. C. Bernard Stevenson) secured the loan of over 100 important examples, covering practically every phase and period of Turner's

art, and the show was considered unique among provincial exhibitions. The works were arranged in chronological order, thus conveying to students and art lovers some knowledge of the wide range of Turner's art, and giving the exhibition an artistic and educational value. The drawings in the early section in pencil and India ink with washes of blue and brown, formed an important feature. There were also several drawings by John Cozens, and above them drawings of the same subjects by Turner, from the collection of Asa Lingard, Esq. In these drawings the wonderful mastery in the use of washes of colour, the sense of light and space and air, and his transformation of the composition foreshadow his rise to the highest pinnacle of landscape art. Following in sequence were examples showing Turner's early feeling towards colour. The in-



"DUNSTANBOROUGH." WASH DRAWING BY J. M. W. TURNER, R.A. (Laing Gallery, Newcastle-upon-Tyne Lent by the trustees of the Tate Gallery.)



"FLORENCE." BY J. M. W. TURNER, R.A.
(Laing Gallery, Newcastle-upon-Tyne. Lent
by the Rt. Hon. Lord Northbourne, R.E.)

clusion of the Farnley Hall Collection (thirty examples), contributed by Major F. H. Fawkes, J.P., added distinction and interest to the exhibition. Many of these works had never been previously exhibited. The contribution by the Trustees of the National Gallery showed Turner at the height of his mastery of colour and composition. Other contributors of important drawings included the City Museum and Art Gallery, Birmingham; Russell-Cotes Art Gallery and Museum, Bournemouth; National Museum of Wales, Cardiff; Walker Art Gallery, Liverpool; City Art Gallery and Museum, Manchester; Whitworth Institute, Manchester; City Art Gallery, Oldham; The Rt. Hon. Lord Northbourne, R.E.; Thomas Girtin, Esq.; Victor Rienaeker, Esq.; Arthur Severn, Esq., and Messrs. Thomas Agnew and Sons. ♦ ♦ ♦ ♦ ♦

In addition to the drawings, over sixty illustrations of the Liber Studiorum steel engravings, etc., were lent by the Trustees of the British Museum, and several cases of books with engraved works after Turner

were lent by the Libraries Committee of the Corporation of Newcastle-upon-Tyne, Dr. Percy Corder, Mr. A. Lingard, and Mr. C. Bernard Stevenson. ♦ ♦

The exhibition was opened by Mr. James L. Caw, F.S.A., Director of the National Gallery and National Portrait Gallery of Scotland. ♦ ♦ ♦

"THE STUDIO" INTERNATIONAL PRIZE COMPETITION. ♦ ♦

IN our advertisement pages will be found the second coupon for the use of entrants for the above competition. Prizes of £25, £10, £5, etc., are offered for a short essay on "The means of strengthening the relationship between Art and Commerce, to the mutual advantage of artists and manufacturers, with the object of producing better and more beautiful goods." The rules (non-observance of which will entail disqualification) are to be found in our March issue. Entries must reach the offices of THE STUDIO not later than 5 p.m. on August 31. ♦ ♦ ♦



COLOURED STATUE OF OUR LADY AND CHILD (PORTLAND STONE). BY ALEC MILLER

CAMPDEN (Gloucestershire). — We illustrate a work executed by Mr. Alec Miller for St. Osmund's Church, Parkstone, Dorset. The age-old theme is treated in a new way: it is a theme which cannot grow time-worn if sincerity is brought to its treatment, for it is not only a religious symbol but an embodiment of one of the eternal human emotions. ■ ■ ■

MANCHESTER.—Two things, the flood of mass production and the rise to prominence of a proletariat not yet fully educated, have had an effect on craftsmen's arts which, for the present, is deranging. This will doubtless pass away as our mass producers and our masses learn, and the preciousness of the unique be again understood. ■ ■ ■

Meanwhile the work of individual craftsmen, such as Mr. Hugh Wallis, is precious to the initiated, who desire possessions whether in metals or in pictures, which are not stereotyped. The objects in the average house are labelled: "In this style such and such a price," and this is the only label they do bear. The label "Unique—acquired with knowledge" can only be obtained by the people who know art values, and can discover someone to supply what they want. Mr. Wallis's metal work should not be unknown to perusers of STUDIO publications. His paper cuts show another facet of his art, and are full of the decorative charm which characterises all his work. They combine his qualities as a colourist and his definite yet gentle touch as a maker of patterns. Our time calls for insistence on the fact that art is concerned, not with pictures alone, but with every object we see. Hence the intense present importance of such artist craftsman as this able son of Manchester. J. W. S.



PAPER CUT BY HUGH WALLIS



"CORFE CASTLE." ETCHING
BY S. H. BRAITHWAITE

BOURNEMOUTH.—Bournemouth has produced, or gathered in its neighbourhood, a number of artists of ability, among them Mr. S. H. Braithwaite, in whose etchings are to be found great charm and individual character.

Mr. Braithwaite sees nature with a certain austerity and uses a fine and delicate line in the task of reproducing her. He is fully alive to the capacity of etching in the suggestion of atmosphere, a matter in which the etcher has an advantage over the painter. The distract-

tions of colour and of paint make the painter's task more difficult than the etcher's in this direction, and the etcher who is sufficiently wise and has the necessary ability makes the most of his opportunity. *Corfe Castle* shows the sense of mysterious beauty which can result from a thoughtful study of atmosphere and of line. The reticence and suggestiveness which may be found together in a good etching bring a happiness to many which is not found in other arts in full measure.

J. W. S.



FITTLEWORTH (SUSSEX)

FITTLEWORTH (Sussex).—One of the problems of art is to discover the lowest common denominator of truth—the simplification of various details into a single harmonious form. The effort to come at this inherent simplicity is the key to the landscape paintings of Mr. P. H. Padwick. He endeavours continually to eliminate the non-essential, and by so doing to bring out the full breadth and completeness of general effect. He treats a landscape with severity, as a solid, thus providing compositions manly and robust. The result is invariably distinguished though in some cases the colouring, pressed into service to emphasise the solidity of form, appears a little sombre. One would say that Mr. Padwick has been influenced by Crome. *Moonrise on the Yare* particularly must have given him inspiration. That his free

and virile handling produces the curiously faithful result it does testifies to an excellence of the selective faculty distinctly reminiscent of the old master. ¶ ¶

His *Southampton Dock* with its little moored tugs is a good illustration of his truth to effect, and his *Shoreham*, too, shows on what a firm construction he builds. Typical examples of his work may be seen this year at Wembley, and at the Royal Academy. We reproduce *The Sussex Weald*, another typical example in which the sweep of the undulating country is rendered with great success. ¶ ¶ ¶

Restful and strong, Mr. Padwick's landscapes are entirely English—racy of the soil. There is no foreign influence to be detected in them. Their native character contributes to one's appreciation of their high merits. ¶ ¶ ¶ ¶



"SUSSEX WEALD"
BY P. H. PADWICK

EDINBURGH

their marketable value. Despite certain economic conditions and commercial competition, the promoters of the Scottish Folk Fabrics are producing some excellent textiles, the accompanying illustrations being from some of their recent productions, other notable ones being illustrated in the current number of *THE STUDIO Year Book*, and I have no doubt when the trade ceases to demand ancient designs and replicas, lacking the sincerity, as well as oftentimes the appropriate utility which inspired the original, and when the salesman takes as vital an interest in the study of genuine art as he does in that of selling inferior furnishings, we may again take some pride in our living-room surroundings. For I believe we have designers and weavers, assisted by the marvellous inventions—when they are controlled by the sincere artist—which are able to produce work as beautiful and practical as has ever been.

E. A. T.



RUG. BY "SCOTTISH FOLK FABRICS"

EDINBURGH.—That weaving manufacturers have learned to make things bad, yet with all the outward appearance of being good, is only one of the many abominations the war has left as a testament of its unscrupulous effect, making a poor page to add to the artistic history of the nations involved. It certainly will be one weak in idealistic comparison with the wonderfully vivid descriptions of the weaver's art to be found in the "Arabian Nights." The history and legends, too, of England, China, and Japan's far away day designers teem with inspiration for the artists who desire to express themselves, not only in the weaving industry, but in any craft. By that inspiration I mean the spiritual enthusiasm, not as one finds it, by merely culling and adapting the designs, with no other thought behind them than that of



RUG. BY "SCOTTISH FOLK FABRICS"

DUBLIN

DUBLIN.—The success of "The Dublin Salon," an exhibition of modern art, organised by Mr. Crampton Walker, has caused no little discussion in Dublin art-circles. Single-handed, he produced a show which, in the opinion of many, surpasses in merit and interest most of the recent exhibitions of the Royal Hibernian Academy. In a small hall he displayed admirably no fewer than 300 pictures by some 130 different artists, and he succeeded in negotiating the sale of a surprising number of these works. It is hoped that his "Dublin Salon" will become an annual fixture, if only for the stimulating effect it must have upon our lethargic Academy. ❖ ❖ ❖

The two public galleries of Dublin have recently hung a number of important acquisitions. The National Gallery has just acquired, by presentation from Mr. E. V. Huxtable, *The Pier at Hastings*, a very charming and characteristic work of the late Walter Osborne, R.H.A.; and, by purchase, *Garrick between Tragedy and Comedy*, a *Portrait Group of Two Children*, both by William Hickey, one of the most

accomplished of the brilliant group of Irish eighteenth-century painters, and *The Ferry*, by Matthew James Lawless, the precocious follower of the pre-Raphaelites. The latter picture, here illustrated, is regarded as the painter's masterpiece and, together with a few fine drawings reproduced in "Once a Week," and other magazines of the 'sixties shows, in spite of a somewhat juvenile sentiment, what a brilliant colourist and draughtsman he had become before his premature death.

The pictures bequeathed to the State by the late Mr. Edward Martyn, now hung in the Dublin Municipal Gallery of Modern Art, include interesting examples of Manet, Corot and Degas. By the courtesy of the curator of the gallery, one of the fascinating pastels by Degas is here reproduced. ❖ ❖ ❖

Miss Letitia Mary Hamilton's "one-woman" show, "The Bogs of Queen's County," which was open during February and March, represented this competent painter at her best—and her best is very good indeed. ❖ ❖ ❖

T. B.



"THE FERRY." BY
MATTHEW JAMES LAWLESS
(National Gallery of Ireland)



"HARLEQUIN."
BY E. DEGAS.
(Dublin Municipal Gallery.)
57.



"YOUNG EAGLE." ETCHING
BY LENNART SEGERSTRALE.
58,

BORGA (FINLAND)—BERLIN

BORGA (FINLAND).—Lennart Segers-
trale, the gifted Finnish artist, is a true
son of his country, a fervent lover of its
picturesque nature and perhaps more
especially of its *fauna*. He often betakes
himself to distant, isolated places where,
undisturbed, he can study eagle or gull,
wild swan or wild goose, a stately elk or a
timid snow hare, and with artistic verve
and the fidelity of an enthusiastic student
he conveys his impressions to the canvas
or the plate. ❖ ❖ ❖ ❖ ❖

His technique as an etcher is personal
to a marked degree, and he lays special
stress on conveying the peculiar atmo-
sphere—figuratively and literally—under
which he has viewed his model. The wet
surface of melting ice, the grey moisture
of the air, the vague mirroring on a wet
rock of a resting bird appeal to his artistic
susceptibility and are translated to his
prints with great skill. He does not give in
till he has achieved his end and I have
seen as many as eight different states
before he felt the desired effect had been
fully attained. G. B.

“ART AND PUBLICITY: FINE
PRINTING AND DESIGN.” ❖ ❖

A WORTHY sequel to the very success-
ful *STUDIO* volume, “Posters and their
Designers” will be our special Autumn
Number this year, to be issued in Septem-
ber under the above title. Posters are only
one feature of modern advertising, and this
book (the result of exhaustive and discrim-
inating research) will show what artists
have done in the design of such things as
periodical advertisements, booklets, pros-
pectuses, wrappers, and letter-headings.
America and most European countries have
been drawn on, and the whole should have
an even greater appeal than “Posters,” for
the material is less accessible to the public.
Mr. Sydney R. Jones again writes the
commentary. ❖ ❖ ❖ ❖ ❖

BERLIN.—In the bronze statuette repro-
duced herewith, Herr Hermann
Joachim Pagels has produced an admirable
piece of modelling and a poignant commen-
tary on present-day social conditions. The
work was not done from the life, since
Herr Pagels felt that he could best produce

a vigorous result from a pure imaginative
effort. The strong and massive frame of
the unemployed labourer seems to
challenge a social system which allows
such potential power to remain unused,
and we are forcibly reminded of the
strictures of Carlyle in “Past and Present.”
The Earth cries out: “Come and till me,”
but the complications of modern industry
permit of no such simple solution to the
problem. ❖ ❖ ❖ ❖ ❖



“OUT OF WORK” (BRONZE)
BY HERMANN JOACHIM PAGELS

HAMBURG



SILHOUETTE BY
WILHELM REPSOLD

HAMBURG.—Wilhelm Repsold, some of whose silhouettes are reproduced here, was born in Hamburg in 1885. After a course at the School for Applied Arts in Hamburg, the Dresden Academy and at Julian's in Paris he went to Stuttgart. Here he worked in the studio of Professor Habich, the sculptor, and with him executed some work for the new building of the Jena University. He then continued his studies at the School for Applied Arts in Munich. Before the War he did some remarkable plastic work for a

60

Children's Home in Saxony, also some unique decorative silhouettes on glass for the "Steelworkers' Union." ♦ ♦

During the War he did military service, mostly in Poland, where he found time for some characteristic drawings. Since the War he has done different kinds of work, plastic and otherwise. ♦ ♦

He felt tempted to try himself at the old and recently revived art of silhouettes which in Germany is now so largely practised by amateurs. He has subsequently executed several series in this technique, such as *Don Quixote*, *Till Eulenspiegel* and *Münchhausen*, also some book illustrations, among them Selma Lagerlöf's "Gösta Berling" which brought him an invitation from this famous author to her country seat in Sweden. ♦ ♦ ♦ ♦

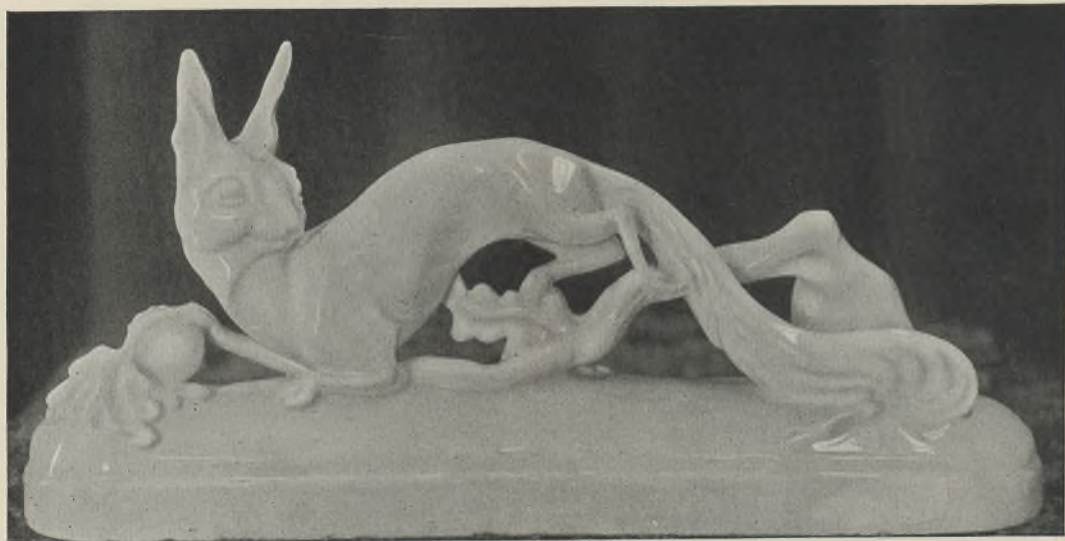
Unlike most of the recent so-called silhouettes, his are not drawings blackened afterwards, but are actually cut out with scissors after the old method. It was his intention to show that in this technique it is quite possible to give a pictorial impression, plastic, as it were, with movement



CHILDREN'S INSTITUTION IN
SAXONY. BY WILHELM REPSOLD



"DON QUIXOTE." SILHOU-
ETTES BY WILHELM REPSOLD
6r



"SQUIRREL" (PORCELAIN). BY THE
ROSENTHAL PORCELAIN FACTORY

and perspective. His flowers are cut from nature. It goes without saying that not all flowers are equally fit for this technique, but rather those where the colours are less essential and a neat and elegant construction prevails. ❖ ❖

DRESDEN.—It is a strange, but undeniable fact, that none of the great historic State factories of Germany has managed to keep up to the mark, which their magnificent produce in olden times had reached. Serious efforts no doubt have been made, but neither Berlin, Dresden, nor Munich have been over-successful. The initiative and the good results have fallen to the lot of the private establishments, among which the "Rosenthal" concern is, perhaps, the most distinguished. The accompanying reproduction shows one of their newest creations in fine art porcelain statuary. ❖ ❖

H. W. S.

MILAN.—Aldo Carpi was born in Milan in 1886. After having pursued classical studies, he took up painting at first under the guidance of Stefano Bersani and then at the Brera Academy (Milan) under Cesare Tallone (1912). ❖ ❖

He was one of the three prize-winners in the competition for "Pensionato

Nazionale" (1910). Besides that he won the Hayez competition, the Premio Marini-Missana (1914) at the Venice International Exhibition where his picture *Dopo lena* (*After Supper*) was bought by the Florence Modern Art Gallery, the large gold medal at the Milan Esposizione Permanente by his picture *Il Battesimo*. He volunteered for the War in 1915; fought as an infantry officer first on the Italian Trentino Front, then in Albania, and then as "attaché" to the Italian Royal Navy. He brought back many drawings of the Serbian retreat and of life with the Italian navy which won him a gold medal at Esposizione del Soldato in Florence (1917) and have been reproduced under the title of "Serbia Eroica" by Messrs. Alfieri and Lacroix, Milan, as well as in a large album edited by "Il Ministero della Marina" which also acquired most of the originals. At the end of the War taking up art again he exhibited a collection of his works at the Pesaro Gallery (Milan) and he also contributed works to exhibitions of sacred art three times in Venice, twice in Milan, and at the present moment in Rome. ❖

Recently one of his pictures, *Spiaggia a Marina di Pisa*, was acquired by the Modern Art Gallery of Milan. ❖ ❖

Although as a colourist he may be regarded as an offshoot of impressionism



"ST. FRANCIS"
BY ALDO CARPI
63

MILAN—LENINGRAD

his art is firmly based on a vigorous mastery of drawing and without renouncing a certain lyric vein in his temperament, nay rather uplifted to a high level by the poetry and inward mysticism of his spirit, he tends towards a fuller and more serene and as a whole more classic expression in art. In a word he may, not at all as a follower of present fashion but by inward endeavour, be counted among the very genuine representatives of the most vital tendency now prevailing in Italian art. ♪

LENINGRAD.—During the period of revolution Russian art, as it always is in history, stopped in its development. ♪

A year ago a group of painters was formed who have not broken completely with the traditions of true Russian art, but

give us many new, fresh productions. The greatest and most experienced artist of this group is A. Riloff, the best Russian landscape painter, combining artistic technical knowledge with a fine sense of style in landscape. His picture *Green Sounds*, in the Emperor Alexander III. Museum, is an epoch-making work in Russian art.

Realism is represented by Bobrowsky, A. Kudriafzeff, N. Sitshoff, and A. Latrowsky—the latter shows us in his pictures views of country and town. Meshkoff, Pawloff, Rudakoff, Dormidonoff, Brodsky, belong to the younger generation. ♪ ♪ ♪ ♪ ♪

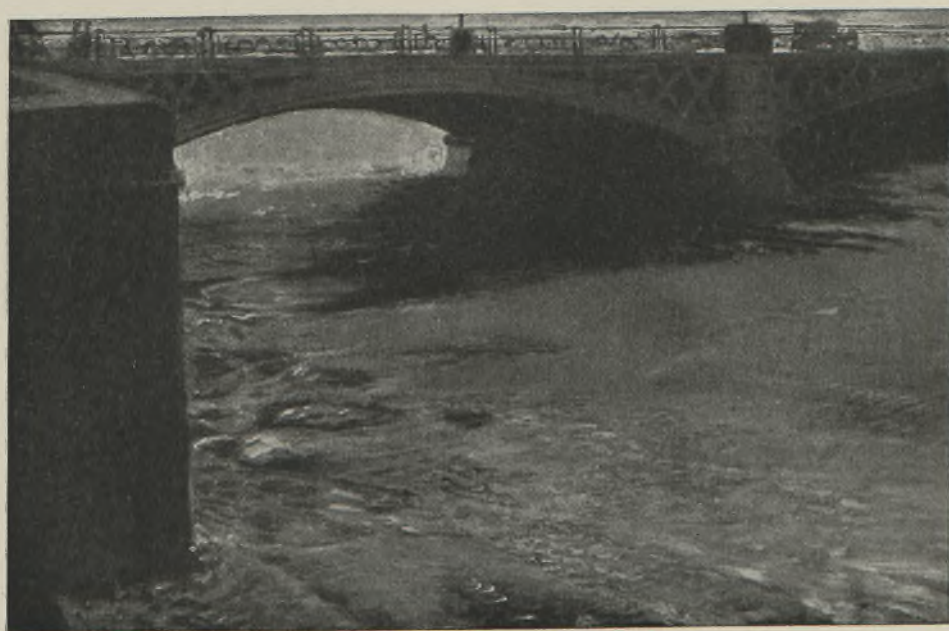
We see pure stylism in the studies of our illustrious engraver, P. Shillingowsky, also in the works of L. Iljin and Bobisheff; the latter our well-known State theatre



"BOY WITH TOYS." BY
W. MESCHKOFF
(Soc. of Sixteen, Leningrad)



"AN OLD MANOR HOUSE"
BY P. SCHILLINGOWSKY
(Soc. of Sixteen, Leningrad)



"THE NEVA." SKETCH
BY A. KUDRIAFZEFF
(Soc. of Sixteen, Leningrad)



"PLANETARIUM," TAPESTRY DESIGNED BY RICHARD TESCHNER, WOVEN BY THE WIENER GOBELIN MANUFACTUR

decorator, who has given us of late years a series of most marvellous decorations. This exhibition will show us which is the current of Russian art, which has, indeed, admirers, whereas Cubism and Futurism have no success whatever. The comparative calm in our life has allowed art to produce itself again, and there can be no doubt that our country, which has given the world not a few illustrious

names, will once more proceed successfully on the way of future development of its art.
W. KARPOWITSCH.

VIENNA.—Richard Teschner's art is now well known to readers of THE STUDIO, who will appreciate the technical refinement everywhere revealed in it. His latest work, the designing of a Gobelin's tapestry which has been woven

in the "Wiener Gobelin Manufactur," Vienna, shows this artist in a new light, though from a man of so individual a temperament, who sees things and re-absorbs what he has seen from a rare and unusual standpoint, one is always sure of a delightful surprise. To say that the tapestry under consideration is a work of art savours of the banal. Yet it is one in the highest sense of this expression. It is entitled *Planetarium*. The design is built up architectonically, the centre shows the figure of the sun-god, Helios, from him emanate the colours of the spectrum. Around in symbolic forms are Uranus, the undiscovered, Mercury, Jupiter, Saturn, Mars and Neptune. Venus is above the sun-god's head, the Earth at his feet. Woven into the border are the signs of the Zodiac. The ground tone is terrestrial blue, ultramarine and cobalt tones. The artist has patterned his design so that the figures stand forth from their background in marvellous harmony, which is, at the same time, mystic. The chords vibrate in rich tranquil tones, the chords passing and dissolving in perfect orchestration. The whole work is eloquent of an artist of rare individuality, independence of thought, of wonderful draughtsmanship and inspired restraint.

A. S. L.

BUDAPEST.—One of the first exhibitions of the current season was that of the "Group of Spiritual Artists," a society of young Hungarian painters headed by Jenó Remsey, one of the most original and imaginative painters. Born in 1885, Remsey had in his youth to struggle with great poverty, which deprived him of the means of artistic education. He is a self-taught painter, who developed his natural genius through the study of some of the old masters. His art found a definite expression when he settled down at Gödöllő, a picturesque village near Budapest, where he came under the influence of the eminent Körösfőy, a painter showing great affinity with him. Remsey is an artist of bold imagination and rich invention, with a rare gift for monumental tasks, and it is one of his tragedies that he has not yet been able to concentrate on monumental subjects. Perhaps because his imagination is fettered by the recollections of his own early struggles, his sympathies turn towards the unhappy and the oppressed. He prefers also themes taken from among the gloomy scenes of life. The colour schemes of his paintings are rather serious, with a predominance of dull grey and black.

A. E.

PART OF A DECORATIVE
FRIEZE BY JENO REMSEY

SIERRE (SWITZERLAND)



PEN DRAWING BY CHARLES
CLOS OLSOMMER
(By courtesy of C. M. Gere, Esq.)

SIERRE (SWITZERLAND).—Charles Clos Olsommer was born at Neuchâtel in 1883, and is of Scandinavian origin. He studied at Geneva first under Gustave de Beaumont and then under James Vibert. Vibert was a teacher who had a strong symbolic feeling, but he merely taught his students the technique of the craft and left them to infer anything else. Many of them never divined the deeper significance of his art, but Olsommer found therein something which had close affinity with his own ideas. Painting seemed to him

not merely a reproduction of the forms of nature, but the vehicle of an idea. He has a mystical mind; and his technical method, which includes the conventionalising of his figures, is somewhat akin to that of certain of the great Primitives. Since the close of his studies, Olsommer has lived in Alpine solitude, the better to realise his conceptions, without being influenced by any fashion. Besides his paintings, he has specialised in minute figure drawings in pen and ink, one of which we give on this page. ■ ■ ■ ■ ■

BRUSSELS.—One of the oldest traditions of Flemish art is the depiction of the everyday life of humble people. From the first scribes who illuminated manuscripts, before the brothers Van Eyck, through Pieter Brueghel the elder and those who followed him, David Teniers, Adriaen Brouwer, Josse Van Craesbeek, and, on the other hand, Jordaens, Sibe-recht and many others, peasants, tramps and knife-grinders have inspired innumerable compositions in which are portrayed episodes characteristic of their lives, and which express their joys, their sorrows and their revolts. It was not only the "kermesses" and gatherings at the inn which attracted the brushes of our painters, and of the Dutch and French artists: the whole life of the country people has been depicted in the course of the centuries. ▯

M. Eugène Laermans, devoting himself to the same subjects, has interpreted them in a new way, with an entirely modern feeling. In place of the passive objectivity and sly humour which we find in the

works of the older men, we have here a pitying generosity not unlike that already displayed by Charles Degroux and Constantin Meunier. Yet M. Laermans has felt differently and has expressed his feelings with strong pathos, revolted by the inequalities and miseries of a badly-organised social scheme. M. Laermans, a cultured and lettered man, is himself an invalid. Deaf-mute from birth, he has been deprived of the usual means of expression, but nevertheless he has succeeded in giving eloquent expression in form and colour to his pessimistic view of life. This pessimism is apparent not only in his choice of subjects, but also in the character of the form of the colour-harmonies which give such individuality to the works of this painter. ▯ ▯

The drawing of his figures is simplified in the most expressive manner. He emphasises the physical blemishes of the unhappy people belonging to a poverty-stricken race, descended from anæmics, drunkards, overworked and unfit. Especially the



"THE BATHING-PLACE"
BY EUGÈNE LAERMANS

BRUSSELS—PIETERMARITZBURG—MONTREAL

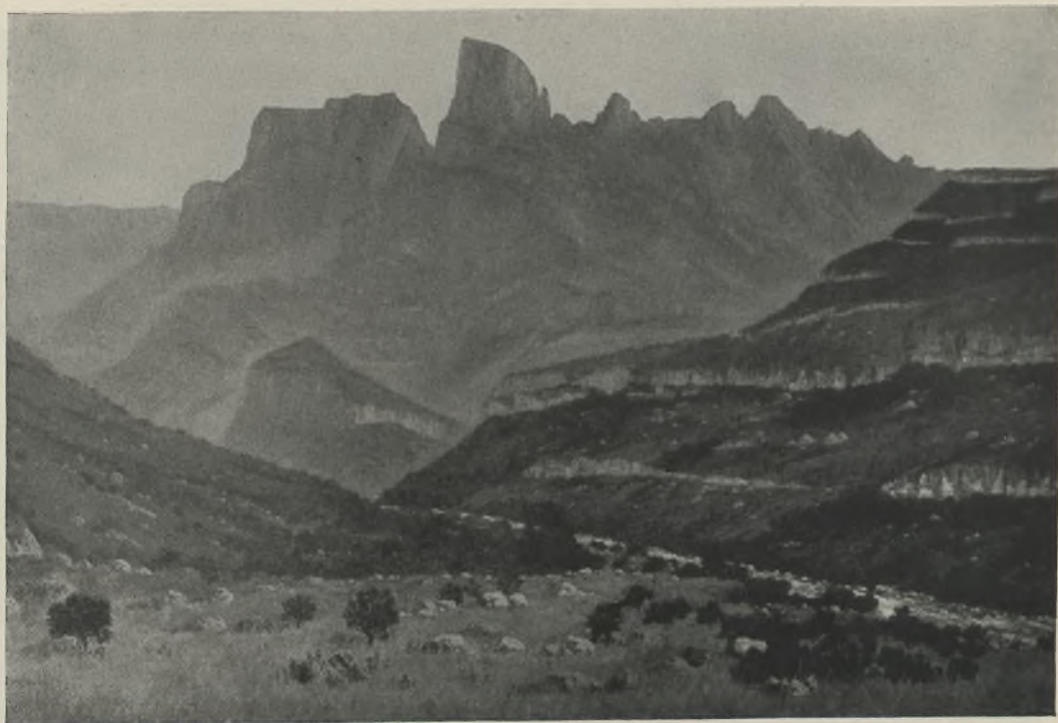
children are a painful sight—uncouth, rickety, backward. They seem to be the result of the unhealthy overcrowding and ill-nourishment among the industrial population. The landscapes assist in producing the sombre atmosphere, consisting mainly of rain-sodden lands, cut up by livid puddles, and cloudy menacing skies. ♣

This deaf-mute painter has just suffered the cruel and irreparable loss of his sight. It needs an effort of the imagination to conceive of this noble thinker and powerful artist absolutely cut off from all communication with the outside world, unable to express any thought or to learn anything new. Did Dante in his "Inferno" conceive a more dreadful torture? P. L.

PIETERMARITZBURG.—It may seem a far cry from engineering to pictorial art, but Mr. Cathcart W. Methuen, one of whose works we give here, was formerly engineer-in-chief of Greenock, Scotland, and came out to South Africa to open up Durban harbour in 1888. He practised art even in the early

days in Scotland, and one of two illustrated books produced by him deals with "Greenock and its Harbour." Mr. Methuen, besides holding successful one-man shows of his own work, has taken a very active part in the encouragement of art in South Africa. He founded the Durban Municipal Art Gallery (giving the first picture), which has now developed into a large and fine collection, and is excellently housed in the new Municipal Buildings. For about twelve years he was president of the Natal Society of Artists, and he is an associate of the South African Society of Artists. Mr. Methuen retired from the engineering profession some years ago, and has since practised art professionally, gaining much success and winning general esteem in the Colony. ♣ ♣ ♣ ♣ ♣

MONTREAL.—Of Mrs. Mary Eastlake it may truly be said that she was born to her work. She has individual vision. Both the sketch and the finished work from her hand show personality,



"THE SENTINEL" (MONT-AUX-SOURCES, DRAHENSBERG)
BY CATHCART W. METHUEN

MONTREAL



"MONTREAL IN SNOWY WEATHER." BY
MRS. C. H. EASTLAKE (M. A. BELL)
(Bought by the National Gallery of Canada)

as well as sound knowledge of her craft. ♦ ♦ ♦ ♦ ♦

A charming *naïveté* is implicit in Mrs. Eastlake's work; a certain suggestion of the Primitives in the way things present themselves to her mind, which is truly refreshing. This quality, so much sought after by some moderns, is innate with her, the direct outcome of her temperament. Her art is characterised by singleness of mind, and if her range has its limitations, she has much imagination and knows how to carry through what she has in mind. ♦ ♦ ♦ ♦ ♦

Mrs. Eastlake's work is essentially decorative. She has a strong sense of rhythm and pattern. Her colour, which is pure and strong, is usually put down in flat tones, whether the medium be pastel, oil colour, or gouache. The char-

acterisation of her portraits and figure subjects is excellent. Her landscapes do not aim at being transcripts from nature, but are conceived as decoration. She excels in depicting babies and young children.

At the first glance the landscapes by this artist have a certain strangeness. Here is a view of nature as it might appear to those whose vision has not been influenced by looking at nature through the eyes of others. A certain fantastic quality which we associate with romance makes it felt in all this work. One can imagine that a child would instinctively be attracted to Mrs. Eastlake's pictures, though a child could not recognise the thought and the trained observation they reveal. ♦ ♦ ♦ ♦ ♦

Pastel is a favourite medium with this artist, and she uses it in a very individual

MONTREAL—TOKYO

manner, getting brilliancy of colour and depth of tone. As a member of the Pastel Society, a group of works by her is always a noteworthy feature of the Society's exhibitions. ♦ ♦ ♦ ♦ ♦

Canadian by birth and French by training, Mrs. Eastlake has always received recognition in France, and been well hung at the Salon. In Japan her studies of the national art confirmed her own instinct for simplicity of treatment. For many years she has exhibited at the R.A., the International Society, the R.O.I. and other leading exhibitions in this country, where her work is much esteemed by fellow-artists. In Canada, where she is best known under her own name of M. A. Bell, her works have been bought for public and private collections. An oil painting and a pastel by this artist have lately been purchased for the National Gallery of Canada.

J. Q.

TOKYO.—Out of more than 2,500 paintings in the traditional style of Nippon submitted from all over the country, only 131 pieces were accepted by the judges of the Fifth Annual Exhibition of the Imperial Art Institute, while 108 paintings in European style, mostly in oil, were chosen out of about 1,500 that were sent in. The section of paintings in Nippon style showed a strong tendency towards a realistic representation, by a faithful and minute execution through endless patience and labour. The *nanga* (after the southern school of painting), the idealistic style which was thought to be the real and only style fit to be employed in painting at one time or another in the history of our pictorial art, was conspicuous by its absence. To be sure, an ample number of *nanga* have been sent in, but found no admittance, to the indignation of those who uphold that style



"A COWHERD." BY
KANOKOGI - TAKESHIRO
(Imperial Art Institute, Tokyo)



"ROUGE AND POWDER"
BY ITO-SHINSUI
(Impl. Art Inst., Tokyo)

of expression. It suggests a necessity of a vital reform in the style in order to cope with the requirements of the age. There were a number of paintings with women as the subject, some of which were excellent. Among them may be mentioned *Standing Women*, by Kikuchi-Keigetsu, *Rouge and Powder*, by Ito-Shinsui, and *A Dream*, by Yamakawa-Shuho. One tendency deeply lamented by many is the apparent neglect of the importance of lines, which performed the most important function in old paintings.

This is said to be largely due to the effort to attain the effect of the oil paintings of the West. ♦ ♦ ♦ ♦ ♦

A marked progress was noticeable in our oil paintings after the Western style. They are gradually becoming the product of their own, and not merely an imitation, in the outer form, of the Western product. Some claim, not without some foundation, that what is in the mind of the modern Nippon can better be expressed in the adopted style rather than their own, though it is yet to be proven.

JIRO HARADA.

REVIEWS

The Old Water Colour Society's Club, 1924-5. Second Annual Volume. Edited by RANDALL DAVIES, F.S.A. (Published by the Society, and issued only to members). An interesting volume which contains well illustrated articles on old members of the society and on its recent exhibitions. The work of John Varley, of which Mr. Randall Davies writes, deserves special notice. Varley is a curious combination of the classicism of a man like Richard Wilson and the picturesqueness of the normal early water-colourist. J. S. Sargent, Russell Flint, and Walter West provide a modern foil. ♦ ♦ ♦ ♦

The Hall Marks on Gold and Silver Articles. By D. T. W. Fully illustrated. (London and Toronto: J. M. Dent and Sons, Ltd.). 10s. 6d. net. The author sets forth in a handy and compact form, reliable information upon this subject. Both historical and modern marks are illustrated. The guarantee marks of foreign countries also receive full treatment, and the whole work well repays careful study as one of the bases of appraisal of gold and silver ware. ♦ ♦ ♦ ♦

Art Prices Current, 1922-1923. Edited by H. G. T. CANNONS. (The Art Trade Press, Ltd.) 42s. net. This annual guide is so admirably arranged and indexed that the picture buyer can find full information of pictures sold, their artists, and prices, almost at a glance. The bulk of the book carries on a chronological account of the various sales, and indexes of painters and engravers, together with the titles of their works, make reference to it an easy matter. Altogether, indispensable to those who keep abreast of the economics of art. ♦

Stencilling for Craftsmen. Written and illustrated by W. G. SUTHERLAND. (Manchester: The Decorative Art Journal Co., Ltd.). There are great decorative possibilities in the use of the stencil; and the various typical motives, the purpose for which they may be used and the method to be employed are well treated in Mr. Sutherland's volume. It should make a special appeal to the professional decorator who can by simple means apply his own ornamental detail. ♦ ♦ ♦ ♦

Sei-sei Ruten (Life Ever-changing). A roll of collotype reproduction of Yokoyama-

Taikwan's painting, entitled "Sei-sei Ruten," about seventy feet in length, one foot wide. (Otsuka-Minoru, Yushima Yonchome, Hongo, Tokyo.) 105s. The scroll opens with fantastic mist, out of which emerges an autumnal landscape where dew collects on the grass, drops from the branches, trickles through dead fallen leaves, collects into a streamlet that tumbles down the jungle and falls over the precipice, gushes through the gorge down to join a river, which in its majestic course sweeps into the wide ocean, where the sun shines and the rain falls, its rippling waves now washing the peaceful shores and now surging into a whirling windstorm, causing a cloud-burst and waterspout, playing havoc with mighty forces of nature, only to disappear in rolling clouds into vast and eternal nothingness. Such may be gathered from this long scroll and may be taken as Mr. Yokoyama's view of life, so graphically and artistically shown. To express the changing mood of life he has employed different techniques—in the present work he has harmonised the characteristics of the northern and the southern schools with the traits of the Yamato style. Taikwan, primarily an artist of the brain, rather than of the brush, seems to have triumphed over all technical difficulties in the ardour of the inspiration. The roll is intensely interesting from the start to the finish, with a thread of animal and human activities woven into this wonderful panoramic view of life. Poetic is the autumnal scene where deer calls its mate in sylvan solitude. Romantic is the scene where herons search for food in misty spring rain. Dramatic is the final spectacular scene where the tremendous force of nature is depicted in the whirling mass of cloud, in which is visible, at a closer examination, an Oriental dragon mounting the cloud in a fury. This masterpiece by Yokoyama-Taikwan, who is considered by many as the greatest contemporary painter of Nippon, can doubtless be handed down to the posterity as an outstanding example of the work of the age. Mr. Otsuka is to be congratulated on his successful reproduction of this masterpiece, in which he has surmounted great technical difficulties. ♦ ♦ ♦

Art Angles. An invention of much consequence to framers and people who frame their own pictures has been made by Mr. Marshall Wood, of 37, Doughty Street, W.C. 1. He has done away with the necessity for mitres in certain classes of framing by the use of steel corner sockets called "Art Angles," into which flat mouldings can be fitted. The corners then become the strongest part of the frame; they are easy to manipulate, and are quite plain. At present they are made only for mouldings up to one inch, and in twelve shades, but in course of time the range will be greatly extended. The device holds out great possibilities in the direction of making picture and frame a harmonious decorative whole. We wish, however, that Mr. Wood had found another name for his clever invention than "Art Angles." Already we have too many "art" cafés, "art" shades, "art" boots and shoes, and "art" pavements, even. It is time some protest was made against this persistent vulgarisation of a word whose real associations are dignified and elevated. Not 20 per cent. of the things that are put in frames may justly claim to be works of art! It should be understood that we have no wish to make a scapegoat of Mr. Wood in this matter, for his product is quite sound and useful. It merely happens that this alliterative phrase forms a convenient text for a general observation. ■ ■ ■

The Colour Prints of William Dickes. By ALFRED DOCKER. (Courier Press.) The Victorian colour printers, George Baxter and William Dickes, have had in modern times a quite astonishing popularity. Baxter, certainly, had artistic merits, and his colour was often good. But though Dickes may well have been, as the author says, the "pioneer of colour printing for the people," we do not think there is much more to be said in his favour. A weak sentimentality, and a dreadful mangling, in the process of reproduction, of the works of great artists, was what principally distinguished him. He may, however, be considered amusing, and his print of *Queen Victoria Reviewing Troops*, with its incredibly sleek horses and incredibly refined warriors, deserves at least the epithet "good fun."

W. G.



BOOKBINDING IN COBALT BLUE MOROCCO, HAND TOOLED GILDING. BY HÜBEL AND DENCK

Festschrift. (Hübel & Denck, Leipzig.) Fifty years of solid effort, maintained ideals and staunch loyalty form the basis of the success which the great bookbinding firm of Hübel & Denck are celebrating in this, their jubilee year. The romantic story of a rapid rise to fame from modest beginnings is written round a masterly argument on the warfare which is being eternally waged between man and machine; in spite of the wonders achieved by the iron monster, however, there still lurks a hankering after the good old days of handicraft and "quality first," although, of course, the standard set to-day is the highest possible attainable, and "the best" is never too good. ■ ■ ■

Worthy tribute is paid to the English school, whose methods and age-long experience in hand work have placed it in the foremost rank of bookbinding interests. And a strong effort is now being made to secure closer collaboration between artist and craftsman, with what result may be judged from the fifty or so beautiful plates included at the end of the book. We give here a reproduction of a hand-bound volume ("*Musarion*," by Wieland).

THE LAY FIGURE: A LITTLE TALK ON TEXTILES. ♦ ♦

"You'd better withdraw that last remark," said the Critic in an undertone, but with a smile. ♦ ♦ ♦

"Yes, by Jove!" agreed the Young Artist, with his eyes on the newcomer. The Lady who accompanied the Old Artist, and who was introduced as his niece, might be regarded as an answer sent straight from Heaven to crude masculine criticisms of woman, what she wears, and how she wears it. Possessed of a wedding ring for perhaps ten years, she might easily have displayed ten of those trophies had convention permitted and her inclination turned that way. The reverence with which the whole company rose, bowed, and assumed the attitude which entreats the acceptance of a chair and the half of a kingdom with it, was a confession of man's elementary faith. ♦ ♦ ♦

No doubt she was used to this sort of thing, for she took a corner of the sofa quite calmly, waited till her humble petitioners were also seated, and then addressed them. "I made him bring me here," she said, indicating her uncle, "because I wanted to find out why they put green birds of paradise among mauve cauliflowers and dark blue tombstones with yellow flags on top and expect me to hang them in the windows of my new cottage in Sussex. Uncle Henry said some of you could tell me if this was the newest art, post-experimentalist, or something, and whether it was just a beginning or what. You see, I must *have* some curtains, and if things are likely to get much worse, I suppose I'd better settle on the tombstone ones. The next lot may have ghosts on or something." ♦ ♦

"It's not the newest *art*," pleaded the Young Artist. "I'm sure of that. Are they really tombstones?" ♦ ♦

"Well, they might be lamp-posts, or holly-trees, or policemen, or anything rather straight and tall," she admitted. "Whatever they are, they're not nice to look at. And I wanted a *satisfying* pattern. It's so difficult to find one. It's just the same with the carpets, and rugs, and everything." ♦ ♦ ♦

"I wish you'd let me do you some designs," he said fervently. "I should just love to. Your cottage would be an inspiration." ♦ ♦ ♦

"That's charming of you"—she laughed adorably—"but I couldn't afford artist's fees; I'm awfully hard up. But if you will take the designs to Moving and Settle's and get them to put them on the market, I'll promise to buy the curtains." ♦ ♦ ♦

"Say who sent you and it would be all right," put in the Plain Man, who was equally impressed. ♦ ♦ ♦

"They'd kick me out," said the Young Artist sadly. "You see, manufacturers haven't much use for us artists. They say we cost too much, and, besides, they won't take what we offer them. So they do without us and when they want patterns tell their office boy to shut his eyes and squirt coloured inks at paper with a pen filler." ♦ ♦ ♦

"But couldn't you offer them what they'd take?" she suggested. He wrinkled his brow as at a new idea. "I don't believe you've ever studied carpets and curtains like you do canvas, and you don't *really* know their capabilities." She shook her head reprovingly. "Isn't that it?"

The Critic nodded assent. "There's a lot in that," he agreed. "It's a special field which wants more exploring. But if cultivated it ought to yield a rich crop." ♦ ♦ ♦

"For artists and manufacturers too," said the Old Artist. "If I was younger I'd try it." ♦ ♦ ♦

"And I should get the curtains I want," said the Lady. ♦ ♦ ♦

"Well," said the Young Artist, "I'll promise to learn all about textiles and their needs if you will convert the manufacturer." ♦ ♦ ♦

"Convert him?" she echoed. ♦

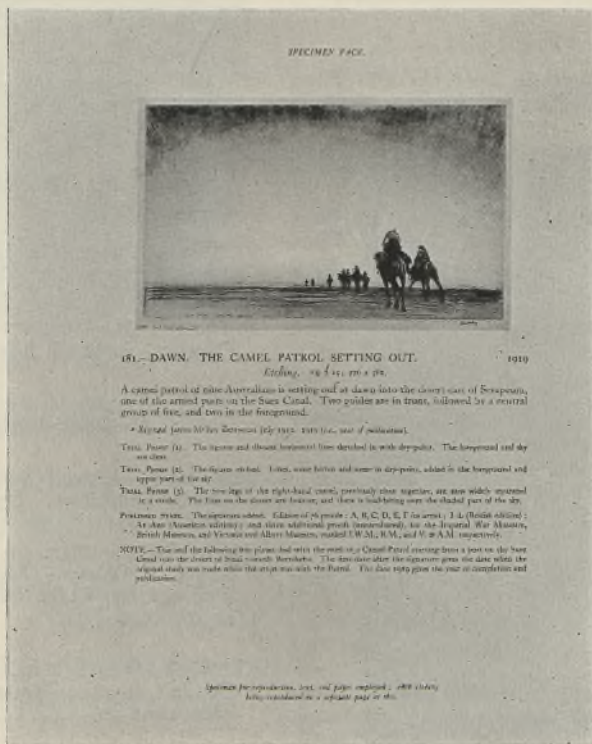
"Quite easy," he asserted. "A little talk from *you* on cauliflowers, tombstones and things, and how you dislike them, and what you really want, and how I am just the fellow to supply it, or shall be in a few days, anyhow—the point of view of the Lady with the Sussex cottage, in fact—and the thing's done." ♦ ♦

THE STUDIO



PUBLISHERS BY APPOINTMENT]

TO HIS MAJESTY THE KING



The above is a reduced facsimile page from the
CATALOGUE RAISONNÉ of ETCHINGS and DRYPOINTS
(1902-1924)

by
JAMES M^CBEY.

edited by
MARTIN HARDIE.

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ART EXHIBITIONS



LONDON.—**ARLINGTON GALLERY**, 22 Old Bond Street, W. 1. Caricatures of Eminent Authors by Raphael Nelson. Open from July 15.

BEAUX ARTS GALLERY, Bruton Street, New Bond Street, W. 1. Modern Water-Colours. Open till July 20.

BURLINGTON FINE ARTS CLUB, 17 Savile Row, W. 1. Italian Art of the 17th Century. Open till end of July.

FINE ART SOCIETY, LTD., 148 New Bond Street, W. 1. "Gardens of Romance" and "Devon" by Tom Mostyn. Etchings by modern masters. Open during July.

GOUPIL GALLERY (Messrs. W. Marchant and Co.), 5 Regent Street, S.W. 1. Summer Exhibition of Modern Art. Portraits, etc., by Charles Tharp. Open during July.

KNOEDLER'S GALLERIES, 15 Old Bond Street, W. 1. "British Champion Animals." Sculpture by Herbert Haseltine. (Exhibition under the auspices of "The Field.") Open during July.

LEICESTER GALLERIES, Green Street, W.C. 2. Paintings and Drawings by Paul Cézanne. Open during July.

MACRAE GALLERIES, Fulham Road, S.W. 11. Prints and Drawings of London. Open till July 31.

MANSARD GALLERY, 196 Tottenham Court Road. Studio-Pottery and Prints. Open during July. International Glass. Open during August.

MAYOR GALLERY, 18 Cork Street, W. 1. Drawings by James Grant. Open during July.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Summer Exhibition of Modern Graphic Art. Open till September.

ROYAL ACADEMY. Annual Exhibition. Open till August 8.

ROYAL COLLEGE OF ART. Victoria and Albert Museum. Exhibition of Students' Work. Open till August 8.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Oil Painters. Receiving Day, September 24.

ROYAL NATIONAL LIFE-BOAT INSTITUTION. Competition for Life-Boat Calendar. For particulars apply to the Secretary, 22 Charing Cross Road, London, W.C. 2.

R.W.S. GALLERIES, 5A Pall Mall East, S.W. London Salon of Photography. Receiving Day, August 31.

SPRING GARDENS GALLERY, Trafalgar Square, S.W. 1. Bookbindings by Mrs. Annie Loosely. Open till July 23.

TATE GALLERY, Millbank, S.W. 1. Landscapes and Portraits by Richard Wilson. Open till September 30.

TWENTY-ONE GALLERY, Adelphi, W.C. 2. G. Spencer Pryse. Open from July 16 to July 30.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. XX1st Annual Exhibition of Early English Water-Colours.

W. PATERSON'S GALLERIES, 5 Old Bond Street, W. 1. Old Masters. Chinese Pottery. Open during July.

BRIGHTON.—Competition for best Poster advertising Brighton. For particulars apply to the Chairman, Publicity Committee, Public Library Brighton.

PUBLIC ART GALLERIES. Australian Artists. Open during July.

CONWAY.—Royal Cambrian Academy. Annual Summer Exhibition. Open till October 3.

DARLINGTON.—**SOCIETY OF ARTS**. Modern Painters. Open till July 25.

DUBLIN.—**DANIEL EGAN'S SALON**, 38 Stephen's Green. Modern paintings. Open from August 3.

GLASGOW.—**ROYAL SCOTTISH ACADEMY**. 99th Annual Exhibition. Open till August 29.

HARROGATE.—**MEDICI GALLERIES**, Princes Street. Water-Colours by Fred Lawson; Etchings by Leslie Ward; Shell Flowers by Lady Susan Birch.

KESWICK.—**FRITZ PARK MUSEUM**. "Lakes and Fjords" by A. Heaton Cooper. Open till September 30.

KIRKCALDY.—**MUSEUM AND ART GALLERY**. Exhibition of Loan pictures.

RYE.—**ART CLUB**. Annual Exhibition. Open till September 19.

WROXHAM.—**THE WROXHAM GALLERY**. Eminent Artists. Open till September 30.

PARIS.—**GALERIE BERNHEIM JEUNE**, 83 faubourg St. Honoré. Paintings of the 19th and 20th Century. Open till August 1.

GALERIE DRUET, 20 Rue Royal. Some Contemporary Artists. Open till October 1.

GALERIE HAUSSMANN, 29 rue la-Boétie. Paul Jouve. Open till July 31.

INTERNATIONAL EXHIBITION OF MODERN DECORATIVE AND INDUSTRIAL ART. Situate between the Grand Palais and the Invalides. Open till October.

GALERIE G.-L. MANUËL FRÈRES, 47 rue Dumont d'Urville. Paul Bornet. Open till July 31.

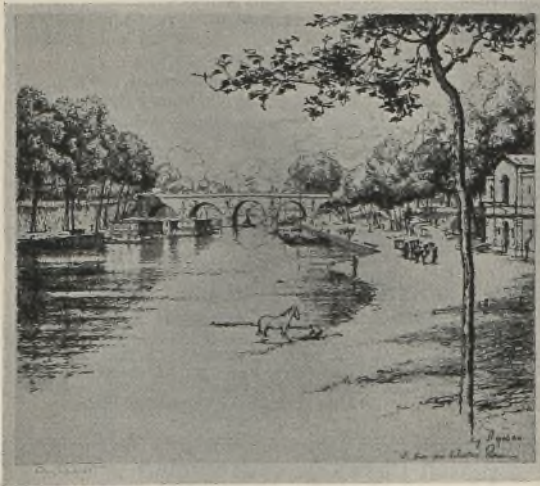
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MUSÉE CERNUSCHI, 7 avenue Velasquez. Siamese Art. Open till July 31.

MUSÉE DU JEU DE PAUME, rue de Rivoli. Roumanian Art. Open till August 1.

SECOND SALON OF 1925. Open till September 1.

NOTE.—The Editor will be pleased to receive particulars of any Art Exhibitions, Competitions, Lectures, and other announcements likely to be of interest to readers of the "Studio."



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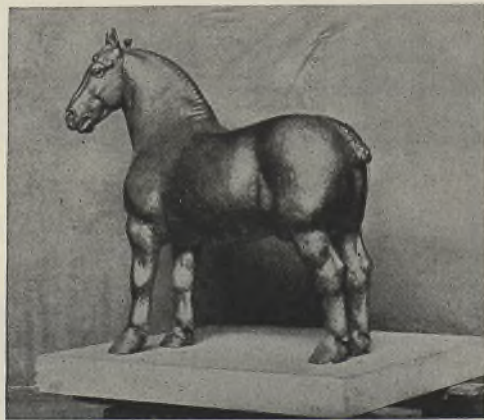
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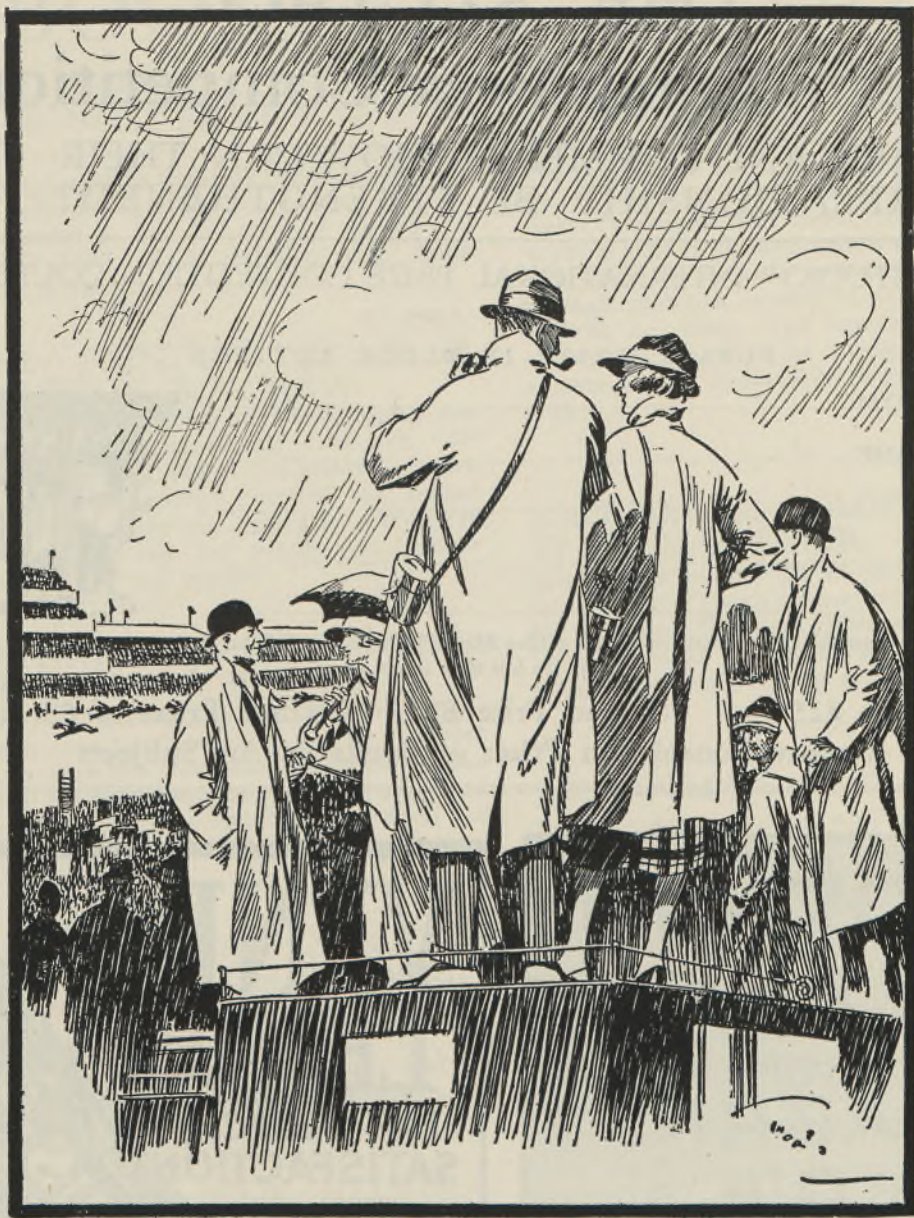
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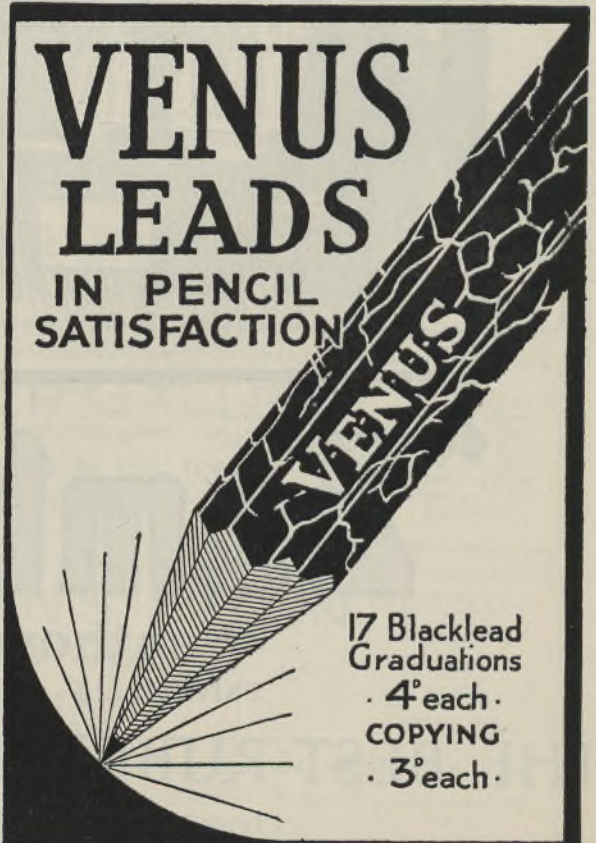
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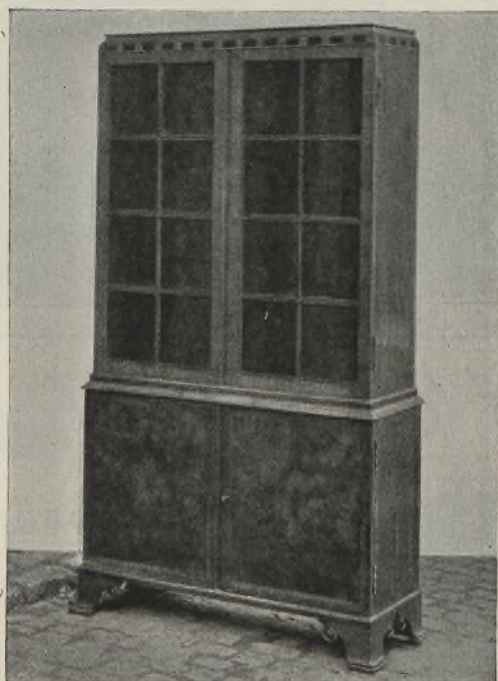
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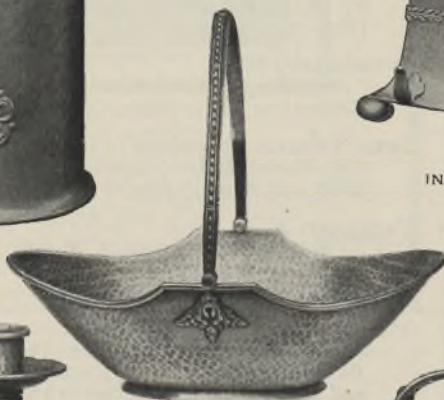
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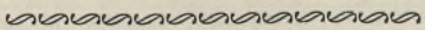
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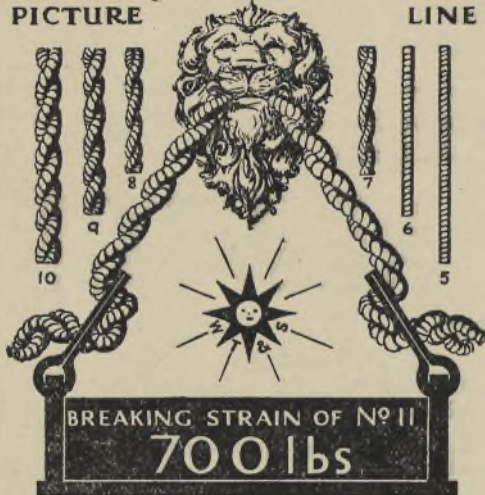
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THE STUDIO

A Magazine of Fine
and Applied Art

Founded in 1893



VOLUME 90 NUMBER 389
AUG. 15TH 1925

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG GMBH.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.11. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



EDITED BY GEOFFREY HOLME

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A MAGAZINE OF FINE AND APPLIED ART

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Viertelj.-Bezugspreis 7 M. DEUTSCHE BAUZEITUNG G·M·B·H·BERLIN SW II Anz.-Tarif auf Verlangen

LEBEN und Werk des dahingegangenen John Singer Sargent (S. 79 ff.) sind trotz ihres Reichtums leicht zu überschauen und zu verstehen. Er hat nie auf der Schattenseite des Lebens gestanden. Von seinem ersten Bildnisse, das er 1882 in der Royal Academy ausstellte, bis zu den beiden Porträts, die dies Jahr an derselben Stelle zu sehen waren, ist ihm der Erfolg treu geblieben. Anderthalb Menschenalter lang hat er unerschütterlich und unangefochten die Stellung behauptet, die ihm alsbald eingeräumt wurde, als er den Kampfplatz betrat: die Stellung als eines der gefeiertsten, glänzendsten und gesuchtesten Bildnismaler der großen Gesellschaft. Vor allem die englische Gesellschaft der letzten vierzig Jahre passiert in seinem Werke wie in einem Spiegel Revue: Politiker, Finanzmänner, Gelehrte und immer wieder schöne Frauen von vollendeter Vornehmheit und Eleganz der Haltung. Er gehörte seiner künstlerischen Persönlichkeit nach nicht zum Schlage der Bahnbrecher, der Neuerer, die Malerei hat von ihm keine neuen Aufgaben, keine neuen Impulse empfangen, ja, instinktiv hat er sich von allen Experimenten ferngehalten, und obgleich seine Entwicklung in die Blütezeit des Impressionismus fiel, hat er die Auseinandersetzung mit ihm vermieden. Von seinem Meister Carolus-Duran hatte er zuverlässiges malerisches Handwerk gelernt; ein geborenes technisches Talent, hat er sein Können beharrlich und sehr erfolgreich nach der Seite des Glänzenden, Wirkungsvollen, Dekorativen ausgebaut und sich so ohne Kampf und ohne Schwanken die Form geschaffen, deren er eben bedurfte und in der er sein Talent von der bestechendsten Seite zeigen konnte. Es war die Form einer schillernden und verführerischen Oberfläche, in der er einen sicher kultivierten Geschmack mit koloristischer Pikanterie zu vereinigen verstand. Kein Wunder, daß die große Gesellschaft diesen Maler suchte und gern von seinem Pinsel verewigt sein wollte. Und er war ein Bildnismaler von nicht geringen Graden. Die Porträts Asher Wertheimer (S. 87) und Coventry Patmore (S. 80) zeigen, daß er eine Persönlichkeit charakteristisch und in großem Stile aufzufassen verstand. Aber zugleich wußte er auch seine Modelle so zu schildern, wie sie gern scheinen und sich der

VOL. XC, NR. 389, August 1925

Nachwelt darstellen wollten, und ganz besonders seiner Beliebtheit als Frauenmaler ist diese Fähigkeit sehr zugut gekommen (vgl. das Bildnis von Mrs. L. Davis und Sohn S. 81). Freilich war auf diesem Wege nicht zu vermeiden, daß er sich wiederholte und daß er die Grenze der Manier streifte, zumal da er mit ungewöhnlicher Leichtigkeit schuf. Die Skala seiner Werke reicht vom Vorzüglichen bis zum Trivialen; er hat seiner nie sich verringern den Beliebtheit ebenso Tribut zahlen müssen, wie sein Zeitgenosse, der Schwede Anders Zorn, der gleich ihm zu den Porträtisten der großen Mode zählte. Und Sargent selbst hat das Bedürfnis empfunden, sich von den Bindungen zu befreien, die ihm die Aufgabe des Bildnisses auferlegte, und sich in Aufgaben zu versuchen, in denen er sich frei als Maler betätigen konnte. Die breiten, frischen Aquarelle, in denen er seine Reisebeobachtungen niederschrieb (S. 82), die fein studierten Innenstücke, in denen er Problemen der Beleuchtung nachging (S. 83, 84, 85), sind Zeugnisse dieses Bestrebens; in seinen letzten Jahren hat er sich eifrig den Gemälden zur Ausschmückung der Bibliothek in Boston gewidmet, und zuweilen wandte er seine Kunst auch an die Schilderung der Poesie heiter-schöner Existenz, wie in dem hier als Titelbild gegebenen Werke der Tate-Galerie. Im ganzen bietet sein Lebenswerk das Bild einer durchaus gleichartigen — wenn schon nicht immer gleichmäßigen — Leistung, die sich kaum nach Schaffensperioden gliedern läßt, sondern als die Blüte eines frühzeitig fertigen und sich in seiner Kraft dauernd behauptenden Talentes anzusehen ist.

Bereits vor fünf und zwanzig Jahren hat George Bröchner im „Studio“ die Begründung von Freiluftmuseen in England, besonders in London, angeregt. Da sein Wunsch unerfüllt geblieben ist, so lenkt er (S. 88 ff.) die Aufmerksamkeit erneut auf diese schöne und fruchtbare Aufgabe der Museumspolitik. Wenn er in Freiluftmuseen in erster Linie solche alte wertvolle Bauwerke aufgebaut und dauernd erhalten sehen will, die anderwärts dem modernen Verkehre oder auch der Pietätlosigkeit zum Opfer fallen oder aber an Baufähigkeit zugrunde gehen, so leitet ihn hierin das Vorbild

der skandinavischen Freiluftmuseen. Denn der skandinavische Norden ist die Geburtsstätte und noch heute der klassische Bezirk der Freiluftmuseen. Das älteste und wohl auch das berühmteste darunter ist Skansen in Stockholm, die geniale Schöpfung von Artur Hazelius, der dort in weitgedehntem, herrlich belegtem Gelände eine Fülle von Bauwerken aufgestellt hat, die ein höchst mannigfaltiges und lebendes Bild der bodenständigen Bauernkultur Schwedens vermitteln (Abb. S. 88, 89, 90, 91, 93, 94). Alle Landschaften, alle Bau- und Lebensformen, von der urtümlichen „Rauchstube“ (S. 89) bis zum reich ausgestatteten Bauernheim (S. 90, 91) und der charaktervollen Landkirche (S. 98) sind vertreten. „Der Tag kann kommen, wo all unser Gold nicht mehr das Bild einer vergangenen Zeit schaffen kann“: das war der Warn- und Schlachtruf, mit dem Hazelius das Interesse des schwedischen Volkes für seinen Plan wachrief — man darf ihn als das Motto der ganzen nordischen Bewegung zur Begründung von Freiluftmuseen bezeichnen. Denn nach dem Beispiele von Skansen ist eine stattliche Reihe ähnlicher Schöpfungen ins Leben gerufen worden. In Lund kann man Kultur und Leben Südschwedens, insbesondere Schonens, in dem reich ausgestatteten Freilichtmuseum studieren, das Dr. Karlin begründet hat. Norwegen besitzt zwei schöne Anstalten dieser Art: das Volksmuseum auf Bygdö in Oslo, das Werk des unermüdeten Direktors Hans Aall (Abb. S. 89), und das Freiluftmuseum auf Maihaugen in Lillehammer, dessen Sammlungen speziell der Landschaft Gulbrandsdalen gelten und durch die großartige Wirksamkeit von Dr. Anders Sandvig geschaffen worden sind (Abb. S. 94). In Dänemark hat Bernhard Olsen das reizende Volksmuseum zu Lyngby bei Kopenhagen ins Leben gerufen (Abb. S. 92), und Jütland verdankt Peter Holm die „Alte Stadt“ bei Aarhus, in der u. a. das prächtige, in reichem Fachwerkstile errichtete „Bürgermeisterhaus“ von 1597 (Abb. S. 92) wieder aufgebaut worden ist. Außerhalb der drei nordischen Länder kann man bisher eigentlich nur von Ansätzen zu Freiluftmuseen oder von Miniaturschöpfungen dieser Art sprechen. Ihr Prinzip läßt sich kurz dahin bestimmen, daß sie nicht Reliquien der Vergangenheit in toter musealer Anhäufung aufstapeln wollen, sondern danach streben, einen lebendigen Abdruck des Volkslebens selbst zu geben. Auf begrenztem Gebiete durchwandert der Besucher gleichsam ein ganzes Land oder einen Landbezirk mit Hügeln, Wäldern und Seen, mit Hütten, Häusern und Kirchen, die

Vertreter der einzelnen Landschaften tragen ihre Volkstrachten, und in den Stuben der Häuser zeigen sich die Gegenstände des Gebrauchs, von der Milchkanne bis zum Prunkschranke, an der Stelle und in der Art, wie sie seit Jahrhunderten dem Leben selbst dienen.

In Fortsetzung seiner Berichte über die Internationale Kunstgewerbe-Ausstellung zu Paris behandelt Gabriel Mourey (S. 98 ff.) die tschechoslowakische Abteilung. Sie verteilt sich auf verschiedene Gruppen der Ausstellung, findet jedoch ihren Mittelpunkt in dem tschechoslowakischen Pavillon, den Gočár errichtet hat. Dieser Bau gibt sich entschlossen modern: einfach, streng, zweckmäßig, ohne jede Anlehnung an Stile oder Formen der Vergangenheit. Der Fassade leiht die Auslegung mit tiefroten Glasplatten eine starke malerische Note. Das Innere birgt vor allem eine reiche und originell aufgestellte Sammlung von Arbeiten der Volkskunst aus den verschiedensten Teilen des tschechoslowakischen Staates: Böhmen, Mähren, der Slowakei, dem Karpathenlande. Es sind u. a. Stickereien, Webereien, Holz- und Flechtarbeiten. Hervorragend sind die Kunstgläser von Josef Drahoňowsky (S. 102) und die von Fräulein Braunerová, die ihre Gläser mit Pflanzenmotiven in Email verziert (S. 100). Eine Reihe von Gobelins, die Kunst und Handwerk in der Tschechoslowakei versinnbildlichen, hat F. Kysela entworfen und Fräulein Teinitzerová ausgeführt (S. 98, 101); in diesen Arbeiten wird man vielleicht am ehesten einen Einschlag slawischer Art erkennen dürfen. Im ganzen ruht das Kunsthandwerk der Tschechoslowakei auf der soliden Grundlage, die ihre Schulung durch die Wiener Kunst geschaffen hat; auch die feinen Spitzen von Fräulein Mildeová-Paličková bezeugen die treffliche Tradition, die der alte österreichische Staat durch umsichtige und sorgsame Pflege der Spitzenkunst geschaffen hat. Es wird von Interesse sein zu beobachten, in welcher Weise das begabte und ehrgeizige Volk sich von diesen Voraussetzungen aus ein national geprägtes Kunsthandwerk schaffen wird.

Die Kunst des Plakates hat bereits mancherlei Wandlungen durchgemacht, seitdem sie durch jene Bewegung ins Leben gerufen wurde, die von Frankreich ihren Ausgangspunkt nahm und die in dem Plakat eine große Zukunftsform der Kunst, die Kunst der Straße und des Volkes erblicken zu dürfen glaubte. Seitdem hat man doch gelernt, die Möglichkeiten des Plakats etwas bescheidener zu bewerten, und jedenfalls sind wir noch weit davon entfernt, daß jede Ansammlung von Plakaten eine „Bilder-

gallerie für das Volk“ darstellt. Auf der andern Seite bildet die Kunst des Plakates nicht mehr die Spezialität einiger weniger Künstler, sondern sie findet in allen Ländern breite Pflege, sie wird überall von tüchtigen Künstlern geübt, sie hat ein hohes Durchschnittsniveau erreicht, und in wachsendem Maße werden Verkehr, Handel und Industrie der Vorteile inne, die ihnen die künstlerische Form der Reklame und der Propaganda durch ihre unvergleichliche Intensität bietet. Die Plakate aus England, Kanada und Amerika, die auf S. 103 bis 109 abgebildet sind, wurden zum Teil im Auftrage von Untergrund- und Fernbahnen ausgeführt, die auf diese Weise das Publikum zu Ausflügen und Reisen mit ihren Linien anregen wollen. Sie versinnlichen die Annehmlichkeiten der Beförderung mit elektrischen Bahnen (S. 103) oder schildern Landschaften, die als Reiseziele empfohlen werden (S. 108, 109), und Gregory Brown macht durch ein heiteres Tiefseebild Lust zu einem Besuche des Zoologischen Gartens (S. 105). Schlagkräftig ist das Zeitungsplakat für den „Evening Standard“ (S. 104).

Der Landschaftsmaler Terrick Williams (S. 110ff.) hat seine erste Schulung in Antwerpen erhalten und später in Paris unter Benjamin Constant, Bouguerau und Robert Fleury studiert. 1891 hat er zum ersten Male in der Royal Academy ausgestellt, deren ständiger Gast er seither geblieben ist. Auf eigenem Wege hat er den Stil seiner Kunst gesucht und gefunden. Ein aufmerksamer und sorgfältiger Beobachter der Natur setzt er mit feinem Gefühle das Bild der Wirklichkeit in eine künstlerische Form von persönlicher Haltung um. Er liebt Dämmerung und Sonnenlicht, Feinheiten der atmosphärischen und der farbigen Erscheinung. Der „Sonnenuntergang bei St. Ives“ (S. 113) kann als ein charakteristisches Beispiel seiner Kunst angesehen werden. In dem Pastell „Brücke zu Chiavenna“ (S. 111) ist der malerische Eindruck dieses echt italienischen Motivs behende und sicher niedergeschrieben. Terrick Williams sucht sich seine Vorwürfe mit Vorliebe in Italien und Frankreich, und es bildet einen Vorzug seiner Kunst, daß er sich nicht den fertigen Stil eines tourist-painter zurecht gemacht hat, sondern jedem Motive in besonderer Weise gerecht zu werden bestrebt ist; die friedliche Stille an der „Goldenen Pforte“ zu Quimperlé (S. 110) behandelt er in anderem Stile als die bewegte Geschäftigkeit auf den Sardinienbooten in Concarneau (S. 112), und beide Male kommt der besondere Charakter des Motivs sprechend zum Ausdrucke.

Unter den jüngsten englischen Kunstausstellungen ist in erster Reihe die der Gesellschaft für graphische Kunst zu nennen, die über 250 Schwarzweißarbeiten vereinigte. Dort war die kräftig malerisch aufgebaute Darstellung von Notre Dame in Paris von Leonard R. Squirell (S. 119) zu sehen, die ins Phantastische gesteigerte Ansicht von Stopham Bridge von E. L. Lawrenson (S. 120) und manche andere Arbeiten (S. 117, 118), die das tüchtige Niveau der englischen Graphik und den engen Anschluß ihrer Vertreter an die Natur bezeugen. Die kgl. schottische Akademie hat ihre Jahresausstellung abgehalten; sie umfaßte so gut wie ausschließlich schottische Kunst und hielt sich im Ganzen durchaus innerhalb des Anerkannten. Wenn „The Bar-Parlour“ von Walter Sickert im Rahmen dieser Ausstellung als ein kühner Vorstoß erschien und daher ein gewisses Aufsehen erregte, so stellt sich das Bild doch, neben die modernen Experimente der kontinentalen Kunst gehalten, als eine in ihrem Kerne akademische Arbeit dar, und die Bildnisse von W. O. Hutchison und J. M. Cohen (S. 96, 97), sowie die Figur der „Salzsäule“ von George William Salvesen (S. 95) sind gleichfalls Leistungen, die auf dem Boden der gesicherten Tradition stehen. Der schottischen Kunst gehört auch Robert Eadie zu, der sich durch Aquarelle und Radierungen (S. 121) bekannt gemacht und in seinen Arbeiten mit Vorliebe malerische Bilder und Winkel aus der grauen Industrie- und Handelsstadt Glasgow behandelt hat. Ein eifriger und erfolgreicher Aquarellmaler ist James A. Swan in Birmingham. Swan gehört zu den nicht eben zahlreichen Architekten, die zugleich die Malerei pflegen; während des Krieges hat er in Belgien und anderwärts fleißig gezeichnet; das Motiv seines hier wiedergegebenen Aquarells (S. 123) stammt aus der Stadt Dinan, die auch Eadie zu seiner Radierung (S. 121) angeregt hat. — Als Gast erschien in London der schwedische Maler Bernhard Österman, der als eleganter Bildnismaler in seiner Heimat bekannt und beliebt ist; in seinem Bilde „Versuchung“ (S. 115) kommen seine hohen technischen und koloristischen Fähigkeiten wirksam zur Geltung.

Über die Berliner Kunstausstellungen des diesjährigen Frühlings und Sommers erstattet Jarno Jessen Bericht (S. 125ff.). In der Ausstellung der Akademie erschienen die alten Führer und Mitglieder der einstigen Sezessionen, voran Liebermann, der inzwischen verstorbene Corinth und Slevogt, ferner Engel, Ulrich Hübner, Hagemeyer und andere, neben ihnen aber auch zahlreiche Vertreter der

modernen Bestrebungen. Karl Hofers Bilder zeichneten sich durch koloristischen Geschmack und Strenge der Bildform aus, ohne doch die Maskenhaftigkeit der Gestalten zu überwinden; Willi Jäckel und Paul Plontke brachten kräftige Akte, Georg Walter Rößner hatte ein Badebild von heiterer Sommerstimmung. Der durch die Rheinland-Ausstellung bekannt gewordene Düsseldorfer Gert Wollheim erwies sich wieder als ein Künstler, der in grotesken und zuweilen geschraubten Einfällen ein nicht gewöhnliches koloristisches Talent entfaltet. In einer Sonderausstellung vereinigte die Akademie die Künstler der „Neuen Sezession“ in München; eine geschickt ausgewählte Sammlung von Gemälden Hans Thomas ehrte das Gedächtnis des Patriarchen der deutschen Kunst. Die gleiche Ehrung erwies die Große Jahresausstellung dem dahingegangenen Eduard v. Gebhardt, dessen Stellung als religiöser Maler längst historisch geworden ist. Übrigens bot diese Schau eine Reihe von Einzelausstellungen, unter denen die von Karl Ziegler (S. 127), dem Bildnismaler R. Schulte im Hofe und von Raffael Schuster-Woldau, der die Wege Lenbachs und F. A. v. Kaulbachs wandelt, besonders anzogen. Die meisten deutschen Kunststädte hatten im Glaspalaste eigene Säle; unter den Dresdenern fiel Wolfgang Müllers „Skiläufer“ (S. 126) durch Frische der Erfindung, Temperament und kühne dekorative Haltung auf. Bei den Münchenern sah man Theodor Baiers „Gralsritter“ (S. 124). Eine eigene Ausstellung hatte schließlich die „Arbeitsgemeinschaft“ des Vereins Berliner Künstler veranstaltet. Das war eine solide Ausstellung anerkannter, tüchtiger Köpfe, wie Dettmann, Baluschek, Eichhorst, Sandrock, Bartning u. a. m. Feyerabends Tierbild machte durch den Ernst seiner Form und die Innerlichkeit seiner Auffassung wieder bedeutenden Eindruck, Albert Birke gab einen interessant aufgefaßten Blick auf Passau (S. 123). Unter den Bildwerken zeichnete sich Paul Grusons große „Stehende Frau“ durch Geschlossenheit der Form und des Ausdrucks besonders aus.

Unter den deutschen Künstlerinnen erfreut sich gegenwärtig kaum eine einer so allgemeinen Achtung und widerspruchslosen Anerkennung wie Käthe Kollwitz, die nun der Vollendung ihres 60. Lebensjahres entgegengeht (S. 131). Ihr Gebiet ist die Graphik: Radierung, Steindruck, Holzschnitt. Sie hat Szenen des sozialen Lebens und Kampfes, sie hat Kriegsszenen in graphischen Reihen geschildert; sie scheut vor dem Harten, Wilden, Häßlichen nicht zurück, aber ein ganz ursprüngliches, echtes, tiefes

menschliches Gefühl trägt und adelt all ihre Darstellungen; sie sind voll von einem großen Mitleide mit dem Menschen und seinem Schicksale, und vor allem ist es die Mutter, die sie versteht, die sie liebt, deren Tragik sie zeigt. Die Mutterliebe, die nie versagt, die Verzweiflung der Mutter, die ihren Kindern nicht Brot bieten kann, die sie leiden und sterben sehen muß: kaum sind diese Motive je erschütternder behandelt worden, als durch diese aus dem deutschen Osten (Königsberg) stammende Künstlerin, die sich beharrlich in hingebender Arbeit ihren Weg gebahnt hat.

Antli Favén, der Maler des lebendig und keck aufgefaßten Bildnisses auf Seite 131, ist ein Vertreter der modernen finnischen Kunst. Die jungen finnischen Künstler, die früher in Stockholm oder Kopenhagen ihre Ausbildung zu suchen pflegten, haben neuerdings begonnen, sich unmittelbar nach Paris zu wenden. Sie hoffen auf diese Weise dem Ziele der nationalen Konsolidierung der finnischen Kunst sich schneller zu nähern. Lange ein Seitensproß der schwedischen Kunst, strebt die finnische Kunst neuerdings darnach, sich eine Sonderstellung zu erobern, die dem skandinavischen Germanentume wie dem Slawentume gegenüber gleicherweise unabhängig sein will. Dem Schwedentume kulturell tief verpflichtet, mit der slawischen Welt durch tragische Verbundenheit verknüpft, wird es das finnische Volk nicht eben leicht haben, sich zwischen diesen beiden Elementen seinen eigenen Platz zu sichern; alles wird davon abhängen, ob dem starken, ja leidenschaftlichen nationalen Willen die zureichenden künstlerischen Talente zur Verfügung stehen werden.

Amleto Cataldi hat sich mehr und mehr zu einem der ersten italienischen Bildhauer emporgearbeitet. Der Sohn eines hervorragenden Holzschnitzers hat er sich allmählich vom akademischen Konventionalismus abzulösen gewußt. Eine Zeitlang schloß er sich eng an die Kunst des Barocks, besonders an die Berninis an, dessen lebenerfüllte Schöpfungen Cataldis Instinkten entgegenkamen. Nach der Ansicht der italienischen Kritik ist der Künstler jetzt in die Periode seiner vollen Reife und Ausgeglichenheit eingetreten. Er ist als vorzüglicher Porträtist anerkannt und verfügt mit freier Meisterschaft über die technischen Mittel der plastischen Kunst. Werke von ihm stehen im Luxembourg und im Petit Palais; seine Bronzefigur „Medusa“ hat im Garten Galliera zu Paris Aufstellung gefunden. Dieses Werk (S. 134) hält sich im Stile der Bilderei der Hochrenaissance des 16. Jahrhunderts nahe und zeichnet sich durch gediegene

Kenntnis der Form des menschlichen Körpers wie durch Originalität der Auffassung aus. Cataldi hat der Meduse einen starken, fast männlichen Körper und eine Geberde gegeben, die zugleich anzulocken und abzuwehren scheint. Ihre Züge sind nicht abschreckend, verzerrt, grausam, sondern eher von einem tragischen, schicksalhaften Adel; antike Vorbilder dürften bei dieser Auffassung mitgewirkt haben, allein es ist kein antikes Pasticcio, sondern eine Gestalt von eigenem Leben und eigenem Charakter, die Cataldi in diesem Werke geschaffen hat.

Die Indische Gesellschaft für orientalische Kunst hat ihre 16. Ausstellung abgehalten (S. 132). Sie zeigt, daß die moderne indische Kunst, die neuerdings auch in Europa Aufmerksamkeit und Interesse erregt hat, mit Eifer und Ernst nach eigener Form und selbständigem Stile strebt. Im Schatten großer Überlieferungen hatte sie aufzuwachsen; die große Freskomalerei der buddhistischen Periode, die höchst geistvollen Miniaturen der Moghulzeit boten ihr klassische Vorbilder, deren Einfluß sie sich zunächst weder entziehen konnte noch wollte. Aber der Führer

der modernen indischen Kunstbewegung, Dr. Abanindra Nath Tagore, hat seinen Gefährten das Ziel gewiesen, indem er ihnen den Rat erteilte: „Nehmt eure alten Meister auf, aber schiebt sie vorläufig zur Seite und laßt uns sehen, was ihr selbst erreichen könnt.“ Die Ausstellung zeigt, daß dieser Rat auf fruchtbaren Boden gefallen ist. Die modernen indischen Künstler wollen etwas anderes erreichen und geben, als Wiederholungen des Alten. Sie suchen sich von den klassischen Vorbildern zu befreien und, ohne den Boden der Überlieferung preiszugeben, eine eigene künstlerische Sprache zu finden. Sie gewinnen an Selbstvertrauen. Die „Gärtnerstochter“ von Nobendra Tagore (S. 132) oder das Gemälde „Hiramon“ von Surendra Nath Kar (S. 133), das eine indische Königin mit ihrem Lieblingsvogel bei der Toilette schildert, vermitteln eine Vorstellung von den Tendenzen dieses Künstlers. Abanindra Nath Tagore selbst ist unermüdlich mit neuen Experimenten beschäftigt. Neuerdings hat er Aquarelle auf Leinwand gemalt und dieser Technik verheißungsvolle Wirkungen abgewonnen.

Professor Dr. Albert Dresdner.

UMSCHAU

BERLIN. Ideenwettbewerb Werbeplakat Berlin. Zur Erlangung von Ideenskizzen für ein Werbeplakat Berlin wird ein Wettbewerb unter den in Berlin ansässigen Künstlern ausgeschrieben. Das Plakat soll durch Bild und Text auf die Besonderheiten und Vorzüge der Stadt Berlin und ihrer Umgebung sowie auf ihre guten Verkehrsbeziehungen hinweisen und zum Besuch Berlins und seiner Umgebung anregen. Bild und Text werden nicht vorgeschrieben. Es ist vielmehr Aufgabe des Ideenwettbewerbs, für die Antwort auf die Frage: Wie wirbt man für Berlin? einen zugkräftigen Gedanken und eine packende Ausdruckform zu finden. Die Vorschläge sind als farbige Skizzen in der halben Größe des späteren Plakates anzufertigen. Die Skizzen müssen in Form und in Farbe die beabsichtigte endgültige Plakatwirkung klar erkennen lassen. Die Plakate sollen in dreifarbigem Druck auf Pappe oder Papier in dem Din-Format 594 : 841 mm hergestellt und auf Bahnhöfen, in städtischen Gebäuden und dergleichen ausgehängt werden. Die in diesem Preisausschreiben geforderten Skizzen sind also in der Blattgröße 30 : 42 cm Hochformat herzustellen und bis zum 30. September 1925 an das Verkehrsbüro der Reichsbahndirektion Berlin W 35, Schöneberger Ufer 1-4, postfrei einzusenden oder dort im Zimmer 104 gegen Quittung abzugeben. Bei den mit der Post eingehenden Entwürfen ist für die rechtzeitige Einlieferung der Poststempel mit dem Datum vom 30. September 1925 maßgebend. Den Skizzen, die nur mit einem Kennwort zu versehen sind, ist ein verschlossener Umschlag beizugeben, der außen das Kennwort trägt und im Innern den Namen und die genaue Adresse des Verfassers enthält. Das Preisrichteramt haben übernommen die Herren Professor Bruno Paul, Professor Max Schlichting, Professor O. H. W. Hadank, Geh. Oberbaurat

Dr.-Ing. Hoffmann, Maler und Graphiker Georg Wagner vom Verband Deutscher Reklamefachleute e. V. Berlin, als Vertreter der Stadt Berlin Stadtbaudirektor Elkart, als Vertreter der Reichsbahndirektion Berlin Reichsbahnoberrat Röttcher. Stellvertretender Preisrichter Professor Gipkens. Preise von 1500 Mark, 800 Mark, 500 Mark, 3 zu je 300 Mark. Die Summe kommt auf jeden Fall zur Verteilung, doch behält sich das Preisgericht eine andere Staffelung der Summe vor. Die mit dem ersten, zweiten und dritten Preis ausgezeichneten Skizzen gehen mit allen Rechten in das Eigentum der Reichsbahndirektion über, die übrigen werden nach Öffnung der Umschläge den Verfassern postfrei wieder zugestellt. Die ausschreibenden Stellen behalten sich im Falle eines günstigen Ergebnisses vor, eine der preisgekrönten Skizzen durch den Verfasser gegen eine besondere Vergütung von 1000 Mark druckfertig ausarbeiten zu lassen. Eine Ausstellung aller eingesandten Arbeiten ist beabsichtigt. Die preisgekrönten Arbeiten werden mit dem Namen des Verfassers ausgestellt, die übrigen werden nur dann mit dem Namen des Urhebers bezeichnet, wenn der Kennwortumschlag außen einen dahingehenden Vermerk trägt.

BERLIN. Bildhauerwettbewerb. Der Herr Minister für Wissenschaft, Kunst und Volksbildung beabsichtigt zur Förderung der bildenden Kunst einen allgemeinen Ortswettbewerb unter den preußischen Bildhauern, die ihren Wohnsitz in Berlin haben, zu veranstalten und hat für die Preise und für Ankäufe von Entwürfen eine Summe von 20000 Mk. zur Verfügung gestellt. Der Wettbewerb hat den Zweck, Bildwerke zu erlangen, die zur Verleihung als Preise für Sportzwecke verschiedenster Art dienen sollen. Die gußfertig einzureichenden Entwürfe müssen für eine Ausführung in Porzellan oder für eine Ausführung in Metallguß (Silber,

Bronze) geeignet sein. Es wird hierbei weniger entscheidender Wert auf die Verwendbarkeit der Entwürfe für eine vielfache Anfertigung gelegt, als auf die Verwendbarkeit einiger Exemplare, z. B. als Wanderpreise. Die Einsendung der Wettbewerbsentwürfe erfolgt bei der Akademie der Künste, Berlin W 8, Pariser Platz 4.

BERLIN. Galerie J. Casper, Kurfürstendamm 233, Ausstellung mit Aquarellen der verstorbenen Hedwig Weiß und einer Sammlung moderner Graphik, in der Impressionisten und Expressionisten ihre Arbeiten zeigen.

CHEMNITZ. Kunstgewerbeverein. In den Räumen der „Städtischen Textil- und Kunstgewerbemuseum Chemnitz“ wird vom 2.—31. August eine Ausstellung: „Formgebung im Ingenieurbau“ gezeigt. Sie ist vom Bund deutscher Heimatschutz als Wanderausstellung zusammengestellt. Der Deutsche Werkbund und der Verein deutscher Ingenieure haben rege Mitarbeit geleistet und das Hochbauamt, die Baupflege-Chemnitz und einige Chemnitzer Architekturbüros die Ausstellung örtlich ergänzt. Am 7. August sprach Herr Ingenieur Petzold über seinen mehrwöchigen Aufenthalt in Frankreich, insbesondere über seinen Besuch der Weltausstellung Paris. Vom 5.—13. September unternimmt der Kunstgewerbeverein Chemnitz eine Fahrt zur Weltausstellung Paris. Auch Nichtmitglieder können teilnehmen. Kunsthütte, 3. Sommerausstellung, Gemälde (1. Juni bis 15. September).

DRESDEN. Die Verwaltung der Dr. Güntzschenschen Stiftung teilt zum Preisausschreiben des Dresdner Anzeigers unter deutschen Architekten 1925 mit, daß die Frist für die Einreichung der Entwürfe bis zum 31. Dezember 1925, mittags 12 Uhr, verlängert worden ist.

DRESDEN. Jahresschau Deutscher Arbeit. Kannte das 18. Jahrhundert nicht weniger als 300 verschiedenfarbige, zu allen Zwecken verwendete deutsche Marmore und rühmte deren Schönheit, so würde es heute selbst dem Kenner unserer deutschen Marmore schwer fallen, mehr als 100 verschiedene heimische Marmorarten zusammenzubekommen. So nimmt es nicht Wunder, daß wir bald hier, bald dort in deutschen Landen in Vergessenheit geratene Marmorvorkommen wieder entdecken und zum Nutzen unserer Volkswirtschaft ausbeuten. Wir erinnern nur an den schwarzweißen Frankwaldmarmor vom Döbraer Berg bei Naila und an den dunkelroten, gold-gelb gebänderten Böttinger Marmor aus der Rauhen Alb Württembergs, die in früheren Jahrhunderten längst bekannt, vor wenigen Jahren wieder erschlossen und in mannigfacher Gestalt veredelt werden. Eins der bedeutendsten Marmorvorkommen unseres Vaterlandes liegt in Schlesien, im Neißer Kreise bei dem Orte Groß-Kunzendorf, wo jährlich in vielen Brüchen über 1000 cbm Rohmarmor gefördert und an Ort und Stelle in neuzeitlich eingerichteten Steinbearbeitungswerken verarbeitet werden. Die Jahresschau Deutscher Arbeit Dresden „Wohnung und Siedlung“ zeigt die verschiedenfarbigen schlesischen Marmorsorten in einer großzügig angelegten Wandverkleidung zu beiden Seiten eines Durchgangsportals; so beispielsweise den schneeweißen, prächtig rosa und grün schattierten Schneeberg-Marmor vom Glatzer Schneeberg, die schlesischen Groß-Kunzendorfer Marmorsorten weißrötlicher und violetter Farbtonungen sowie den schwarzen schlesischen Marmor mit seinen weißen Bändern und Flammen auf schwarzem Grunde. Zwei Fliesenbeläge aus schwarzen und weißen Marmorplatten, schachbrettartig angeordnet, veranschaulichen ein wichtiges Verwendungsgebiet schlesischen Marmors. Die Dresdner Jahresschau zeigt ferner einen in schlesischem Marmor ausgeführten

Kamin, einige Ziersäulen, geschmückt mit Tierplastiken, einem Taubenpaar und einer Ente, ferner Urnen und Urnendenkmäler und schließlich mehrere ein- und zweiteilige Beckenwaschtische nach Entwürfen von Professor Zutt. Diese deutschen Marmore sind — hierüber besteht noch vielfach Unkenntnis — nicht nur mineralogisch genau so echt wie die ausländischen, sondern ihnen auch in Farbenschönheit, Güte und Verwendungsfähigkeit durchaus ebenbürtig. Die Sonderausstellung in schlesischem Marmor auf der Jahresschau „Wohnung und Siedlung“ wurde von der Firma W. Thust, Marmor-Granit-Serpentin- und Kalkwerke Groß-Kunzendorf, Kreis Neisse, nach dem Entwurf des Architekten B. D. A. Bohlig-Dresden geschaffen.

DRESDEN. Generalversammlung des Verbandes Deutscher Reklame-Fachleute 11. bis 13. September. — Lichtbilderausstellung „Das schöne Sachsen im Bild“ des Sächsischen Verkehrsverbandes und Ausstellung des Bundes Deutscher Gebrauchsgraphiker gemeinsam im Lichthof des Neuen Rathauses. 10. bis 24. September

DUISBURG-MEIDERICH. Zur Erlangung von Entwürfen für die Erweiterung des evangelischen Kaiser-Wilhelm-Krankenhauses in Duisburg-Meiderich wird hinter den im Regierungsbezirk Düsseldorf ansässigen reichsdeutschen Architekten ein öffentlicher Ideen-Wettbewerb ausgeschrieben. Unterlagen gegen 5 Mark beim Gemeindeamt, Kirchstr. 35. Einlieferungstermin 15. Oktober 1925. Preisrichter u. a. Beigeordneter Oberbaurat Pregizer, Duisburg, Stadtbaurat Bräuhäuser, Duisburg, Professor Becker, Düsseldorf, Architekt B. D. A. Paul Lutter, Dortmund. Preise: 2000, 1500, 1000 Mark. Ankäufe von 500 Mark.

DÜSSELDORF. Zur Erlangung von Entwürfen für den Neubau einer Kirche nebst Gemeindehaus und zwei Pfarrerwohnungen wird ein Wettbewerb unter den evangelischen Architekten ausgeschrieben, die (nebst ihren eventuellen Mitarbeitern) am Tage des Ausschreibens ihren Wohnsitz in Düsseldorf haben. Preise: 4000 Mark, 2000 M., 1000 Mark. Für 2 Ankäufe 1000 Mark. Unterlagen gegen 5 Mark, die bei Rückgabe innerhalb 8 Tagen oder Einreichung eines Entwurfs zurückvergütet werden, vom Evangelischen Gemeindeamt, Steinstraße 17, zu beziehen, wohin auch die Entwürfe bis zum 1. Oktober 1925, abends 6 Uhr, einzusenden sind.

DÜSSELDORF. Die Städtischen Kunstsammlungen erwarben aus der Jahrtausend-Ausstellung das Eulenberg-Porträt von Otto Dix, das Gemälde „Zeitgenossen“ von Artur Kaufmann.

ESSEN. Im Kunstraum Baedeker (Börsenhaus) Ausstellung von Arbeiten von Richard Geßner, Fritz Burmann, Hedwig Schlägler und dem Bielefelder Hermann Schauhoff.

FRANKFURT a. M. Thoma-Museum. In den 26 Jahren seines Aufenthaltes ist ein stattlicher Besitz seiner Bilder bei den beiden Familien Küchler und Eiser die ihn in seiner Frühzeit durch öftere Käufe unterstützten, zusammengekommen, darunter eine ganze Anzahl von Hauptwerken seiner Frühzeit und ersten Reife und eine wohl lückenlose Sammlung seiner Schwarz-Weiß-Kunst. Der Thoma-Besitz dieser beiden Familien soll in einem eigenen Thoma-Museum und -Archiv im Hause Oederweg 116 der Öffentlichkeit zugänglich gemacht werden.

FRANKFURT a. M. Das Kunstgewerbe auf der Frankfurter Herbstmesse vom 4. bis 7. Oktober in wesentlich erweitertem Umfang. So ist, von München ausgehend, das in diesem Jahre das fünfundsiebzigjährige Bestehen des Bayerischen Kunstgewerbe-

vereins feiert, eine geschlossene Schau aller Zweige des bayrischen Kunstgewerbes angemeldet. Diese Ausstellung verdient um so mehr Beachtung, als sich das Kunstgewerbe in Bayern in einer besonderen Eigenart entwickelt hat und innerhalb des deutschen Kunstgewerbes eine führende Stellung einnimmt. Auskunft durch das Meßamt, Haus Offenbach.

HAMBURG. Eine kleine Ausstellung französischer und englischer Kupferstiche aus dem 18. Jahrhundert veranstaltete die Bücherstube Götz im Kunsthaus Daum in den Kolonaden. Freunde der Klein- und Feinkunst des Kupferstichs fanden in dieser Sammlung höchst reizvolle Blätter, wie sie ja besonders das Rokoko-Zeitalter in großer Fülle bot. Namen der bekanntesten Kupferstecher wie Demarteau, Cochin, Monnet, Bonnet sind zu finden.

KÖNIGSBERG i. Pr. Die Stadt Königsberg i. Pr. schreibt einen öffentlichen Wettbewerb aus zur Erlangung von Entwürfen für den Neubau eines Handelshochschulgebäudes unter in Ostpreußen und im Freistaate Danzig und Memel ansässigen oder geborenen deutschen Architekten. Preise: 6000, 4000, 3000, 2000 Mark, für Ankäufe 3000 Mark. Das Preisgericht haben übernommen u. a. die Herren: Stadtrat a. D. Arndt, Architekt, Königsberg i. Pr., Professor Dr. Bestelmeyer, München, Prof. Dr. Caesar, Karlsruhe, Stadtbaurat a. D. Glage, Königsberg i. Pr., Prof. Dr. Phleps, Danzig, Stadtverordneter Malermeister Hülsmann, Königsberg i. Pr., Stadtbaurat Dr.-Ing. e. h. Kutschke, Königsberg i. Pr. Entwürfe bis 1. Nov. 1925 an den Magistrat, Postverteilungsstelle. Wettbewerbsunterlagen gegen 5 Mark von der städtischen Hochbauabteilung, Kneipn. Hofgasse 2 II.

LANGENBIELAU i. Schl. Im Wettbewerb Stadterweiterungsplan, zu dem 15 Entwürfe eingelaufen waren, wurde der erste Preis von 4000 Mark dem Reg.-Bmstr. Herbert Boehm, und Dr.-Ing. Adalb. Krawitz, Breslau, der zweite Preis von 2000 Mark dem Architekten Dipl.-Ing. Gerhard Schröder, Breslau, zuerkannt. Der dritte Preis kam nicht zur Verteilung. Zum Ankauf bestimmt wurden die Entwürfe des Ob.-Stud.-Dir. Prof. Braune und Reg.-Bmstr. Klimm, Breslau, des Architekten Rud. Toepler, Canth b. Breslau und der Architekten Carl Hermann Rudloff, Breslau für je 700 Mark.

LEIPZIG. Die Leipziger Reklamemesse findet auch während der Herbstmesse vom 30. August bis 5. September in den Räumen der Staatlichen Akademie für graphische Künste und Buchgewerbe statt. Der für Ausstellungszwecke zur Verfügung stehende Raum konnte um sechzig Prozent erweitert werden. Außerdem schweben Verhandlungen über Bereitstellung von Raum im Freien für Uhren, Reklamesäulen usw. Durch die bekannten roten Pfeile und Säulen, die aber viel stärker auftreten werden als im letzten Frühjahr, wird auf zwei Straßenzügen eine Straße zur Reklamemesse geschaffen. Verschiedene Aufstellungen, die sich an das große Publikum zur Aufklärung über Reklame und Reklamebedeutung wenden, werden dafür sorgen, daß die Reklamemesse, die im Frühjahr bereits von 60000 Meßbesuchern aufgesucht wurde, noch erhöhte Zugkraft ausübt. Auf der Leipziger Reklamemesse werden von der Herbstmesse 1925 ab die Bestandteile einer der größten Privatsammlungen auf dem Gebiete der Reklame ausgestellt. Die Ortsgruppe Leipzig im Verband Deutscher Reklame-Fachleute e. V. hat sich das alleinige Ausstellungsrecht dieses Materials gesichert und will es mit ihren Besitzer zusammen zu einer Art Informationskursus über Reklame und Reklamemöglichkeiten ausbauen. Kurze Erklärungstexte werden für

den Besucher der Ausstellung die nötigen Handhaben für praktische Auswertung des Dargebotenen geben. Der erste Teil der Ausstellung wird auf der Herbstmesse im Repräsentationsraum der Ortsgruppe Leipzig des V. D. R. in der Staatlichen Akademie für graphische Künste und Buchgewerbe gezeigt. Die Sammlung war während der Besetzung des Ruhrgebiets im besetzten Gebiet festgehalten und kann erst jetzt auf dieser breiten Basis ausgewertet werden.

MANNHEIM. Die Handelskammer für den Kreis Mannheim schreibt zur Gewinnung von Vorentwürfen für die Errichtung eines Gebäudes der Handelskammer einen Wettbewerb aus. Zugelassen sind alle Angehörigen des Deutschen Reiches einschließlich des Saargebietes und des Freistaats Danzig. Preise: 6000, 4500, 3000 M. Weitere Entwürfe zum Betrage von je 1000 Mark können angekauft werden. Preisrichter sind: Präsident der Handelskammer Richard Lenel, Mannheim, Vizepräsident Wilh. Vögele, Mannheim; Vizepräsident M. Rothschild, Mannheim, Professor Dr. Blaustein, Mannheim, Oberbürgermeister Dr. Kutzer, Mannheim, Stadtrat Ludwig, Mannheim, Architekt Tillessen, Mannheim, Stadtoberbaudirektor Zizler, Mannheim, Prof. Dr. h. c. Bonatz, Stuttgart, Prof. Stadtbauingenieur Grässel, München, Prof. Roth, Darmstadt. Einreichungstermin 1. November 1925. Wettbewerbsbedingungen 10 M.

NÜRNBERG. Kunsthandwerk-Ausstellung. Im Oktober wird eine Ausstellung „Neues deutsches Kunsthandwerk“ vorbereitet. Dem Arbeitsausschuß gehören der Direktor der Nürnberger Kunstgewerbeschule, Prof. Eduard Drill, und Prof. Max Körner als Vertrauensmann des Werkbundes an.

NÜRNBERG. Die Bayerische Landesgewerbeanstalt lädt die in Bayern ansässigen Kunsthandwerker, Künstler und Kunstschüler ein zur Beteiligung an einem Wettbewerb zur Erlangung von Entwürfen für einen Wohnraum, seine Einrichtungsgegenstände und seine Ausschmückung. Die Beteiligung kann erfolgen durch Vorlage einer perspektivischen Darstellung des Raumes oder durch Vorlage von Entwürfen einzelner Einrichtungs- und Ausschmückungsgegenstände oder durch Einreichung kunstgewerblicher Erzeugnisse, die zur Einrichtung oder Ausschmückung dienen sollen. Zur Verteilung gelangen Geldpreise im Gesamtbetrag von 1500 RM. Die Einlieferung muß mit Kennwort bis spätestens 3. Oktober 1925, mittags 12 Uhr, bei der Expedition der Bayer. Landesgewerbeanstalt in Nürnberg erfolgt sein. Name und Wohnung des Einlieferers sind in deutlicher Schrift unter Umschlag, der das gleiche Kennwort trägt, verschlossen abzugeben. — Die eingelieferten Entwürfe und Gegenstände werden 14 Tage öffentlich ausgestellt.

OBERSTEIN. Zur Erlangung von Vorentwürfen für den Um- und Erweiterungsbau der Turnhalle in Oberstein an der Nahe wird unter den in Deutschland ansässigen deutschen Architekten ein Ideenwettbewerb ausgeschrieben. Preise werden 1800 Mark zur Verfügung gestellt. Unterlagen vom Stadtbauamt Oberstein gegen 3 Mark. Entwürfe bis spätestens 1. Oktober 1925 an den Herrn Fabrikanten Robinson in Oberstein

WORBSWEDE. Die Wirtschaftliche Vereinigung Worpweder Künstler gibt folgenden Ausstellungsplan bekannt: Rundsaal im Kaffee Worpwede: Gemälde aller der Wirtschaftlichen Vereinigung angeschlossenen Künstler. Großer Saal in der Kunsthalle Philine Vogeler: Graphikschau, Radierungen, Stiche, Holzschnitte, Steindrucke, Handzeichnungen, Aquarelle Worpweder Künstler. Kleiner Saal: Kollektiv-Ausstellung von Otto Modersohn.

VENEDIG
EINST UND JETZT IN DER KUNST
VENICE PAST AND PRESENT
by
SELWYN BRINTON M. A.



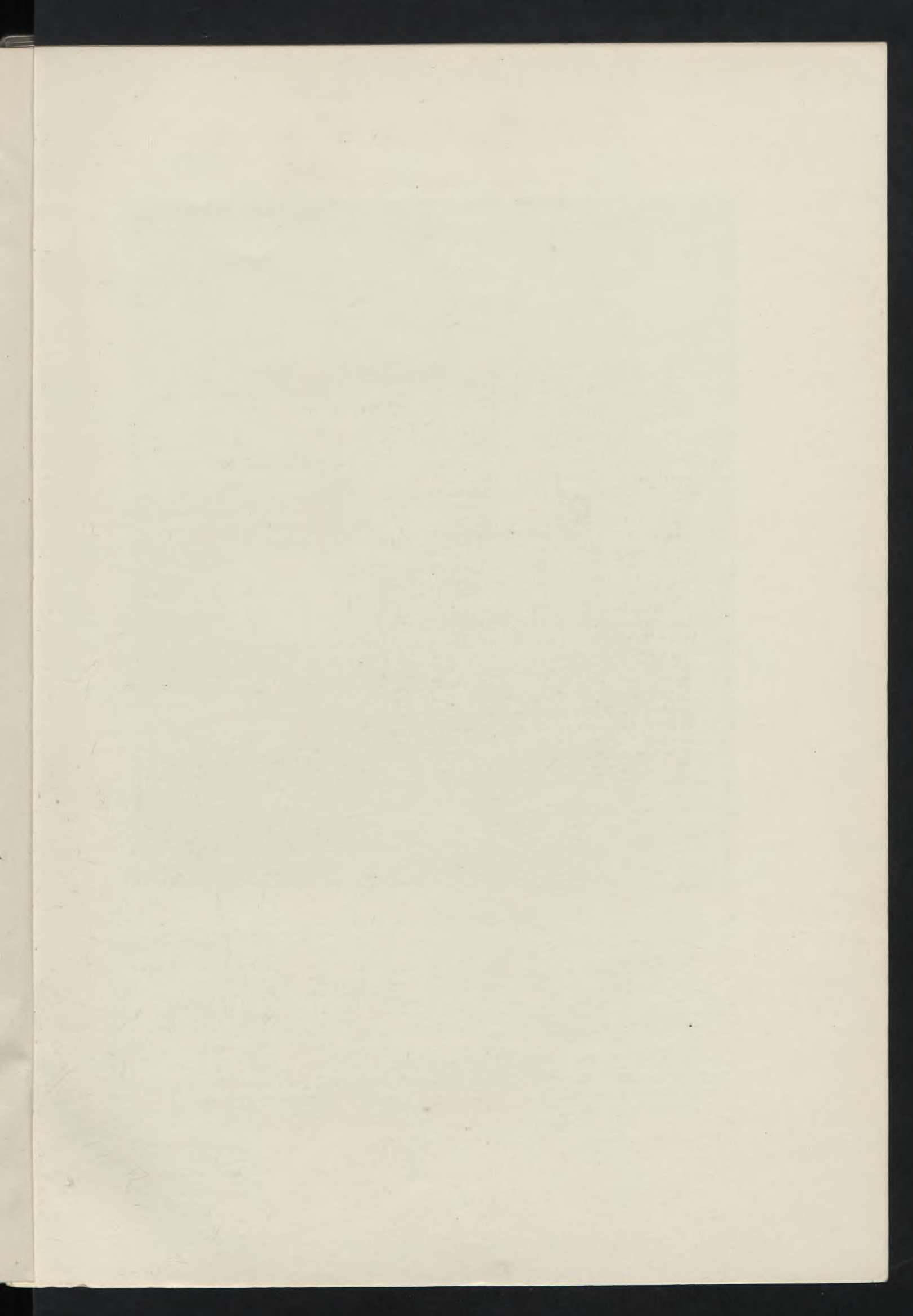
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Water-Colour Drawing by J. S. Sargent R. A.

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DEUTSCHE BAUZEITUNG G. M. B. H.
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"CARNATION, LILY, LILY, ROSE."
BY JOHN SINGER SARGENT, R.A.
(TATE GALLERY).

NOTES ON THE WORKS OF J. S. SARGENT. BY J. B. MANSON. ❖

FROM the year 1882, when he sent *A Portrait* from Paris to the Royal Academy, to the portraits of George MacMillan (painted for the Dilettanti Society) and The Marchioness Curzon of Kedleston, his latest paintings, exhibited this year, J. S. Sargent's career was a triumphal progress. ❖ ❖ ❖

His development was singularly consistent, and if he pursued a well-trodden path, it had seldom been trodden so successfully or marked, as with wayside flowers, by so many happy achievements.

He does seem to have been fortunate in getting a footing so speedily and so securely on the path which he made peculiarly his own and from which he never afterwards turned, either to the right or to the left. Unlike many notable artists, he never had to experience the necessity of unlearning what he had laboriously acquired. In a sense he was fortunate in his master, for although Carolus-Duran had neither the masculine outlook nor the brilliancy of his famous pupil—there was always something of the *coiffeur* in Duran's mentality—he was moving in the same direction and taught him a sound technique that was specially adapted to the expression of Sargent's particular intuitions. ❖ ❖ ❖

The border line between painting that is merely painting and painting that is art is ill-defined and not easily perceptible. Some painters, admirably equipped, remain only skilful craftsmen; some are born within the pale yet are so poorly furnished with technical gifts that they hardly ever achieve perfect expression; others there are who seem to force occasional entry into the sacred domain by the overwhelming weight of their natural abilities. ❖ ❖ ❖ ❖ ❖

Sargent might be said to come within this third category. He was lavishly equipped with technical gifts; he could draw not only forcibly, but sometimes with tenderness and feeling; his sense of colour was at least clean and harmonious, and his power of design, if never original, has been so happily demonstrated in numerous *tours-de-force* as hardly to need

mention. What he achieved was achieved so triumphantly—with something of the air of a *grand seigneur*—and with so sure a sense of style as to place him permanently in a prominent place among portrait painters. Yet there were limitations—rather on the side of art than of painting.

He followed and, one assumes, was content to follow a beaten track; he discovered nothing new; he never spent time on excursions into the less obvious and less cultivated aspects of art like some of the great impressionists—like Monet, Pissarro and Degas—who were almost his contemporaries. ❖ ❖ ❖ ❖

In this he was probably wise, for he had a strongly definite and, in a way, a simple gift, and he was able to develop all its resources and garner all its riches by following his own vein of gold to the end. ❖ ❖ ❖ ❖ ❖

And so he became inevitably a great portrait painter, while keeping unimpaired the high quality of his work. ❖ ❖

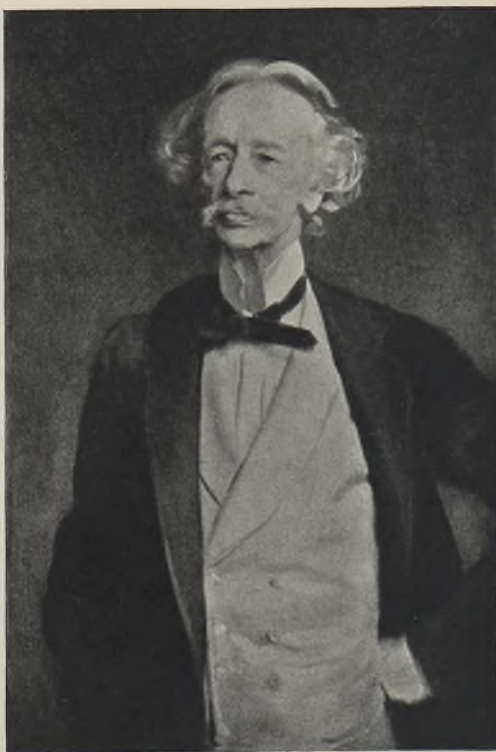


"MASTER AND MISS VICKERS"
ORIGINAL SKETCH FOR "CARNATION, LILY, LILY, ROSE"
BY JOHN SINGER SARGENT, R.A.
(By courtesy of V. C. Vickers, Esq.)

NOTES ON THE WORKS OF J. S. SARGENT

But there seemed to be moments in his work—moments crystallised, as it were, in certain pictures—when something deeper than that which ordinary portrait painting could call on, came to the surface and showed that he might have achieved works of rarer beauty, if not of greater effectiveness, if the exigencies of fashionable portrait painting had left him more leisure. ♦ ♦ ♦ ♦ ♦

There is, for example, a tender beauty and an effective sense of decoration—so simple and natural as almost to seem artless—in the *Carnation*, *Lily*, *Lily*, *Rose* which was about his eighth picture exhibited at the Royal Academy and which was purchased out of the Chantrey Bequest funds as early as 1887. There is a quality of



"COVENTRY PATMORE." BY JOHN SINGER SARGENT, R.A. (By courtesy of Mrs. Patmore In the National Portrait Gallery)



"LADY WITH A ROSE." BY JOHN SINGER SARGENT, R.A. (Pennsylvania Acad., 103rd Exhn.)

beauty in this picture which never re-appeared in quite such a pure form. As an expression of child beauty it has seldom been equalled, although he produced other paintings of children which show a delicate perception of their simple charm. And, again, the unfinished, yet quite complete, portrait sketch of Eleonora Duse showed a depth of sympathy and insight and a tender subtlety of expression which the painting of society portraits never gave him a chance of revealing. By this he made "a strange art in an art familiar." ♦ ♦ ♦ ♦ ♦

Perhaps he felt something of this when he sought to give up—or to relax—the practice of portrait painting. ♦ ♦

In Sir Philip Sassoon's fine collection there is a very subtle and delicate *Head of a Girl* which places Sargent much higher than his average level. It is not less clever than his other work, but the cleverness is unobtrusive; it is not used as a deliberate means of expression. It is there, but it is quite subservient. There is a difference,



"MRS. L. DAVIS AND SON." BY
JOHN SINGER SARGENT, R.A.

(By courtesy of Livingston Davis, Esq.)



"SKETCHING ON THE GIUDECCA". WATER-COLOUR BY JOHN SINGER SARGENT, R.A.
(By courtesy of Mrs. Bruce Richmond. Exhibited at the Chenil Galleries.)

NOTES ON THE WORKS OF J. S. SARGENT



"THE LUNCH TABLE." BY
JOHN SINGER SARGENT, R.A.
(By courtesy of W. G. de Glehn
Esq. Exhibited at the Chenil
Galleries, Chelsea)

one feels, in the point of view. Possibly it has the quality which used conveniently to be called "inspiration," but that is a word modern art has no use for. Probably, in the case of this particular picture, Sargent had no one to please but himself, and the sense of painting for someone else does operate on the mind of the painter even though quite unconsciously. That is one of the chief handicaps of the professional portrait painter. ¶

This same collection shows very clearly the inequality of Sargent's work. It contains examples of his painting at various levels of excellence, from the very high to the quite commonplace. ¶

In a sense, he was the victim of his own gifts. His tremendous facility called for direct and immediate expression; it imposed a sort of limitation; dictated, as it were, the kind of work he was to do. ¶

When one calls to mind the greatest pictures of the world one realises that only a very few of them—and those not the soundest or the deepest—display great facility as an outstanding quality. ¶

Sargent was, *par excellence*, a painter of people. His exceptional gifts in this direction were speedily acclaimed. ¶

In them the crowd soon found the emphatic warrant it desired, and every year brought an increasing number of people to his studio. It became the fashion to submit to the ordeal of his analytic brush. But to be in the fashion imposes a penalty just as much as to be out of it. So that other things, things outside of his daily professional practice, became holiday pursuits. His brilliant notes and inimitable water-colours, seized, as it were, in the sunshine of Switzerland and Venice, were

NOTES ON THE WORKS OF J. S. SARGENT



"VENETIAN INTERIOR." BY
JOHN SINGER SARGENT, R.A.
(Diploma Gallery, Royal Academy)

relaxations as obviously enjoyed as enjoyable. Not that labour ever showed in his portraits; the finished product always looked as though it had blossomed on the canvas without effort. ¶ ¶ ¶

He turned at times, and latterly with increasing devotion, to other work, and his decorations in the Boston Library occupied much of his later years. ¶

But it is by his portraits that he is most widely known. His work forms a remarkable gallery of notable personalities—all brilliantly painted, if not all equally brilliant—and all different. ¶ ¶

That in itself, with such a record of work done, seems almost miraculous. ¶

All are on a high level, for he never desecrated the deed in the doing. ¶

That he fell short, at times, of his best is less remarkable than that the quality should have been, almost uniformly, so high, and that he kept it up for so long.

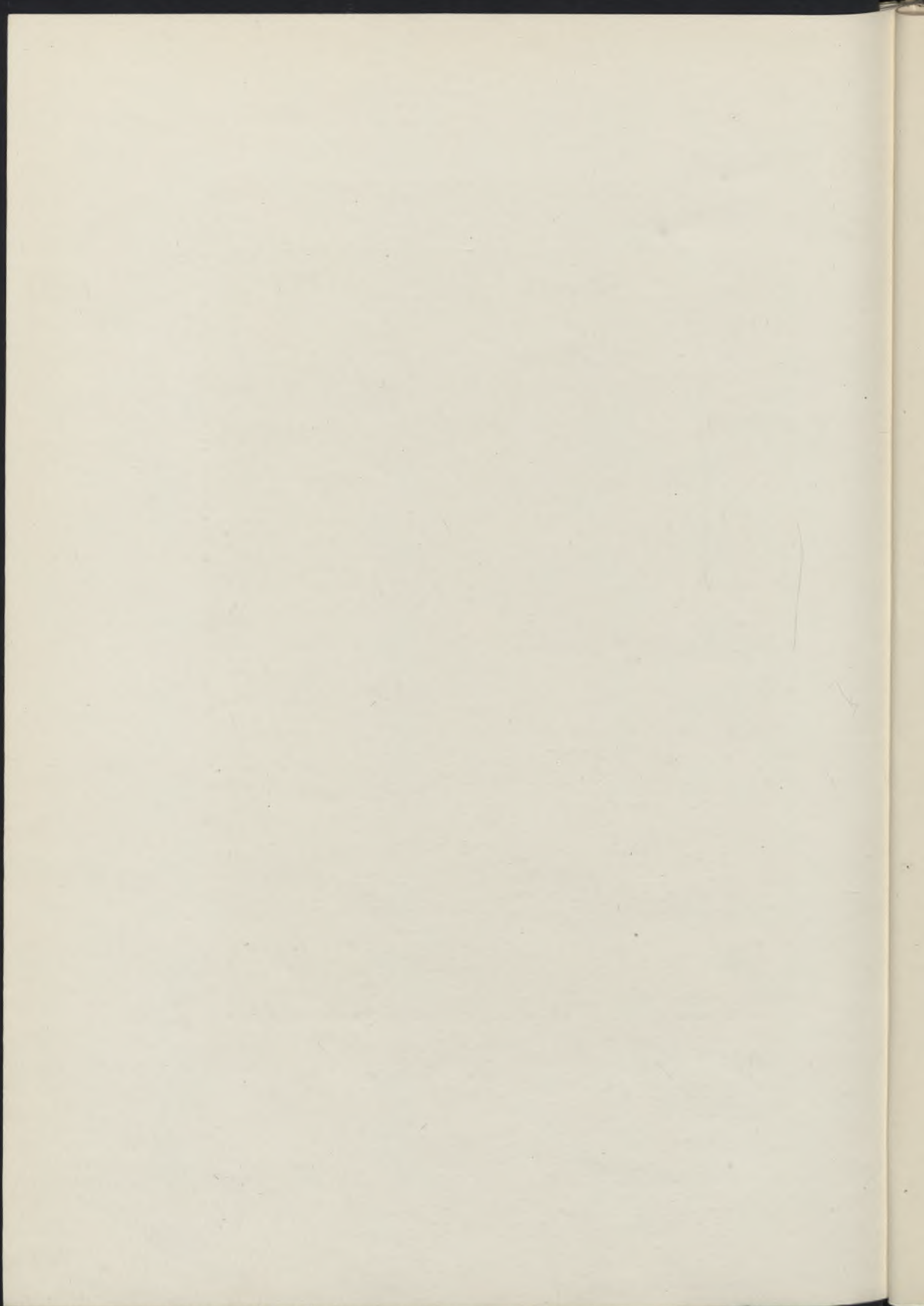
His development was so straightforward that it would be difficult to divide his work into distinct periods, as one can do in the case of Gainsborough and other artists.

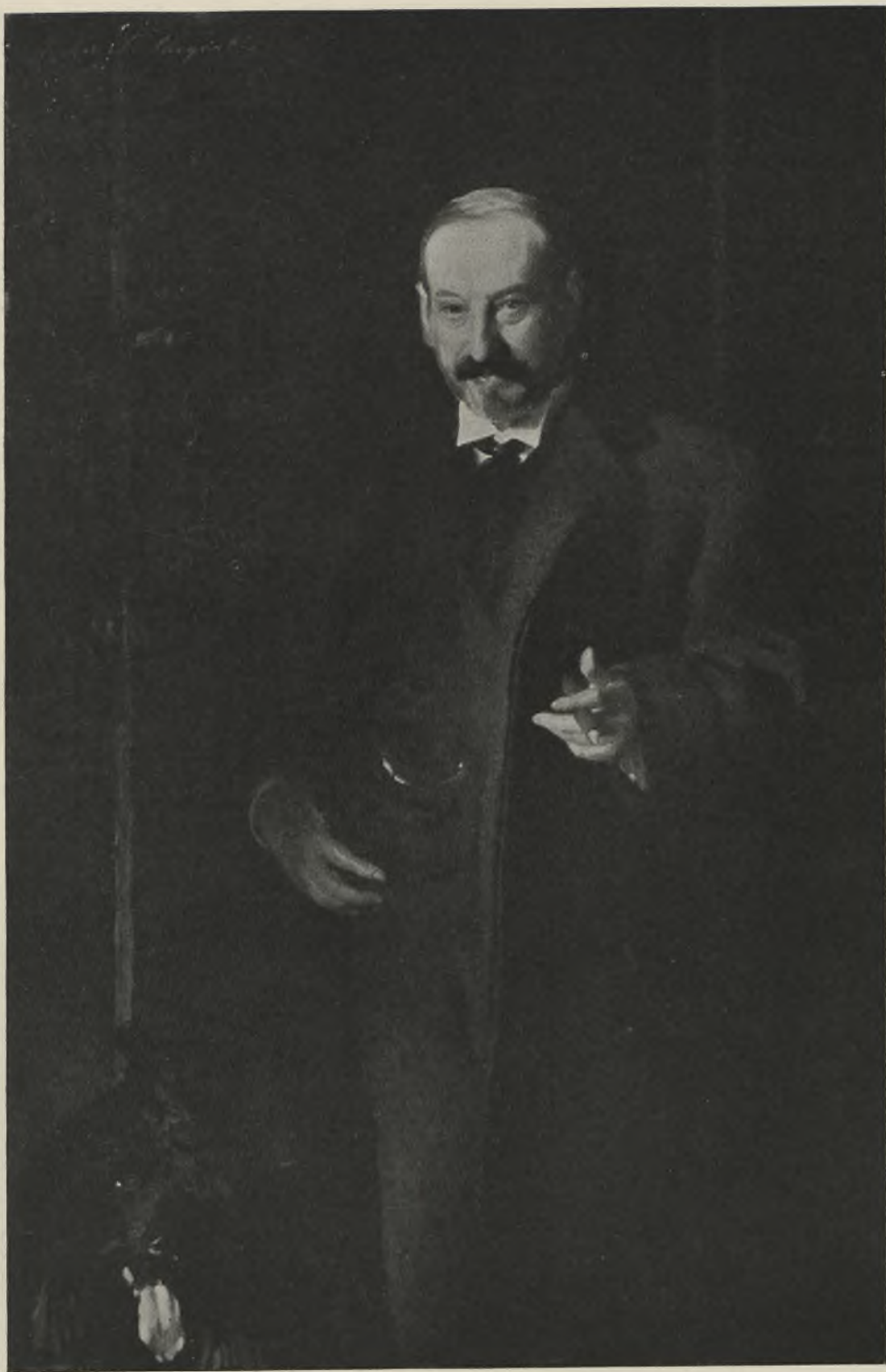
No painter, certainly in these days, when life makes art doubly difficult, had a better right to say, "I stand on my attainment"; but he was painting with undiminished power when the end came. ¶ ¶ ¶ ¶ ¶

Sargent's work, less almost than any other painter's, hardly needs praise or explanation. Its charm, attractiveness and power require no great measure of perception. He had a great sense of personality, a remarkable grasp of the appearance of things, and he was a master of presentation. He knew not only how to place, with harmony and effect, his subjects within the limits of his canvas, but knew, it seemed instinctively, what setting best revealed the personality of his sitter. ¶



"THE DINNER-TABLE." BY
JOHN SINGER SARGENT, R.A.
(BY COURTESY OF V. C. VICKERS ESQ.)





"ASHER WERTHEIMER." BY
JOHN SINGER SARGENT, R.A.
(In the National Gallery)

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OPEN-AIR MUSEUMS FOR LONDON.—II



LAPPISH STOREHOUSE (STOLPBOD) FROM FROSTVIKEN JÄMTLAND, NORTH SWEDEN (Skansen Open-Air Museum Stockholm)

OPEN-AIR MUSEUMS FOR LONDON.—II. A SUGGESTION. BY GEORGE BRÖCHNER. ♦ ♦ ♦

MUCH water has flown under the bridges since my first article with the above heading appeared in THE

STUDIO (Dec. 1900). Although my suggestion then was considered a very good one by many—some even thought it brilliant—it proved a cry in the wilderness. A quarter of a century has passed since then, and whilst Open-Air Folk Museums are growing by leaps and bounds in other countries, London—England—is still without one. ♦ ♦ ♦ ♦ ♦

I should like to anticipate one answer to the above plaint—that England herself is one vast, glorious open-air museum (to use the original Swedish appellation) studded with magnificent halls and manor houses, with timbered structures of unique beauty, with quaint old-world townships and hamlets, what need has she of a *campo santo* for such as these? The premise sounds rational, but the deduction is not convincing. Some of these monuments of the past have already fallen, some are doomed to the same pathetic fate, that of others, again, hangs in the balance. ♦ ♦ ♦ ♦ ♦

One or two examples will suffice to justify these apprehensions. I quote from a comparatively recent issue of a leading London daily: "Last year the Barking District Council, with an eye to the present, and small regard for either past or future, decided to pull down its old



OKTARPGÅRDEN FROM HALLAND WEST SWEDEN. (Skansen Open-Air Museum, Stockholm)

OPEN-AIR MUSEUMS FOR LONDON.—II



SETERDALSGAARDEN
(Norwegian Folk Museum
Bygdø, near Christiania)



TIMBERED CABIN (ELDHUS) FROM
JÄMTLAND, NORTH SWEDEN
(Skansen Open-Air Museum, Stockholm)

OPEN-AIR MUSEUMS FOR LONDON.—II

Tudor Court House and market." Efforts to save this historic building were unavailing, but complete sketches and photographs of a number of details were taken in time, all the woodwork, masonry, etc., have been numbered and documented, so that the building can be re-erected in its original form. Surely here is a fit and deserving candidate for London's future open-air museum. Another example: I saw some months ago in the High Street of an East Riding town a very ancient and very interesting house, the upper stories projecting to a marked degree, the entire structure evidently abandoned, uninhabited, cobwebbed and covered with thick layers of dust, a picture of desolation, no use to any one as and where it stands—if it still stands—but well worthy of a place in that museum which surely must come some day. Crosby Hall has not fared so badly, and shows with what admirable results old interesting buildings can be removed and

re-erected. But what about Temple Bar? ♦ ♦ ♦ ♦ ♦

By all means let old buildings of mark and merit remain where they were meant to be, if they can be decently preserved and maintained there—it is where this cannot be done that a haven of refuge is needed.

The cult of the open-air folk museum is literally confined to the Scandinavian countries, and it is only in these that it has been realised what a splendid field for truly patriotic work such museums offer. In each of these countries the initiative has been taken, the movement started and carried on to a successful consummation by one or two men fired with fervent zeal and enthusiasm, possessed of an untiring energy, and of rare unselfish generosity and munificence. It is these few men who have gathered together these national treasures and seen to their being installed in such befitting elucidating fashion, often amidst enchanting environs. ♦ ♦ ♦ ♦



INTERIOR FROM MORA (MORASTUGAN), DALECARLIA. (Skansen Open - Air Museum, Stockholm)

OPEN-AIR MUSEUMS FOR LONDON.—II



LIVING-ROOM FROM BOLLNÄSSTUGAN
HÄLSINGLAND, NORTH SWEDEN
(Skansen Open-Air Museum, Stockholm)

Foremost amongst this cluster of distinguished pioneers stands Artur Hazelius, the father of Stockholm's world-famed *Skansen* — the prototype for open-air museums altogether—and whose name is a household word all over Sweden; in Lund it is Dr. Karlin; in Denmark it was Bernhard Olsen; and of recent years, in Jutland, Peter Holm; in Norway again Hans Aal, the director of the Norwegian Folk Museum at Bygdo, outside Christiania, and who admits that it was Hazelius' work which fired him with enthusiasm for the movement; and, in a way standing out by himself, Anders Sandvig, the creator of the Lillehammer Folk Museum. ¶ ¶ ¶

The open-air museum is already becoming a venerable institution. Artur Hazelius acquired the first homestead for *Skansen* (from Mora in Dalecarlia) just forty years ago, but his ever busy mind had brooded over the plan several years prior to that. The King and private persons come to his aid with land and money, and Hazelius lived long enough to see his vision consummated in a manner which has ever since aroused the wonder

and the admiration of the world, and his spirit still hovers over his beloved work. "Know thyself" was his appeal to the people of Sweden, and : ¶ ¶ ¶

That day may dawn when all our gold
cannot
Call forth the picture of a bygone age.

inscribed—in Swedish of course—on the Northern Museum, his solemn warning. ¶

Inspired by what had been achieved by the men already mentioned, a number of provincial towns in all three countries have followed in the wake of the capitals, and whilst the museums of the latter are continuously growing, the number of more modest but quite charming and interesting ones is steadily increasing. ¶

One of the most notable of these provincial Open-Air Museums is the one at Aarhus, Denmark, from which hails one of our illustrations, *The Burgomaster's House*, removed from an untenable position in the street to a charming site outside the city, now known as *The Old Town*. This is a collection of characteristic old buildings, brought thither from various places and re-erected in such manner as to give an admirable object-lesson in what an

OPEN-AIR MUSEUMS FOR LONDON.—II



BURGOMASTER'S HOUSE (BUILT 1597), NORTH-EASTERN CORNER (Aarhus Open-Air Museum, Denmark)

old-world Danish town was like. In these houses are furniture and utensils from succeeding centuries, since the time of Christian IV. (reigned 1588-1648), arranged faithfully as of yore. M. Peter Holm may be called the Artur Hazelius of this museum. . . .

Our reproductions hail from five of the leading Open-Air Folk Museums in Scandinavia and will give the reader some idea of what they contain and are meant to contain, but their scope is really far more comprehensive than can be gathered from these more or less isolated views; a bulky volume would be needed to deal adequately with the manifold, countless treasures they contain and which illustrate in almost every detail how past generations lived and worked and—died, for at Skansen at least are several tombstones. At the Bygdö Folk Museum there is a *Henrik Ibsen Room*, rather a new departure, perhaps, but one which opens out new and intriguing vistas. . . .

"The Studio" has on several occasions contained well illustrated articles deal-

ing with this subject and to which I perhaps may refer the interested reader. . . .

There is an alluring spot, conveniently near London, waiting to welcome an English Artur Hazelius—surely it is not doomed to wait in vain. . . .



BOARDED HOUSE (LOFTHUSET) FROM AABRO, DENMARK (Danish Folk-Museum, Lyngby, near Copenhagen)



SEGLORA CHURCH.

(Skansen Open - Air
Museum, Stockholm.)



INTERIOR FROM YLSSTUEN.
(Sandvig Colln., Lillehammer, Norway.)



RAFLUNDAGARDEN, FROM
SCANIA, WEST SWEDEN.
(Skansen Open - Air
Museum, Stockholm.)

THE ROYAL SCOTTISH ACADEMY

THE Royal Scottish Academy is essentially a Scottish exhibition, and in it one expects to find all that is best in Scottish art. If in the present exhibition there is nothing to offend the taste of the most fastidious unless they be followers of the Cubistic cult, then there is probably little that will please; even Walter Sickert's *The Bar Parlour*, which has caused a considerable amount of varied comment is academic in comparison with what can be found in the autumn and spring shows in Paris. In general planning the most noticeable feature is the arrangement of the sculpture section, entrances to the main galleries having been transferred to the extreme ends, the central opening being closed forming a large semi-circular space in which H. S. Gamley's *Figure of Victory* for the war memorial, Montrose, commands attractive attention. Amongst the invited work from France, *Le Béliet Rétif*, *Bacchante*, and *Mélancolie*, by Emile Antoine Bourdelle, challenge by their thoughtful and plastic visualisation in comparison with the majority of other exhibits. Outstanding amongst these are the works of some of the younger Scottish sculptors, notably *The Pillar of Salt*, by George William Salvesen; the elephant study, *A Keddah Capture*, by E. M. Alexander; convincingly modelled heads of *James McBey* and *The Right Hon. Lord Weir*, by Benno Schotz; the sensitively composed mother and child in Reid Dick's *Joy of Life*. ■

Amongst the paintings by the three recently elected associates, those of David Foggie fully justify the voting result of his brother artists, *The Revel Dress* and *The Blue Smock* being distinguished in their personality and artistic conception, while Tom Hunt shows his powers in his *City Sunshine*, and Peter Wishart expresses nature's appeal to him in *The Valley of the Spey*. Amongst the landscapes one notices here and there distinct influences of the vital art of S. J. Peploe whose single canvas, *Iona*, is one of the most invigorating shown. *Ramatuelle* and *Paysage de Provence*, by Maclaughlan Milne, too, are much above the average. In quite a different spirit, the medium-sized *Dalbrack*



"THE PILLAR OF SALT." BY
GEORGE WILLIAM SALVESEN
Royal Scottish Academy

THE ROYAL SCOTTISH ACADEMY



"THE FRENCH CLOAK"
BY W. O. HUTCHISON
(Royal Scottish Academy)

Bridge, Glen Esk, by Edwin Martin, has a refined charm, suggesting the time and atmosphere of the place, as also do the brilliantly conceived *The Croft on the Hillock, North Uist*, by J. Hamilton Mackenzie and the sympathetically harmonious *Winter Evening*, by David Gauld.

Amongst the most arresting portraits and paintings in which figures predominate one must include the *Portrait of a Lady*, by Isaac Cohen, in which the red sash and similarly coloured flower are vigorously contrasted; the red cuff note, too, is cunningly treated in *The French Cloak*, a distinguished figure subject by W. O. Hutchison, while Dorothy Johnstone has seldom achieved more than her *Girl with Fruit*, or D. M. Sutherland in his rhyth-

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mical and brilliantly coloured *Breton Dancers at the Fête of the Filets Bleu*. I doubt if amongst portrait painters there are many to excel Sir James Guthrie when at his best, who is represented by one canvas, *The Late G. M. Low, Esq.*, while David Alison's most outstanding is perhaps the Academy's President, *G. Washington Browne, Esq.*, P.R.S.A. ■

Amongst more visionary and decoratively treated works will be found *Columba Bidding Farewell to The Old Horse*, by John Duncan; the sympathetically felt *The Flight*, by Alexander Walker; *The Voice in the Wilderness*, by J. Alix Dick; and Ancel Stronach's *Where sinks the voice of music into a silence*, which was reproduced in *THE STUDIO*, December, 1924; and *Echo*, by D. Forrester Wilson, reproduced in April, 1925. Here and there brilliantly painted flower subjects brighten the sadness of some of the walls, notably Stuart Park's *Cream and Red Roses*; the brightly painted *Still Life*, by Leslie Hunter; and the *Still Life, Fruit and Flowers*, by E. Drummond Young. ■

Out of the 178 water-colours exhibited, perhaps the most appealing are the loan examples, including Frank Brangwyn's *The Cathedral, Cahors*; *Kelp Burners*, by Lucien Simon; and *Farquhar Macrae*, by Henry W. Kerr; others creating a lasting impression being, *A Song Without Words*, by F. Cayley Robinson; the dainty harmony of greens in *The Spires of Lincoln Cathedral*, by Charles Napier; *Winter*, by David West; the direct and strongly painted, *An Old Door in Venice*, by E. M. Steedman; *Kurds on the Tigris*, by John Revel; *A Breton Village*, by Iain Macnab; skilful work by Warwick Reynolds, Barry Pittar, John Keppie, Katherine Cameron, Mabel Dawson, Ewan Geddes, and Agnes Raeburn. ■

From the black and white section, which is always uncommonly interesting, space will not permit more than a slight mention of *Moonlight Off Corfu*, by Muirhead Bone; *Pen Drawing*, by Robert H. Westwater; colour wood block by Mabel Royds; drawings by Henry Harvey Wood, E. Drummond Young, D. M. Sutherland, John Copley, Randolph Schwabe, and *Ragged Sails*, etching, by E. S. Lumsden. E. A. TAYLOR.



"PORTRAIT OF A LADY"
BY I. M. COHEN, R.O.I.
(Royal Scottish Academy)
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THE CZECHO-SLOVAKIAN PAVILION AT PARIS

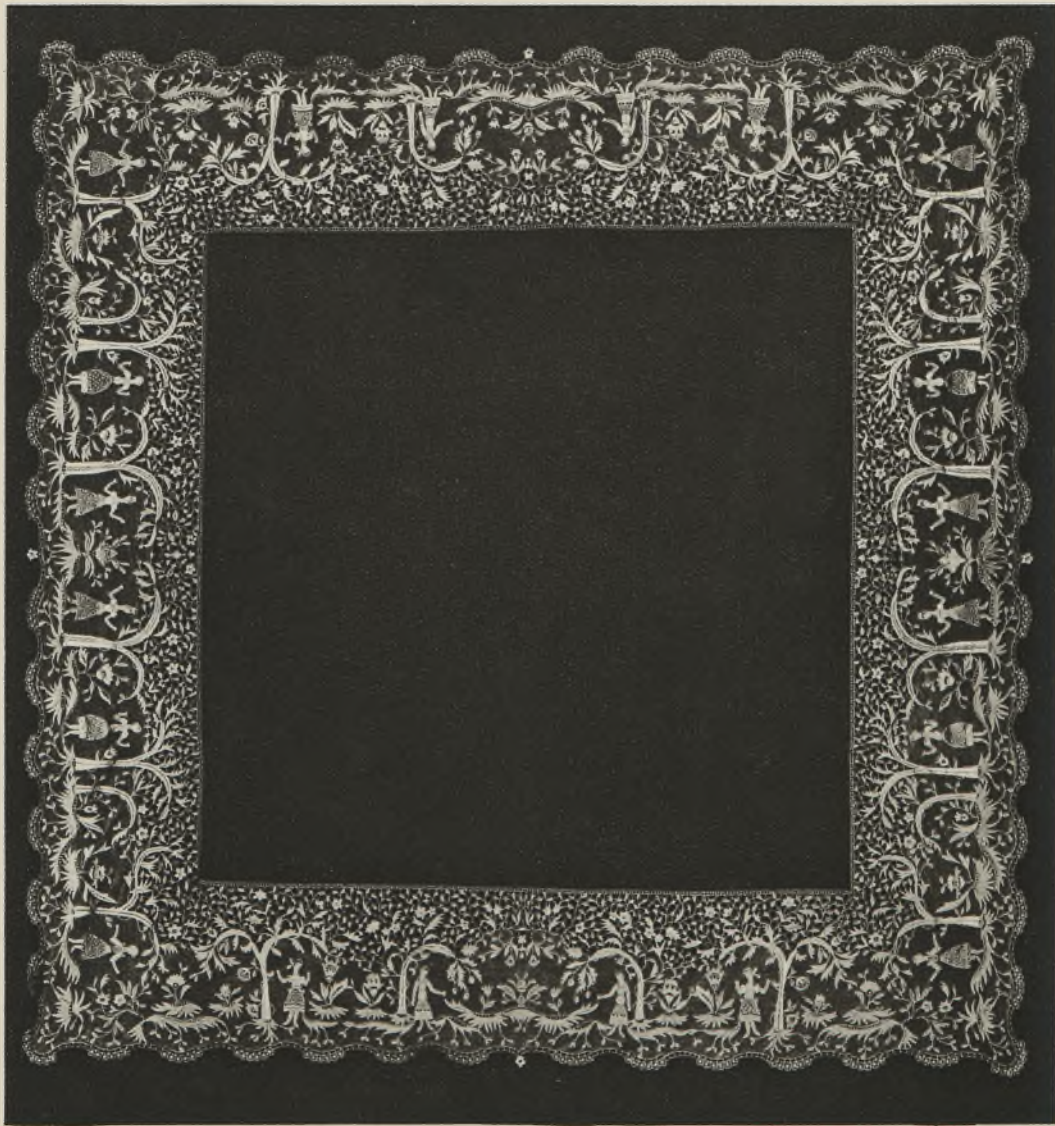


"PRINTING." TAPESTRY IN THE SERIES REPRESENTING THE ARTS AND CRAFTS OF CZECHO-SLOVAKIA. DESIGNED BY F. KYSELA, EXECUTED BY MME. TEINITZEROVÁ (Internat. Exhn. of Modern Decorative and Industrial Arts, Paris)

THE PARIS INTERNATIONAL EXHIBITION, 1925. SECOND ARTICLE: THE CZECHO-SLOVAKIAN PAVILION. BY GABRIEL MOUREY.

THE participation of Czecho-Slovakia in the exhibition is a matter of no small importance, and has aroused as much interest among the general public as in artistic circles. Taken as a whole, the

work sent in by the Republic has a strongly marked character of its own and evinces a bold attempt to evolve a modern art from the traditions of the country, as much in the teaching in the schools of decorative art as in the works of the artists and craftsmen. This gives to the Czecho-Slovakian Pavilion and the various sections on the Esplanade des Invalides and in the Grand Palais, occupied by Czecho-Slo-



LACE BY MME. E.
MILDEOVÁ-PALIČKOVÁ.

(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



GLASSWARE BY M^{lle}.
Z. BRAUNEROVÁ.

(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)

THE CZECHO-SLOVAKIAN PAVILION AT PARIS



"POTTERY." TAPESTRY IN SERIES REPRESENTING THE ARTS AND CRAFTS OF CZECHO-SLOVAKIA. DESIGNED BY F. KYSELA EXECUTED BY MME. TEINITZEROVÁ (Internat. Exhibn. of Modern Decorative and Industrial Arts, Paris)

vakia, a peculiar charm, which, however, it is by no means easy to define. ■ ■

The architecture of the Pavilion (by M. Gočár) is in no sense "regional," but is frankly modern in the most complete significance of the word, by which I mean that it owes nothing to the past and is unreservedly utilitarian. Whether this is

to be considered a virtue or a defect depends on one's point of view. In any case, with its simplicity, the rigidity of its lines, the adjustment of its masses (sufficiently indicating to what functions they correspond in the interior), the facing of fluted red glass squares (*sang de bœuf* red) up to a certain height, it is undeniable that

THE CZECHO-SLOVAKIAN PAVILION AT PARIS

this architecture has all the qualities necessary to attract attention. One may agree that this is no small accomplishment.

The entrance opens into a large and somewhat low room full of show-cases arranged in a new and ingenious way. This is devoted to Czecho-Slovakian popular art and various products of industrial art. There are embroideries, glassware, textiles, exhibits in wood and basket-work, coming from Bohemia, Moravia, Slovakia and sub-Carpathian Russia, all of which have a charm at once simple and refined which seems to me irresistible. Especially notable is the glassware, adorned with floral motives in enamel, exhibited by Mlle. Braunerová, which is picturesque, fantastic and original. Also, a more than ordinary interest attaches to the models of decorative schemes for the National and Municipal Theatres at Prague. ♦ ♦ ♦

RECENT BRITISH, CANADIAN, AND AMERICAN POSTERS. BY SYDNEY R. JONES. ♦ ♦ ♦

OF all the fields of activity wherein art and commerce are now achieving contact, advertising is one of the most promising. Business men and artists are daily making progress towards a better understanding of the place of art in publicity, and this progress is reflected by the standard of design that now distinguishes many of the printed announcements intended for the public eye. In particular, that section of advertising devoted to the design and production of posters is becoming more and more notable as commercial activities develop and extend. The early days of the poster movement were made brilliant by the splendid achievements of a comparatively few artists, whereas today, groups of artists, as well as prominent



GLASSWARE BY JOSEF DRAHOŇOVSKÝ
(Internat. Exhibn. of Modern Decorative and Industrial Arts, Paris)



THE LAP OF LUXURY
FIRST LAP 5AM * LAST LAP 1AM

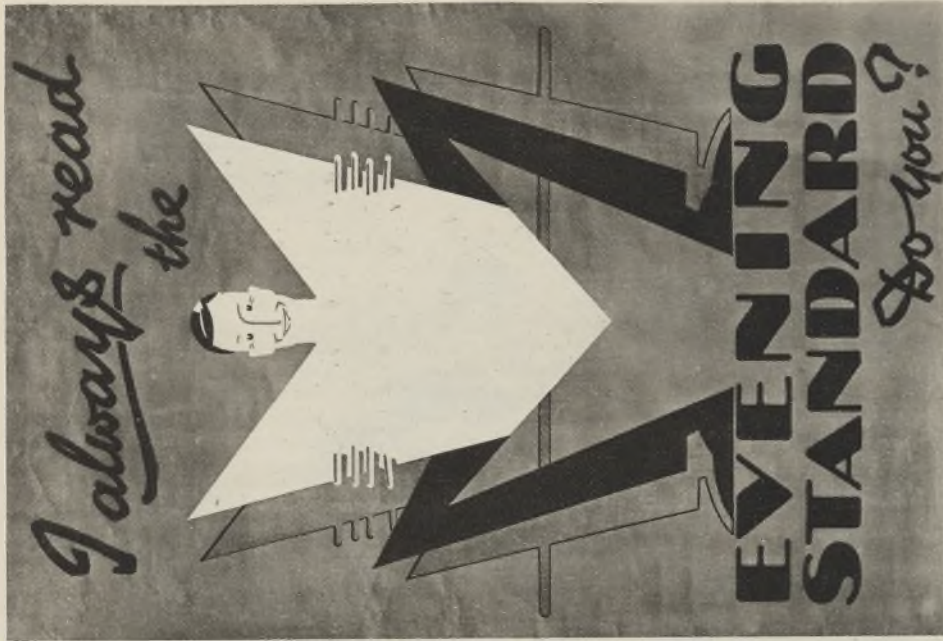
BETWEEN THESE HOURS
LONDON'S UNDERGROUND
MAINTAINS A CONTINUOUS
PERFORMANCE

POSTER DESIGN BY
F. C. HERRICK.

(By courtesy of the
Underground Railways.)



POSTER DESIGN BY
A. J. CASSON, O.S.A.
(By courtesy of the Canadian Bank of Commerce.)



POSTER DESIGN,
(By courtesy of the
"Evening Standard".)



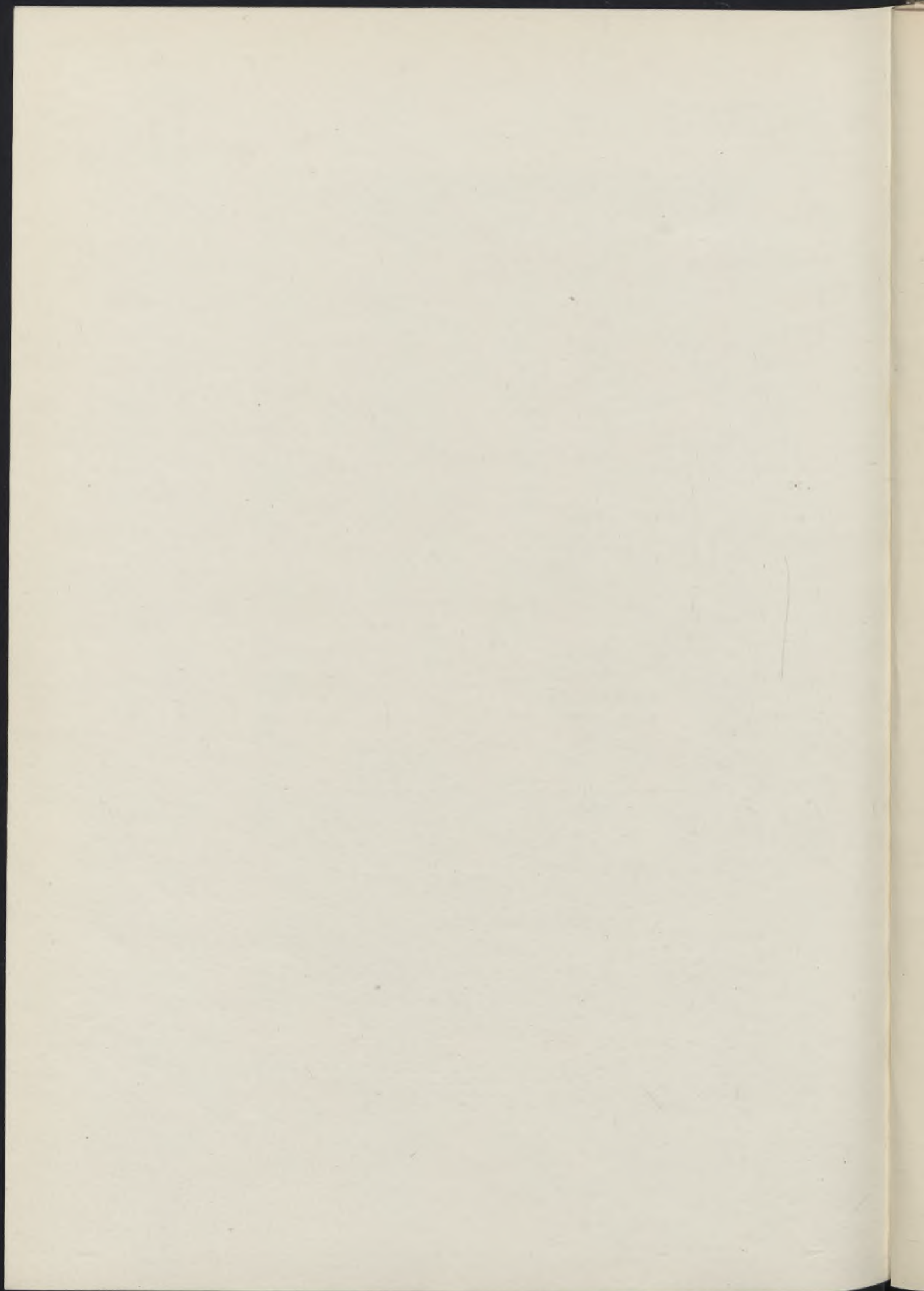
THE ZOO

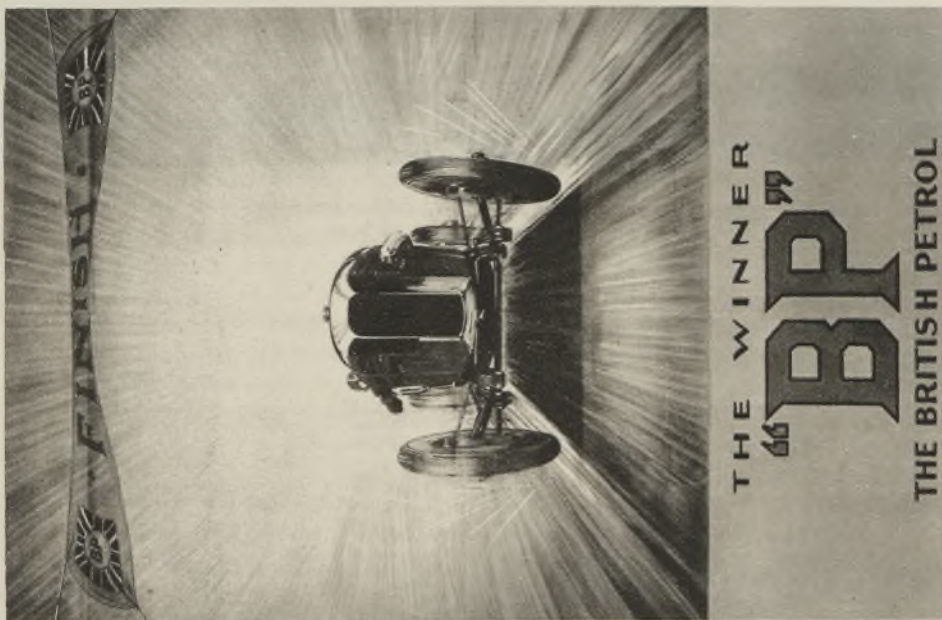
Book to REGENT'S PARK or CAMDEN TOWN

UNDERGROUND



"THE ZOO." POSTER DESIGN
BY GREGORY BROWN.
(BY COURTESY OF THE UNDERGROUND
RAILWAYS).





POSTER DESIGN BY F. C. HARRISON.
 (By courtesy of the British Petroleum Company, Ltd.)



POSTER DESIGN BY
 WILLARD FREDERICK ELMES.
 (By courtesy of the Chicago, North
 Shore and Milwaukee Railroad Co.)





**"DOWNE, FOR THE NORTH DOWNS". POSTER
DESIGN BY WALTER E. SPRADBERRY.**

(By courtesy of the London General Omnibus Co., Ltd.)

RECENT BRITISH, CANADIAN, AND AMERICAN POSTERS



POSTER BY WILLARD FREDERICK
ELMES. (By courtesy of the Chicago
North Shore and Milwaukee Rwy.)

individuals, have been active in raising the general standard of poster-work to its present level. The hoardings, it is true, are yet capable of much improvement, and they might well exhibit a far higher percentage of good artistic work suited to the purpose of advertising; the end is not yet in sight when every bill-posting station shall be a veritable picture gallery for the people. Nevertheless, the current trend is towards better things, and in this connection it is gratifying to be able to state that the posters by artists of the English-speaking peoples are at least holding their own with those from other countries. ▯

The demand for more and better art on the hoardings is exemplified by the selection of recent poster designs that is printed on the accompanying pages. It gives an indication of what is being done in Great Britain, Canada, and America, and serves to show the direction in which artistic thought is moving when expressed through the medium of the poster. Each of the designs illustrated is obviously the work of a craftsman who has appre-

ciated and realised the problem he has set out to solve, and who has approached it with due regard to its purpose, possibilities, and limitations. In every instance the intention of the advertiser is made perfectly clear, the messages are well delivered, and emphasised, by the manner of presentment employed, and the artistic values of each subject help to give conspicuousness. ▯ ▯ ▯ ▯ ▯ ▯

F. C. Herrick's *The Lap of Luxury* is one of a series of posters which this artist has recently executed for London's Underground Railways. The example in question is one of the most distinguished works that has come from the hand of this accomplished designer, who is gifted with the true poster sense. It is especially noteworthy on account of its bold conception and skilful handling of line and colour, while workings of an exceptionally alert imagination are traceable in every detail. The pure blacks, opposed by lighter harmonies of colour, are cleverly placed, the draughtsmanship throughout is of a high order, and the general flow of the composition well suggests the idea of travel by electric power. From every point of view this poster is a worthy representative of the modern British School. *The Zoo*, by Gregory Brown, furnishes another example in which the progressive thought of to-day has been admirably expressed. Through the artist's creative ability, coupled with his acute appreciation of decorative possibility and colour effect, a fine result has been achieved from material that is full of intricacies and difficult to arrange. ▯ ▯ ▯

Two other railway posters, by the American artist Willard Frederick Elmes, are also reproduced. *Hiking along the North Shore Route*, with its strongly rendered motive of pedestrianism, is a capital work in which the spaciousness of the open air, and the exhilaration that comes with walking under the broad sky are well conveyed. The appeal of the open air also characterises *Downe, for the North Downs*, an Underground Railway poster by Walter E. Spradbery. Canadian enterprise is represented by A. J. Casson's *Save for a Rainy Day*, while *The Winner* and *The Evening Standard* poster are other good things that have lately appeared. ▯

THE WORK OF MR. TERRICK WILLIAMS, A.R.A. BY A. L. BALDRY.

THERE are two capacities which count for much in the equipment of the painter of open-air subjects, the ability to observe sensitively and with subtlety of vision and the power to interpret the facts of nature with a sufficient degree of personal conviction. Sensitiveness of observation enables the artist to acquire that intimate knowledge of realities which is the foundation upon which his art must be built up, and from subtlety of vision comes the discrimination that helps him to view those realities in their right relation one to the other. But it is the manner in which he applies the knowledge he collects that determines his quality as an artist; if he is content merely to record literally what he has seen his work will quite possibly be impressive in its faithful statement of plain facts, but it will almost certainly be dull and uninspired; if, on the other hand, he has learned how to translate these facts into pictorial terms, he will give to his work the emotional vitality which is convincing because it is an expression of his own personality.

Without the foundation of exact knowledge, however, the full expression of his individuality will be impossible. Unless he can select correctly from the material at his disposal and eliminate what is unsuitable or unnecessary, he cannot convey to others a right impression of the emotion which he has himself felt and which has been the motive for his effort. He cannot translate what he has not himself understood, and he cannot be original if he has not found out what are the obvious things he has to avoid—the more complete his equipment the better fitted is he to explore new fields of practice.

All this is preliminary to a consideration of the art of Mr. Terrick Williams; it is appropriate because he is an artist who provides in his work a particularly good illustration of the value of the combination of intimate and searching study with definite independence of outlook and statement. As a painter he occupies to-day a position apart from most of his contemporaries, one that he has made for himself by consistent pursuit of well-

conceived ideals and by an equally consistent soundness of achievement. Not many men have built up a reputation so surely or have progressed so steadily towards the full maturity of their powers; he has gone forward step by step along his chosen path, never deviating into aimless experiment or losing sight of his artistic purpose and the appreciation he enjoys is evidence of his success.

Yet he is not one of those painters who owes his popularity to persistent repetition of the same type of subject. Some men, having hit upon a certain kind of picture which pleases a large section of the public, are content to go on producing it year after year without altering to any great extent either its character or its manner of treatment; commercially, no doubt, they have their reward, but it is gained at the expense of their artistic conscience. Mr. Terrick Williams has never been guilty of any such betrayal of responsibility, and he has never obscured his outlook by refusing to study fresh motives and new methods of expression. He has, indeed, ranged widely in search of material for his pictures, but his excursions have always led him in directions where he could find something that he could turn to good account—something worth investigation and fit for pictorial transcription.

In fact, all the subject matter with which he deals is studied and analysed with equal care so that he shall be able to realise its essential character and make clear the nature of the impression it has made upon him: he does not trust to any convention



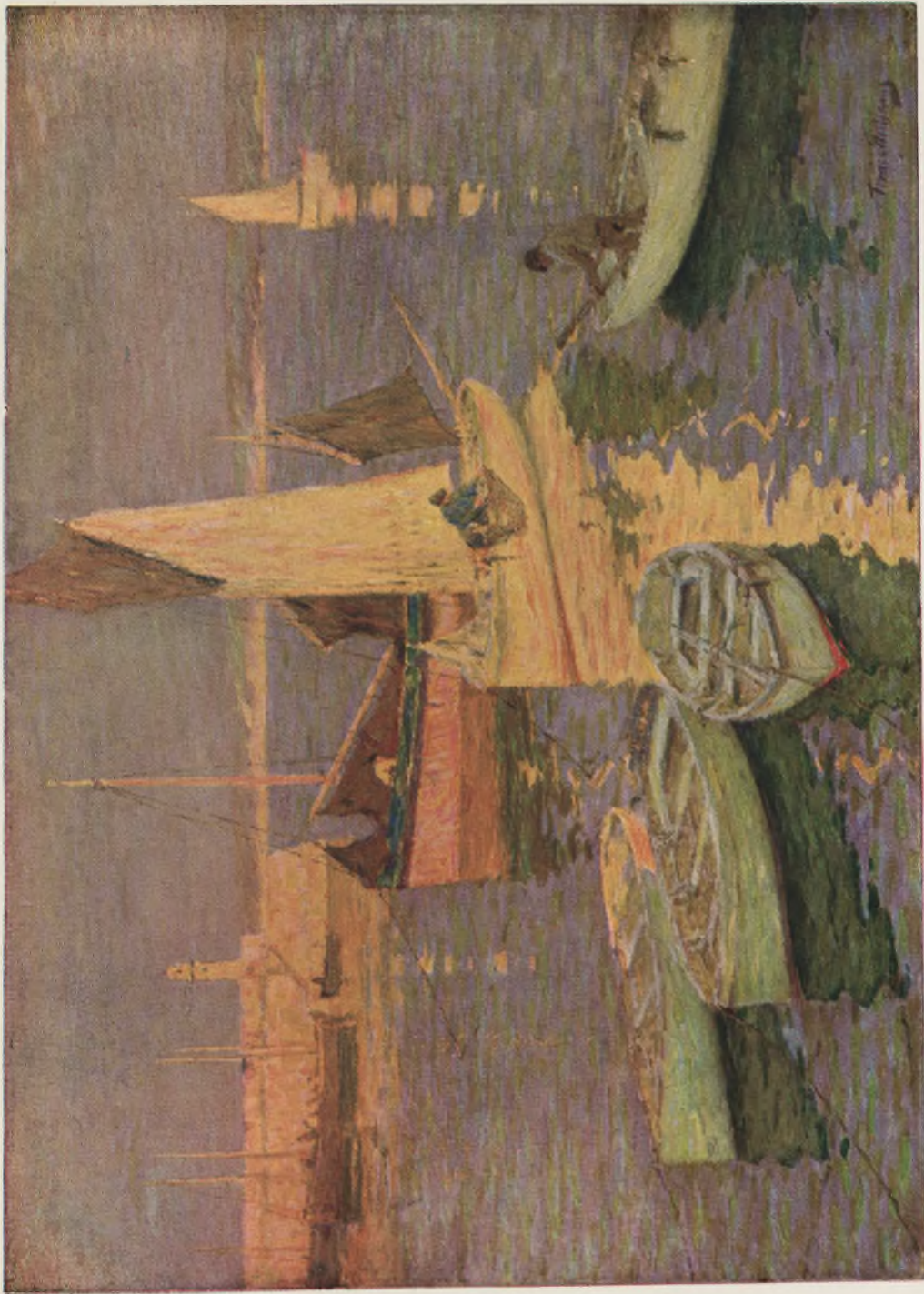
"THE GOLDEN PORCH, QUIMPERLÉ"
BY TERRICK WILLIAMS, A.R.A.



"THE BRIDGE, CHIAVENNA". PASTEL
BY TERRICK WILLIAMS, A.R.A.
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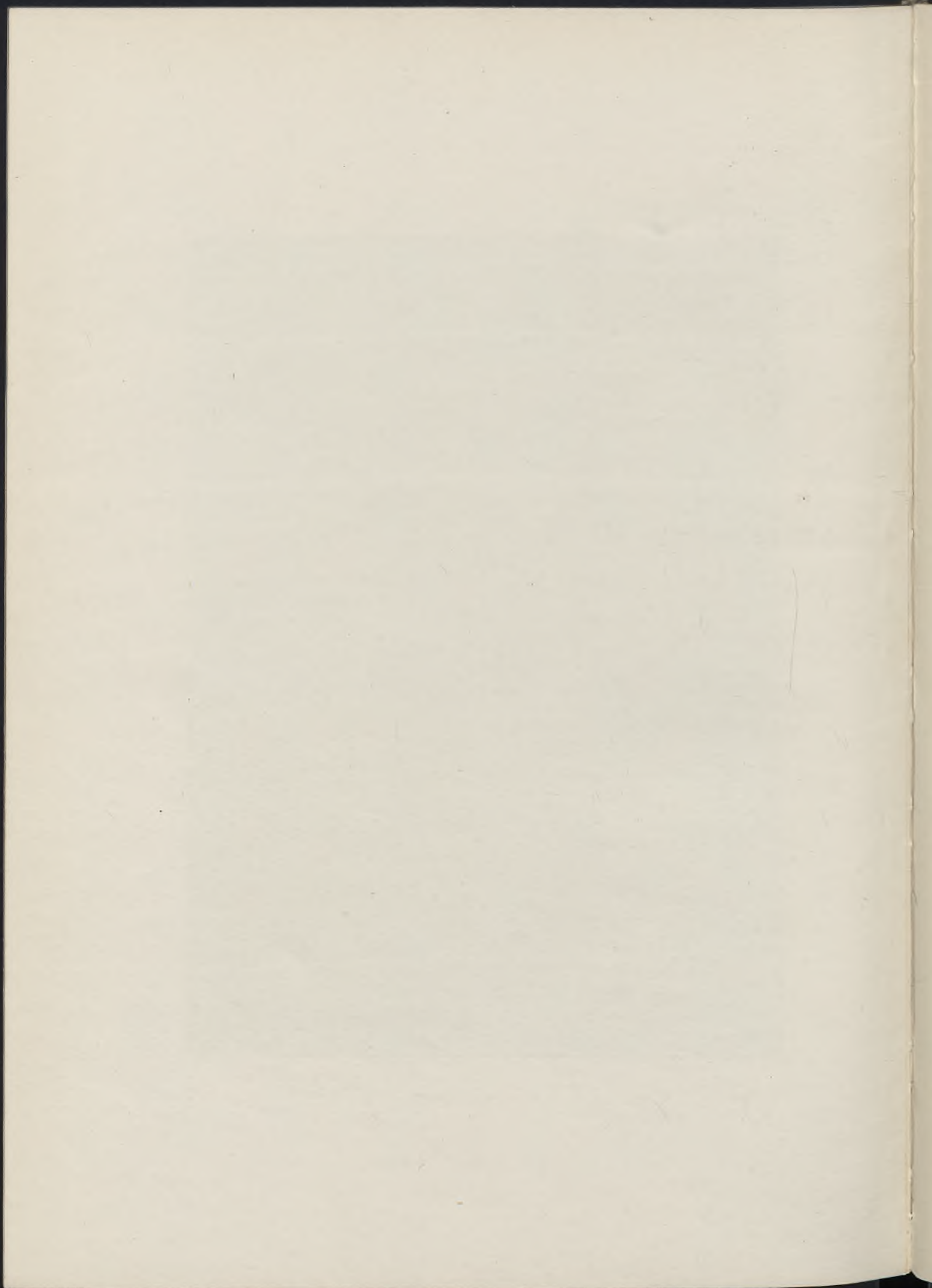


"SARDINE BOATS, CONCARNEAU".
BY TERRICK WILLIAMS, A.R.A.



"SUNSET GLOW, ST. IVES."
BY TERRICK WILLIAMS, A.R.A.





WORK OF MR. TERRICK WILLIAMS, A.R.A.—LONDON



WATER-COLOUR BY A. H.
KNIGHTON HAMMOND
(Fine Art Society, Ltd.)

to save himself trouble. The pictures illustrated here give a good idea of his variety—it is very interesting to compare the *Sunset Glow*, *St. Ives*, or the *Sardine Boats*, for example, with a work of such a very different order as *The Bridge*, *Chiavenna*—and if beside these were set his Venetian paintings in this year's Academy or his magnificent *Quiet Evening*, *Honfleur*, which was at Burlington House last year, the evidence of his versatility, and of his receptivity, too, would be amply convincing.

It is characteristic of him that in the majority of cases he chooses aspects of nature which present particular difficulties to the painter, effects of twilight or sunshine, elusive combinations of colour, subtleties of aerial tone, which demand exceptional sensitiveness of observation, and it is equally characteristic of him that he renders them all with the confidence that is possible only to the man who knows perfectly what he is about. This confidence comes in great measure from a working method which leaves nothing to chance, from careful memorising of the subject he proposes to paint, supplemented by a number of rapid notes—usually in pastel—of the effect seen and by pencil drawings of forms and details. From the material so collected his picture is painted, retaining throughout the freshness of the first impression but acquiring, also, as it progresses, the stamp of the artist's temperament.

It is with serious appreciation of the opportunity it affords him to test the relative values of the things he has noted that this method has been devised; it gives him just what he wants to ensure the clearness of his pictorial statement and to make plain his intention.

Mr. Terrick Williams was trained first at Antwerp, under Charles Verlat, and subsequently in Paris, under Benjamin Constant, Bouguereau and Robert Fleury; he is a member of the Royal Institute of Water-Colour Painters, the Royal Institute of Oil Painters, and the Pastel Society, and was recently elected an Associate of the Royal Academy, and he is *hors concours* at the Paris Salon. He has exhibited at the Academy without a break since 1891.

LONDON.—The most notable of the exhibitions held during the past few weeks was that of the Society of Graphic Art at the Royal Institute Galleries, a gathering of more than two hundred and fifty works in which most of the possible forms of black and white practice were represented. Among the chief contributions were Mr. Fred Taylor's pencil drawings,



"TEMPTATION." BY
BERNHARD ÖSTERMAN
(Gieves Gallery)

LONDON



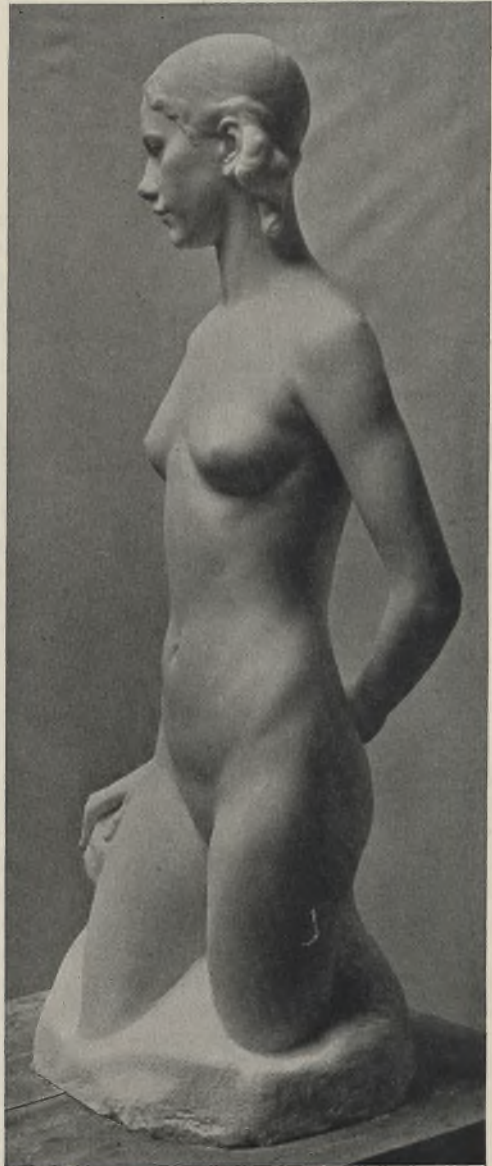
"JEANIE." BY
PHILIP NAVIASKY

Staites, Yorkshire, and Robin Hood's Bay, and his magnificent lithograph, *Oxford*; the clever pencil and wash drawing, *In the Market Place, Sandwich*, by Mr. H. Williams; the lithograph, *In a London Refuge*, by Mr. Borough Johnson; the mezzotint, *Notre Dame, Paris*, by Mr. L. R. Squirrell; the aquatint, *Stopham Bridge*, by Mr. E. L. Lawrenson; the etching, *Feeding Sheep*, by Mr. J. R. K. Duff; the drypoint, *No Hurry*, by Mr. F. Gillett; and the silver point and pencil drawing, *Broadway Hill, Worcestershire*, by Mr. L. M. Ward; and there were other things of much merit from Mr. Westley Manning, Mr. Tushingam, Mr. I. Macnab, Mr. B. Eyre Walker, Mr. Fred Pegram, Mr. Russell Flint, Miss E. Gabain, and Mr. Hanslip Fletcher.

In the exhibition of the New Society of Artists there was not much that could be reckoned as particularly ambitious, but there was a good deal of sound and well-considered work that deserved attention. One of the best of the figure paintings was *The Actress*, by Mr. S. P. Kendrick, an ably handled picture with much charm of delicate colour; and the portraits, *Miss M. Robertson Stewart*, by Miss F. E. Haig, *Two Friends*, by Miss B. Bright, and *Enid*, by Mr. F. Percy Wild, were prominent

contributions. Besides these, Mr. E. L. Hampshire's *Sonning on Thames*, the two moonlight landscapes by Mr. A. Maclean, *The Student*, by Mr. B. Munns, and the water-colours by Mr. Peter Leslie, Miss L. Yeend-King, Mr. S. P. Kendrick, Mr. F. Percy Wild and Mr. R. Jenkins had noteworthy qualities.

At the Gieves Gallery the Swedish artist, Bernhard Österman, held an exhibition



"SYRINK." BY WILLIAM
MACMILLAN, A.R.A.
(Royal Academy, 1925)



"IN THE MARKET-PLACE, SAND-
WICH." PENCIL AND WASH
DRAWING BY HUBERT WILLIAMS
(Society of Graphic Art Exhibn.)

LONDON

of portraits and pictures which was of much more than average importance. His portraits were attractive in their distinction of style, their vigour of handling and their soundness of characterisation, and were marked by a considerable degree of wholesome vitality. The picture, *Temptation*, with its admirable technical quality, its richness of colour and its clever management of an effect of artificial lighting, was a conspicuous feature of the show. In the same gallery there has been an exhibition of sculpture by Mr. Cecil Thomas, who is a shrewd student of character and an able craftsman; he showed some excellent portrait busts and statuettes and an important memorial in bronze to the late Lieut. Alfred Forster.

A memorial exhibition, at the Arlington Gallery, of paintings by the late Benjamin Haughton deserves to be mentioned, because the artist represented had more than ordinary seriousness of purpose and restraint in expression. He was a sensitive and accurate student of nature, who observed his subjects with much subtlety and recorded them with delightful delicacy and refinement of manner. Many suggestions of sympathy with the Pre-Raphaelite movement appear in his work, but he interpreted the Pre-Raphaelite principles in a way of his own and gave a pleasant individuality to his paintings. The exhibition was especially welcome because it illustrated a type of art which is comparatively uncommon in these modern days.

Water-colours of *Sunny Lands*, by Mr. Knighton Hammond, and paintings of *Gardens of Romance*, by Mr. Tom Mostyn, were the most important of the recent shows in the galleries of the Fine Art Society. Mr. Hammond is an accomplished painter who handles his medium with masterly decision and is unusually vigorous in his manner of statement, but who can when necessary render subtleties of illumination and atmospheric effect with real charm. The collection he brought together gave a very pleasant impression of his capacities. Mr. Mostyn's garden fancies were as convincing as ever in their richness of colour and sumptuousness of effect, and the Devonshire landscapes he showed with



"NO HURRY." DRYPOINT
BY FRANK GILLETT, R.I.
(Soc. of Graphic Art, Exhibn.)

them were admirable in their largeness of manner and breadth of treatment. He deals very successfully with the expansive distances of the Devon moors and the misty sunlight of the coast—in this side of his practice he is even more attractive than in his gorgeous designs and romantic compositions.

The reproduction given of the picture, *Jeanie*, by Mr. P. Naviasky, illustrates the work of an artist who has definitely personal methods and much strength of conviction and independence of outlook. The other reproduction—of the statue, *Syrinx*, by Mr. W. McMillan, which was shown in this year's exhibition of the Royal Academy—represents well the achievement of a very able sculptor. For this statue Mr. McMillan, who was recently elected an Associate of the Academy, was awarded the medal of the Royal Society of British Sculptors for the best work of the year.

A small number of art students have formed themselves into a group, and are offering to do mural decorations in clubs and other institutions in slums. They feel that in so doing they will be helping to make life a little less drab for those who live in mean surroundings, and that they will gain much experience in their own work. Membership of the group is open to artists who are in sympathy with these aims, and who would be



"NOTRE DAME, PARIS". MEZZOTINT
BY LEONARD R. SQUIRRELL, R.E.
(Society of Graphic Art.)



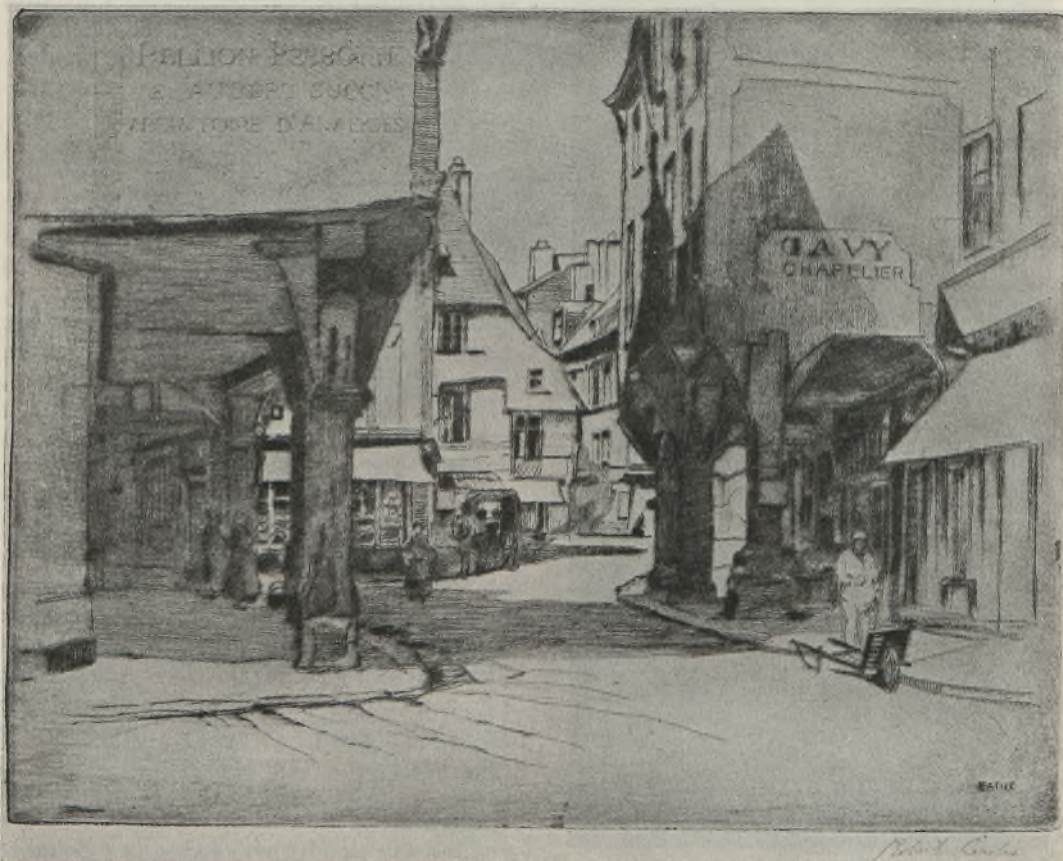
"STOPHAM BRIDGE." AQUA-
TINT BY E. L. LAWRENSON.
(Society of Graphic Art.)

LONDON—GLASGOW

willing to assist in this work. Further particulars may be had from Elfrida Dovey, 8, Cartwright Gardens, W.C. 1. ▯

The Royal Society of Arts announce the conditions of the Lewis Berger Scholarship, value £60, which is tenable at the Royal College of Art for a period of three months, for the purpose of study in decoration and decorative painting. The holder of the Scholarship must be a *bona fide* apprentice, student or craftsman, either engaged in or preparing to follow the craft of painting and decorating. He must not be less than 18 nor more than 25 years of age on the 1st May in the year in which the examination takes place. Full particulars and entry forms can be obtained from the Secretary, Royal Society of Arts, by application through the headmaster of any school of art. ▯ ▯

GLASGOW.—In THE STUDIO, December, 1922, illustrated mention was made of the art of Robert Eadie, with special reference to his water-colours. An exhibition of some of his most recent work distinctly emphasised that he was no visionary idler. Within the last few years he has discovered numerous attractive points of view in the Glasgow streets, some being amongst the most busy thoroughfares which make a strong appeal to those who know the City and the grey atmosphere that so often haunts it. A number of these drawings, with other subjects, were shown, each declaring that he had lost none of the qualities which have made his work widely appreciated, but had added to them by his additional medium of etching by which he has given in several proofs skilful expression to his



"OLD HOUSES, DINAN." ETCHING
BY ROBERT EADIE, R.S.W.

GLASGOW—BIRMINGHAM

love of old towns, quaint houses and by-ways, one of the outstanding of them being *Old Houses, Dinan*. ❖ ❖ ❖ ❖

The reproduction of an altar cross with cloisonné enamels represents an unique example of the design and craftsmanship of Miss Agnes B. Harvey, one of Glasgow's noted decorative metal-work artists, though for some years she has made her home in the old-world town of Kirkcudbright where in her studio she finds time and quiet to evolve her themes for various articles of jewellery, as well as large schemes to which her art can be applied. Her early training was confined entirely to The Glasgow School of Art, where for several years she instructed a class in silver-

smithing and was given full freedom to develop and study the craft which had early claimed her attention. Seeking to further her knowledge of that art she spent some time in the London School specially devoted to a similar branch of metal-work, also studying the art of cloisonné under a Japanese master, the outcome of which is that her work has become more constructionally solid and technically sound. All of which is manifest in the emblems of the four Evangelists in black, blue and gold coloured enamels in her altar cross. Other marked interesting examples of her work include the Boat Badges and Gun Tompions for H.M. Battleship Ajax. ❖ ❖ ❖ ❖

E. A. T.



ALTAR CROSS IN BRASS AND CLOISONNÉ ENAMELS. DESIGNED AND EXECUTED BY AGNES B. HARVEY

BIRMINGHAM.—Mr. James A. Swan, F.R.I.B.A., whose drawings are familiar to readers of *THE STUDIO*, is a striking example of that very limited class of architects who are also enthusiastic painters of pictures. Not content with the creation of new buildings, he loses no opportunity of studying and making records of the vanishing beauty of past work. ❖

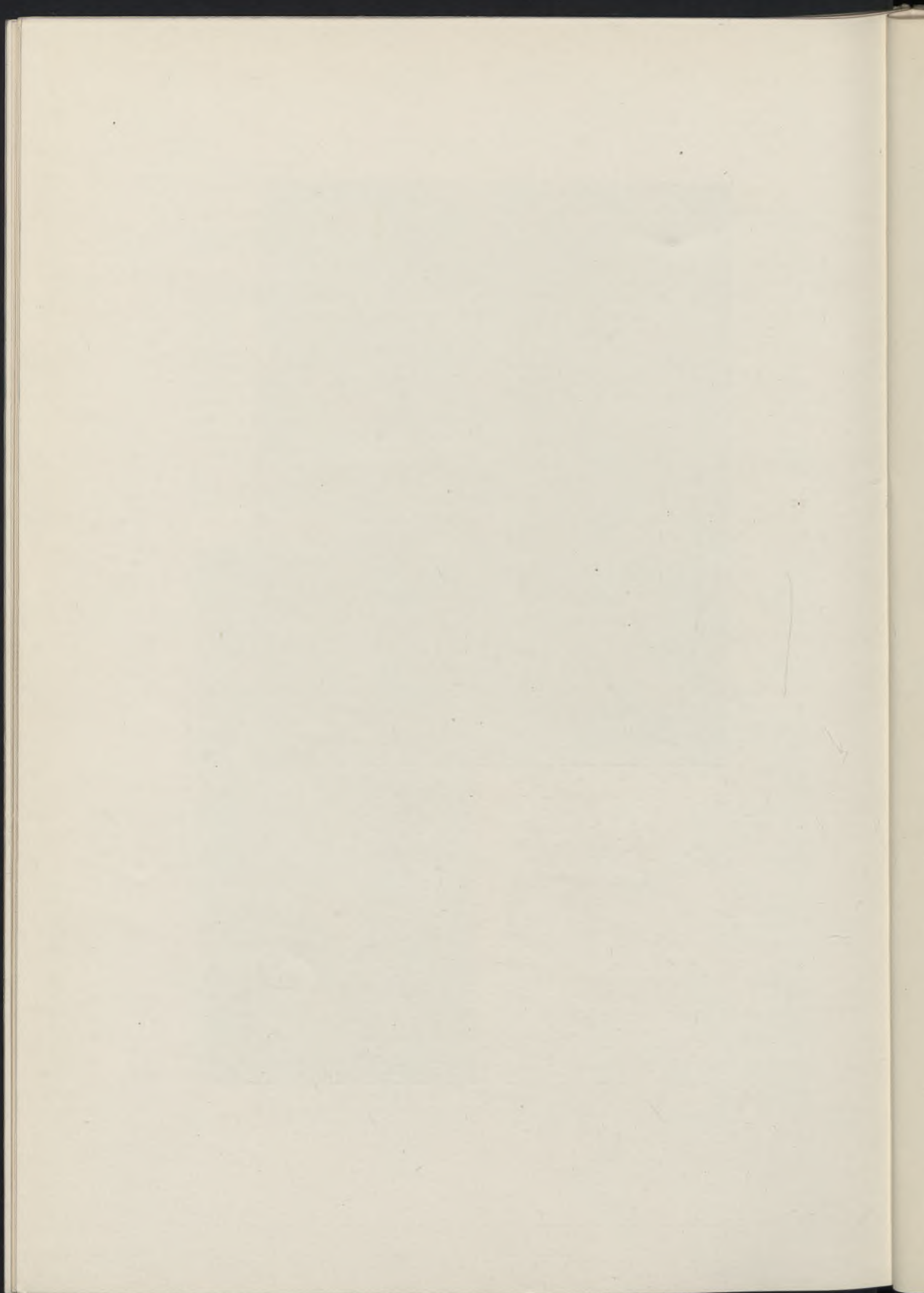
During the war he had on view at the Birmingham and the Wolverhampton Art Galleries a collection of drawings made in Belgium and other parts of the Continent, and he is a frequent exhibitor at the Royal Academy, and the Royal Society of Artists and the Art Circle, Birmingham, of both of which latter Societies he is a member. His work has also been seen at the Exhibition of Modern British Architecture at Wembley. ❖ ❖

Our coloured illustration *Old House on the Quay, Dinan*, is a good example of the pure water-colour quality which he obtains by direct and decisive laying on of the pigment. Work of this kind is by no means so easy as it looks; every touch is full of meaning, and the knowledge gained by many years of study may underlie a few apparently fortuitous touches. The expression of form and texture given by the varied shapes of the shadows in this little drawing is a delightful illustration of this, and the feeling of brilliant light is well conveyed. ❖ ❖

M. B. B.



"OLD HOUSE ON THE QUAY,
DINAN." WATER-COLOUR BY
JAMES A. SWAN, F.R.I.B.A.





"KNIGHTS OF THE GRAIL"
BY THEODOR BAIERL

BERLIN.—There was considerable activity in the art world at the beginning of this summer. The Academy, the Grosse Berliner Kunstausstellung and the Verein Berliner Künstler had arranged comprehensive shows. A decentralising tendency seems to rule, which makes it difficult to keep track of the shows, and prevents desirable co-operation. It is perhaps as well that the pronounced radicals of the November Group should stand by themselves, but the disseverance of the other groups is regrettable. Yet they are at one in their resistance to revolutionary art. The Academy, under the leadership of Professor Max Liebermann, still evinced strong progressivism, although limitations had been made. A single show was prepared for the Munich Neue Secession, and also one for Hans Thoma. It seems a consequence of hard

times that important monumental works are nowhere visible, but the shows are not barren of achievement, and the continuance of general productivity is astonishing. Space was still granted to unflinching naturalism. Liebermann, Corinth and Slevogt had nothing prominent to show. Arthur Kampf was remarkable for female figures, and Otto Engel, U. Hübner, Franz Hoffmann-Fallersleben, Orlik, Hagemeister, Clarenbach contributed each in his customary manner. ♪

As a new talent who had already attracted attention in the exhibition of the Young Rhineland Artists by passionate temperament, grotesque vision and luminous colour-harmonies, Gert Wollheim presented himself. Paul Ploutke achieved some good nudes, and again followed the line of the *naïf* old German masters. Willy Jaeckel, who has accustomed us to cosmic grandeur, showed largeness of outline in female nudes. Georg Walter Rössner sent a fine study of vibrating water-atmosphere round swelling forms, and Carl Hofer was tastefully expressionistic in colour, but had again transformed faces into masks. Ernst Fritsch's *Bathers* combined realism and dreamland, and Birkle was weird and merciless in compositions of technical excellence. Imre Goth produced literary interest by a heroine of the café-house, and a similar effect was attained by Felix Mesek's strangely toned *Expostulation*. ♪ ♪ ♪ ♪

The attractions of the Grosse Berliner Kunstausstellung are several one-man shows. A room for our greatest religious painter, Eduard von Gebhardt, recapitulates his superior qualities in revivifying



"COLT" (BRONZE). BY
KARL HEYENEN-DUMONT

BERLIN



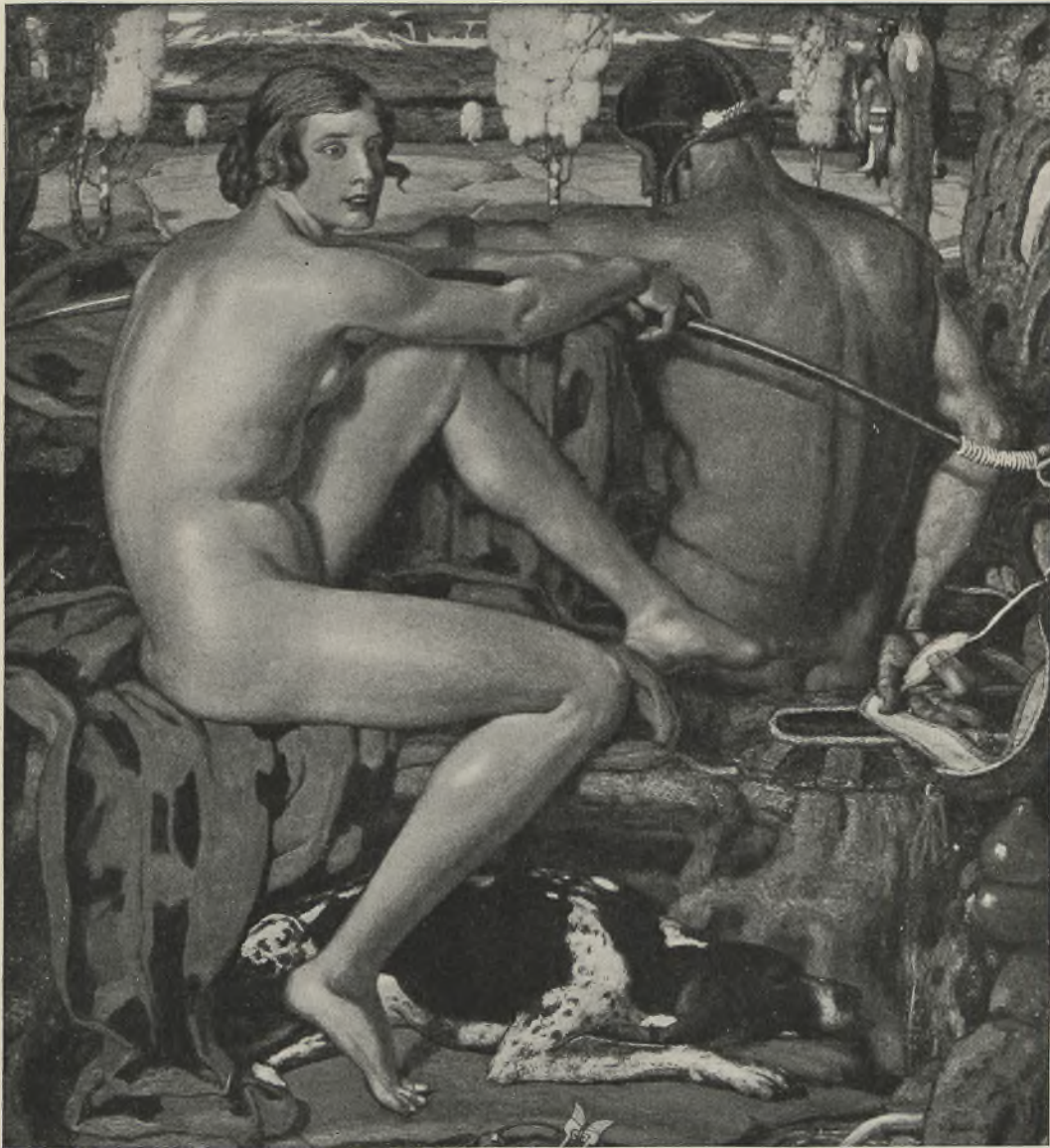
"SKI-RUNNER." BY
WOLFGANGMÜLLER

the Testament by German types in Renaissance costume. Raffael Schuster-Woldau surrounds us with an atmosphere of old masterly restfulness and distinction, and R. Schulte-Im-Hofe knows how to ennoble his sitters with a fine psychic atmosphere. Karl Ziegler must be noticed for his composition and his wise tempering of the academic spirit with loveliness.

Munich is not strongly represented. Theodor Baierl gains attention by nobility of thought and treatment. He reminds one of the pre-Raphaelites, whilst Friedrich Stahl, in spite of his individualism,

remains the follower of Lippi and Cosimo. Constantin Gerhardinger and Franz Reinhardt show delicacy and grace in youthful figures. ♦ ♦ ♦ ♦

Dresden is represented by renowned artists like Richard Müller, Georg Lührig and Hans Unger. A new name is Wolfgangmüller, who impresses by a sense for decorativeness and fantastic vision in wintry landscapes. Georg Siebert attracts by carefulness and charm of sentiment, and Herbert Lehmann shows a refined colour-sense and an eye for grace of design. ♦ ♦ ♦ ♦



"REST." BY
KARL ZIEGLER

A good deal of sympathetic talent is displayed in the exhibition which the Berliner Künstler Verein has opened under the name of "Berliner Kunst" in the German Opera House. Although this separatism is bare of characteristic features, one can understand the attempt to augment possibilities of sale. A good many of these exhibitors have at the same time presented themselves in the Grosse Berliner Kunstausstellung. Some pre-

dominant contributions came from Alfred Birkle, who develops quite a new visionary and yet realistic style of city views. Feyerabend stood again in front with pasturing cattle. Baluschek with grimly socialistic genres and Eichhorst with pleasant rendering of village scenery with geese. Robert E. Stübner again strikes by exuberant society scenes, and Dettmann by soundly handled but rather stormy brushwork. It gave pleasure to study Bruno Breil's reliability

BERLIN—PARIS

and taste in portraiture, and to see how L. Sandrock is gaining as colourist and how healthily modernism has influenced Otto Thiele and Wilhelm Lategahn. Among the sculptors Paul Gruson and Eberhard Encke are remarkable for figures, and in animal portraiture of various styles Ludwig Vordermayer, Max Esser, Walter Hauschild and K. Heynen-Dumont deserve study. The graphic part is particularly noteworthy. Fantasy and symbolism procure interest for W. Baum, Bastanier and Birkle. Nature was exquisitely portrayed in drawings by Arthur Johnson, and there are excellent woodcuts by Hennemann and Feyerabend. ■ ■ ■ ■

JARNO JESSEN.

PARIS.—The water-colour by M. V. Costantini, which we give here in colours, was shown at the R.I. exhibition this year under the title of *Summer*.

Our readers will no doubt remember the particulars we gave in our number for August, 1924, relative to M. Costantini's style. Beginning as a painter in oil, he was later attracted by the peculiar charm of water-colour—its freshness, transparency and fluidity in tone, which make it a medium well worthy of the best attention from an artist who *knows* enough to paint without hesitation, and without any afterthoughts. ■ ■ ■ ■

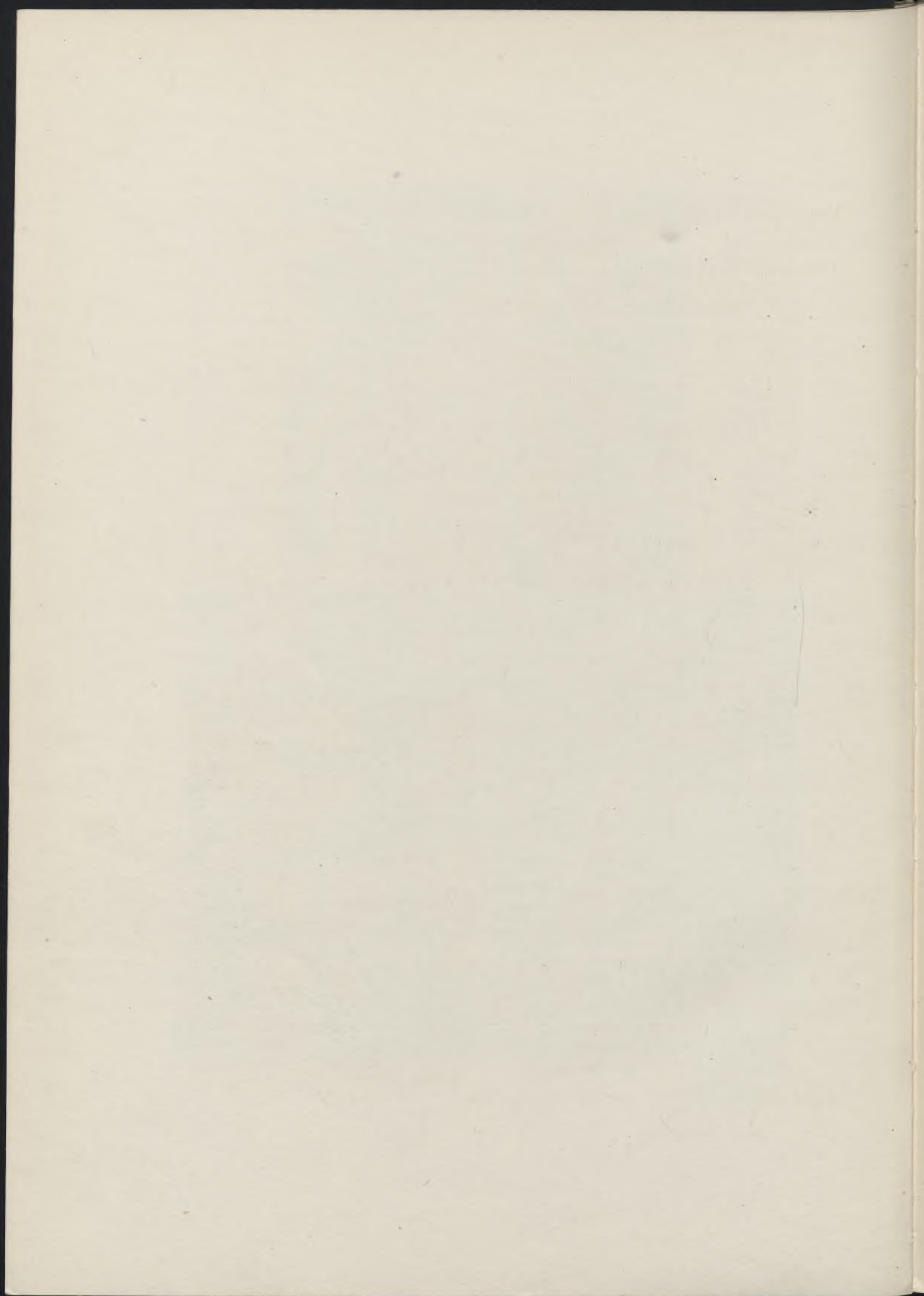
Zorn's admirable and unequalled nudes in water-colour are well known. M. Costantini, also, with his own outlook (a much less rigorously realistic one) has faced this difficulty of making a highly finished painting of the nude in water-colour. And he has succeeded, for *Summer* is a complete and definitive work, which leads us to hope that we may see further essays in the same kind from M. Costantini's brush. M. V.



"PASSAU, SUNSHINE"
BY ALBERT BIRKLE



"SUMMER." WATER-COLOUR
BY V. COSTANTINI.



KÖNIGSBERG—HELSINGFORS



LITHOGRAPH BY
KÄTHE KOLLWITZ

HELSINGFORS.—Since Finland finally freed herself from the dominance of Sweden, and subsequently of Russia, a national art has rapidly developed. The painters and sculptors of the country no longer go to Copenhagen or Stockholm, but to Paris, for their training. They return, however, to "the land of a thousand lakes" for their subjects as soon as they have acquired their technique. There is now a truly national art, inspired by an intense spirit of patriotism which has nothing to do with the Scandinavian on the one hand, nor the Slavs on the other. The Finns are more nearly related to the true Hungarians who, like them, possess a fiery nationalism which manifests itself in painting and sculpture. Among the Finnish painters none is more accomplished than Antli Favén, who works in landscape, reproducing the real atmosphere of this northern land with its grey skies, and in portraiture, for which he has a gift. An interesting example of this is the portrait of a seated man with crossed legs and an amused smile, here reproduced.

K. P.

KÖNIGSBERG.—The art of Käthe Kollwitz has now reached full maturity. Her talent is technically more suited to wood-cutting and lithography than etching, through which medium she has gained such great popularity, although in this also she has lately completed some really good and pure work.

War is her subject, and in her handling of it, one is reminded of that other great artist, Fr. de Goya, whose canvases are full of the brutality and fierceness of the fight. Her strongest appeal is in the mother—wretched and hopeless in her misery, turning from her starving babes; or as a distraught being kneeling beside the dead body of her son; or again as a woman full of grief at the distress of her sick child in her arms. Käthe Kollwitz being a native of Königsberg (where she was born nearly sixty years ago), it is not surprising to find that the Slav element is a dominating factor in her work, and her other studies, though full of strength, even "manful" in their handling, all point to the pathos of a relentless fate and the fore-appointed destiny of a patient humanity.

MAX EISLER.



PORTRAIT BY
ANTLI FAVÉN

CALCUTTA—ROME

CALCUTTA.—The sixteenth exhibition of the Indian Society of Oriental Art helps one to mark the stages in the movements in modern Indian painting. The works of the exponents of modern Indian art cover a wide range, in which all shades of opinion figure, from the old traditional manner to the latest imitation of ultra-cubistic formulæ. The principal representatives are guided by a liberal eclecticism in which novel forms of experiments take the place of the traditional style of the Buddhist fresco, the Moghul miniatures or the lyrical compositions of Kangra. A few years ago the artists were much less confident about their powers, and somewhat nervously clung to the manners of one or other of the old schools which happened to be the favourite of one or other group of artists. With success has come greater confidence, and they have now fairly outgrown the influences of the old Indian masters. They are now building up a language of their own without borrowing the vocabulary of any of the old masters. At the same time they are true to the basic principles of Indian painting. *The Gardener's Daughter*, one of the works of a young artist which attracted much attention at the last exhibition, has all the associated atmosphere of an Indian picture, but is wholly unrelated to any of the manners of the old Indian schools. Similarly Surendra Kar's *Hiramon* pictures the toilette of an Indian queen with her favourite bird, in the very romantic atmosphere of the "Kathasarit-sagara" without actually borrowing any formula from the traditional methods. The success for the time being of these individual efforts may not be very astounding, but they help to place Indian painting on the road to new developments which are not mere repetitions of old successes. "Absorb your old masters, but shelve them for the present, and let us see what you can yourself attain." This is the advice of Dr. Abanindra Nath Tagore, the leader of the movement. He himself has been experimenting all his life. His latest move is an interesting study in technique. Water-colour on cloth, he has been able to demonstrate, offers new qualities in breadth and simplicity. O. C. G.

ROME.—One of the most remarkable figures among Italian sculptors of to-day is undoubtedly Professor Amleto Cataldi, whose works are already well known and appreciated, both in his native country and abroad. The son of a distinguished sculptor in wood, he inherited his father's talent, attaining in some of his statues to that perfection which only genius can inspire. ♦ ♦ ♦ ♦

What most impresses me is his extraordinary versatility in style and technique, and his evident effort to always "go one better" on himself, which, after all, should be the constant aim and endeavour of every true artist. When I first knew him, at the beginning of his career, he had not yet entirely disentangled himself from the wiles and allurements of academic conventionalities, and



"THE GARDENER'S DAUGHTER
BY NOBENDRA TAGORE
(Indian Society of Oriental Art)



"HIRAMON". BY
SURENDRA NATH KAR.

(Indian Society of Oriental Art.)



"MEDUSA" (BRONZE).
BY AMLETO CATALDI.

(Owned by the City of Paris.)

ROME—THE ARTISTS' BENEVOLENT FUND

he later developed a tendency towards the *barocco*, but of a striking Berninian character, always instinct with life and vigour. He has now attained what most critics consider to be his best and most personal expression, classical but entirely individual both in conception and execution. ♦ ♦ ♦ ♦ ♦

His deep knowledge of anatomy enables him to treat the human figure with that superb craftsmanship which we admire in all his works, and he has the gift of obtaining some wonderful effects of light and shade, especially in his graceful draperies, which remind us of the ancient Greek masters. As a portrait sculptor he stands in the very foremost rank, for he has a mysterious gift of expressing the very soul and individuality of his model. ♦ ♦ ♦ ♦ ♦

It is particularly significant to find that some of Professor Cataldi's works have met with cordial appreciation in one of the most fastidious art centres, namely, Paris, where his *Medusa*, a magnificent bronze statue reminiscent of the art of Gian Bologna and of the Cinquecento, now adorns the Jardin Galliera, while he has the almost unique honour of being represented by his works both at the Luxembourg and at the Petit Palais. ♦ ♦ ♦

EDWARD C. STRUTT.



"PORTRAIT OF A LADY" (MARBLE)
BY AMLETO CATALDI. (By courtesy
of the Senhora de Villa Marina)



"GEORGE CLINT, A.R.A., PRESIDENT OF
THE ARTISTS' ANNUITY FUND, 1830-
1832." BY WILLIAM MULREADY, R.A.
(From John Pye's "Patronage of British
Art." Longmans, 1845)

THE ARTISTS' BENEVOLENT FUND. ♦ ♦ ♦ ♦ ♦

THAT many a genius has died of neglect is a fact vouched for not only by romance but also by actuality. There is no independence and disorganisation in other spheres at all comparable with that prevailing among the practitioners of art. For which reason the attempt to bind together the volatile elements, and the giving of discreet and seasonable aid is all the more praiseworthy. The institution which is the subject of this article was founded in 1810 to carry out such a purpose. It has had distinguished presidents, and though some vicissitudes and dissensions marked its early career, the Society has long outlived these. It can claim that it holds a strong position to face the future, and that it is remarkable in the large benefits it gives for very small payments. Indeed, the Society deserves every encouragement, and all artists should consider well the advantages which it offers. ♦ ♦ ♦ ♦ ♦

THE LAY FIGURE: A HOLIDAY INTERLUDE. ♦ ♦ ♦ ♦

"The window of the railway carriage," said the Critic, "stimulates search for the consolations of philosophy." The talk had, as is natural at this time of year, begun with the question of holidays, and had gone on to some of the sights which the holiday-maker sees when he is travelling towards his chosen resort. This aspect of the matter had been suggested by the Critic's friend on leave from India, who had commented on the increase of big advertisement hoardings in certain areas which he had noticed since his last visit home. ♦ ♦ ♦ ♦

"It is a consolation to *me*," observed the Young Highbrow, "to know that there are so many places I need not visit—every town advertised is a town avoided, so to speak." ♦ ♦ ♦ ♦

"I wish," said the Young Artist thoughtfully, "that they'd turn us loose on some of those hoardings. A canvas twenty feet by ten would give scope, wouldn't it?" ♦ ♦ ♦ ♦

"But you'd have a tough proposition with some of your subjects," the Plain Man pointed out. "I don't see what art could do with a lot of the things which people advertise. Take cigarettes, for instance. I'm hanged if there's any scope with cigarettes themselves. A 'fag' is just a little straight thing which you stick in your face. And it's no easier with heaps of other objects which they mention on the hoardings—tin-tacks, linoleum, planks, and what not. They are the goods the public buys as a matter of course, and they don't lend themselves to poetic or picturesque treatment." ♦ ♦ ♦ ♦

"I'm not so sure of that," put in the Critic. "When you come to look into what has already been done in the development of advertising, you find that there has really been an amazing advance in the last few years. And some problems have been solved which would have seemed almost insuperable when we were young. Don't you agree?" ♦ ♦ ♦ ♦

The Old Artist nodded assent. "The greatest successes, of course, have been where it has been possible to take a broad

view of a thing. But the improvement all round is marked, and there are plenty of minor advertisements on view now which are proof enough that art has its definite functions in regard to publicity. And it ought to pay, too. It's a way of making a living which should help. There was precious little scope on hoardings and so on when I was young." ♦ ♦ ♦ ♦

"Yes, but how are you going to get over those difficulties?" the Plain Man insisted. "I'd defy a committee of Old Masters to make a tin-tack impressive." ♦ ♦ ♦ ♦

"I don't know," said the Critic, smiling. "If the tin-tack were big enough, and there were a mysterious background, I think I could write a screed about it, showing some morals to be deduced—the influence of the infinitely little on the infinitely great, the subtle way in which our civilisation is tacked together, and so on. But, for practical purposes, I think the modern tendency to treat difficult problems with humour is the right method." ♦ ♦ ♦ ♦

"What has humour got to do with art?" asked the Young Highbrow. ♦

"Not nearly enough," returned the Critic. "But I fancy things are changing in that respect, and you younger fellows would do well to note it. It seems to me that there is a big future for the men who can give humour a place in painting similar to that which it has long possessed in literature. It is not the least precious of human emotions, but it seems to develop more slowly than the others in each recurring civilisation. You remember the famous old category of human interests, *votum, timor, ira, voluptas*—those are the primitive things. Laughter may attend the earlier ages, but it is not till civilisation is far advanced that man has leisure and ability to *smile*. That is a subtle form of enjoyment, and it implies a definite phase of human existence. Though a late one, I do not see why it should be less esteemed than other faculties which we possess, and it ought to inspire great art as well as great literature. And it could solve many problems such as that which we have been discussing." ♦ ♦ ♦ ♦

THE LAY FIGURE.

THE STUDIO

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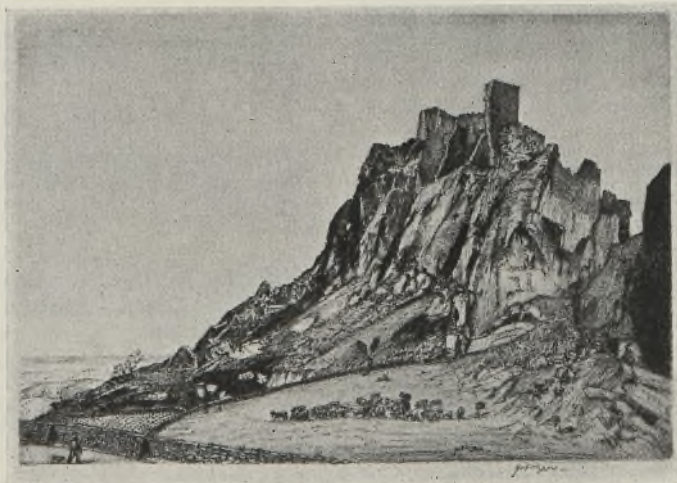


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LONDON.—ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Caricatures of Eminent Authors by Raphael Nelson. Open during August and September.

BROMHEAD, CUTTS & Co., 18 Cork Street, W. 1. Mezzotint Engraving in Colour by Sydney E. Wilson. Open till August 20.

ELLIOTT & FRY, 63 Baker Street, W. 1. Old Dudley Art Society. 100th Open Exhibition. Receiving Day, September 30. Apply to the Secretary, Royston, The Avenue, Bushey, Herts.

FINE ART SOCIETY, LTD., 148 New Bond Street, W. 1. Summer Exhibition of Fine Etchings by Cameron, Brangwyn, Zorn and Others.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Water-Colours. Open during August. Landscapes by H. T. Wyse, Figures by A. G. Thomas, Etchings by F. Stewart. Open from September 3 to September 17.

GOUPIL GALLERY, 5 Regent Street, S.W. 1. Summer Exhibition of Modern Art.

MACRAE GALLERIES, Fulham Road, S.W. 11. Paintings and Prints of London by Contemporary Artists. Open till September 25.

MANSARD GALLERY, 196 Tottenham Court Road. International Glass. Open during August.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Summer Exhibition of Modern Graphic Art. Open till September.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Oil Painters. Receiving Day, September 24.

ROYAL NATIONAL LIFE-BOAT INSTITUTION. Competition for Life-Boat Calendar. Closing September 1.

ROYAL SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES AND COMMERCE. Exhibition of Competition Designs, Victoria and Albert Museum. Open till August 31.

R.W.S. GALLERIES, 5A Pall Mall East, S.W. London Salon of Photography. Receiving Day, August 31. Open from September 5 till October 10.

SUFFOLK STREET GALLERIES, W. 1. New Society of Artists. Open during August.

TATE GALLERY, Millbank, S.W. 1. Landscapes and Portraits by Richard Wilson. Open till September 30.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Twenty-first Annual Exhibition of Early English Water-Colours. Open till October.

BRIGHTON.—PUBLIC ART GALLERIES, Church Street, The New Forest Group. Open till August 25.

CONWAY. — ROYAL CAMBRIAN ACADEMY. Annual Summer Exhibition. Open till October 3.

DUBLIN. — DANIEL EGAN'S SALON, 38 Stephen's Green. Modern Paintings. Open during August.

GLASGOW. — ROYAL SCOTTISH ACADEMY. Ninety-ninth Annual Exhibition. Open till August 29.

KESWICK.—Fritz Park Museum. "Lakes and Fjords," by A. Heaton Cooper. Open till September 30.

RYE.—ART CLUB. Annual Exhibition. Open till September 19.

WORTHING.—ART GALLERY. Society of Sussex Painters. Open during August.

LITTLE GALLERY, 35 Warwick Street. Annual Summer Exhibition of Water-Colours. Open during August and September.

WROXHAM.—THE WROXHAM GALLERY. Eminent Artists. Open till September 30.

PARIS.—GALERIE DRUET, 20 Rue Royal. Some Contemporary Artists. Open till October 1.

INTERNATIONAL EXHIBITION OF MODERN DECORATIVE AND INDUSTRIAL ART. Situate between the Grand Palais and the Invalides. Open till October.

MUSÉE CÉRAMIQUE DE SÈVRES. Sèvres Porcelain. Open till September 30.

SECOND SALON OF 1925. Open till September 1.

NOTE.—The Editor will be pleased to receive particulars of any Art Exhibitions, Competitions, Lectures, and other announcements likely to be of interest to readers of the "Studio."

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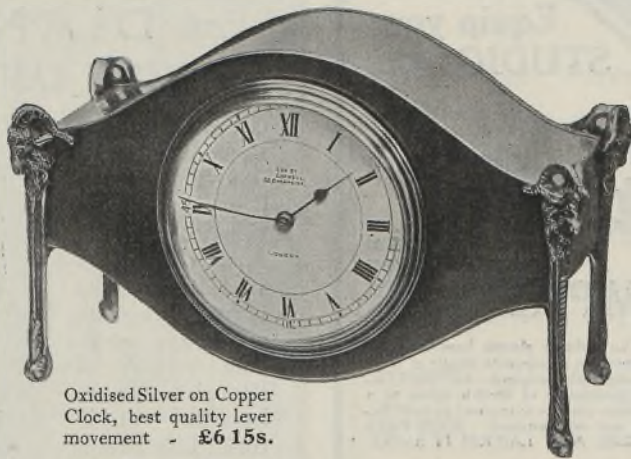
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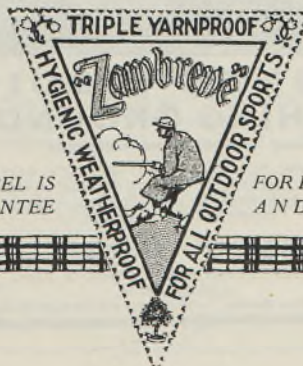
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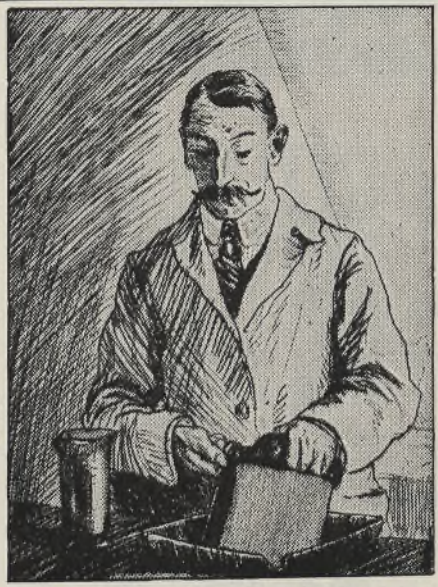
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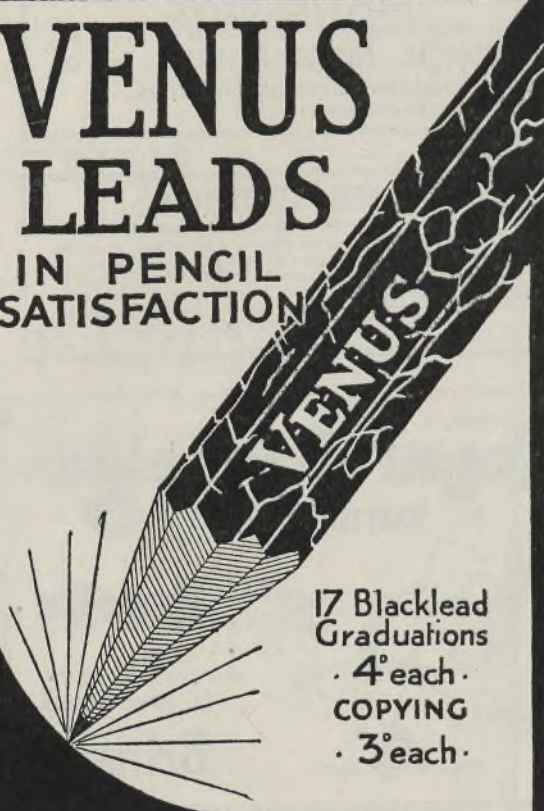
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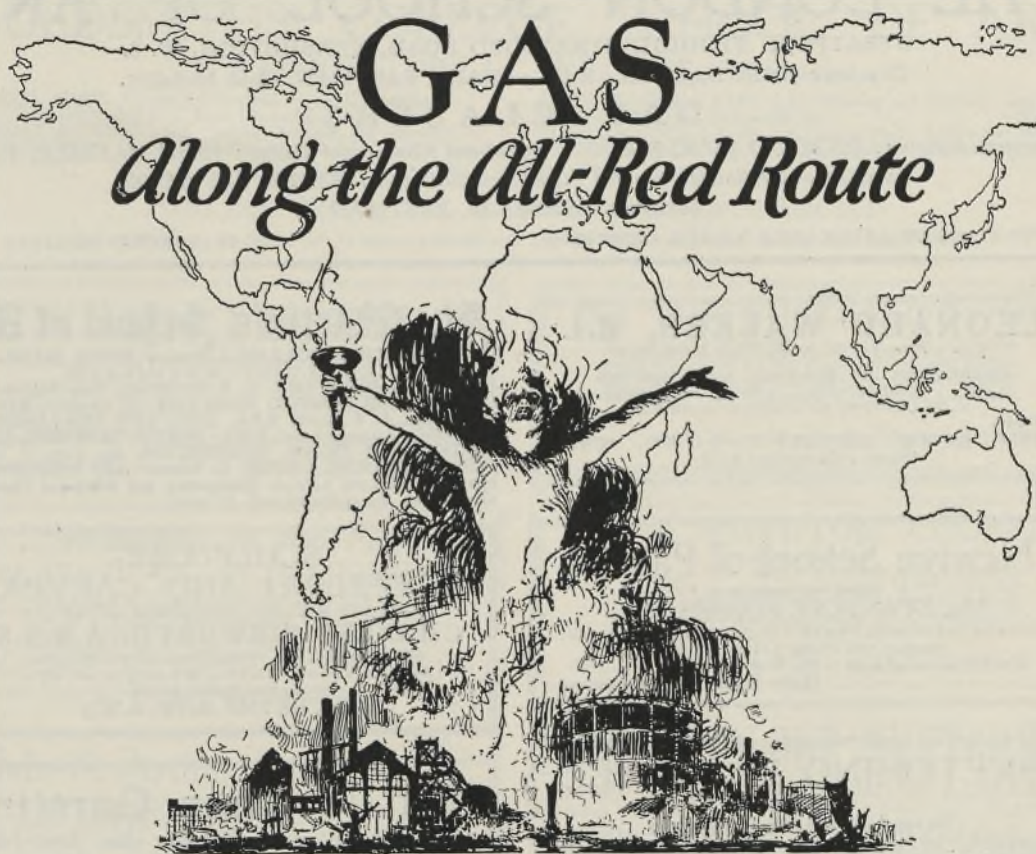
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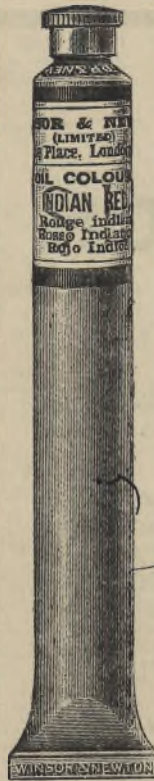
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VOLUME 90 NUMBER 390
SEPT. 15TH 1925

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz
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BERLIN S.W. 11. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



EDITED BY GEOFFREY HOLME

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THE STUDIO

A MAGAZINE OF FINE AND APPLIED ART

Alleinvertrieb für Deutschland, Deutsch-Österreich und die Deutsche Schweiz
Viertelj.-Bezugspreis 7 M. DEUTSCHE BAUZEITUNG G·M·B·H·BERLIN SW II Anz.-Tarif auf Verlangen

OSTASIATISCHE Keramik hat in den jüngsten Jahrzehnten in stets wachsendem Maße das Interesse und die Gunst der Kenner und Sammler gewonnen. Jiro Haradas Aufsatz über altkoreanische Keramik (S. 139 ff.) eröffnet einen Blick in eine der am wenigsten bekannten und am schwersten zugänglichen Provinzen dieses reichen Gebietes des Kunsthandwerks des Fernen Ostens. Arbeiten der altkoreanischen Keramik zählen durchweg zu den großen Seltenheiten. Die Stücke wurden als Grabbeigaben benutzt, jedoch selbst Personen von höchstem Range nur in ganz geringer Zahl ins Grab mitgegeben. Dort wurden sie dann ungeschützt unmittelbar neben dem Toten aufgestellt, gleich als ob sie in täglichem Gebrauch wären, und da nun die Gräber größtenteils im Laufe der Zeit zerfallen und eingestürzt sind, so ist es fast ein Wunder, wenn es gelingt, dieser Arbeiten in unbeschädigtem Zustande habhaft zu werden. Um so überraschender ist es, daß es Herrn Sentaro Yamaoka in Mikage bei Osaka geglückt ist, eine Sammlung von über 300 Stücken altkoreanischer Keramik zu schaffen, die, geringe unerhebliche Beschädigungen abgerechnet, sich in tadellosem Zustande der Erhaltung befinden. Abgesehen von der Sammlung des Prinzen Ri, des früheren Königs von Korea, ist diese Sammlung als die bedeutendste auf diesem Gebiete anzusehen. In ihr vertreten einige glänzende Beispiele harter Töpferware ohne Glasur die Keramik der Shiragi-Dynastie (57—918 n. Ch.); die Hauptmasse stellen die Stücke aus der Korai-Zeit zwischen 924 und 1392, und schließlich ist auch die Keramik der Ri-Dynastie, deren Herrschaft bis zum Ende der Selbständigkeit Koreas im Jahre 1910 reichte, gut vertreten.

Als die klassische Zeit der altkoreanischen Keramik gilt die Korai-Periode. Sie bevorzugt eine dicke blaßgrüne Glasur, die an Durchsichtigkeit leicht variiert, an die Textur der Jade erinnert und eine seidige Oberfläche aufweist. Die Farbe, gewöhnlich ein Graublau mit einem leichten Schimmer von grün, besitzt jene gewisse Klarheit und Frische, die man im Osten als „die Farbe des heiteren Himmels nach dem Regen“ zu bezeichnen pflegt. Je nach dem Brande nimmt die Glasur verschie-

dene Schattierungen an, die bis zu einem leuchtenden Gelb von ganz besonderer Zartheit reichen, „so, als ob ein Teil eines jungen Blattes von einem plötzlichen vorzeitigen Froste berührt worden wäre“. Mit der Feinheit des Empfindens, die den Kennern des Ostens eignet, weist der Verfasser auf die poetische Wirkung dieser Schöpfungen hin. Es befindet sich darunter ein Stück, das nicht einmal zu den hervorragendsten der Sammlung gehört, eine Vase von einfacher Form, deren rundes Fußstück am Ende eines langen Halses spitz zuläuft und die durch hohe Anmut der Form und einfache Würde sich auszeichnet. Die Dekoration ist sparsam: zwei Ringe, die in den Hals eingeritzt sind, und an drei Seiten einfache Blumenmuster in schwarz, dunkelbraun und weiß, über und über mit durchsichtiger dicker blaßgrüner Glasur bedeckt, deren Unebenheiten den Körper in anziehender Weise ädern. Diese Vase regt die Phantasie an. Man glaubt ein ganzes wogendes Feld voll Myriaden von Blumen zu erblicken; die einfache in ihrer Form konventionelle Zeichnung scheint eine von diesen Blumen zu geben, wie sie duftend an einem friedlich sich windenden Strome blüht, und Licht und Schatten beleben die Oberfläche wie in der Landschaft mit wechselnden Stimmungen. Ob diese künstlerische Auffassung und Wirkung eines solchen Stückes in den ursprünglichen Absichten des Schöpfers lag, bleibt sehr zweifelhaft. Es sind anspruchslose Stücke, Erzeugnisse eines durchaus natürlich schaffenden Kunsthandwerks, dessen Arbeitsverfahren naiv und zuweilen selbst kindlich ist.

In ihren Formen stellt sich die koreanische Keramik in der Sammlung Yamaoka sehr reich dar. Sie sind nicht immer frei von Ungeschick, haben aber doch durchweg einen Zug von Feinheit. Es gibt da Vasen, Schalen, Weintöpfe, Weinkrüge, Schüsseln, große Flaschen und dann kleinere, die als Salbgefäße oder sonst zu Toilettezwecken benutzt wurden. Bemerkenswert ist, daß Teegerät vollständig fehlt, weil der Gebrauch von Tee in Korea erst spät eindrang. Das Material ist von verschiedenster Art, von leicht zerbrechlichem Ton bis zum härtesten Porzellan. Neben der meist gebräuchlichen Glasur finden sich auch solche in

undurchsichtigem Braun oder Dunkelblau und in durchsichtigem Weiß. Der Ornamentenschmuck ist mannigfaltig; er umfaßt Vögel, Insekten, Kinder, kalligraphische Motive, Rollen und anderes, aber Blumenornament ist vorherrschend. Jiro Harada geht so weit, in den Leistungen der altkoreanischen Töpferei das Größte zu sehen, was das koreanische Volk auf künstlerischem Gebiete hervorgebracht hat. Die Abbildungen des Titelblatts sowie die auf den Seiten 139—145 können eine Vorstellung von Form, Farbe und Dekoration dieser seltenen Arbeiten vermitteln.

Gleichfalls in den Fernen Osten führt der sich anschließende Aufsatz. In ihm aber handelt es sich nicht um Schöpfungen, die in Ostasien entstanden sind, sondern um Schilderungen dieser reichen und merkwürdigen Welt durch eine europäische Künstlerin, Miß Elizabeth Keith. Vor neun Jahren brach Miß Keith nach dem Osten auf, wo sie sich ein paar Monate aufzuhalten gedachte — es sind Jahre daraus geworden. Sie hat China, Japan, Korea und andere Länder des Fernen Ostens bereist, ist weit herumgekommen, hat manches Abenteuer erlebt und hat Menschen, Örtlichkeiten und Vorgänge mit offenen Augen aufgenommen. Mit einem reichen Schatze von Aquarellen, Skizzen und Farbendrucke, der bereits in den Vereinigten Staaten lebhaft Aufmerksamkeit erregt hat, ist sie nun in ihre Heimat zurückgekehrt. Speziell sind es ihre Farbendrucke, die hier behandelt werden, und es liegt auf der Hand, daß Miß Keith deren Technik auf das Studium des klassischen japanischen Farbendruckes aufgebaut hat. Mit großer Lebendigkeit schildert sie etwa das verwirrende Gewimmel des Straßenlebens in Soochow (S. 150); die Szene wird zu einer wahren Farbenorgie: grün und rot, gelb und blau und braun und schwarz und Licht und Schatten begegnen und durchdringen einander, aber die Künstlerin weiß diesen Farbenreichtum zu bändigen und ihn zu einem Abbilde des brausenden Lebens an dieser Stätte zu gestalten. Auch auf dem Blatte „Teehaus in der Eingeborenenstadt zu Shanghai“ (S. 151) tritt die Farbe in den Dienst des Ausdrucks, aber hier ist es eine friedlich-poetische Stimmung, die zu Worte kommt, und zartes Grün und Grünblau fassen die lustig bunten Farbentöne ruhig zusammen. Schildert sie das „Mondlicht zu Soochow“ (S. 147), so wird die Wirkung dem Phantastischen angenähert, und Hongkong, das große Handels- und Verkehrszentrum, verwandelt sich im Abenddunkel in eine Märchenstadt (S. 153). Schließlich bietet die klare und ruhig aufgebaute Gestalt eines Mannes aus-

dem Lande der Morgenröte (S. 149) ein Beispiel von der Fähigkeit der Künstlerin, auch die Menschen des Fernen Ostens lebendig zu charakterisieren.

Der dritte Bericht Gabriel Moureys über die Internationale Ausstellung des Kunsthandwerks zu Paris beschäftigt sich mit der Innendekoration und der Möbelkunst. Auf diesem Gebiete ist vielleicht der Schwerpunkt der Ausstellung zu suchen, insofern als es die größte Anzahl interessanter, zum Teil ausgezeichneten Arbeiten umfaßt. Einen besonderen Reiz empfängt diese Abteilung dadurch, daß sich in ihr Stil und Geschmack der einzelnen Völker besonders deutlich und überzeugend ausprägen. Es ist wohl so, daß ein moderner englischer oder schwedischer, ein französischer oder Schweizer Künstler an die Aufgabe, ein Speise- oder Schlafzimmer herzustellen, in gewissem Sinne und Maße mit den gleichen Voraussetzungen herantreten. Zweck, Konstruktion, Material legen ihnen allen ihre Gesetze auf, und dieses Moment der Übereinstimmung wird dadurch verstärkt, daß die gesellschaftlichen Gewohnheiten innerhalb der europäischen Welt sich in der modernen Zeit mehr und mehr angeglichen haben. Dennoch weichen die Arbeiten der einzelnen Völker in ihrem Charakter weit voneinander ab. Mourey glaubt zwei verschiedene Typen unterscheiden zu können. Auf der einen Seite stehen die Völker, die ihre alten Überlieferungen auch auf den Boden der modernen Formensprache zu übertragen und sie mit ihr zu verschmelzen suchen; zu dieser Gruppe rechnet Mourey z. B. Schweden, Polen, Dänemark, England und die Schweiz. Auf der anderen Seite steht das Kunsthandwerk der Völker, die von einer Anknüpfung an die Überlieferung mehr oder weniger absehen wollen, wofür Frankreich, Holland, Österreich, die Tschechoslowakei und auch Belgien als Beispiele angeführt werden. Jener Gruppe gehören die Räume des schwedischen Pavillons an, die den hohen Stand des modernen schwedischen Kunsthandwerks bezeugen (S. 156, 157); die Tendenzen der französischen Werkkunst werden aus dem von Ruhlmann geschaffenen Raume im Hause eines Sammlers (S. 154), aus dem Christoffle-Baccarat-Pavillon von Georges Chevalier und Chassaing (S. 155) und den Möbeln von Paul Levy und von Sognot (S. 154) erkennbar.

Die zweite internationale Kunstgewerbeausstellung in Monza (S. 192), die vom Mai bis zum Oktober d. J. in dem stattlichen Königspalaste Piermarinis abgehalten wurde, hatte begreiflicherweise stark unter dem Wettbewerb von Paris zu leiden. Dennoch konnte

sie ein hohes Niveau behaupten. Italien stand hier natürlich an erster Stelle, und besonders kam die italienische Volks- und Bauernkunst wirksam zur Geltung. England war mäßig, Frankreich gut vertreten; der deutschen Abteilung wird ungewöhnlicher Reichtum nachgerühmt, und besonders die keramischen und Metallarbeiten der deutschen Abteilung werden lobend hervorgehoben.

In den alten englischen Universitätsstädten haben Natur, Kunst und die Geschichte von vielen Jahrhunderten zusammengewirkt, um Stadtbilder von feinsten Patina zu erzeugen, und es ist verständlich, daß sich die Künstler immer neue Motive von dort holen. Sidney R. Jones hat Cambridges Stätten in einer Reihe von Radierungen geschildert. Da ist (S. 158) Pembroke College, wo sich Sir Christoffer Wrens klassizistische Kapelle so eigenartig unter die Formen des älteren Stiles stellt. Oder das fast noch pikantere Bild des Renaissance-Brunnens von Nevile in dem malerischen Hofe von Trinity College. Mittelalterliche, Renaissance- und klassizistische Bauten begegnen sich in glücklicher Harmonie; die Türme der Kings Chapel blicken über Clare College auf die Cam-Brücke herab (S. 161). Gern deutet der Künstler dabei an, wie sich das Leben des heutigen Tages fröhlich in die gelassen-feierliche Stille der alten Studienstadt drängt: man sieht die Räder, die an der Mauer lehnen, ein Auto durchfährt die enge Straße und Menschen von heute wandeln, wo vor ihnen Generationen gewandelt sind.

Unter den Neuerwerbungen der schottischen National-Galerie darf ein Gemälde von Goya als die interessanteste bezeichnet werden. Es stellt einen Arzt dar (S. 165) und entstammt den Entwürfen für Teppiche, die Goya im Jahre 1776 begonnen hat und die ihn dann, freilich mit Unterbrechungen, fast anderthalb Jahrzehnte beschäftigt haben. Ihren Motiven nach stellen die Entwürfe ländliche Szenen, die Jahreszeiten oder charakteristische Gestalten aus den verschiedenen Ständen dar, und zur letzteren Gruppe gehört das sehr dekorative Bild, das in die schottische Galerie eingereiht worden ist. Zu ihren Neuerwerbungen gehört ferner der merkwürdige „Kampf Jakobs mit dem Engel“, den Gauguin zu Pouldu in der Bretagne gemalt hat und der deutlich die Einwirkungen seines ersten Aufenthaltes in Tahiti erkennen läßt (S. 163), sowie Sargents Bildnis der Lady Agnew (S. 162).

Die Gartenkunst bildet einen alten bewährten Ruhmestitel Englands; zu einer Zeit, wo die englische Malerei erst noch in der Entwicklung war, konnte bereits ausgesprochen

werden, daß die Engländer in der Gartenkunst den anderen europäischen Völkern den Rang abgelaufen hätten. Sie wird auch heute noch mit großer Liebe und vielem Verständnis gepflegt. Der von Percy S. Cane für ein Herrenhaus in Essex entworfene Garten (S. 164/65) liefert hierfür ein Zeugnis. Er findet seinen Mittelpunkt in einem achteckigen Rosengarten, der von hohen Bäumen umkränzt und mit dem tieferen Gelände durch die auf S. 164 abgebildete Treppe verbunden ist. Es ist ein bezeichnender Zug, wie der Gartenarchitekt einen hier wachsenden Mispelbaum in die Anlage aufzunehmen und einzuordnen verstanden hat.

Eine begabte junge englische Künstlerin, die sich vorzugsweise der Buchillustration widmet, wird (S. 168 ff.) in Miß Norah McGuinness vorgestellt. Erst vor vier Jahren hat sie ihre Studien in der Metropolitan School of Art zu Dublin begonnen, um bald Auszeichnungen verschiedener Art zu erringen. Ihre Buchzeichnungen nehmen stets auf die Gesamterscheinung des Buches, auf den Einklang zwischen Zeichnung und Druckform Rücksicht. Eine Zeichnung wie die zu Coleridges „Christable“ (S. 168) zeigt, daß auch sie stilistisch von Beardsleys Einfluß ausgegangen ist. Das Aquarell „Die Witwe und der Totengräber“ (S. 169) besitzt eine eigene präziöse Anmut, und in dem „Spottenden Elf“ (S. 171) lebt etwas von jenem humorvollen Märchengeiste, der in Shakespeares „Sommernachts Traum“ einen so hinreißenden Ausdruck gefunden hat.

Englische Beurteiler sehen nicht ohne Sorge auf die Entwicklung des einheimischen Kunsthandwerks und kunstgewerblichen Unterrichts. Es wird (S. 173) darauf hingewiesen, daß der von über 2000 Arbeiten besetzte Wettbewerb für kunstgewerbliche Zeichnungen, den unlängst die Royal Society of Arts veranstaltet hat, ein wenig erfreuliches Ergebnis gezeitigt hat, indem die künstlerische Qualität der Leistungen fast ausnahmslos durch Anpassung an schlechte kaufmännische Einflüsse gedrückt wurde. Daß es aber in England an Talenten auf diesem Gebiete nicht fehlt, hat jetzt die Ausstellung der Londoner Grafschafts-Schule für Werkkunst gezeigt. Obgleich es auch hier an Irrungen und Fehlschlägen nicht mangelte, bekunden doch die auf S. 172—174 wiedergegebenen Arbeiten, die übrigens bezeichnenderweise durchweg von Frauen herrühren, daß in dieser Schule tüchtig und mit gutem Erfolge gearbeitet wird.

Von einem interessanten Versuche wird auf S. 182 ff. Bericht gegeben. Es hat sich da eine

ganze Gruppe von Bau- und Werkkünstlern zusammengetan, die an dem Waldgebiete des New Forest bei Southampton Interesse hat und in seiner Nachbarschaft wirkt. Sie haben eine Ausstellung veranstaltet, der der Gedanke zugrunde lag, die Einrichtung und Ausstattung von Bibliotheken auf künstlerischer Grundlage einheitlich zur Anschauung zu bringen, und dabei wurden Bibliotheken der verschiedensten Bestimmung in Aussicht genommen, als etwa solche, die die Schifffahrt zum Gegenstand haben, oder eine Kinder-Bibliothek, eine Schul-Bibliothek, eine Gefängnis-Bibliothek usw. Auf die architektonische Grundlage wurde besonderes Gewicht gelegt, Musterbibliotheken wurden gezeigt. Vortragsreihen, die die Ausstellung erläuterten und ergänzten, wurden veranstaltet. Die Abbildungen auf S. 182 und 183 bieten Beispiele der Arbeiten, die auf dieser Ausstellung erschienen.

Der „Salon des Tuileries“ in Paris, über den (S. 193) M. Valotaire berichtet, brachte wohl eine Anzahl guter Arbeiten, allein er litt an jenem Mangel an Charakter, der den modernen Großausstellungen allgemein anzuhaften pflegt. Ein einheitliches künstlerisches Wollen war nicht zu erkennen; immerhin trat die „junge Malerei“ in dem Tuileries-Salon stärker hervor als sonst, und bemerkenswert ist, daß ein volles Viertel der ausgestellten Werke aus dem Auslande stammt. Der Spanier Pan Gargallo hatte einen „Harlekin“ eingesandt, der ganz aus Platten von Eisen und Blei gearbeitet war und auf diesem Wege den Eindruck einer Rundplastik zu erreichen suchte (S. 189). Die Arbeiten von Dornier und Aman-Jean (S. 187, 188) geben Beispiele von den Arbeiten französischer Künstler, die auf dieser Ausstellung zu sehen waren.

Von deutschen Künstlern wird in diesem Hefte Ferdinand Spiegel behandelt, der aus Bayern gebürtig ist, lange in München gewirkt hat, jetzt aber an der Staatlichen Kunstschule in Berlin ein neues weites Arbeitsfeld gefunden hat. Er gehört zu den Künstlern, in deren Schaffen sich Nachwirkungen der einst so blühenden Schollengruppe fühlbar machen, und hat eine besondere Stärke in Arbeiten dekorativen Charakters, in denen er eine geistreiche Erfindung und eine anmutige und originelle Form bewährt (Abb. S. 190/191). Spiegel, der aus einer Familie von Kunsthandwerkern hervorgegangen und jetzt 45 Jahre alt

ist, hat seine Ausbildung bei Diez in München erhalten und hat sich in seinem jetzigen Wirkungskreise als Lehrer trefflich bewährt; ein so starkes Talent, wie der im „Studio“ jüngst behandelte Albert Birkle, ist aus seiner Lehre hervorgegangen. — Die Plakatentwürfe von Oswald Pohl (S. 189) und J. Giphens (S. 190) geben typische Beispiele des modernsten deutschen Schaffens auf diesem Gebiete. Es sind Plakate von jener Art, die nicht erzählen, sondern vielmehr eine Art Symbol schaffen will, ein Symbol für das durch das Plakat angepriesene Erzeugnis, das sich durch Originalität und Einfachheit dem Auge und Geiste besonders nachdrücklich einprägt.

Am 19. Januar 1826 fand die Gründung der „National Academy of Design“ in New York statt. Es waren 15 Künstler, die sich damals zu dieser Gesellschaft zusammentaten und die sich weitere 15 Genossen hinzuwählten. Von diesen „Gründern“ der Akademie ist der letzte, Thomas C. Cummings, erst im Jahre 1894 verstorben. Die 100. Ausstellung, die die Akademie im April dieses Jahres veranstaltete, hielt sich im ganzen und großen auf der hergebrachten konservativen Linie. Unter den Landschaften befand sich die „Schlucht“ von Charles S. Chapman (S. 195); das Damenbildnis von Emmet Rand (S. 194) sucht Stil und Mode der 60er Jahre zu schildern, wie sie etwa auf Monets früheren Bildnissen erscheinen; Frank V. Du Monds „Aufbau eines Volkes“ erinnert in seinem Motive an Knut Hamsuns bekannten Roman „Segen der Erde“, das Epos des kolonisierenden Bauern.

Ein eigentümlicher Künstler ist der Ungar Sigismund de Nagy, der 1872 zu Nagy-Bánya geboren, lange das Freiluftleben des Jägers geführt und dann seine künstlerische Begabung bei Bouguereau, Ferrier und seinem Landsmann Munkacsy in Paris ausgebildet hat. Er ist jetzt in Madrid ansässig und hat sich einen eigentümlichen Stil ausgebildet, indem er den Eindruck der Wirklichkeit in glühende, leidenschaftlich vibrierende Farbvisionen umsetzt (S. 197). Der an den großen Koloristen der nationalen Schule gebildete Geschmack der Spanier weiß Nagys Werke zu schätzen; die moderne Abteilung der Nationalgalerie zu Madrid besitzt seine „Barca verde“, und der Jockey-Klub zu Buenos Aires hat sein großes Bild „Jahrmarkt in San Isidro“ erworben.

Professor Dr. Albert Dresdner.

UMSCHAU

AMMENDORF. Wettbewerb zur Erlangung von Vorentwürfen für eine Schulgebäudegruppe, umfassend Volksschule, Berufsschule und Turnhalle, für zur Zeit im Regierungsbezirk Merseburg ansässige Architekten. Preise: 5000, 3000, 2000, für etwa anzukaufende Entwürfe je 1000 Rm. Es wird in Aussicht genommen, einen der preisgekrönten Entwürfe auszuführen und den Verfasser zur Ausarbeitung heranzuziehen. Bauprogramm und sonstige Unterlagen von der Gemeindeverwaltung, Regensburger Straße 4, gegen Einsendung von 50 Pfg. für Auslagen (in Briefmarken). Einlieferung bis 30. November 1925.

ARNSBERG I. WESTF. schreibt einen öffentlichen Wettbewerb aus zur Erlangung von Entwürfen für ein Krieger-Ehrenmal auf dem Schloßberge unter den in Rheinland und Westfalen ansässigen deutschen Baukünstlern. An Preisen sind ausgesetzt: 1. Preis 800 Rm., 2. Preis 500 Rm., 3. Preis 300 Rm. Außerdem stehen für drei Ankäufe zusammen 300 Rm. zur Verfügung. Die Zahl der Ankäufe bleibt vorbehalten. Unterlagen und Bedingungen vom Stadtbauamt Arnsberg gegen 5 Rm., die bei rechtzeitiger Einreichung eines Entwurfes zurückerstattet werden.

BERLIN. Ein zweiter Bildhauer-Wettbewerb des Kultusministeriums. Das preußische Kultusministerium beabsichtigt zur Förderung der bildenden Kunst einen weiteren (allgemeinen) Wettbewerb unter den preußischen Bildhauern zu veranstalten. Dieser bezweckt die Gewinnung von Entwürfen für zwei Brunnenanlagen im Botanischen Garten in Berlin-Dahlem. Die Bildwerke sollen im sogenannten italienischen Garten an den Stellen, an denen sich jetzt Wasserrohre zur Entnahme von Trinkwasser befinden, aufgestellt werden und den Ausfluß von Wasser weiterhin vermitteln. Für die Durchführung des Wettbewerbes werden bis zu 40 000 Rm. zur Verfügung gestellt.

BERLIN. Ausstellung Kurt Haase-Jastrow. Kollektion 1923—25 in der Galerie Schulte, Unter den Linden 75, vom 1. September bis 8. Oktober 1925.

BERLIN. Der Deutsche Werkbund e. V. bezweckt die Veredlung der gewerblichen Arbeit durch Zusammenwirken von Kunst, Handwerk, Industrie und Handel auf den verschiedensten Gebieten. Vorsitzender des Bundes ist Geheimrat Prof. Richard Riemerschmid in München. Die Geschäftsstelle des Bundes befindet sich in Berlin W 35, Schöneberger Ufer 36a — von der aufklärende Schriften über Ziele und Arbeiten des Bundes bezogen werden können. Ortsgruppen bzw. Arbeitsgemeinschaften bestehen in Württemberg, Bayern, Freistaat Sachsen, Bremen, Oldenburg, Ostpreußen, Hamburg und Mittelrhein. Der Bund zählt etwa 2300 Mitglieder, die sich aus Künstlern, Handwerkern, Gewerbetreibenden, Industriellen, Schul- und Museumsleitern zusammensetzen. Auch eine Reihe Handels- und Gewerbekammern, sowie Stadtverwaltungen gehören dem Bund als förderndes Mitglied an.

BERLIN. Ausstellung Wilhelm Kimbel. Zeichnungen, Studien und Lithographien, sowie einige Kabinettstücke aus der Werkstatt von Kimbel & Friedrichsen, im Rahmen der „Populärwissenschaftlichen Ausstellungen“ in den Räumen der Buch- und Kunsthandlung Reuß & Pollack, W 15, Meinekestr. 1.

BERLIN. Die städtische Deputation für Kunst und Bildungswesen hat beschlossen, einen von England geäußerten Wunsch zu erfüllen und das Menzelsche Bild „Kreuzberglandschaft“ der „Internationalen Kunstausstellung, die im Oktober d. J. in London stattfindet,

leihweise zu überlassen. Das Bild gehört zum Bestand des Märkischen Museums in Berlin.

BERLIN. Kunstakademie und Künstlerkammern. Die Berliner Akademie der Künste hat einen Ausschuß eingesetzt, um die Frage der Zweckmäßigkeit der Bildung von Künstlerkammern zu prüfen. Diese Kommission hat nun einen umfangreichen Fragebogen aufgestellt und den Interessenten zugeleitet. Darin wird u. a. Auskunft gewünscht, ob eine solche Künstlervertretung im Interesse der Künstlerschaft arbeiten oder mehr repräsentativ sein, ob sie wie die Kammern der Ärzte und Rechtsanwälte auf gesetzlicher Basis stehen, ob sie alle Künste, die bildenden, Musik, Schrifttum und die darstellenden Künste umfassen oder für sie aus Einzelkammern bestehen soll. Auch die Frage wird zu lösen sein, ob nur die schöpferischen Kräfte der Künstlerschaft zusammengefaßt oder ob die Kammer auch die nachschaffenden, ausübenden und lehrenden Künstler z. B. in der Musik vertreten soll. Und schließlich steht auch das Wahlverfahren zur Diskussion: Urwahlen, Abordnung durch die Verbände oder ein kombiniertes Verfahren.

BERLIN. H. C. Andersen-Ausstellung. Die Vorarbeiten für die im Oktober in Berlin anlässlich der fünfzigjährigen Wiederkehr des Todestages des Märchendichters H. C. Andersen in Berlin stattfindende Andersen-Ausstellung schreiten rüstig vorwärts. Das gesamte von dänischer Seite zur Verfügung zu stellende Material, Handschriften, Zeichnungen, Bilder, Originalbuchausgaben ist bereits unter der Leitung Professor Karl Larsens in Kopenhagen gesammelt oder wird den Beständen des Andersen-Museums in Odense entnommen werden. Zur Ergänzung der dänischen Bestände werden zur Zeit die in Deutschland erreichbaren Anderseniana zusammengebracht. Dem Deutschen Arbeitskomitee für die Ausstellung, dem u. a. Oberbürgermeister Böß, Prof. Dr. Albert Dresdner, Dr. Walter Georgi, Intendant Jeßner, Geheimrat Jeßner, Generaldirektor Geheimrat Dr. Milkau und Prof. Dr. Neckel angehören, wird ein deutsch-dänisches Damenkomitee und ein von in Berlin ansässigen Damen gebildetes Komitee unter dem Ehrenvorsitz der Gattin des dänischen Gesandten, Kammerherrn Zahle, zur Seite stehen. Neben der Ausstellung, die in Ausstellungsräumen der Staatsbibliothek eröffnet wird, werden in der Aula der Universität eine Reihe von öffentlichen Vorträgen über Andersen und seine Zeit von prominenten deutschen und dänischen Vertretern der Kunst und Wissenschaft (Wilh. Andersen, Karl Larsen, Gustav Neckel, Valdemar Vedel) abgehalten werden. Eine Matinee im Staatstheater im Anschluß an die Eröffnung der Ausstellung dürfte zu einem künstlerischen und gesellschaftlichen Ereignis werden, das die weitesten Kreise zu einer würdigen Feier des dänischen Dichters vereinigen wird.

BERLIN. Der preußische Minister für Wissenschaft, Kunst und Volksbildung veranstaltet einen Wettbewerb zur Erlangung von Bildwerken, die sich zur Verleihung als Preise für Sportzwecke verschiedenster Art eignen. Zur Beteiligung sind alle Bildhauer preußischer Staatsangehörigkeit, die ihren Wohnsitz in Berlin haben, zugelassen. Die einzureichenden gußfertigen Modelle müssen sich entweder eignen für Ausführung in Porzellan oder für Ausführung in Metall (Silber, Bronze) in Gußtechnik. Einzureichen sind gußfertige Gipsmodelle in Ausführungsgröße. Von jedem Künstler dürfen höchstens drei verschiedene Modelle eingereicht werden. Es werden fünf Preise in Höhe von 5000, 4000, 3000, 2000 und 1500 Rm. ausgesetzt. Preisrichter sind Max

Liebermann, Ernst Moritz Geyger, Wilhelm Gerstel, August Kraus, Geheimrat Waetzoldt und Dr. Moufang, Direktor der Staatlichen Porzellanmanufaktur. Die Modelle sind bis 5. Dezember 1925, nachmittags 3 Uhr, in der Akademie der Künste, W 8, Pariser Platz 4, einzuliefern.

BERLIN. Die Schweizer Kunstausstellung in der Berliner Nationalgalerie. Die große Schweizer Kunstausstellung, die zur Zeit in Karlsruhe gezeigt wird und die von dem Direktor der dortigen Kunsthalle, Dr. Willy F. Storck, aus dem jetzigen Schaffen aller Teile des Landes mit einem Rückblick über die Schweizer Kunstübung des letzten Jahrhunderts zusammengestellt worden ist, soll nun auch hier vorgeführt werden. Direktor Justi will einen wesentlichen Teil der Schweizer Werke in der Berliner Nationalgalerie zur Ausstellung bringen.

BERLIN. Die Juryfreie Kunstschau Berlin 1925, die Ende September im Staatlichen Landesausstellungsgebäude eröffnet wird, enthält eine wichtige Sonderabteilung: „Gartenkunst“, welche in Zusammenarbeit mit der Deutschen Gartenbau-Gesellschaft entsteht.

BÖHLITZ-EHRENBERG. Preisgerichtsentscheidung über den Ideenwettbewerb zur Erlangung von Entwürfen für kirchliche Gebäude. Nach Prüfung der eingegangenen 51 Entwürfe erhielten zwei zweite Preise zu je 1250 Mark die Arbeiten „Baumasse und Platz im Städtebau“, Verfasser Architekt Dipl.-Ing. Walter Born Leipzig, und „Hof“, Verfasser Architekt Albin Curt Günther, Leipzig-Lindenau. Der 3. Preis von 500 Mark wurde zuerkannt dem Entwurf „Germanus“, Verfasser Architekt Otto Droge, Leipzig. Zum Ankauf wurden empfohlen die Entwürfe „Ehrenhalber“, Verfasser Architekt Max Schönfeld, Leipzig, und „Solneß“, Verfasser Architekt G. Stauffert, Leipzig.

CHEMNITZ. In dem Ideenwettbewerb für die städtebauliche Gestaltung des Theaterplatzes in Verbindung mit einem Hotelneubau erhielt den ersten Preis (6000 Mark) Professor Paul Bonatz in Stuttgart, den zweiten Preis (5000 Mark) Professor Heinrich Straumer in Berlin; zwei dritte Preise wurden den Chemnitzer Architekten Wagner-Poltrock und Bafarke zuerkannt.

CHEMNITZ. Die Kunststätte veranstaltet im Oktober im Museum eine umfangreiche Corinth-Ausstellung, die dem graphischen Werk Corinths, einschließlich Zeichnung und Aquarell, gewidmet ist. Sie umfaßt etwa 20 Aquarelle, 30 Zeichnungen und 200 Blatt Druckgraphik, diese zu allermeist in Probedrucken. Die Ausstellung fand die freundliche Unterstützung einiger Privatsammler, vornehmlich des bekannten aus Chemnitz stammenden Corinthsammlers Erich Goeritz. Für Frühjahr 1926 wird eine große Gemäldeausstellung vorbereitet.

DINSLAKEN. In dem Wettbewerbe zur Erlangung von Entwürfen zu einem Reform-Real-Gymnasium hat das Preisgericht folgende Preise zuerkannt. ein 1. Preis (3000 Mark) für den Entwurf Nr. 62 mit dem Kennwort „Jugend“, Verfasser: Architekt H. Jacoby, Essen; ein 2. Preis (2500 Mark) für den Entwurf Nr. 66 mit dem Kennwort „Im flachen Land“, Verfasser: Professor Dr. Becker, Düsseldorf, Mitarbeiter H. Bökelin; ein 3. Preis (2500 Mark) für den Entwurf Nr. 53 mit dem Kennwort „Pestalozzi“, Verfasser: Architekt B. D. A. Fr. Fuß, Köln a. Rh.; ein 3. Preis (1500 Mark) für den Entwurf Nr. 83 mit dem Kennwort „Verbandsstraßenverlegung“, Verfasser: Architekten Moritz & Betten, Köln a. Rh., Mitarbeiter:

Hans Reitsamer; ein 3. Preis (1500 Mark) für den Entwurf Nr. 26 mit dem Kennwort „Im Straßenzug“, Verfasser: Architekt B. D. A. Alwin Haus, Bielefeld. Ankauf empfohlen: Nr. 38 mit Kennwort „Edith“, Verfasser: Architekt Emil Mewes, Köln, Mitarbeiter: Viktor Giorlani; Nr. 74 mit Kennwort „Gymnasium“, Verfasser: Architekt B. D. A. Professor Otto Karow, Aachen.

DRESDEN. „Der Große Garten.“ Wege und Ziele der Kultur in Dresden 1925, heißt ein Werk, das der Sächsische Kunstverein in diesem Jahre seinen Mitgliedern als Jahressgabe widmen wird. In ihm soll eine Vereinigung literarischer und künstlerischer Beiträge einem besonderen Zweck dienstbar gemacht werden. Kritische Spaziergänge durch das geistige Leben unserer Stadt, an der Hand bekannter und individueller Führer, werden Gelegenheit geben, vielerlei Fragen der Gegenwart, über Malerei und Graphik, Musik und Baukunst, Theater und Verkehr, zu erörtern, Vergangenes und Zukünftiges lebendiger Betrachtung zu unterziehen. Zahlreiche Abbildungen helfen mit, ein neues Bild unserer, aus der Not der Zeit der Kunst nur allzu entfremdeten heimischen Atmosphäre zu zeichnen. Das Werk wird im Verlag der Graphischen Werke, G. m. b. H., Dresden-A1, erscheinen. Die Schriftleitung hat Professor Dr. Erich Haenel übernommen.

FÜRTH. In dem Wettbewerb für ein Altargemälde in der katholischen Kirche St. Heinrich waren 53 Entwürfe eingelaufen. Das Preisgericht trat am 3. Juli zusammen, es bestand aus den Malern: Akademieprofessor Karl Caspar-München, Professor Fritz Erler-München, Professor Gebhart Fugel-München, dem Bildhauer Professor Nida-Rümelein (Kunstgewerbeschule Nürnberg) und dem Stadtpfarrer Schwarzmann-Fürth als Vertreter der Kirchenverwaltung. Das Preisgericht schlug den Entwurf „X“ für einen Geldpreis von 600 M., die Entwürfe „Crux et natio“ und „Anno 1007“ für Geldpreise von je 300 Mk., die Entwürfe „1925“, „Williges III“ und „Dombau“ für Geldpreise von je 200 Mk. und die Entwürfe „Ecclesia“, „Eberhard“, „Stifter“, „Skizzierter Gedanke“, „Hedwig“ und „Sklavenmission“ für Geldpreise von je 100 Mk. vor. Der Urheber des Entwurfes „X“ wurde vorbehaltlich der Vornahme gewisser Änderungen am Entwurf für die Ausführung vorgeschlagen. Als Urheber der Entwürfe ergaben sich: Entwurf „X“ Paul Thalheimer in München, Entwurf „Crux et natio“ Erwin Hetsch in München, Entwurf „Anno 1007“ Ludwig Angerer und Joseph Hengg in München, Entwurf „1925“ Siegmund Spitzner in München, Entwurf „Williges III“ Emil Wagner in München, Entwurf „Dombau“ Rud. Schmalzl in München, Entwurf „Ecclesia“ Eduard Aigner in München, Entwurf „Eberhard“ Joseph Wittmann in München, Entwurf „Stifter“ Joseph Mayer in München, Entwurf „Skizzierter Gedanke“ Hermann Mühlen in München, Entwurf „Hedwig“ Anton Lamprecht in Freising, Entwurf „Sklavenmission“ Alois Miller in München.

GABLONZ a. N. Bei der Beratung des Preisgerichtes am 1. und 2. August d. J. betreffend die Ausgestaltung des engeren Stadtkernes von Gablonz a. N. wurde beschlossen, von der Zuerkennung der Preise, wie sie die Ausschreibung vorsieht, abzusehen, vielmehr die Preise wie folgt zu verteilen: 1. Preis dem Entwurf Nr. 12 „Doppelkopp“, Verfasser Otto Fischer, Reinhold Mittmann, Dresden-A., zu 13000 K., 2. Preis dem Entwurf Nr. 16 „Neu-Gablonz“, Verfasser Louis Welzenbacher u. Mitarbeiter Viktor Stanger, Innsbruck, zu 11000 K., 3. Preis dem Entwurf Nr. 2 „Rüdiger“, Verfasser Lossow & Kühne, Reichenberg, Dresden, Leipzig,

zu 8000 K. Die Entwürfe Nr. 9 „Heimaterde“ und Nr. 19 „Rüdigerb“ wurden zum Ankauf zu je 3000 K. beschlossen. In der engeren Wahl waren außerdem die Entwürfe Nr. 11 „alt-neu“, Nr. 18 „Höchste Zeit“ und Nr. 22 „Platzkette“.

GRAZ. In der Kunsthalle der Grazer Messe wurde bei einem Festakt das Ergebnis des Preisausschreibens, welches die Gewinnung eines Entwurfes für ein Roseggerdenkmal zum Ziel hatte, bekanntgegeben. Es waren 18 Modelle eingereicht worden. Den ersten Preis im Betrage von 20 Millionen Kronen erhielt der Bildhauer Wilhelm Größer im Vereine mit dem Architekten Bruno Fiedler. Den zweiten Preis erhielt Theodor Stundl (Wien) im Betrage von 15 Millionen Kronen. Weitere Preise erhielten Ferdinand Winkler, Otmar Schimkowitz und Professor Stenolak. Fast nur österreichische Künstler hatten sich an dem Wettbewerb beteiligt.

KARLSRUHE. Schrödter - Gedächtnisausstellung. Die Badische Kunsthalle beabsichtigt das Andenken dieses in Berlin, Düsseldorf, Frankfurt und Karlsruhe tätigen, am 9. Dezember 1875 verstorbenen Künstlers in einer Gedächtnisausstellung zu ehren, die Gemälde, Aquarelle, Zeichnungen und Graphik umfaßt. Vieles ist in privatem Besitz noch verborgen und sollte bei diesem Anlaß Berücksichtigung finden. Die Direktion der Kunsthalle bittet etwaige unbekannte Besitzer um zweckdienliche Angaben, um die Ausstellung so vollkommen wie nur irgend möglich zu gestalten.

KÖLN. Im Kölnischen Kunstverein wurde Anfang September eine Ausstellung der Münchener Neuen Sezession eröffnet. Im Monat Oktober wird eine Sammelausstellung von Werken Wilhelm Lehmbrucks veranstaltet.

LEIPZIG. Der Leipziger Kunstverein zeigt in seinen Räumen im Museum der bildenden Künste am Augustusplatz vom 18. Oktober bis Ende November 1925 die Goethe-Sammlung von Prof. Kippenberg, Leipzig.

LEIPZIG. Galerie Del Vecchio eröffnete kürzlich ihre große September-Ausstellung mit drei großen Sonder-Ausstellungen von Prof. Richard Müller, Dresden, mit Gemälden und Graphiken, Prof. Ferd. Dorsch, Dresden, mit Gemälden und Aquarellen, Prof. A. Wilckens, Dresden, Gemälde. Ferner gelangten etwa 200 Einzelwerke, größtenteils aus Privatbesitz, zur Ausstellung, darunter u. a. Werke von Prof. A. Achenbach, Herm. Kricheldorf, G. Eyer, Otto Pippel, Otto Bauriedl, Prof. Adam Kunz, Paul Koken, Ed. v. Cucuel, Prof. Herm. Kaulbach, G. v. Max, D. Thomassin, Prof. Max Gaisser und verschiedene andere mehr. — Ein kleiner interessanter Katalog steht auf Wunsch gern zur Verfügung.

MÜNCHEN. Der Maler und Graphiker Fritz Staeger ist von der Jury der 40. Jahresausstellung des Kunstvereins Salzburg für seine Radierung „Sommer-nachtstraum“ mit der silbernen Medaille der Stadt Salzburg ausgezeichnet worden.

BUDAPEST. Die verschiedenen Budapester Gesellschaften für bildende Kunst treffen umfangreiche Vorbereitungen für die diesjährige Saison, die eine Fülle von großen Ausstellungen verspricht. Außer den Werken heimischer Künstler werden auch ausländische Meister in den Ausstellungen zu Worte kommen. So wird die Saison mit einer Vorführung der Werke des württembergischen Graphikers Philipp Bauknecht begonnen. Sodann gelangt eine Kollektion von Bildern und Goldschmiedearbeiten des schweizerischen Kunst-

gewerblers R. A. Zutt zur Ausstellung. Auch der Nachlaß des vor einigen Monaten in Berlin verstorbenen ungarischen Malers Franz Datzka wird im Budapester Nationalsalon dem kunstliebenden Publikum zugänglich gemacht. Die nach dem Gründer der impressionistischen Richtung Szinyei Merse genannte Gesellschaft gedenkt ihre Kollektivsammlung auch in Paris zur Schau zu stellen.

LOS ANGELES (CAL.). Der kalifornische Kunstsammler Henry Huntington, der bereits eine der größten Kunstsammlungen der Vereinigten Staaten besitzt, hat sich wieder vier berühmte englische Meisterwerke für seine Galerie in Los Angeles gesichert. Die Werke, die er durch den Kunsthändler Duveen für mehr als 1 Million Dollar kaufte, sind ein Männerporträt von Gainsborough aus der Jay-Gould-Sammlung, das Bildnis der Herzogin Georgiana von Devonshire von Reynolds, das früher Lord Spencer gehörte, ein kleines Damenbildnis von Romney und eine schöne Landschaft von Constable. Huntington besitzt jetzt fünf Werke von Gainsborough und zehn von Reynolds.

MOSKAU. Erweiterung der Tretjakow-Galerie. Die Tretjakow-Galerie, eine der reichsten und bedeutendsten Gemäldesammlungen Rußlands, hat in den letzten Jahren zahlreiche Gemälde angekauft, die bisher dem Publikum nicht zugänglich gemacht werden konnten, weil es an Räumlichkeiten zu ihrer Unterbringung fehlte. Die Sowjetregierung will nunmehr die nötigen Kredite anweisen, um ein neues größeres Gebäude für die Gemäldegalerie errichten zu lassen.

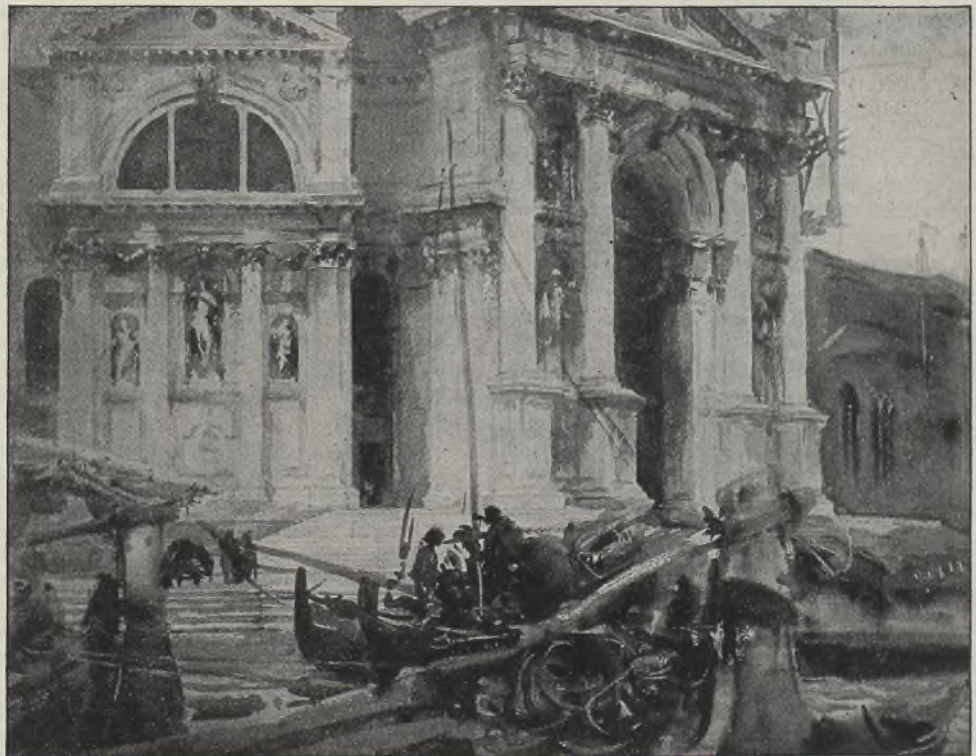
ROSARIO (ARGENTINIEN). Internationale Ausstellung. In Rosario findet vom 5. Dezember 1925 bis 5. März 1926 anlässlich des 200 jährigen Bestehens der Stadt eine Internationale Ausstellung für Hygiene, Kunst und Industrie statt. Mit Rücksicht auf das große Interesse, welches Deutschland am Export nach Argentinien hat und der Sympathie, welche die Republik Argentinien zu jeder Zeit, auch während des Krieges, Deutschland entgegenbrachte, ist anzunehmen, daß die deutsche Industrie dieser Ausstellung lebhaftes Interesse entgegenbringen wird. Mit der Organisation in Deutschland für die Beschickung der Ausstellung ist Herr Rudolf Vittali in Freiburg i. Br. von der Ausstellungsleitung beauftragt worden.

SOFIA. Zur Förderung der geistigen Annäherung zwischen Deutschland und Bulgarien beschloß das bulgarische Unterrichtsministerium die Entsendung einer Gruppe von hervorragenden bulgarischen Schriftstellern, Malern und Tonkünstlern zum Studium nach Deutschland und zur Berichterstattung über die neuesten kulturellen und geistigen Erscheinungen in Deutschland.

SOLOTHURN. Die Sektion Solothurn der Gesellschaft schweizerischer Maler, Bildhauer und Architekten veranstaltet vom 19. September bis 4. Oktober eine Kunstausstellung.

STOCKHOLM. Die Verhandlungen, die seitens der schwedisch-russischen Gesellschaft mit zuständigen russischen Kreisen wegen der Veranstaltung einer repräsentativen russischen Kunstausstellung geführt worden sind, sind vor ihrem Abschlusse, so daß mit der Veranstaltung der Ausstellung im Januar 1926 gerechnet werden kann. Auf dieser sollen die bekanntesten russischen Maler der Neuzeit (von 1910 ab) vertreten sein. Außerdem soll ein Teil der gegenwärtig in Paris ausgestellten Textilien und Theaterdekorationen in Stockholm zur Ausstellung gelangen.

VENEDIG
EINST UND JETZT IN DER KUNST
VENICE PAST AND PRESENT
by
SELWYN BRINTON M. A.



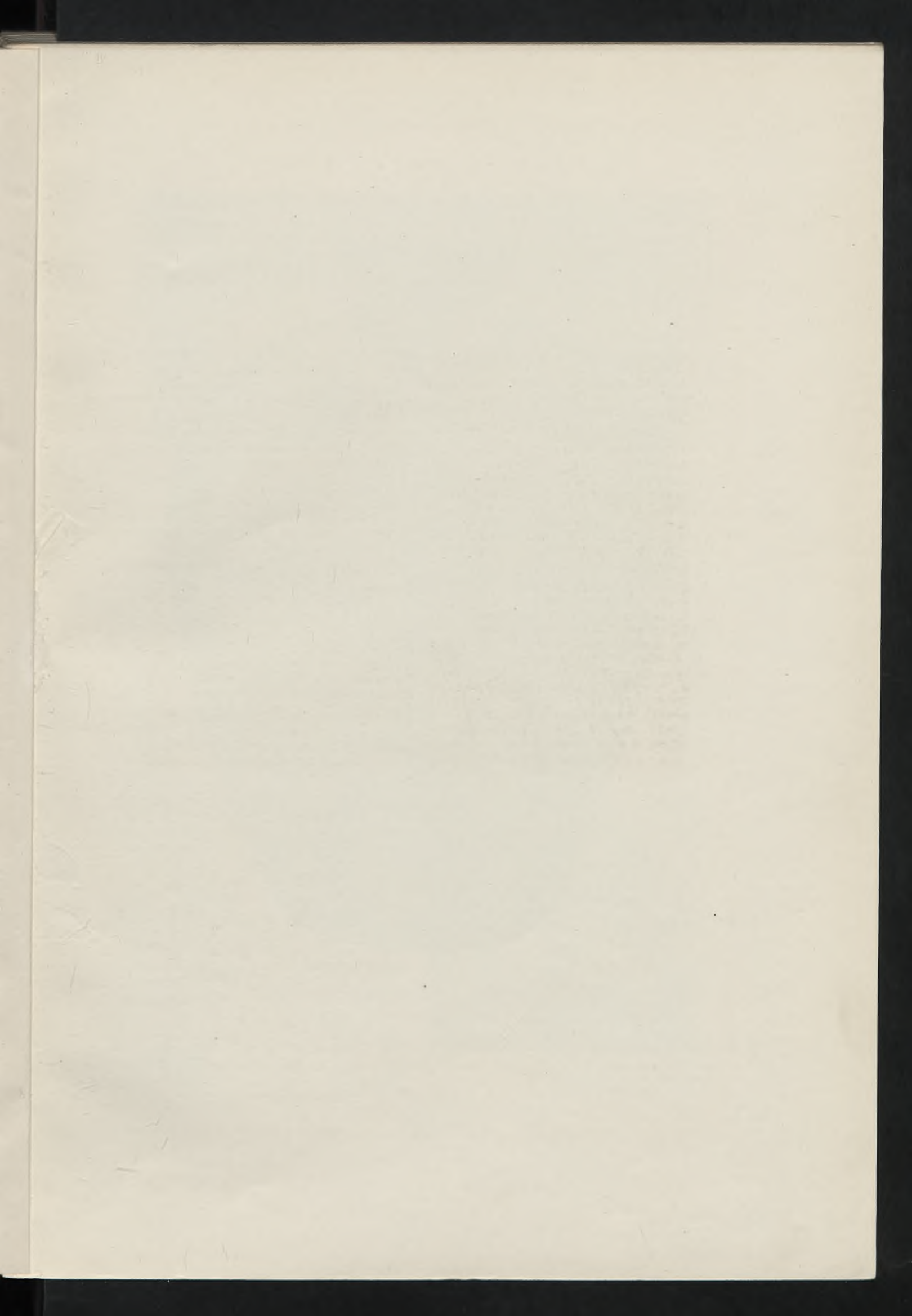
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CELADON JAR
(KORAI DYNASTY).
(IN MR. YAMAOKA'S COLLEC-
TION.)





EARTHENWARE OF THE
SHIRAGI DYNASTY
(In Mr. Yamaoka's Colln.)

OLD COREAN POTTERY. BY
JIRO HARADA. ♦ ♦ ♦ ♦

THE largest collection of old Korean pottery in perfect preservation, outside of the Royal collection of Prince Ri, the former King of Corea, or Chosen, is that belonging to Mr. Sentaro Yamaoka, of Mikage, near Osaka. He has been a most ardent admirer of the ancient ceramic art of Chosen, the examples of which have been brought to light only through excavations of ancient tombs that have taken place within the past quarter of a century. His frequent visits to the Peninsula and his great sacrifices of time and money spent during the past fifteen years in untiring search for unbroken pieces of a wide variety of wares enabled Mr. Yamaoka to possess such a collection as he now has. To begin with, the pieces are very rarely found, as only very few of them have been interred even with persons of great distinction, and it is indeed extremely difficult to procure a piece in a perfect state of preservation, even though every care and precaution may be employed in excavating. Rather a miracle it is that all of them have not been found crushed, as they were almost always placed near the deceased unprotected, as if the wares were in daily use, and because the ceiling and roof of the tumulus invariably collapsed upon them in time. ♦

Mr. Yamaoka's collection is composed

of more than three hundred pieces in a perfect state of preservation, save for occasional almost unnoticeable cracks and chips. It comprises some splendid specimens of wares, hard earthenwares devoid of glaze, peculiar to the products of the Shiragi dynasty extending from 57 to 918 A.D. But the bulk of the collection represents the work of the Korai regime, covering a period from 924 to 1392. Though not nearly to the same extent, but fairly well represented, are the works of the Ri dynasty, which succeeded the Korai and closed with the annexation to Nippon in 1910. ♦ ♦ ♦ ♦



BOWL (KORAI DYNASTY)
(In Mr. Yamaoka's Collection)

OLD COREAN POTTERY

The finest examples of the potter's art are found in the works of the Korai dynasty, known in Nippon as *Korai-yaki*. A thick, transparent celadon glaze was most popular with them. It varied slightly in translucency, resembling jade in texture with a satiny feeling to the touch. Generally the colour is greyish blue with a tinge of green, but there is a certain clearness and freshness described in the Orient as "the colour of the clear sky after the rain," though most of them contain a shade suggesting a quality of young grass. This glaze on some of the wares has turned, by varying intensity of heat in the kiln, to luminous yellow of exquisite delicacy in parts as if a portion of a young leaf had turned by a sudden untimely frost. ▯ ▯

Some of them hold poetry under their translucent glaze. There is one, not at all conspicuous in the collection, with a simple form, a vase that we call *ichirin-zashi* (meaning one-blossom-thrust) with a rotund base tapering to the mouth at the end of a long neck. It is graceful in form and has a simple dignity. It is very sparingly decorated with two rings incised on the neck and simple floral patterns on three sides. The patterns are "slip" painted in black, dark brown and white, covered all over with transparent thick celadon glaze, the unevenness of which

over varying crackles in the body is fascinating. It stirs the imagination; you see in it a vast expanse of waving field with myriads of blossoms. The floral pattern, though conventional in form, seems but one of them, growing with fragrance by the peaceful winding stream. As in nature, the varying degree of light and shade cast different moods over the whole landscape so well suggested on the celadon vase. ▯ ▯ ▯ ▯ ▯

It is claimed that this is merely accidental and that it was beyond the intention of the potter who made it. It is even denied that the quality thus shown to us by the ware was in the soul of the maker. Be that as it may, some of these products of old Corean potters are truly exquisite. In their unpretentiousness to any artistic triumphs, in their naïve method (almost childish in many instances), and in the simple, easy natural outflow of their minds, as it were—therein seems to be the cause of their fascination. ▯ ▯ ▯ ▯ ▯

Mr. Kanji Kawai, a young Kyoto potter of much promise, thinks that the ancient Corean potters, who made these beautiful things, never thought about beauty in their products. They were by the force of life driven to produce as many as they could with the least cost to them as possible. In the ardour of their work,



HARD EARTHENWARE OF
THE SHIRAGI DYNASTY
(In Mr. Yamaoka's Colln.)



CELADON WARE (KORAI DYNASTY).
(In Mr. Yamaoka's Collection.)



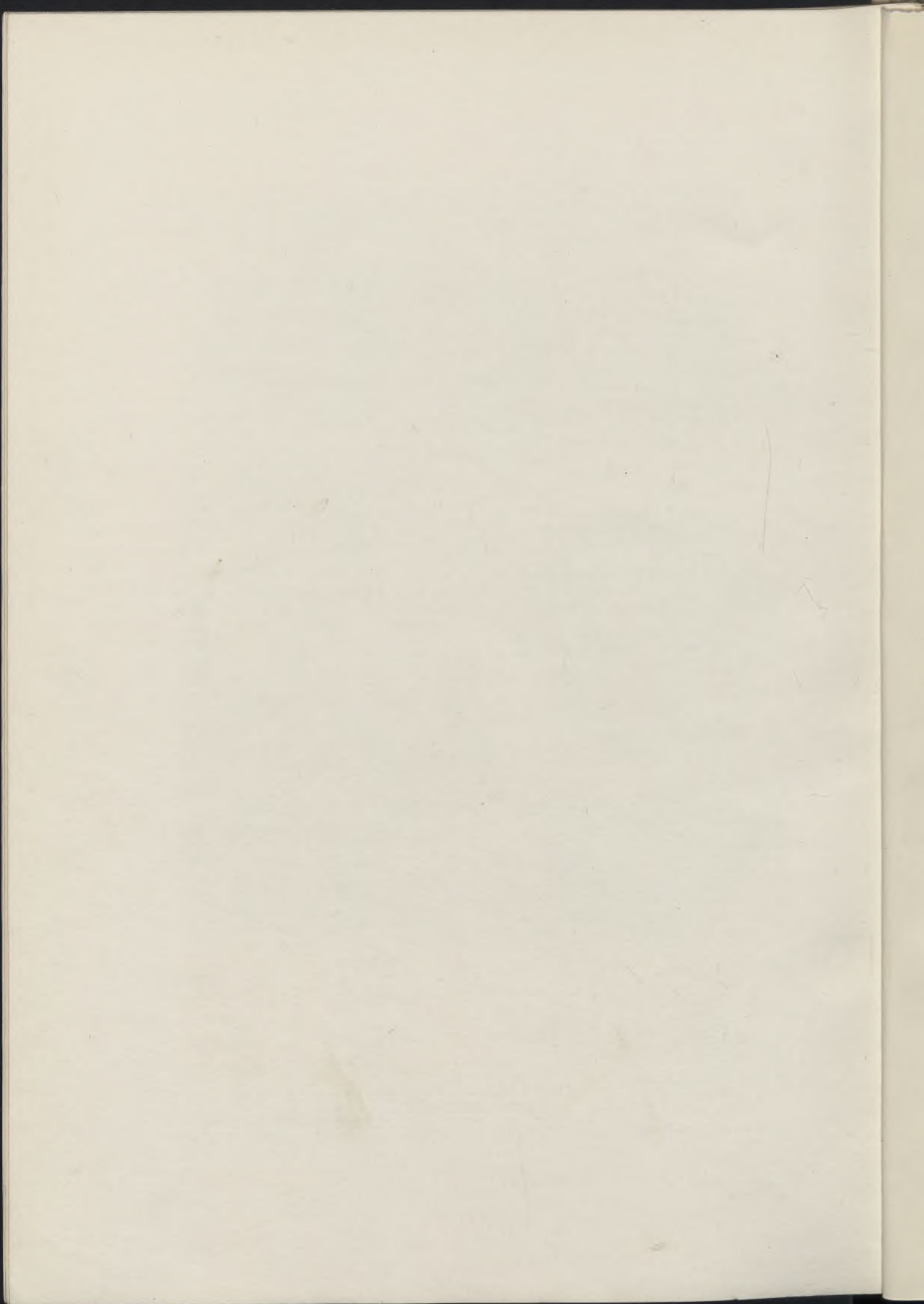
Left : INLAID CELADON (KORAI DYN-
ASTY). *Right* : OIL-BOTTLES AND
TOILET CASE (KORAI DYNASTY).

(All in Mr. Yamaoka's Collection.)



(Top, Left to Right).
 (Bottom, Left).
 (Bottom, Right).

HORI MISHIMA, CELADON, TEMMOKU GLAZE.
 MISHIMA WITH CALLIGRAPHS.
 HORI (CARVED) MISHIMA (KORAI DYNASTY).
 (ALL IN MR. YAMAOKA'S COLLECTION).



OLD COREAN POTTERY



COREAN POTTERY OF
THE RI DYNASTY
(In Mr. Yamaoka's Colln.)

they forgot themselves. Stripped of their conscious selves, they allowed their true sub-conscious selves, common with the rest of their race, to assert themselves. Thus the potter became, as if in a trance, a medium of his race in producing his ceramic wares, a branch of work best suited for such a purpose. Thus what we now admire is but the product of the race expressed through individual potters. Mr. Kawai thinks that as soon as we become conscious of beauty and strive to create a thing of beauty, we make a miserable failure of it, as it is so well shown by the Corean potters of different periods. However paradoxical that may sound, Mr. Kawai, working under that belief, has been producing works of surpassing beauty and his future is looked upon with much promise. ♦ ♦ ♦ ♦ ♦

The Corean pottery of the Korai regime, as represented in Mr. Yamaoka's collection, is rich in beautiful shapes of simple dignity. Though not without a feeling of clumsiness in certain instances, there is a touch of delicacy in all the forms. Some of them in celadon with vein-like streaks in thicker glaze look almost human. There are all sorts of wares: vases, bowls, wine-pots, wine-cups, dishes, big jars, small jars for ointments and for toilet, but the absence of tea-drinking utensils is to be noted, as that custom did not exist

in the Peninsula Kingdom for a long time. Paste of varying degrees of hardness was used for the body—from brittle pottery to the hardest porcelain. Also there were glazes other than celadon. Some in opaque brown and dark blue and others in translucent white.

For decoration all sorts of subjects were covered: birds, insects, children, calligraphs, scrolls and conventional designs, but floral designs predominated. They resorted to various methods of decoration: they painted some in thick brown and white clays under the glaze, or built designs by the application of the clay or "slip" in a semi-fluid state, while on others they incised, engraved, or inlaid with clay differently coloured.

A close study of the objects, so long buried under ground and so carefully preserved, is bound to bring some beneficial influence to bear upon the art of the contemporary potters of the East and the West. They represent the greatest triumphs yet achieved by the people who inhabited the Peninsula Kingdom. They bear a message of the race to the world. We hope to make a further consideration of this interesting subject at some future time. ♦ ♦ ♦ ♦ ♦

HARADA JIRO.



PORCELAIN WINE POT
(RI DYNASTY) (In
Mr. Yamaoka's Collection)

MISS ELIZABETH KEITH'S COLOUR PRINTS. BY GEORG BRÖCHNER. ❖

THE Lure of the East—I wonder for how many centuries it has been like some potent magnet to the Westerner, and youthful minds more especially have been swayed by its spell in a suave, indefinite fashion. Did not young Sven Hedin, the world-famed explorer, write a lengthy poem: *Till Österland vill jag fara* ("To the East will I wander") long before he had much likelihood of ever doing so, and however much their visionary longings may have differed, did not Miss Elizabeth Keith already as a child have vague dreams of the Orient, of China? They have both to the full seen the consummation of their desires, have both quenched their thirst at the fountain-head. ❖ ❖

Miss Keith who has just returned to England after some nine years' sojourn in Japan, China, Korea and other Eastern lands, having *en route* met with wide and significant appreciation in the United

States from Museums and Universities, Galleries and connoisseurs, has with her a rich harvest, water-colours, colour prints, sketches which at once have attracted much and flattering attention in her own country. She has travelled far and wide, passed through many quaint, very quaint experiences, has come upon and been in close touch with men and scenes and places which she may claim for her own. ❖

Her colour prints seem to stand out by themselves and possess much of the peculiar charm and perhaps some of the mannerism of Japanese prints—the hands may be Esau's, but the voice is Jacob's. The technique may be of Japan, but the conception of the *motif*, the angle from which she approaches it, the scene, the mood of the place, the hour of the day or of the night, the whole atmosphere are Miss Keith's. No Eastern artist has ever attempted, one is tempted to say ever ventured to attempt, the translating of some of these wondrous sights into a print. Miss Keith has ventured it and succeeded with much subtlety. ❖

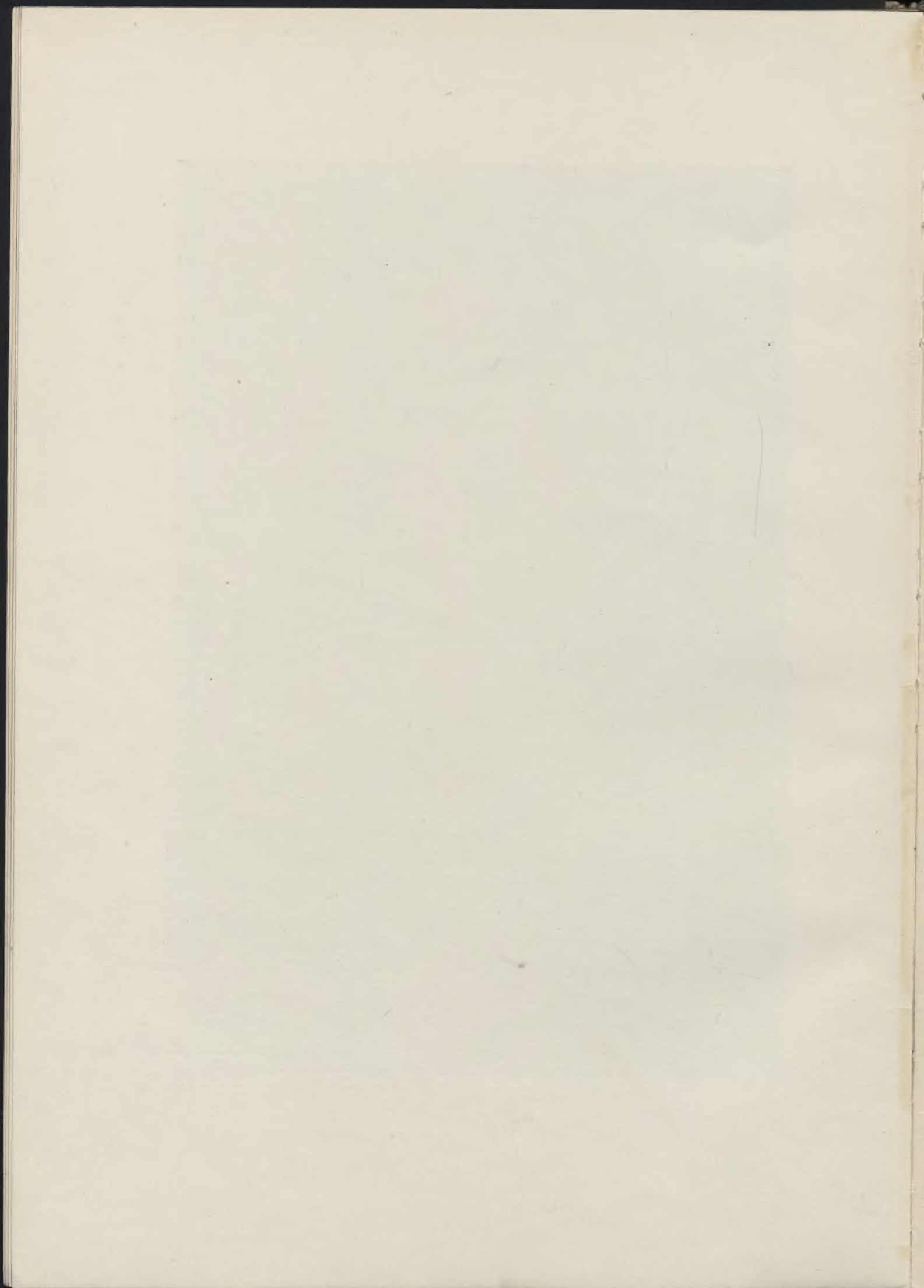


"THE BRIDGE, SOOCHOW." COLOUR WOODCUT BY ELIZABETH KEITH



"MOONLIGHT, SOOCHOW"
COLOUR WOODCUT BY
ELIZABETH KEITH.



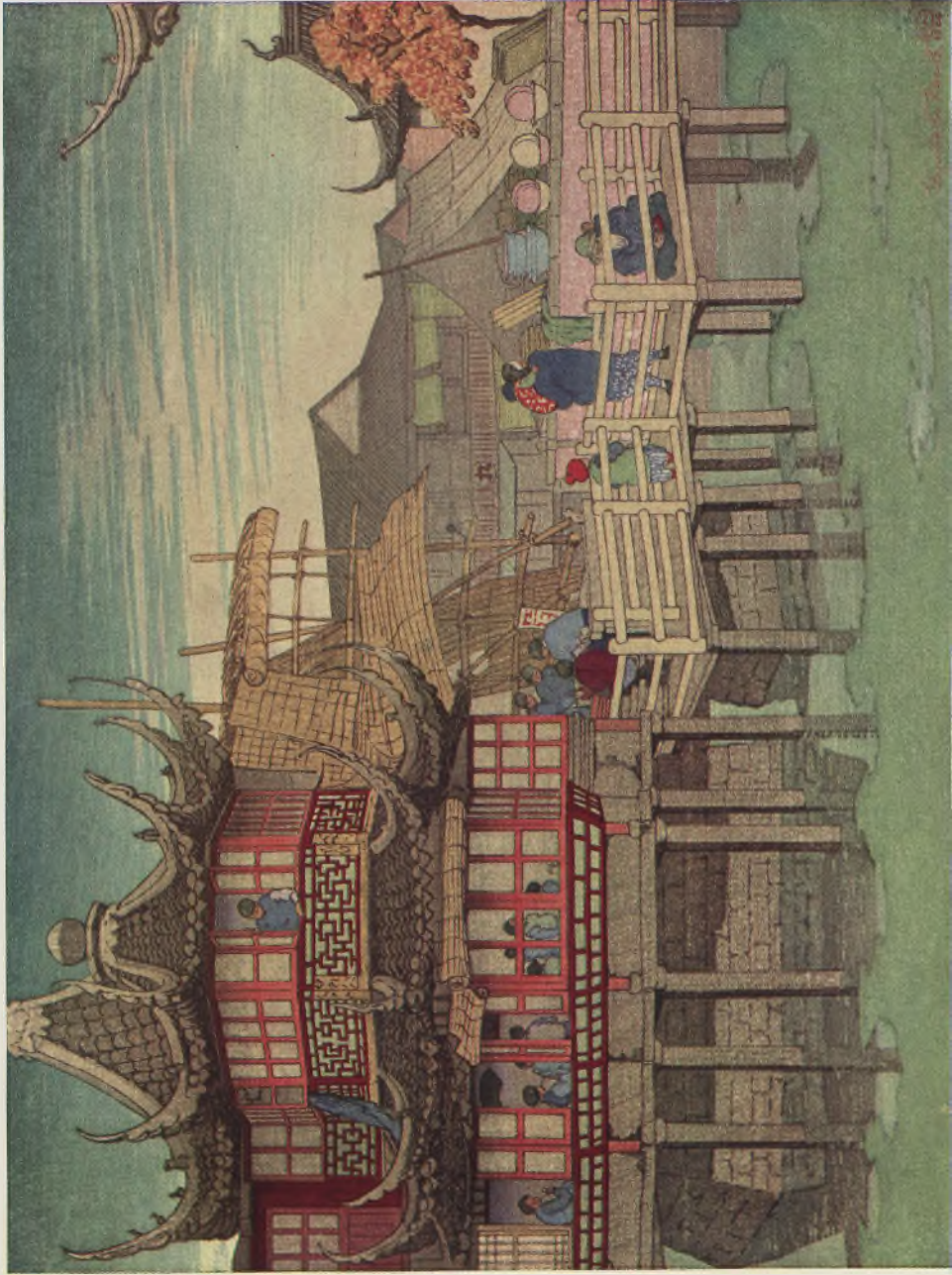




"FROM THE LAND OF MORNING CALM."
COLOUR WOODCUT BY ELIZABETH KEITH.
149

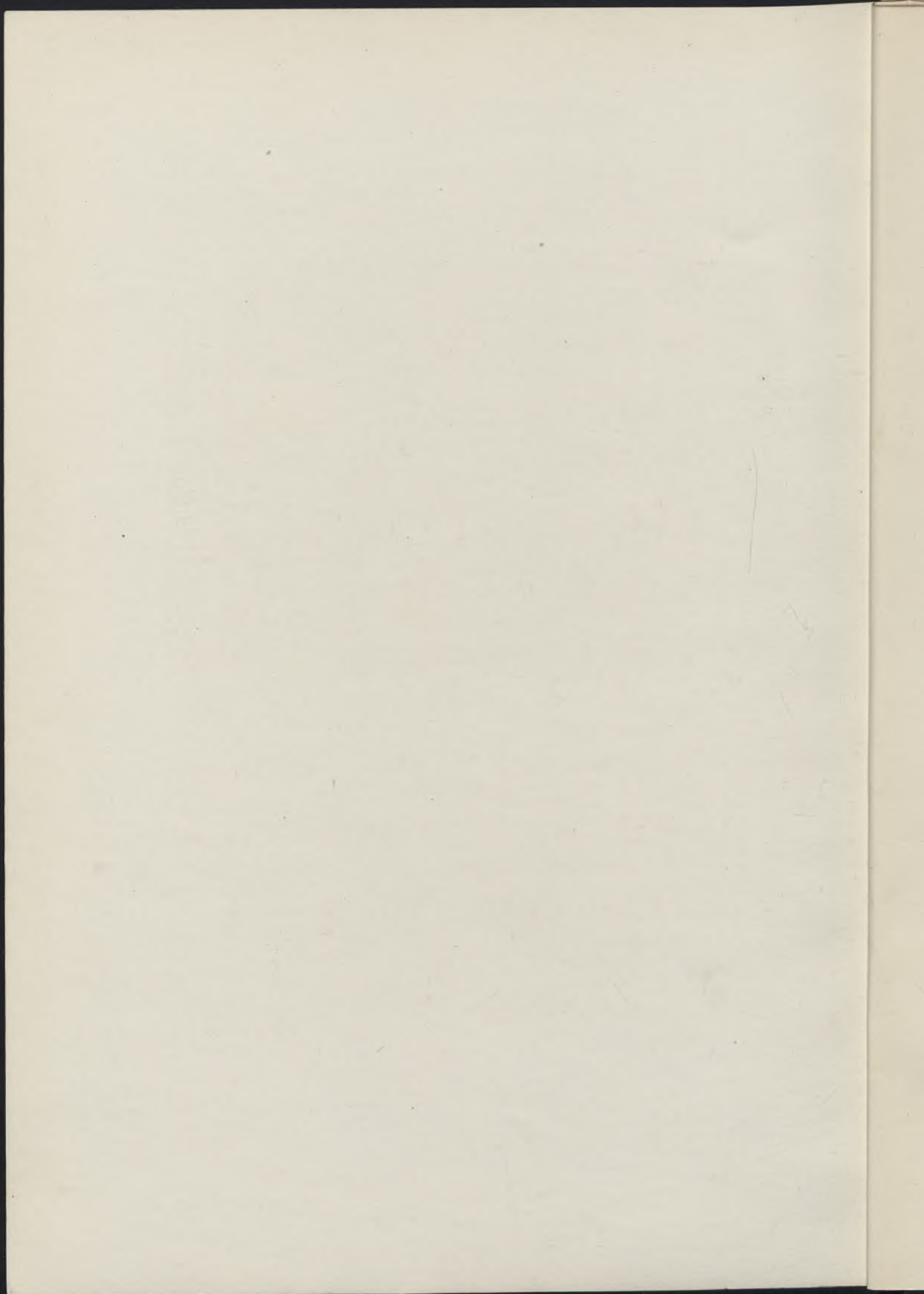


"STREET SCENE, SOOCHOW." COLOUR
WOODCUT BY ELIZABETH KEITH.
150

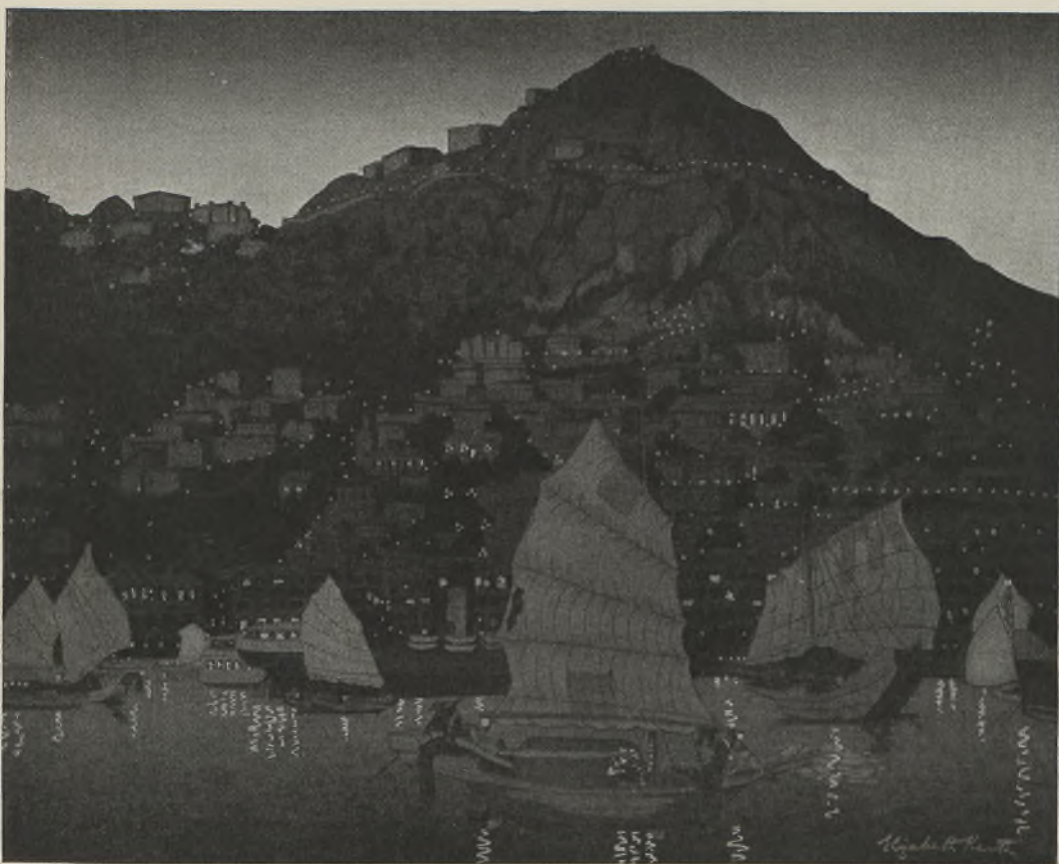


"TEA HOUSE, NATIVE CITY,
SHANGHAI." COLOUR WOOD-
CUT BY ELIZABETH KEITH.





MISS ELIZABETH KEITH'S COLOUR PRINTS



"HONG-KONG." COLOUR WOOD-CUT BY ELIZABETH KEITH

Some of her prints are character studies of a convincing sincerity, evidencing a rare gift of minute observation coupled with a distinct personal handling. She is such a safe—and charming—guide amongst all these strange figures and happenings, and the merit and virtue of "studies in the field" is again and again borne home upon one. ♦ ♦ ♦ ♦ ♦

Others, a Soochow street scene, for instance, are depicted with a perfect orgy of colour, but the green and the red and the yellow, the blue and the brown and the black, whether in light or shade, do not clash but tend to make the crowded and picturesque scene teem with life, with a rich Eastern life. ♦ ♦ ♦ ♦

Of still greater beauty, perhaps, are some *nocturnes*, dreams of harmonies of the night, in subtly graded and subdued greenish-blue and bluish-green, poems of a

rare and enchanting beauty. In one a huge and weird-looking gateway looms in dignified majesty against the half-transparent sky, flanked at some distance by the lighted windows of a lowly structure. ♦

And *Hong-Kong*, the city on the hill at night, (who has ever thus pictured *Hong-Kong*! someone exclaimed) the light of the city—"encircling the mount as a multiple necklace of gems"—and what of *Moonlight, Soochow*, does not that alluring print make even *Hong-Kong* look to its laurels? And there are strange scenes from far-off Korea, from unknown Philippine Islands.

When Miss Keith set out for the East, only a visit of some few months was in her mind, "but the beauty of the Orient entirely overwhelmed me." The few months became many years, and I venture to prophesy, that still more years will some day have been added. ♦ ♦ ♦

INTERIOR DECORATION AND FURNISHING AT PARIS



VIEW IN INTERIOR OF THE HOTEL D'UN COLLECTIONNEUR FURNISHING AND DECORATIONS BY J. RUHLMANN (Internat. Exhn. of Modern Decorative and Industrial Arts, Paris)

THE PARIS INTERNATIONAL EXHIBITION, 1925. THIRD ARTICLE: INTERIOR DECORATION AND FURNISHING. BY GABRIEL MOUREY. ❖ ❖ ❖ ❖ ❖

IT is unquestionably in the sphere of interior decoration and furnishing that the Exhibition can show the largest number of works worthy of interest, and often of admiration, and this holds good as well of the foreign as the French sections. In all can be distinguished the most characteristic tendencies of the different European countries in the arrangement of their public and private decoration, and this is most instructive from the sociological point of view in addition to the attraction it holds out to those interested in the arts. ❖ ❖

It is true that in many respects an Englishman, a Swede, a Frenchman or a Swiss would approach the problem of furnishing a dining room or bedroom from a similar standpoint. For each of them a chair would be a chair, and a bed a bed, but it is none the less true that the furni-

ture of a dining room or bedroom designed and executed for an inhabitant of Liverpool or Stockholm, or Paris or Geneva, or Milan would differ in each case, despite the tendency towards uniformity in meals, clothes and amusements, which is one of the features of the present day. And it is in the design of furniture that we see the most outstanding and significant differences. Also, these differences are due in a much greater degree to variations of climate than to diversity of æsthetic tastes, granting that almost everywhere the will to modernism which dominates the craftsmen is regulated by the same essential principles—consideration of the medium, adaptation of shapes to the material used and to the purpose of the object being made, and an almost total suppression of ornament. There is, however, a very great difference between the salient characteristics of the furniture made by the different countries. We should be glad of this, for the world would seem too monotonous if everyone had the same sort of house, furniture and everyday



FURNITURE BY THE ATELIER PRIMAVERA (SCREEN BY PAUL LEVY, ARMCHAIR BY SOGNOT) (Internat. Exhn. of Modern Decorative and Industrial Arts, Paris)

INTERIOR DECORATION AND FURNISHING AT PARIS



INTERIOR OF THE CHRISTOFLE-BACCARAT PAVILION. ARCHITECT, GEORGES CHEVALIER; DECORATIONS BY CHASSAING (Internat. Exhn. of Modern Decorative and Industrial Arts, Paris)

things, as we already see all the women with bobbed or shingled hair and short skirts, and all the men dressing alike! ❖

Interior decoration can be divided into two types—that wherein a nation bases its conception of decorative art on an almost entire abolition of ethnic traditions, and that of the peoples, who, while modernising their decorative forms, remain deliberately faithful to their national traditions. ❖

The Exhibition offers an excellent demonstration of this. It appears quite clearly that Sweden, Poland, Denmark, England and Switzerland, however anxious they may be to be modern in their decorative art, seek to do this without breaking entirely with the past; while France, Holland, Austria, Czecho-Slovakia and Belgium, up to a certain point, having made a clean sweep of all the traditional styles, are trying to create a modern style

which shall possess as much novelty as possible. It should be understood that I write in general terms, and there is no question of an absolute rule admitting of no exceptions. ❖ ❖ ❖ ❖

These considerations seem to me not altogether useless as indications for STUDIO readers of the principal trend of the Exhibition in furnishing and interior decoration. It is impossible, in the space at my disposal, to enumerate all the work in this section which deserves commendation. I should be sorry, however, not to mention a few of the chief examples. Such are: the Salon d'Honneur in the Polish Pavilion, decorated with the really delightful mural paintings of Mme. Sophie Stryjenska, the study and drawing room by MM. A. Jastrzebowski and J. Czajkowski, and in the Polish section of the Invalides, the decoration of a chapel in carved wood

INTERIOR DECORATION AND FURNISHING AT PARIS

by a young artist, Jean Szczepkowski, most original in design and execution, and one of the most beautiful things in the whole Exhibition. In the Swedish Pavilion and sections, arrangements by Carl Hörvik and Carl Malmsten, C. Bergsten, Blomqvist and Asplund, and the ante-room to the Salle d'Honneur, decorated with maps of a curious character by Olle Hjortzberg, cast-iron work by C. Bergsten and Anna Petrus. In the Danish sections, furnishings, perhaps a little too bizarre, by C. B. Hansen, Otto Meyer, J. Petersen; and in the Austrian section, furniture and *ensembles* by that famous and original artist, Josef Hoffmann, some of whose bookbindings we illustrated last November.

So far as the French section goes, our readers are already familiar with the work of J. Ruhlmann, Suë et Mare, Chareau, Follot, Dufrené, Groult, Montagnac, F.

Nathan, Guillemard, Mme. Chauchet-Guillère, T. and P. Selmersheim, and will not therefore be in the least surprised when I say that none of them has missed this opportunity of appearing to best advantage. In the Hôtel d'un Collectionneur, furnished by Ruhlmann, in the Museum of Contemporary Art, built, furnished and decorated by Suë et Mare, in the pavilions of La Maitrise as in that of Pomone and that of the Primavera Studio, in the rooms of the French Embassy, arranged, decorated and furnished by the Société des Artistes Décorateurs (where Chareau exhibits a bookcase which is one of the most remarkable works in the whole Exhibition), none of these artists fails to come up to his usual standard. All have displayed their best gifts, with an enthusiasm and a spirit of devotion to the common interest which does them honour ■ ■ ■ ■



SWEDISH PAVILION, LIVING ROOM
DECORATIONS AND FURNITURE
BY CARL MALMSTEN, EXECUTED
BY THE NORDISKA COMPANIET
(Internat. Exhn. of Modern Decora-
tive and Industrial Arts, Paris)



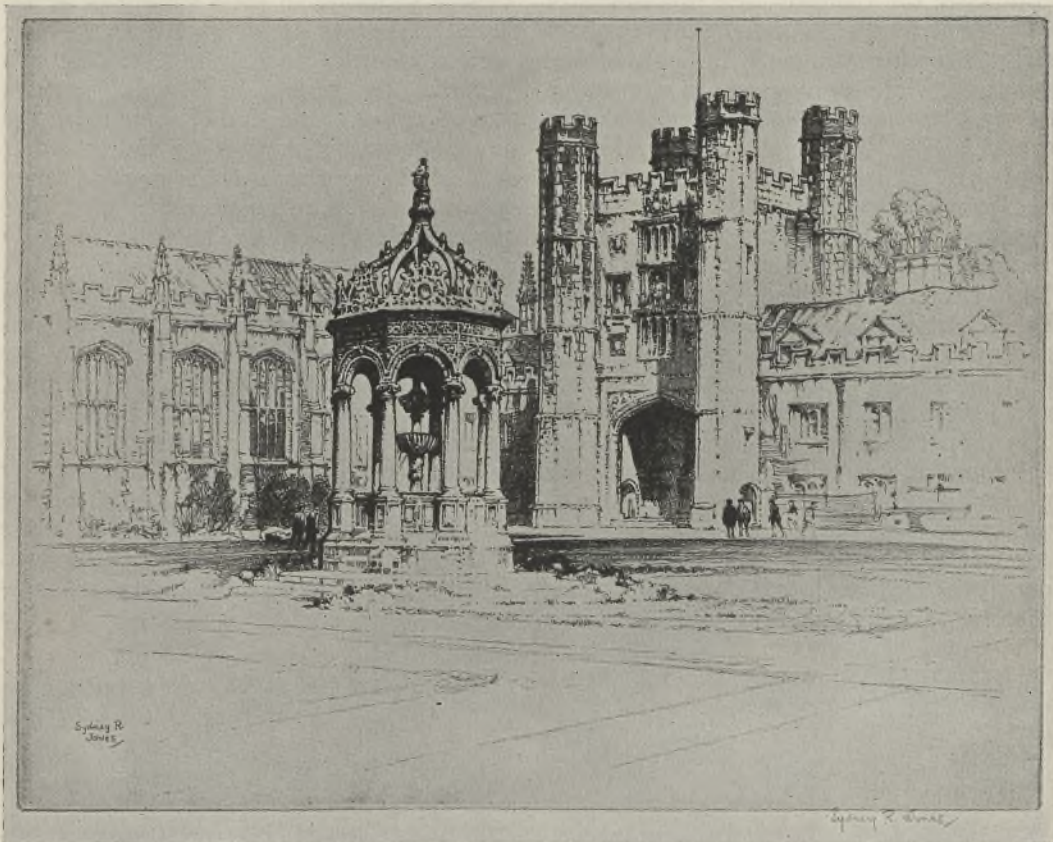
INTERIOR OF SWEDISH PAVILION, ARCHITECT,
CARL G. BERGSTEN. CHAIRS AND TABLE BY
CARL MALMSTEN; CLOCK BY CARL HÖRVIK.
EXECUTED BY THE NORDISKA KOMPANIET.

(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



"PEMBROKE COLLEGE, CAMBRIDGE."
ETCHING BY SYDNEY R. JONES.
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MR. SYDNEY R. JONES'S CAMBRIDGE ETCHINGS



"THE FOUNTAIN, TRINITY COLLEGE, CAMBRIDGE." ETCHING BY SYDNEY R. JONES

MR. SYDNEY R. JONES'S
CAMBRIDGE ETCHINGS. BY
MALCOLM C. SALAMAN. ❧ ❧

MR. SYDNEY R. JONES is enjoying his adventure with the etching-needle as a kind of 'busman's holiday; for, after laborious days spent in designing pleasant dwelling-houses or pictorially interpreting, with that delicately vivacious pen-drawing which STUDIO readers know so well, English domestic architecture in its old-time or present-day phases, he busies his leisure with etchings of Cambridge Colleges. And how should etchings of beautiful buildings hallowed by centuries of wisely affectionate memories be other than lovely and pleasant in their lines, when an artist of Mr. Jones's temperament is as enthusiastic for his new medium as for his pictorial purpose, and he seeks inspiration in

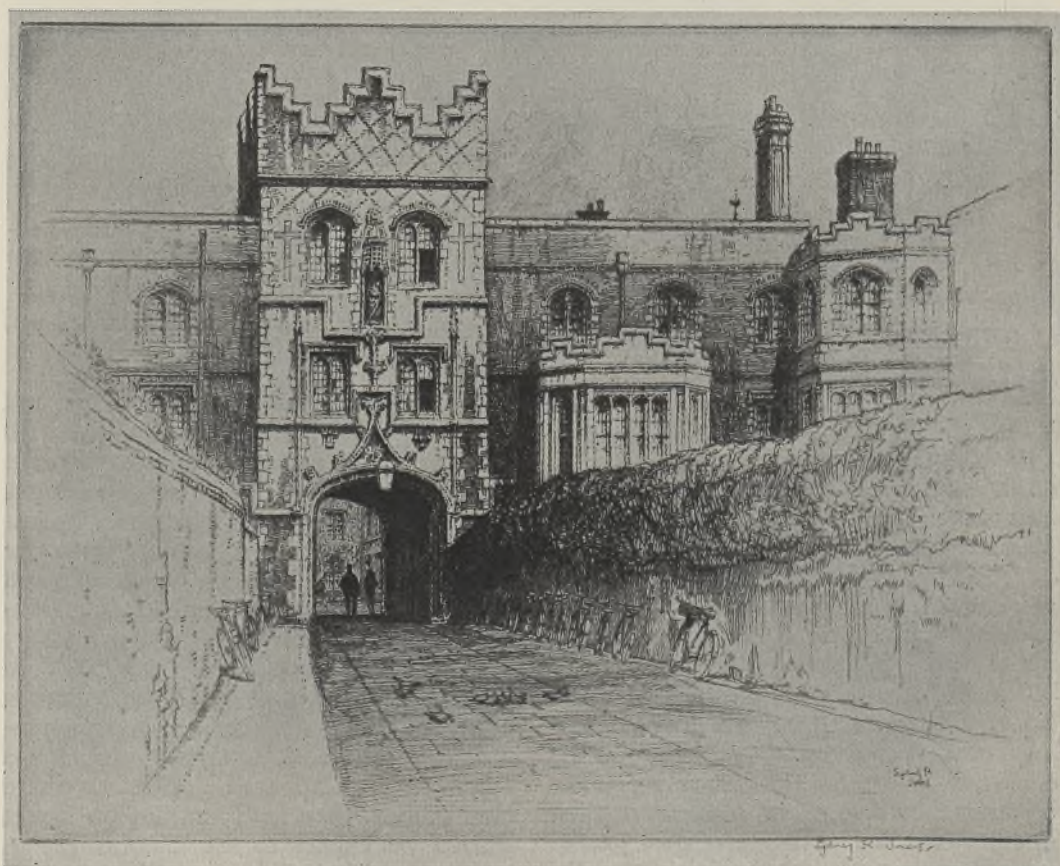
"The groves of Granta, and her Gothic halls
King's Coll., Cam's stream, stain'd windows,
and old walls?"

Mr. Jones delights in the living scene, and Cambridge in term-time offers this with peculiar charm and abundance of pictorial suggestion. The etcher's responsiveness we see in his prints, with the summer sunshine giving serene expression to the college buildings in their structural and decorative beauty and functional significance, and their precincts incidentally peopled with dons and undergrads in their habits as they live. In the *Pembroke College* I think we see Mr. Jones's pictorial interest most alertly engaged, and a charming vista his needle offers, as where else, indeed, than in Trumpington Street should we expect to see Cambridge, so to speak, in its quiddity? The street is alive with actualities. Modernity is significant in the speeding motor car that

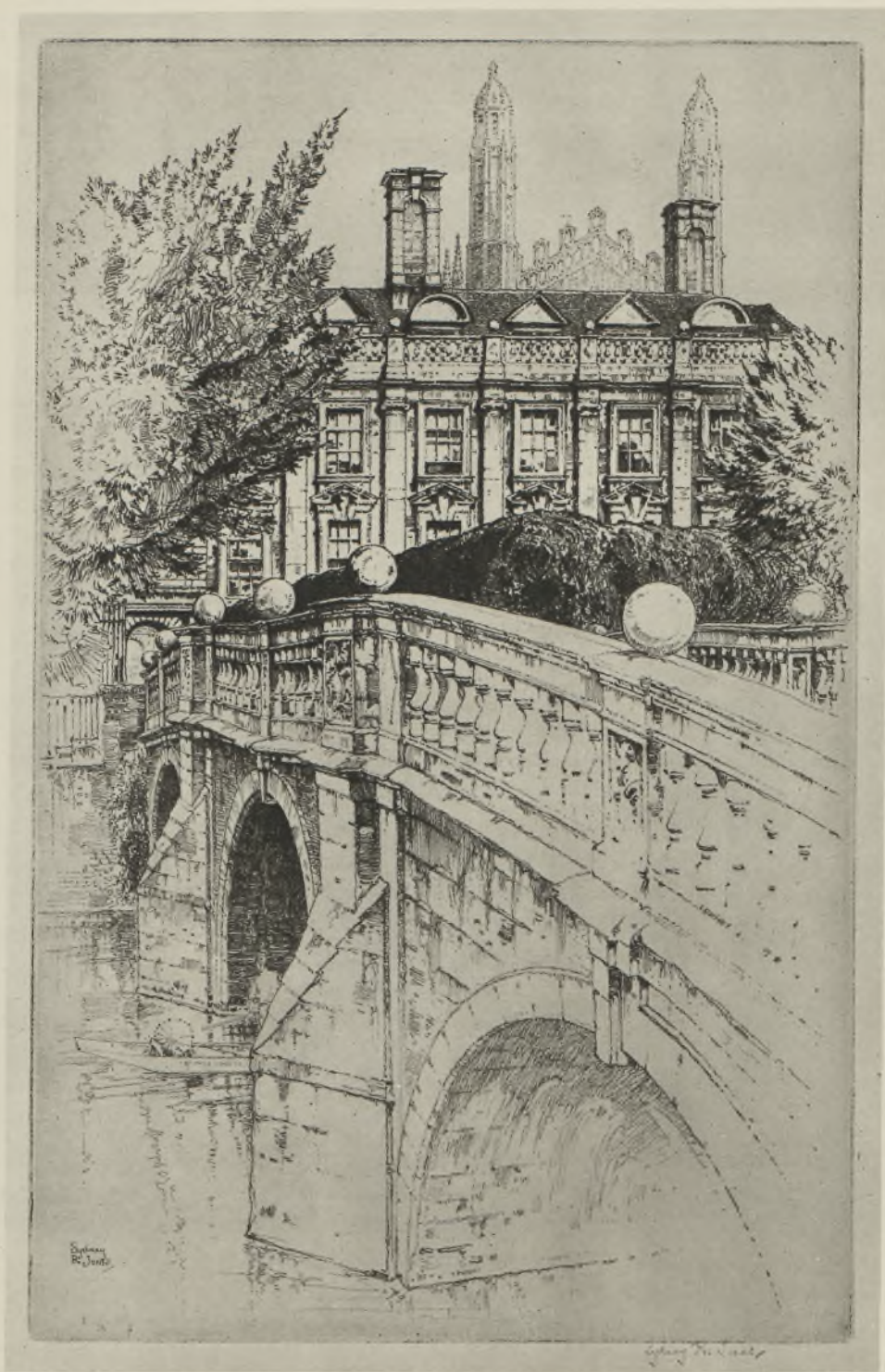
MR. SYDNEY R. JONES'S CAMBRIDGE ETCHINGS

dominates the roadway, the procession of bicycles along the kerb, and the Newnham girl taking the pavement with her independent gait, while the undergrads who amble or cycle or just "hang about," seem to mark time between present and past. And the centuries look on with beautiful benignity from the gabled facade of Pembroke and the gracious columns and pediment of Wren's chapel; and Mr. Jones shows all this pictorially conditioned by the sunlight and shadows in animated design. The beauty of Neville's Renaissance fountain in the Great Court of Trinity is the central motive of the engaging plate, *The Fountain, Trinity College*, and its columns and arches, seen against the pinnacled buttresses and windows of the Gothic chapel and the towers and arch of the Great Gateway, focus, with their lines deeply etched for plastic emphasis, the interest of Mr. Jones's design. The

college gateways in their variety of architectural beauty and significance have offered plentiful inspiration to the etcher's pictorial conception. In *Jesus College* there is a vivacious suggestion of actuality in the lines of leaning bicycles we see on either side of the approach to the ancient tower gateway with its monastic appearance. The undergraduate's bicycle also plays its suggestive part as a pictorial factor in *St. John's College Gateway*, one of the most notable plates in the series. Yet, when, in *Clare College and Bridge*, Mr. Jones takes us to the "Backs," and gives us a delightful glimpse of the college, gracious in its architecture and its leafy environment, with the towers and roof of King's College Chapel partly seen beyond, and the beautiful bridge rhythmically filling the foreground, while "Cam's stream" is pleasantly suggested by youth in a punt, the charm of Cambridge offers another aspect. ■ ■



"JESUS COLLEGE, CAMBRIDGE"
ETCHING BY SYDNEY R. JONES



"CLARE COLLEGE AND BRIDGE, CAMBRIDGE."
ETCHING BY SYDNEY R. JONES.
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"LADY AGNEW." BY JOHN
SINGER SARGENT, R.A.
(National Gallery of Scotland.)

SOME RECENT ADDITIONS TO
THE NATIONAL GALLERY OF
SCOTLAND. ♪ ♪ ♪ ♪

IT must not be supposed that the four purchases we here deal with constitute the only recent additions to the Scottish Gallery. These four have been selected for especial notice because on the whole they seem the most important, and because they mark, in two cases notably, a departure from traditional lines, and a gratifying breadth of view in dealing with modern aspects of painting. ♪ ♪

The first work we have to speak of, *El Médico*, by Goya, is of a very challenging character. It was one of the series of designs painted by Goya for the Royal Tapestry Factory of Madrid, most of which are now in the Prado; the tapestry itself is in the Escorial. How the picture came to this country seems

to be unknown. Bought in London by the National Gallery of Scotland in 1924, it is probably the only work by Goya of its kind in this island. ♪ ♪ ♪

Jacob and the Angel—the Vision after the Sermon, by Paul Gauguin, must be widely known to students of modern art as it was lent by its former owner, Sir Michael Sadler, to an exhibition of the painter's work held last summer in Leicester Square. Painted at Pouldu, in Brittany, between his first and final visits to the South Seas, and in spite of its Breton origin, it is quite in the manner of his Tahitian work, when he had cast off the influence of Pissaro and other painters whom he had previously admired. Though French in subject and origin it is thus quite typical, a purely decorative arrangement like the exotic pictures of the Pacific Islands. Its underlying literary or religious motive may, one supposes, be held as negligible.



"JACOB WRESTLING WITH THE
ANGEL." BY PAUL GAUGUIN
(National Gallery of Scotland)

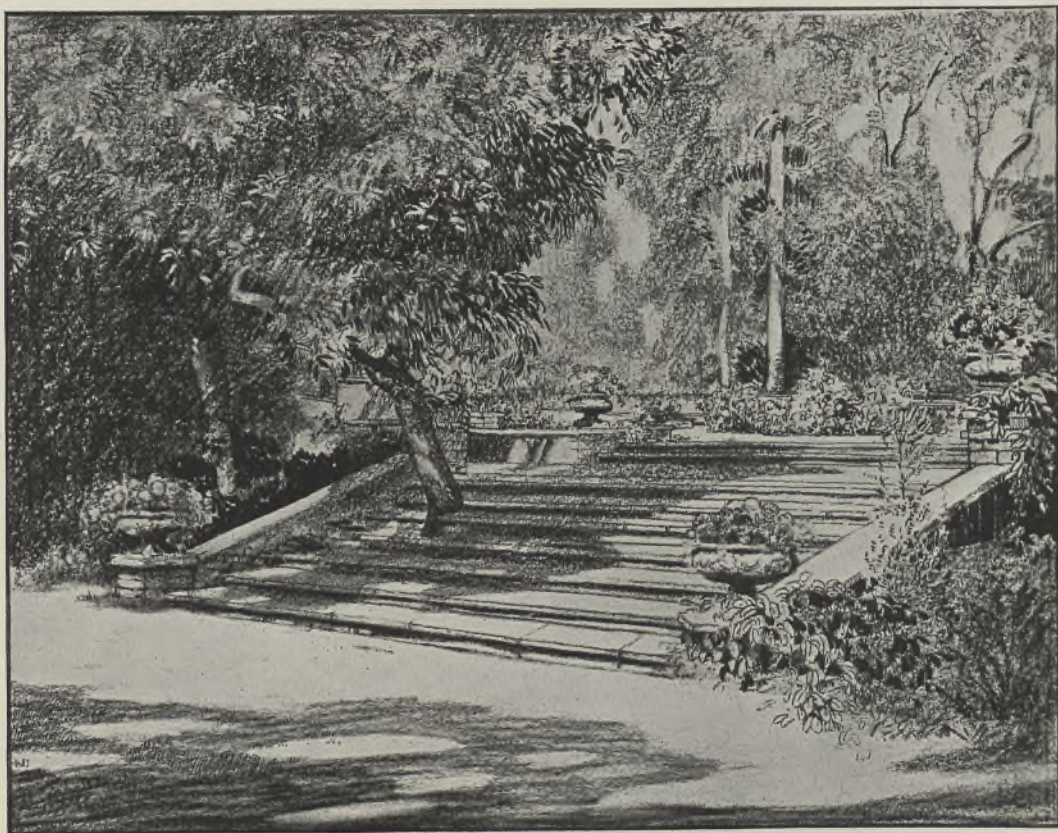
Rarely does the Gallery depart from its rule omitting the work of living artists. But justly an exception should be made in the case of Claude Monet, whose picture, *Poplars on the Banks of the Epte*, is, along with that by Paul Gauguin, a purchase of the current year. Monet is so old that his place in nineteenth-twentieth century art has been long accorded him. ■ ■

The last addition to the Gallery is a charming example of feminine portraiture by Sargent. This *Portrait of Lady Agnew* shows an attractive young woman in the evening dress of forty years ago reclining flower in hand in an armchair. The handling has all the artist's elegant facility, and the colour scheme, lilacs and mauves and whites, is very attractive. The comment of a lady who saw it a few weeks ago was "women have no figures nowadays." T. C. M.

A GARDEN DESIGNED BY PERCY S. CANE. ■ ■ ■

THE art of garden planning and planting has accumulated few fixed traditions to hamper the imagination of the modern designer, who is fortunate, moreover, in having at his disposal a wealth of material and horticultural experience which were not dreamt of a generation ago. The fact that his personal vision and individual convictions are not cramped by precedents may account, to some extent, for the healthy and vigorous progress that has been made of late in an art which has gained such a remarkably strong hold on the affections of the English people. ■

This widespread cult of the garden, especially among those who are fortunate enough to possess a "place in the country," has brought about conditions favourable

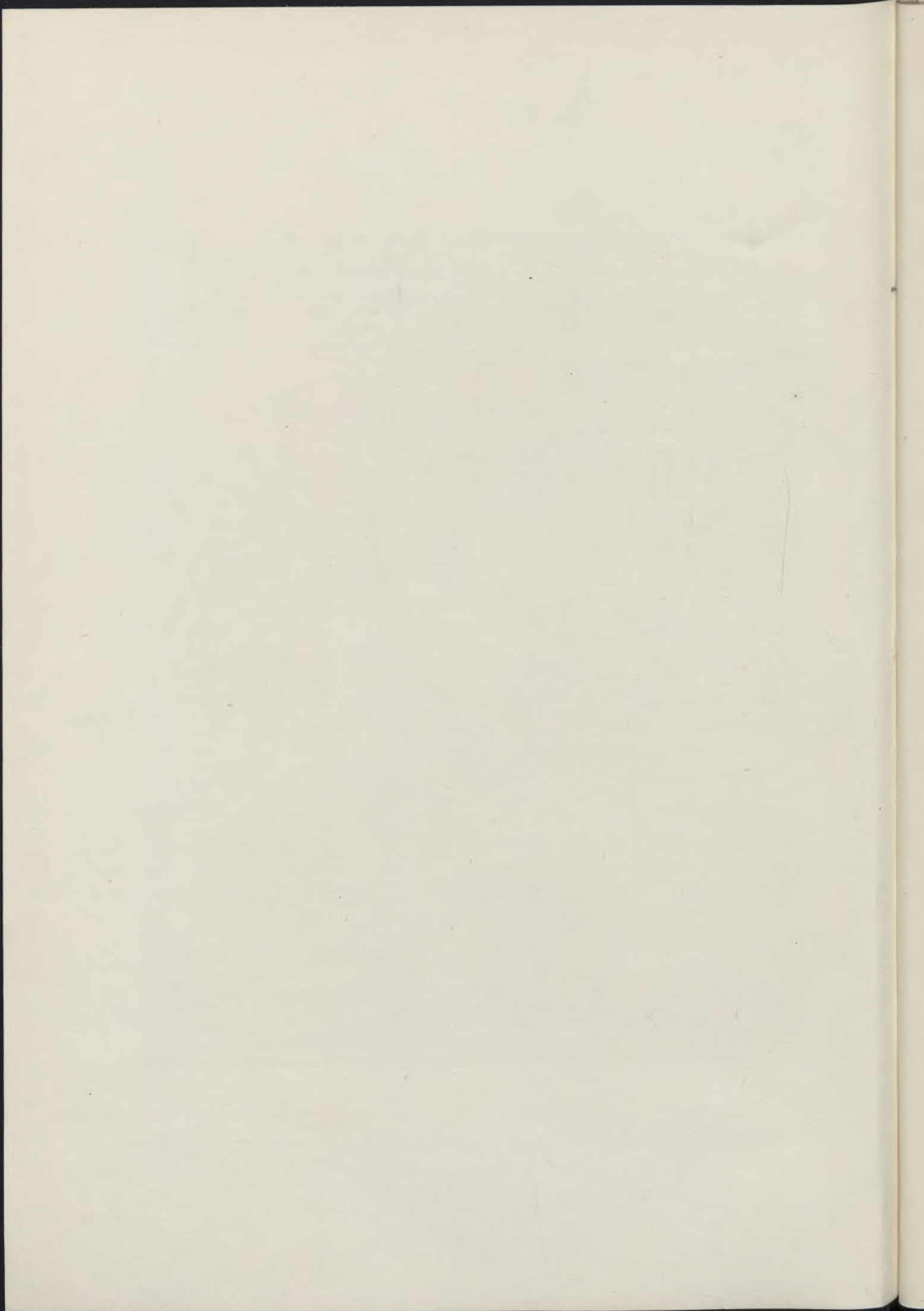


ENTRANCE TO THE ROSE GARDEN
"THE HOWE," HALSTEAD, ESSEX
DESIGNED BY PERCY S. CANE;
DRAWING BY G. N. NORWELL
(By courtesy of S.A. Courtauld, Esq.)

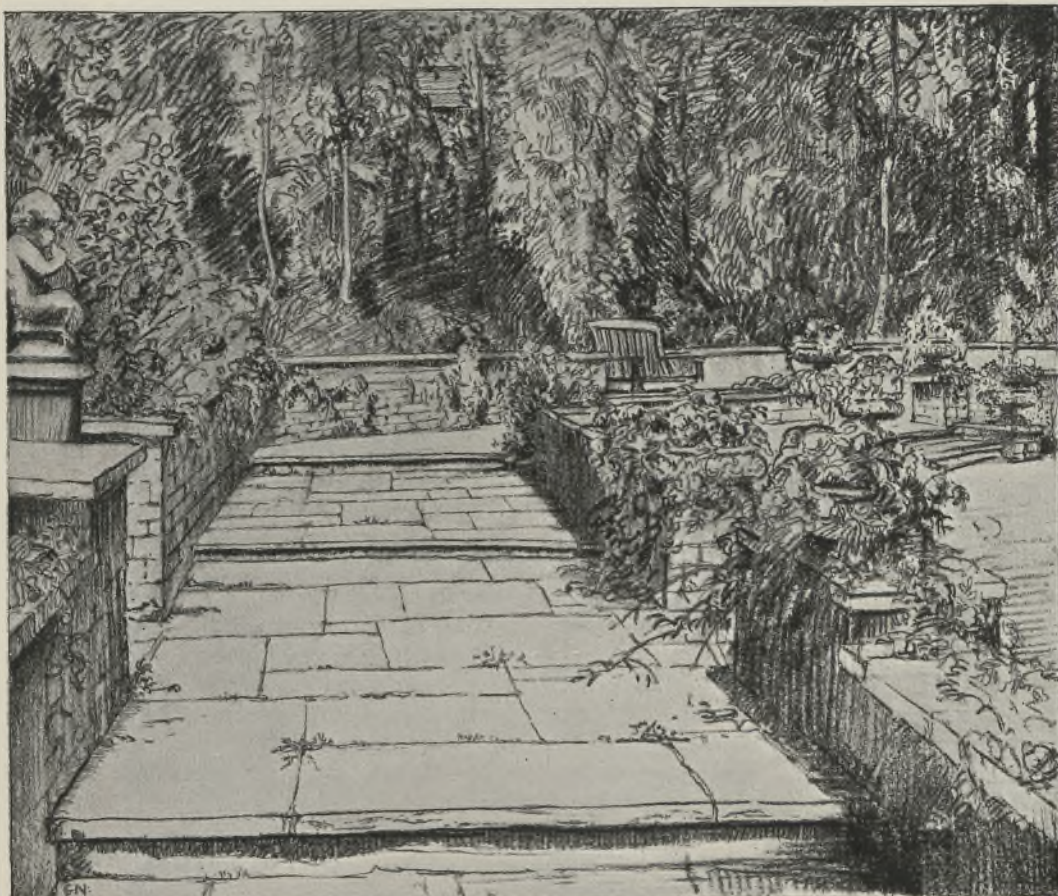


"EL MÉDICO," OIL PAINTING
BY FRANCISCO DE GOYA.
(NATIONAL GALLERY OF SCOTLAND.)





A GARDEN DESIGNED BY PERCY S. CANE



FLAGGED PAVEMENT AT "THE HOWE"
HALSTEAD, ESSEX. DESIGNED BY PERCY
S. CANE; DRAWING BY G. N. NORWELL
(By courtesy of S. A. Courtauld Esq.)

to the designer who has a genuine creative impulse and a comprehensive grasp of the infinite resources at his command. ♦

We are glad to have the opportunity of reproducing this month two attractive drawings of a garden recently designed and planted by Mr. Percy Cane for Samuel A. Courtauld, Esq. These drawings indicate the happy inspiration of his layout and his skilful treatment of the third dimension, but no black and white illustration can do justice to the ability of his planting which betrays an intimate knowledge of trees, shrubs and plants and a rare instinct for combining them in happy relationship, with that highly developed sense of beautiful contours, effective contrast of form, and a sensitive perception of colour values which distinguishes all his work.

The illustration at the bottom of page

164 shows the wide shallow steps leading from the lower glade to the octagonal rose garden. A medlar tree, which was on the original bank, has been retained and the steps formed round it. The rose garden was made in a waste space naturally enclosed by high trees. It was surrounded, when made, by cypress trees and large yews to define the octagon and accentuate the design. ♦ ♦ ♦ ♦ ♦

The illustration given above is a view of the outer paved walk surrounding the rose garden and shows one of the four figures introduced representing Spring, Summer, Autumn and Winter. The clever treatment of the different levels is apparent. Strong contrast of light and shade and emphasis of design are provided by the formal character of the background of yews and cypresses.

S. B. W.

THE ART OF MISS NORAH
McGUINNESS. ❖ ❖ ❖ ❖

THE draughtsman who finds himself in temporary alliance with the printer, often misconceives his share of their joint venture. He thinks of himself as an illustrator rather than as a decorator. The rough wood-blocks which adorned early printed books were eminently suited to their purpose, and even the over-elaborated "illustrations of the 'sixties" preserved, in great measure, the charm and value of the earlier work. The coming of the half-tone photographic process, which enabled publishers to reproduce cheaply wash-drawings of minute, realistic detail, resulted in the multiplication of most unsightly books. It is only with recent years that the draughtsman has returned to some just appreciation of the deference which he owes to text and to type. ❖ ❖ ❖ ❖ ❖ ❖

The work which Miss Norah McGuinness has done for books is in the right tradition. In spirit her drawings seek to echo or to chime with the mood of the writer, never to translate or to expand his thought. In technique they are designed to enhance the beauty of the printed page. She knows well how abominable a parallelogram of shadowy greys can be when embedded in a sheet of good type. When she does make use of "wash" it is to produce a full-page colour drawing, to make a frank diversion, a definite decorative interlude. ❖ ❖

Miss McGuinness is very young, and her talents, therefore, have not yet met their due meed of recognition. It is only four years since she first entered the Dublin Metropolitan School of Art, winning, at her entrance, a scholarship tenable for three years. Since then she has gained a medal for her drawings at the Tailteann Competition of 1923, and another medal from the Royal Dublin Society. Last year she adventured from Dublin into Chelsea for a final period of study; and on emerging from her pupilage succeeded immediately in placing a number of her black-and-white drawings in the best class periodicals. The three here reproduced speak eloquently for themselves. She has just finished a brilliant

series of designs destined for an edition de luxe of Sterne's *Sentimental Journey*. ❖

The decoration of books does not exhaust her capabilities. She has shown a remarkable gift for devising costumes; and can invent, with a keen eye for cost and practicability, bizarre and sumptuous stage garments. She has also designed stage masks. In this department she has been fortunate in gaining the recognition and patronage of no less a personage than Senator W. B. Yeats, whose taste is notoriously exacting. For his masque, *The Jealousy of Emir*, she has done the mask of Cuchulinn, the death-mask of the same hero, and the mask of the Wonma of the Shi. ❖ ❖ ❖ ❖

The arts of book decoration and stage decoration at present attract an enormous number of practitioners. Yet the average expensive book and the average stage setting display a lamentably low æsthetic standard. Things, however, are undoubtedly improving, steadily if slowly, in both directions, during recent years; the advent of a few more young artists with energy and gifts like those of Miss McGuinness, should make this improvement swift and drastic. ❖ ❖ ❖

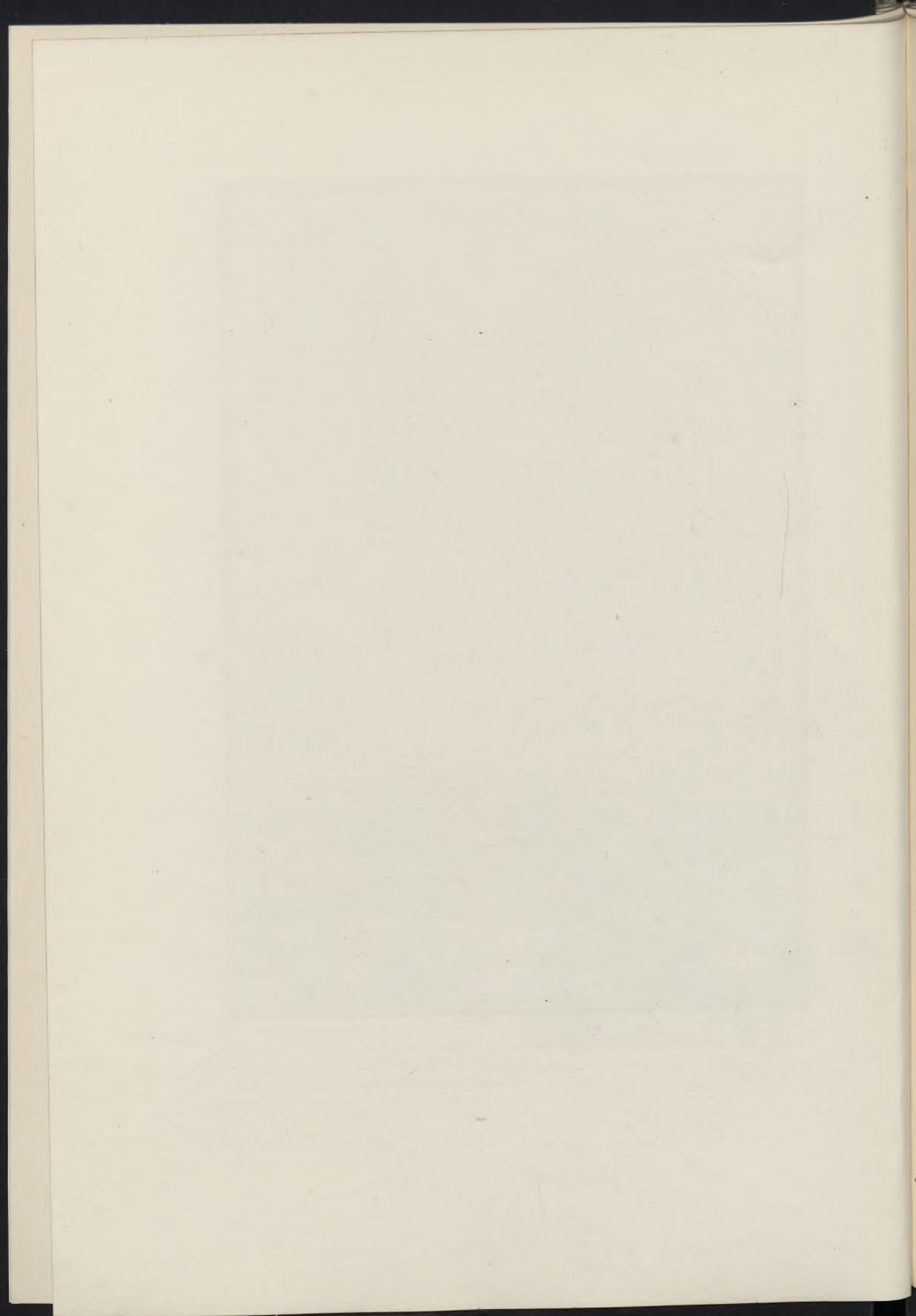
THOMAS BODKIN.



"GERALDINE." ILLUSTRATION
FOR COLERIDGE'S "CHRISTABEL."
PEN DRAWING BY
NORAH MCGUINNESS



"THE WIDOW AND THE GRAVE-DIGGER." WATER-COLOUR BY NORAH MCGUINNESS.
(BY COURTESY OF S. MACPHILIB, ESQ.)

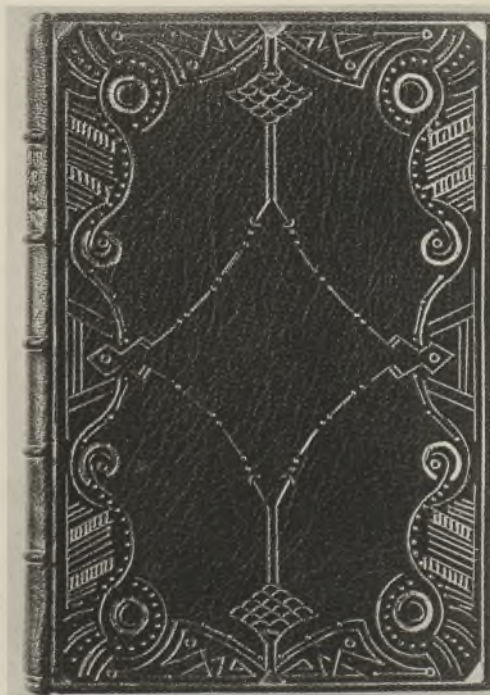




"THE MOCKING ELF." WATER-
COLOUR BY NORAH MCGUINNESS.
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"FAWNS." (PLASTER)
BY MISS I. COOKE.



BOOKBINDING BY
MISS E. GOGGS.



EMBROIDERED PANEL
BY MISS E. JOCE.



BOWL BY MISS
R. M. LEVETT.

WORK BY STUDENTS OF THE L.C.C.
CENTRAL SCHOOL OF ARTS AND CRAFTS.

THE L.C.C. SCHOOL OF ARTS AND CRAFTS



MRS. H. G. CAYLEY ROBINSON
MISS K. VOWLES

MISS E. RICHMOND
MISS R. M. LEVETT

MISS M. O. SHAUL
MISS K. VOWLES

POTTERY BY STUDENTS OF THE L.C.C.
CENTRAL SCHOOL OF ARTS AND CRAFTS

THE LONDON COUNTY COUNCIL
SCHOOL OF ARTS AND CRAFTS.
EXHIBITION OF STUDENTS'
WORK. ♦ ♦ ♦ ♦ ♦

SINCE the abandonment, some years ago, of the National Competition of Schools of Art, the public have had few opportunities of judging the value of the work that is being done in the various training centres scattered throughout the country. This lack of facilities for a comprehensive survey is to be deplored, as the responsibilities attaching to these schools, and their importance in the life of the community, can hardly be overrated. There can be little question that the future

welfare of our industrial arts, and consequently our national prosperity, depend in no small measure on the efficiency with which they are administered. If one is to judge them by the quality of the designs, over 2,000 in number, submitted in connection with the recent Competition of Industrial Design, promoted by the Royal Society of Arts, the outlook is disconcerting. Almost without exception the work sent in shows a lamentable surrender to bad commercial influences, with hardly any evidence of originality or progressive outlook. There is no justification for assuming however that the poverty of invention displayed is due to any fundamental lack of talent

THE L.C.C. SCHOOL OF ARTS AND CRAFTS—LONDON



WOODCUT BY MARY WRIGHT
(L.C.C. Central School Exhu.)

among our students. That far more satisfactory performances are possible under the right tuition is proved by the excellent results obtained by the London County Council School of Arts and Crafts, under the able guidance of Mr. F. V. Burrigge.

The predominance of this school was once more emphasized by the recent exhibition of students' work in Southampton Row, and the benefits of a sound technical training were evident in many of the exhibits.

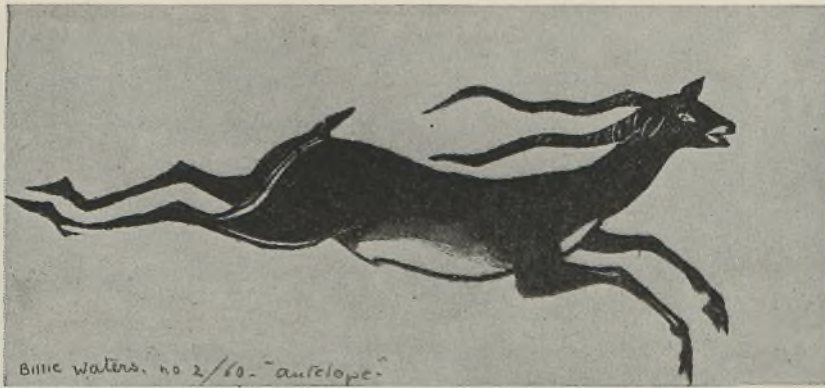
In some departments of the School's work, however, there seems to be very little appeal made to the imagination and inventiveness of students. It is a pity, for instance, that so much of the metal work is still under bondage to eighteenth century influences, as the craft sadly needs some vitalising influence at the present time. The display of pattern designs also was not very convincing, the designs being, for the most part, lacking in character and the colour schemes dull and uninteresting. One's impressions of this section were, it must be confessed, somewhat blurred by the unfortunate inclusion of one or two shrieking offences. In spite of certain weaknesses the exhibition as a whole, though not quite perhaps up to the standard of other years, was distinctly encouraging.

S. B. W.

LONDON.—Several exhibitions of considerable interest were opened towards the end of the summer art season. The most notable of them was, perhaps, that at the St. George's Gallery; it included a series of water-colours by Mr. Brangwyn, some figure studies by Mr. A. O. Spare, a group of designs for theatrical purposes by Mr. Gordon Craig, and two pieces of sculpture by Mr. Epstein. Mr. Brangwyn's paintings were distinguished by all his accustomed largeness of design and virility of handling and were



WOODCUT BY
BERNARD RICE



"ANTELOPE." WOODCUT
BY BILLIE WATERS

thoroughly convincing as masterly technical achievements; Mr. Spare's studies were drawn with admirable decision and much feeling for form and had a remarkable robustness of manner; and Mr. Craig's theatrical designs were attractively ingenious and original in treatment. The two heads by Mr. Epstein were characteristic both in their barbaric coarseness of execution and in their presentation of debased types of humanity. ♪ ♪

Another noteworthy show was arranged at the Redfern Gallery; there were in it etchings, wood engravings, and lithographs by a number of artists, and the work generally was of excellent quality. Of the etchings the best were the *Spanish Gossip*, and *Glen Mayo*, by Mr. J. B. Souter, *Measuring the Rod*, and *October*, by Mr. H. Becker, and *The Circus on the Hill*, by Mr. J. Daurin; among the wood engravings the *Evening Pastoral* and *Arno Washerwomen*, by Miss M. L. Wethered, the *Interior with Figures*, by Mr. John Nash, *The Nightjar* and *Cabbage Butterfly*, by Mr. E. Dalglish, the *Old Roman Bath*, by Mr. A. H. Gerrard, *Goats*, by Miss H. Holman, and *Wharfedale Cottages*, by Mr. J. Greenwood, were the most conspicuous; and the most successful lithographs came from Miss Elsie Henderson and from Mr. H. Becker, whose vigorous methods were seen to the fullest advantage in his landscape, *Winter* and his figure study, *The Mower*. ♪ ♪

At the Leicester Galleries there were exhibitions of portrait drawings by Professor Rothenstein and water-colours by

Mr. James Wilkie. Professor Rothenstein's drawings were, as usual, rather dry and pedantic in manner, but in some of them there was considerable acuteness of characterisation, and there was a certain scholarly quality of interpretation. Mr. Wilkie's water-colours had more than ordinary merit; they were drawn firmly and sensitively, they had much charm of delicate and pleasantly restrained colour, and they showed a sincere regard for sound tradition. In many of them subtle effects of atmosphere and open-air illumination were excellently realised, and they gave throughout evidence of serious and intelligent study of nature. ♪ ♪

Mr. Raphael Nelson showed at the Arlington Gallery a collection of nearly a hundred caricatures of authors and politicians. His method differs somewhat



"CAMEL." WOODCUT
BY BILLIE WATERS

LONDON



VIEW IN THE BASILICA, PALACE OF ARTS, BRITISH EMPIRE EXHIBITION

from that of the general run of caricaturists, for he is not content merely with exaggerations of the personal peculiarities of his victims, but seeks to give to his drawings a definitely decorative character and to turn each face that he studies into a sort of pattern of flowing lines. The results at which he arrives in this way are effective and amusing—his show certainly made good its claim to attention. ▯

Mr. Spencer Pryse has made for himself a position of much prominence among the artists of to-day by his work in lithography, so the exhibition of examples of his practice in this medium, which he held at the Alpine Club Gallery (now to be seen at the Twenty-One Gallery) had considerable interest. The most important things in it were the British Empire Pictures—a set of twenty-four designs—which were originally commissioned by the Wembley Exhibition authorities for publicity purposes, but he showed,

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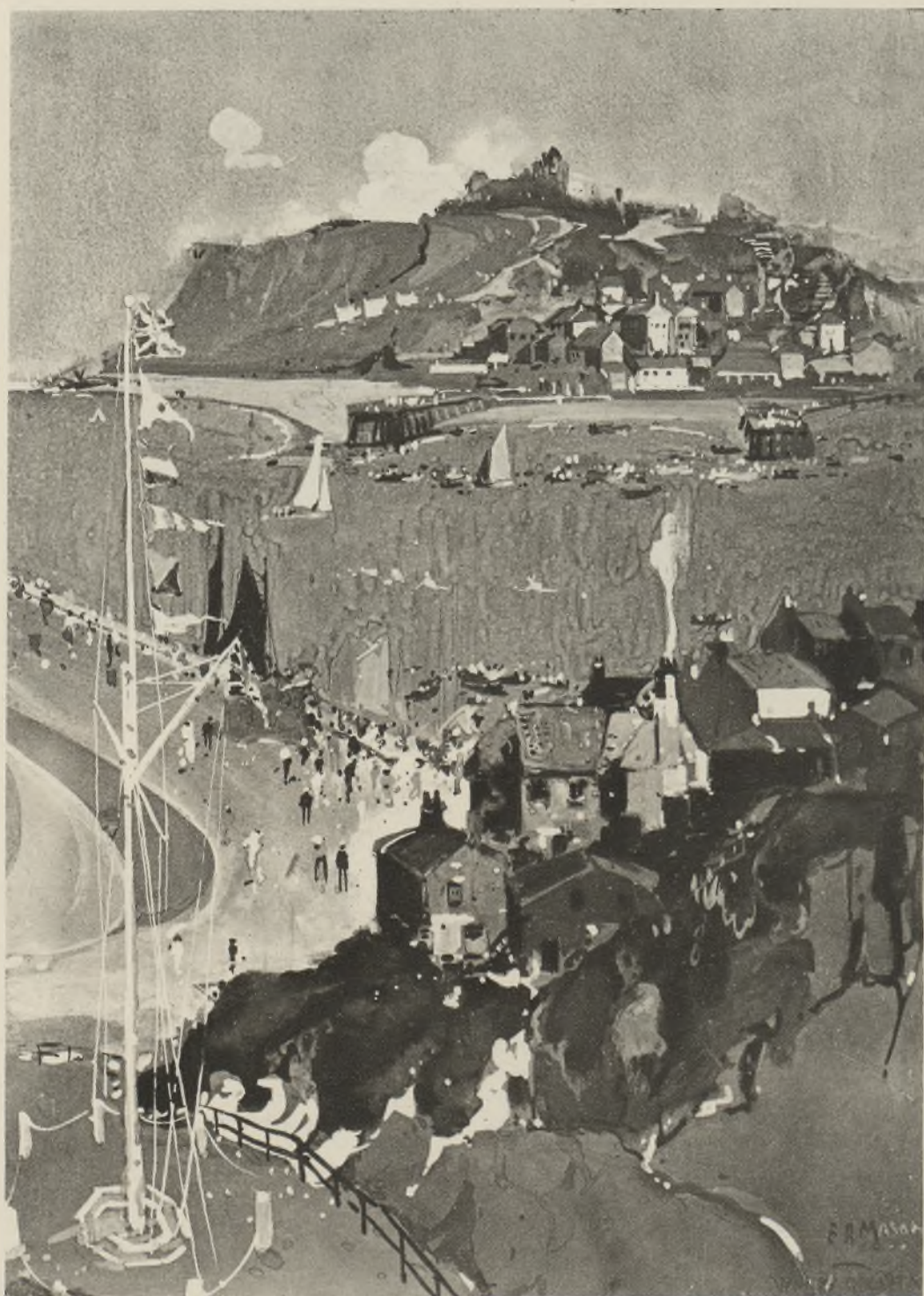
as well, a number of smaller lithographs of a wide variety of subjects which gave an excellent idea of his versatility and technical skill; there were also in the gallery his large oil painting, *Greyhound Coursing*, and some decorative panels painted in wax medium. ▯ ▯ ▯

Some sculpture of an unusual type by Mr. Herbert Haseltine, was exhibited at Knoedler's Gallery—a series of portrait statuettes of British champion animals which have gained honours at various live stock shows. In his treatment of these statuettes the artist had adopted a somewhat formal manner which was decoratively effective, but at the same time free from archaic affectation, and by the soundness of his construction and the expressiveness of his modelling he made his work thoroughly convincing. ▯ ▯

The colour plate given here, reproducing the drop scene executed by V. Polunin for the Diaghileff Ballet, illustrates



"BURMESE TEMPLE DANCERS." LITHO-
GRAPH BY G. SPENCER PRYSE.
(XXI Gallery) 177



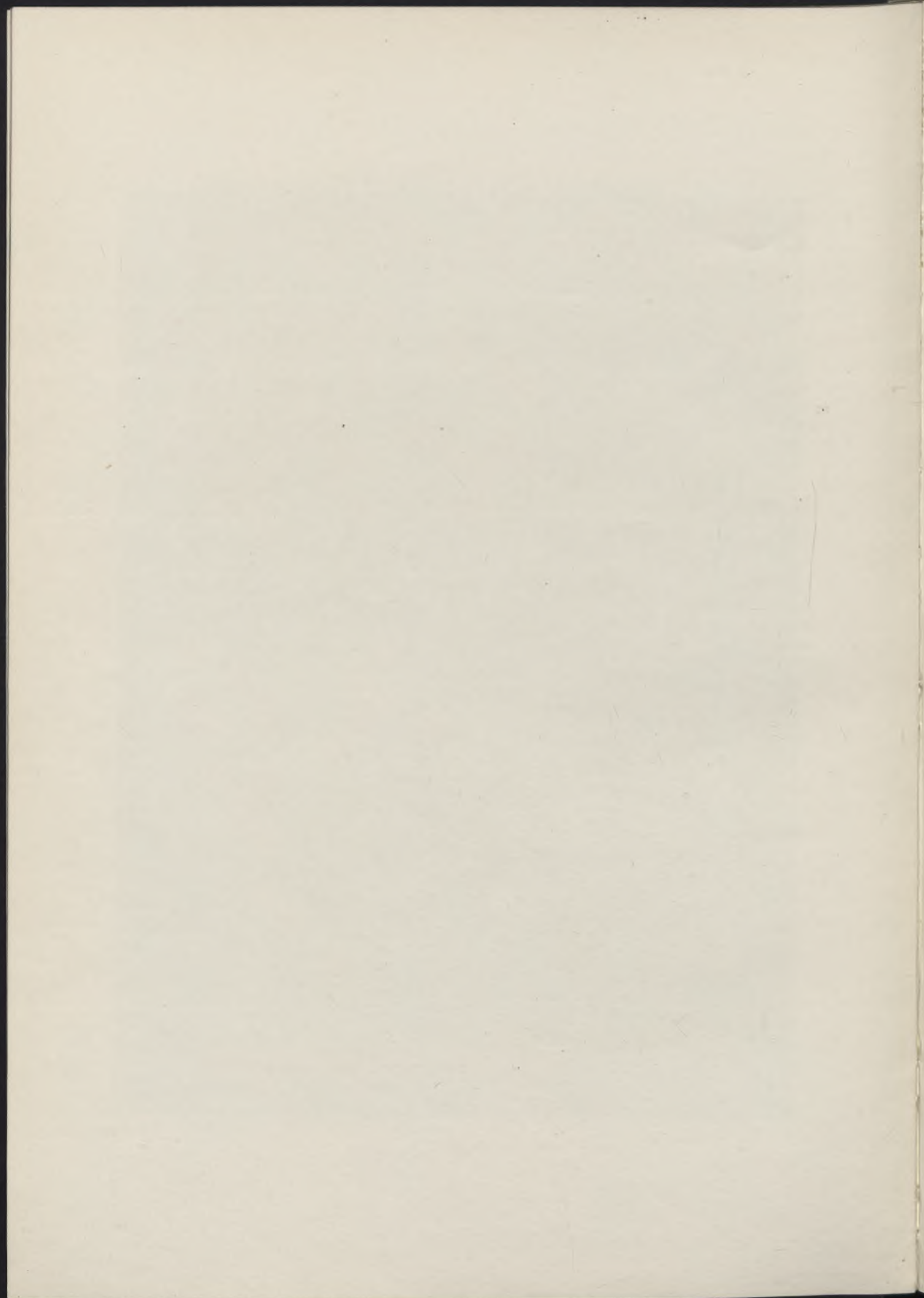
"WHITBY REGATTA." DRAWING
BY FRANK H. MASON, R.B.A.

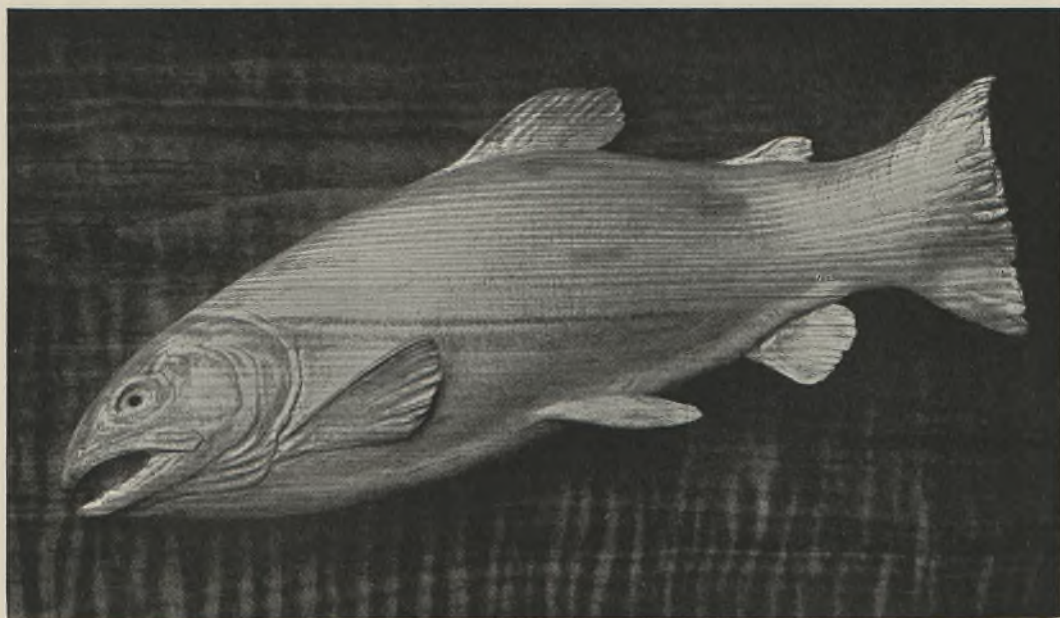
(Sporting Gallery.)



DROP-SCENE FOR THE DIAGHILEFF
BALLET BY VLADIMIR POLUNIN.







"TROUT," IN PINEWOOD ON WALNUT
BACKGROUND. BY A. BORLASE EADY

a kind of theatrical decoration which has in recent years attained a considerable measure of popularity. It has much originality of design, and it is treated with a logical sense of style that deserves recognition. As a departure from the earlier conventions which have been so long accepted in the theatre it is well worth studying because it points the way to decorative developments that are full of artistic possibilities. ♦ ♦ ♦

Among the other illustrations the reproductions of carvings by Mr. A. B. Eady are notable for the revelation they afford of his exceptional technical skill and understanding of the particular



"FROGS" (BRONZE). BY
A. BORLASE EADY

qualities of his material; and the woodcuts by Mr. Bernard Rice and Miss Billie Waters have much interest as examples of a form of art practice which after a period of unmerited neglect has come definitely into its own again. ♦

Approaching the completion of one hundred years in business under the same firm name, Messrs. Lord and Taylor, a large retail stores of Fifth Avenue, New York, are offering £600 in prizes for designs in pigment, line or clay that will translate the policies and aims of modern retailing in a graphic symbol, clear in thought and forceful in treatment. The judging committee at present comprises twelve American members, with Mr. Robert W. de Forest, President of the Metropolitan Museum of Art of New York, as Chairman. It is hoped that this competition can be made international, and of course it is presumed that for it to be thoroughly international, the committee will be enlarged to include British and other European members. The competition closes October 15th and the decision will be announced on November 15th this year. A comprehensive circular giving full details may be had on request from 7 Beak St., London, W.1 or, 6 Cité Paradis, Paris. ♦ ♦ ♦ ♦ ♦

NEW FOREST



"WIND." SIDE OF PAINTED LINEN
TRIPTYCH FOR A MUSIC LIBRARY
BY MAXWELL ARMFIELD
(New Forest Group)

NEW FOREST.—For the purpose of arousing and stimulating local interest in architecture and its related crafts, a group of architects and craftsmen, resident in or associated with the New Forest and its environs, was formed in 1924. The first step was the organising of a co-operative exhibition at the Mansard Galleries, Sept.—Oct., 1925, which was to be unified by a definite idea, namely, Art in the Library. Eight types of libraries were chosen, of special interest to residents in the New Forest area: a New Forest Library, Seafaring (for Yacht or Liner), Children's, Village Hall, School or College, Music, Garden, and in view of the local interest in prison reform, a Prison Library was added. A colour scheme was planned for each room, and the workers agreed to keep in mind the needs of the different libraries, whether for mural decoration (Maxwell Armfield); stained glass (M. Lowndes, of

Lowndes and Drury, to whom was entrusted the restoration of the glass in Salisbury Cathedral); illuminations (Isabel Saul and Fanny Price); furniture (Romney Green and H. C. Robinson); leather (Mrs. Porter and Miss Walker); embroideries (Constance Smedley and Miss Wray); basketry (Miss Geraldine Lewis), or textiles (Mr. and Mrs. Parker, of the Forest Looms). Heywood Sumner's beautiful illustrated books, coloured maps, and archæological drawings of pottery, form the chief exhibit in the New Forest Library.

The primary purpose of the exhibition was, however, to arouse a healthy interest in architecture. A record of the local architecture by the etchers and water-colour artists of unified size and framing, was therefore attempted; and the four Schools of Art in the Forest outposts of Bournemouth, Salisbury, Southampton and Winchester, were approached, with a view



"PERCUSSION." SIDE OF PAINTED
LINEN TRIPTYCH FOR A MUSIC
LIBRARY. BY MAXWELL ARMFIELD
(New Forest Group)



PART OF AN ILLUMINATION FOR A SCHOOL
OR COLLEGE LIBRARY. BY ISABEL SAUL
(New Forest Group)

to the students making a record of the chief libraries and architectural points of interest. ♦ ♦ ♦ ♦ ♦

Finally, drawings and photos from modern architects, resident or working in the neighbourhood were invited, together with those who have been responsible for interesting libraries elsewhere. The idea of such a survey is new, and the value of co-operation is at first difficult to realise, so that this part of the work is far from complete; but Leslie M. Ward, S. H. Braithwaite, Arthur Bell, Miss S. Blunt, Miss A. Le Roy, amongst others, have contributed

to the pictorial survey, and Messrs. Paul Phipps, A. C. Roberts, P. Morley Horder, Cecil Porter, Sydney Tugwell, and C. G. Collins are amongst the architects assisting.

A library without books is, however, like a fireplace without a fire; here was seen an opportunity to assemble helpful collections of books on architecture and its related crafts, including music, and to display them in the respective libraries, and Advisory Councils of New Forest residents have compiled a list for each library. ♦ ♦ ♦ ♦ ♦

Further to arouse interest in the general purpose of the exhibition half-hour conferences have been arranged in the Galleries at 5 p.m. daily; on the work of the Rural Development Library Scheme, the Rural Industries Bureau, the British Music Society, Prison Reform, together with the Village Hall movement, Children's Libraries, the P.N.E.U., etc., etc. ♦ ♦ ♦ ♦ ♦

This is the first experiment, and difficulties have been great in organising so scattered an area, wherein neither libraries nor crafts are plentiful, and where interest in architecture is, to put it mildly, apathetic. But while the present result is more significant of promise than performance, it is obvious that if the most serious professional workers in a given area unite to express and promote general interest in the idea of studying art, and if they can gain the co-operation of the civic, educational and cultural authorities in their



STATIONERY AND FILING CABINET IN
CHESTNUT. BY A. ROMNEY GREEN
(New Forest Group)

GLASGOW—MANCHESTER



BOOK-REST IN OAK. EMBROIDERY BY CONSTANCE ARMFIELD (New Forest Group)

district, their own work will improve and thrive on a much healthier basis than if they unite to exhibit unrelated work for personal ends alone. ♪ ♪

CONSTANCE SMEDLEY
(Organising Secretary).

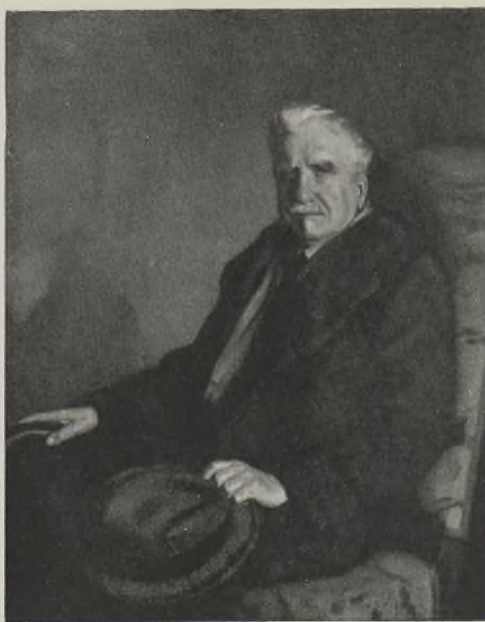
GLASGOW.—Amongst the younger portrait painters in Glasgow, Mr. J. B. Anderson takes a prominent place. Several years ago he fully manifested the advent of that position by an exhibition of his work, unique in it being one entirely composed of portraits, each one revealing his interpretative power and ability to embody in it the character of his sitter. Though he has made Glasgow his home, his native city of Edinburgh Art School must claim the first two years of his study, from which he passed to four years' tuition under George Harcourt, A.R.A., in the Allan Fraser Art College, Arbroath. But like many another enthusiast, the call of Paris enticed him, and he enrolled his name in the Académie Julien, where he further studied under the guidance of J. P. Laurens, and in 1910 opened his first studio in Glasgow to devote himself principally to portraiture. The life of a portrait painter is perhaps not one entirely composed of emotional joy in his work,

at least the desires of certain subjects as well as the subject do not always tend to inspire it. But in that respect Mr. Anderson has been one of the fortunate, as I do not think he could mention any instance in which he has wished to throw down his brushes for want of enthusiasm in his sitters; and his work includes attractive portraits of many local as well as national celebrities, notable amongst a few being, Sir D. M. Stevenson, Bart., Lord Strathclyde, Mr. Philip E. Halstead, Sir Robert Murry, and the accompanying illustration of R. D. Waddell, Esq. ♪

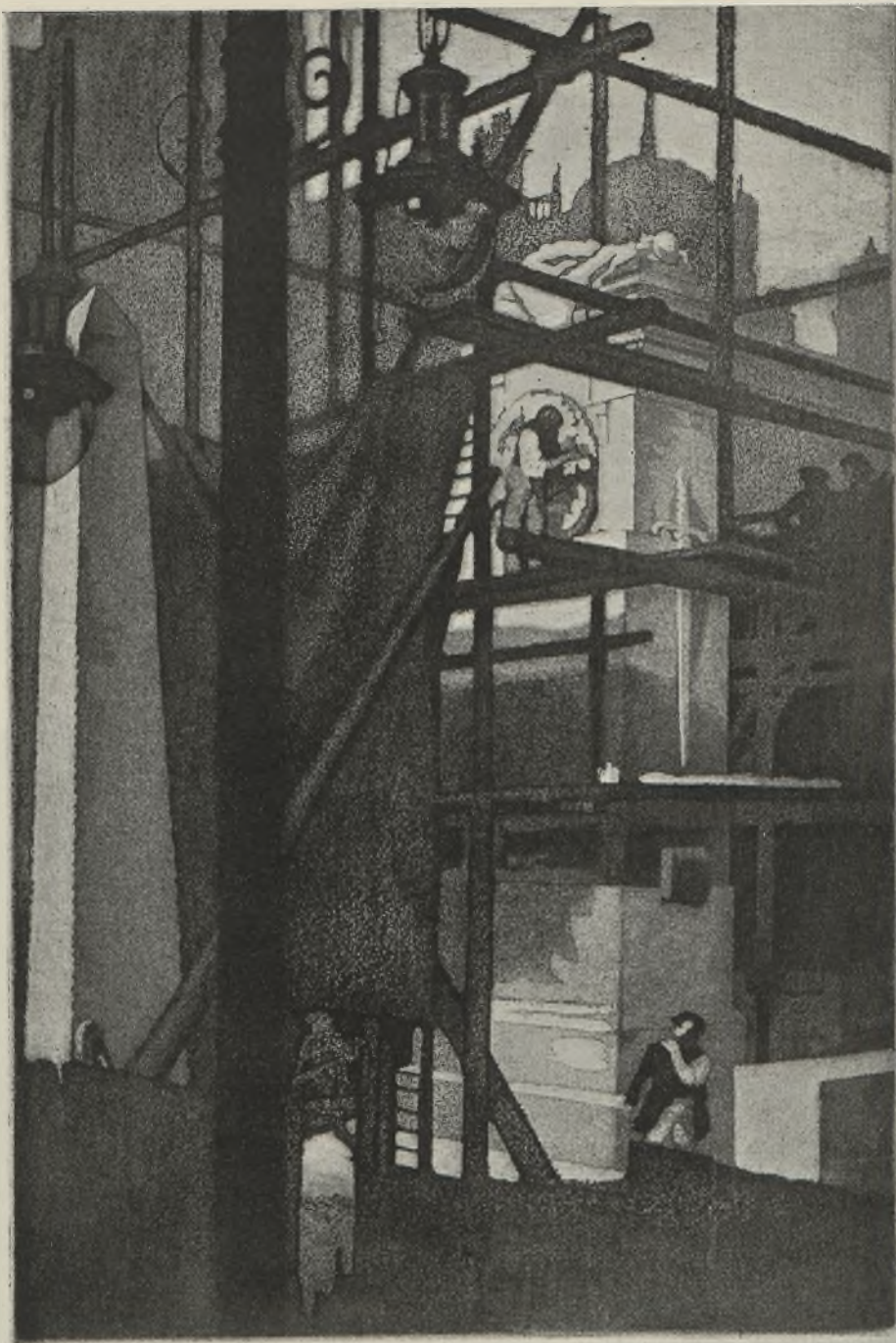
E. A. T.

MANCHESTER.—Every work of art is an experiment, a bringing of the wits to bear on the task of fighting the crassness or intractability of the medium, for no medium is without its own native wickedness. ♪ ♪ ♪ ♪ ♪ ♪

Traditional recipes for dealing with technical difficulties are like social conventions—good servants but poor masters—and the moment comes, in every artistic attempt, when nothing but sheer invention will bring the mental vision into a concrete and visible form. ♪ ♪



"R. D. WADDELL, ESQ." BY J. B. ANDERSON



Building the Manchester Cenotaph.

F. H. Williamson/28

"BUILDING THE MANCHES-
TER CENOTAPH." AQUATINT
BY F. H. WILLIAMSON

MANCHESTER—PARIS

In his aquatint, *Building the Manchester Cenotaph*, Mr. F. H. Williamson has experimented, and because the experiments have made his vision concrete, the result is the best sort of success. He has dared and achieved from both a visionary and technical point of view. ▯

The subject of this aquatint is full of romance and the romantic treatment given to it is suitable. Manchester's Cenotaph stands, not as London's Cenotaph does, in a street devoted to the dignity of Empire, but at the cross-roads of roaring commerce. The contrast between it and its surroundings is violent, and in some ways impressive. ▯ ▯

Mr. F. H. Williamson acknowledges the friendly help of Mr. Albert Dodd, whose influence in the art world of Manchester, both among students and those of greater advancement, must be far-reaching. ▯ ▯ ▯ ▯ ▯

J. W. S.

PARIS.—Since the Salon des Tuileries is held under the ægis of a number of masters who, though their talents are of varying kinds, have common characteristics and form a definite group in the history of French art, one might expect to find a similarity in expression, related also to the more conservative elements, but in point of fact this is not so. This salon, like the two others, no longer bears that particular mark of uniformity which at one time was most noticeable in the *Artistes Français* and the *Nationale*. These vast groups, coming into being at a moment's notice, out of a rivalry of theories or opposing tendencies, are much less easily justified nowadays. The various salons may now hardly be said to be assembled by a number of artists working towards the same ends, and they are bound to disappear in course of time under the pressure of their own imperfections. There is too much crowding together of works,



"THE HAMMOCK." BY
CHARLES KVAPIL
(Salon des Tuileries)



"PEASANT PLUCKING A FOWL."
BY GEORGES DORNIC.

(Salon des Tuileries. Copy-
right, Marcel Bernheim & Co.)



DRAWING BY EDMOND AMAN-JEAN.

(Salon des Tuileries. Photo, Roseman.)

PARIS—BERLIN



"HARLEQUIN" (IRON AND LEAD). BY P. GARGALLO (Salon des Tuileries)

statuette is made of sheets of iron and lead, whose shape and arrangement, seen from some way off, give the impression of a work executed in the round, with careful study of the expression of volume and the lighting of planes, both in full light and half shadow. It is a *tour de force* which gives a good idea of the ability of this artist, and leads us to expect interesting things from him in the future. ♦ ♦

M. VALOTAIRE.

BERLIN.—Professor Ferdinand Spiegel is one of the younger artists in Germany who has unflinchingly held up the credo that good art means before all good drawing and serious craft-knowledge. As he also possesses artistic inventiveness and originality, he has in various productions given evidence of a superior talent. The realist grasps all the offerings of nature in landscape and human form, the idealist carries out pathetic visions, and the decorative artist operates with delicacy and pith and with unflinching skill in spacing his subjects.

too much fatigue for the visitor, and, above all, the results do not justify the efforts made. Undoubtedly the future will see more "one-man" shows and smaller collective exhibitions. ♦ ♦

One may note that the "young painting"—that of the artists who, thus styling themselves, suppose that they are in the van of the present-day movement, is more fully represented here than elsewhere, and also (these two observations are perhaps not unconnected), the proportion of foreign exhibitors is here larger, coming to quite one-quarter of the whole number. It would therefore be a matter of some delicacy to judge this exhibition as essentially representative of French art, either in the results of to-day or the tendency of to-morrow. ♦ ♦ ♦ ♦

There is no difficulty in discovering, here and there, good works possessing seriousness and sincerity, and we are pleased to be able to reproduce several here. Among them, the *Harlequin* of M. Pan Gargallo (a Spaniard), is very curiously conceived and carried out. This



POSTER DESIGN BY
OSWALD POHL
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BERLIN



POSTER DESIGN
BY J. GIPKENS

We breathe something of bracing home-country air in this Bavarian's art, and can trace in it the heritage of some old classics from the Danube region. The firm hand of the master is coupled with an eye which sharply discerns intricacies of form and shades of colour. This and the ability to grasp picturesque views of territory with fine architecture makes him also a landscape-painter of distinction. It is natural that as portraitist he prefers the male model, the will-individuality, and that his female sitters must be endowed with a somewhat sharp and angular grace. ¶ ¶ ¶ ¶

The State Academy of Arts has secured this excellent teacher for its schools, and a group of promising artists, among them Albert Birkle, owe much to his leadership. ¶ ¶ ¶ ¶

In the preparation of the picture-ground, in the study of anatomy he uses an exacting rigour. It is interesting to hear how unobtrusively he teaches, and so, instead of explanations and demonstrations he quickly puts on the student's easel some hands picked out from Grünewald's œuvre, or some heads from Dürer. Professor Spiegel carries out commissions for decorative works with enthusiasm. Our *Love-Song* was executed for a wedding present, and has beautifully adorned a salon wall with

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the simplicity and richness of its design and its charming colouring. The fishes and birds are worked out in relief, touched with gold and silver. The *Scherzo* is part of a series for a restaurant, where its muscular weight and grotesque humour are perfectly appropriate. The artist, a descendant of a craftsman family, is now forty-five years old. He studied in Munich under Diez, and after returning from the war, was nominated professor and called to the Berlin State Academy of Arts by Arthur Kampf. Long travels always help him to satisfy the cravings of his artistic nature. ¶ ¶ ¶ ¶

JARNO JESSEN.

The poster designs we reproduce on this and the preceding page are striking examples of the accomplishment of German artists in this field. Herr Pohl's symbol at once arrests the attention, and belongs to the repetitive type of poster which tells no story, but impresses the name of a commodity on the public mind by association. The drawing by Herr Gipkens subtly suggests luxury and spaciousness, with considerable economy of style. ¶ ¶



"SCHERZO," DECORATIVE
WALL-PAINTING BY
FERDINAND SPIEGEL



"LOVE-SONG." DECORATIVE WALL-PAINTING BY FERDINAND SPIEGEL

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MONZA—NEW YORK

MONZA. — The second International Exhibition of the Decorative Arts, which is open from May to October of the present year in that magnificent palace, the Villa Reale of Monza, is even on a larger scale than that of 1923, the rooms occupied numbering this time well over 200. Decorative Art—it has been well said—is here no longer the Cinderella of the arts, but, thanks to the efforts of the "Consorzio Milano-Monza-Umanitarii" and the energy of its director, Onor. Guido Marangoni, she claims and holds that equal place among the sister arts, which was sought for her years ago in England by that great initiator, William Morris. In this necessarily brief survey let us see what are the main features of the present display. ♦ ♦ ♦ ♦ ♦

Here Italy claims, of course, a front place; and once again I was delighted with her regional displays, especially in rooms devoted to the Abruzzi, Puglia and Sicily. The tradition of the *arte paesana*, handed down for generations, appears here in forms of great decorative beauty, whose simplicity of design is part of its charm, especially in the embroideries in wool or cotton on linen, the design in some cases being burnt in, leaving a white pattern against the warm rich brown ground. Here too the ceramics claim attention, as well as in the Ligurian rooms; though Faenza, with her great art tradition, dating from the *cinquecento*, and the beautiful display of the Società Richard-Ginori are not to be overlooked. The section of the Italian colonies (Eritrea) with the usual leather work and embroideries is of less interest, and the "Mostra degli Orafi" (jewellery) scarcely reaches the high level of that choice little display of 1923; on the other hand, the "Sala della Mensa," located in the vast banquet room of Ferdinand II., once again shows us the ideal dining table, spread with choicest linen and exquisite glass from Murano, fine in design, delicate and light, and yet wonderfully strong. ♦ ♦ ♦ ♦ ♦

I leave now the Italian sections to give some attention to the foreign sections, which come well into the picture, even though the claims of Paris this year have been against Monza. This can be the only excuse that Great Britain is not even

yet represented as she should be, though this year we have three rooms, and the hand-woven fabrics from the Casa Morris and those contributed by Messrs. Foxton are good of their kind. Once again the posters come to our aid; but let us hope that in 1925, with Paris aside, we shall show something worthy of our great decorative tradition. France is excellent, furniture and tapestries refined and in perfect keeping, and Germany is extraordinarily rich, her ceramics and white metal in good designs being noticeable. Hungary is here again, with her rich fabrics almost Oriental in feeling; Belgium, Jugoslavia, with peasant industries; Poland, Lithuania, Finland, even Morocco and Mexico. ♦ ♦ ♦ ♦ ♦

S. B.

NEW YORK.—One hundred years ago, on the 8th of November, 1825, a number of young artists and students established the New York Drawing Association, and shortly after the same group organised themselves, on January 19th, 1826, as the National Academy of Design, composed of fifteen artists who chose fifteen others, the whole body of thirty being known as the Founders of the



GARDEN VASE BY L. CRISTOFORO
EXHIBITED BY THE SOCIETÀ
CERAMICA RICHARD-GINORI
(Internat. Exhn. of Decorative Arts
Monza)



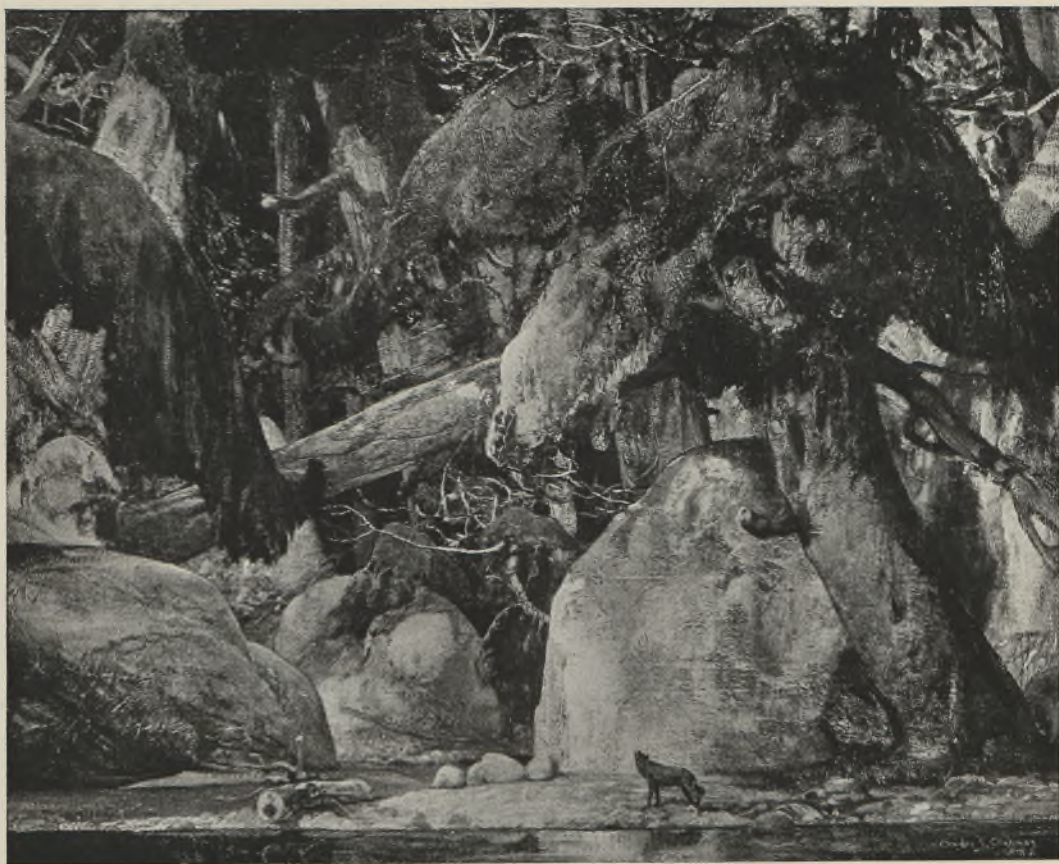
"BUILDING A NATION." BY
FRANK V. DU MOND, N.A.

(National Academy of Design, 100th Exhibition.)



"THE 'SIXTIES.'" BY
ELLEN EMMET RAND.

(National Academy of
Design, 100th Exhibition.)



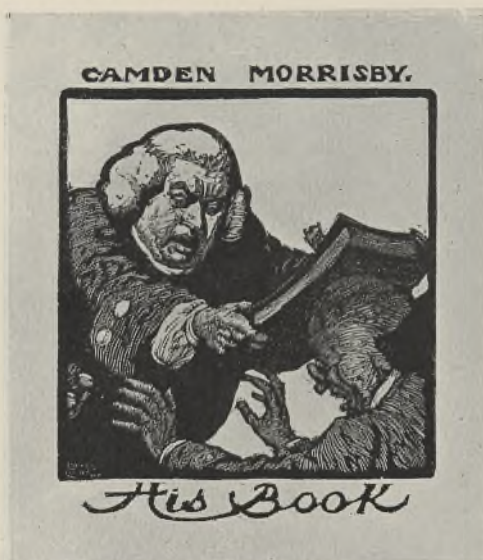
"THE RAVINE." BY CHARLES S. CHAPMAN, A.N.A. (Nat. Acad. of Design, rooth Exhu.)

Society. The last survivor of those whose names are recorded in the catalogue of the One Hundredth Annual Exhibition, Thomas C. Cummings, N.A., died September 25th, 1894. The Society of American Artists seceded from the Academy in 1877, but was reunited with the parent organisation in 1906. The exhibition held last April upheld very creditably the traditional conservative policy of the Council of officers and directors, headed by Mr. Edwin K. Blashfield, N.A. Honours awarded to exhibitors were: First Altman Prize to Mr. Hobart Nichols, N.A., for his landscape *Across the Valley*; Second Altman Prize to Mr. Ernest L. Blumenschein, N.A., for a picture of the *Sangre de Cristo Mountains*; Thomas B. Clarke Prize to Miss Gertrude Fiske, A.N.A., for a group of figures entitled *Sunday Afternoon*; First Houghton Prize to Mr. Clarence R. Johnson

for a Pennsylvania landscape, *Lumberville Lock*; Second, for a marine subject, *Mid Ocean*, by Mr. Stanley W. Woodward; Third to Mr. Jerry Farnsworth's figure, *Helen*. ♦ ♦ ♦ ♦ ♦

Winter in America was well suggested in Mr. Carl Lawless's *Sledding Party* and Mr. G. A. Travers's *Winter Morning*. Mr. Frank V. Du Mond, N.A., sent a very interesting composition, *Building a Nation*, effectively handled by an experienced painter. *The Ravine*, by Mr. Charles S. Chapman, A.N.A., a beautifully coloured work, was one of the notable canvases in the Vanderbilt Gallery. ♦ ♦ ♦ ♦ ♦

Figure painters exhibiting important works were Mr. John Ward Dunsmore, sending *The Geographer*; Miss Ellen Emmet Rand, a reminder of past days in *The 'Sixties*; another, *The Costume*, by Mr. Irving R. Wiles, A.N.A.; *Before*



BOOK-PLATE BY
LIONEL LINESAY

the Print Case, by Mr. Henry R. Rittenberg, A.N.A.; *Dutch Peasant*, by Mr. Martin Borgord; and *The Embroidery*, by Mr. August Franzen, N.A. ❖ ❖ ❖

EUGENE CASTELLO

SYDNEY.—Mr. Lionel Lindsay is already known to our readers as a graphic artist of conspicuous ability. He exhibited at the Australian show held at Burlington House some two years ago, and we were then able to reproduce one of his woodcuts. We now give a book-plate, the motive of which comes out of *Bozzy*, and exhibits with much humour a physical manifestation of that superabundant energy which characterised the Great Cham of literature. ❖ ❖ ❖

MADRID.—Born at Nagy-Bánya (Hungary), in 1872 of noble family, M. Sigismund de Nagy's early life was spent in the open air alone with his gun, and this intimate association of his youth with nature has largely coloured his artistic career. ❖ ❖ ❖

Studying with Bougereau, Ferrier and Munkácsy in Paris, he acquired his mastery of anatomy. But his fame as a colourist owes much to the richness of his environment in Hungary among the brilliantly embroidered costumes and the painted furniture. ❖ ❖ ❖

In 1914 the exhibition of M. de Nagy's paintings in Paris gave rise to much discussion by critics and artists generally, who looked on his work and technique as a step in advance—one which realised the ambition which Futurists and others had been groping to express. ❖ ❖ ❖

The dominant note of M. de Nagy's work is impressionism, though not as known in France. Conversant with all French art, he has not repeated any of it. His form of impressionism has much in it that is subjective. It is not merely crude, fiery reproduction of some fact, or aspect, of nature or man, but rather a burning representation of the sentiment or feeling which these scenes have evoked in him, and all unconsciously, for he does not realise the depth of his powers of expression. ❖ ❖ ❖

Do not look for detail in Nagy's work. It must be taken as a whole. His *sensualité de couleur*, as the French say, is immense. Everything in his pictures vibrates. People, distance, clouds, trees, all have an intense and majestic vibration of atmosphere. And the basic element of all is his sense of drawing and anatomy. ❖ ❖ ❖

Many of his pictures are well known. His *Barca Verde* in the National Gallery of Madrid (*Arte moderno*) is a masterpiece, and his large picture of the *Fair at San Isidro*, bought for a great sum by the Jockey Club, Buenos Aires, is renowned for the masterly handling of many figures.

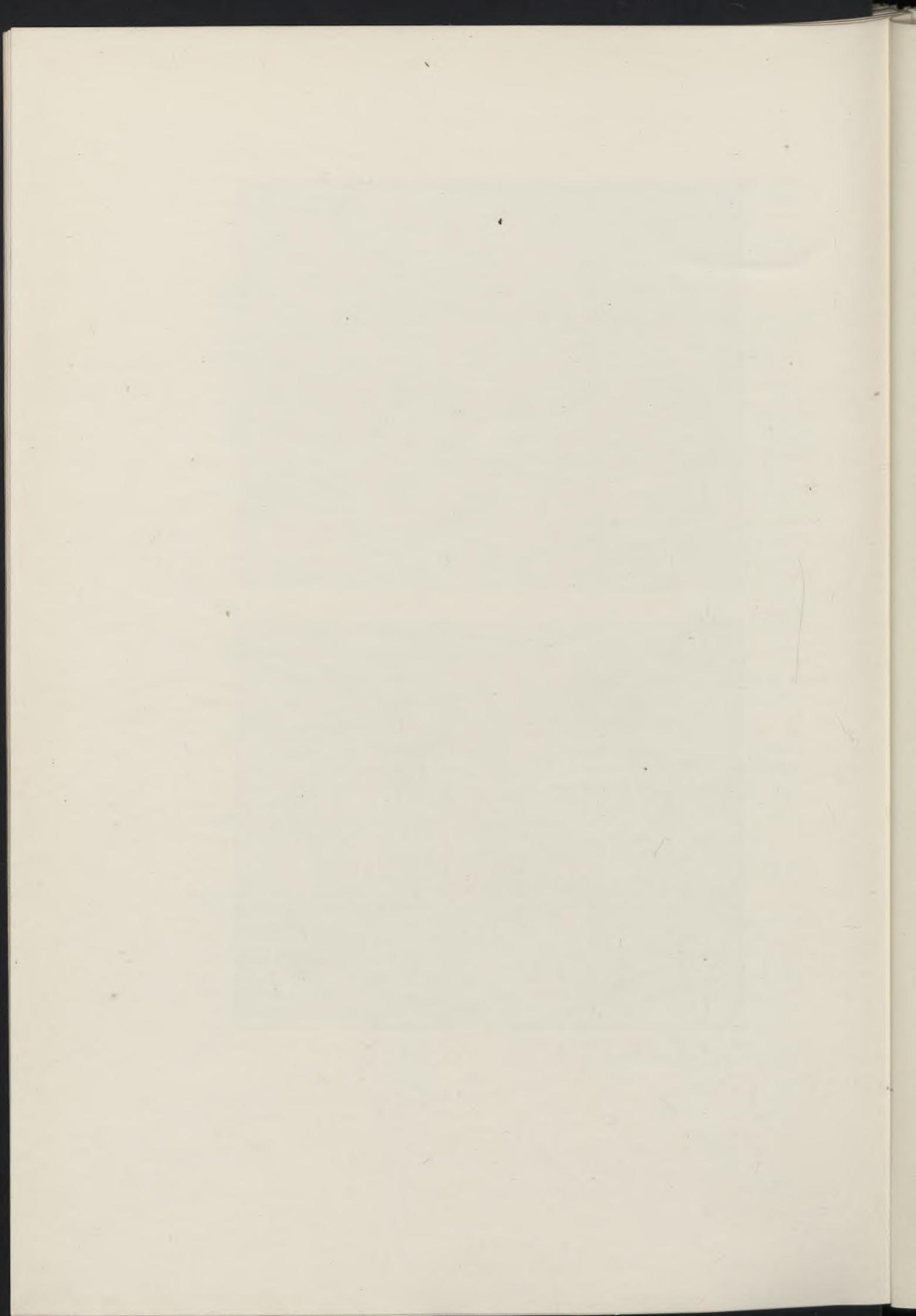
M. de Nagy's art appeals forcibly to the Spanish people, who find him completely at one with themselves, and who compare his work with that of Goya—of Velasquez and Zuloaga. ❖ ❖ ❖

Liverpool has chosen the following pictures for its exhibition: *Sunday in Toledo*, where de Nagy's power of depicting sunshine is seen at its best; *Spring (Primavera)* with the grace of Lancret, and the richness that only de Nagy can give; *Summer Morning*, its companion picture; *El Retiro* with cool blue greens and gleaming water; *Golden Burdens*, whose oranges in sunshine would lighten any London gloom; *Mending the Fishing Nets*, a fine composition, and best of all, a *Head of Christ*—a fairly representative collection. ❖ ❖ ❖

ALICE MARTINEAU.



"VERBENA" AND
"MAÑANA FRESCA."
OIL PAINTINGS BY
SIGISMOND DE NAGY.



REVIEWS

With Brush and Pencil. By G. P. JACOMB-HOOD, M.V.O. (John Murray) 16s. net. A host of interesting figures flit through the pages of this book, the author of which is himself an artist. We see Whistler talking with Wedmore, the art critic, and while affecting to regard him as a business man, indulging in typical strictures on art critics; Oscar Wilde, "positively unable to open his eyes without a cup of tea," and others of the queer people of the 'nineties. The Slade School, Chelsea, Paris, Greece, Morocco, and India all find a place in the volume, which has many good stories told in a pleasant, straightforward style. There are several illustrations from the author's own pictures. ♪ ♪ ♪

Unknown Cornwall. By C. E. VULLIAMY, F.R.G.S.; with illustrations in colour and black and white by CHARLES SIMPSON, R.I., R.O.I. (John Lane, The Bodley Head, Ltd.) 15s. net. This latest worthy addition to a delightful series treats of the county which may be said to share with Cumberland the honour of being the most interesting in England. Mr. Vulliamy's task was no easy one, for not only had he a superabundance of literary matter from which to choose, but he had also to find a method which should be neither topographical, gossipy nor scientific, and yet should combine something of all three. His way is to divagate, scorning a too definite scheme, and an excellent way it proves. Mr. Vulliamy has the happy knack of outlining the essential character of a village in a phrase or two, he tells a yarn with ease and humour, and provides the intelligent man with just the introduction he requires to the people, scenery, folklore, literature and antiquities of the Duchy; and in this last department his aid is particularly valuable to the layman. Of Mr. Simpson's illustrations by far the best are those which have seabirds as their subject. One reader (just returned from West Cornwall) must confess to a certain disappointment with many of the landscape drawings, which do scant justice to the angry magnificence of a scene like Gurnard's Head or the delicious calm and picturesqueness of

Mousehole. Mr. Simpson's use of colour, too, here seems arbitrary, and nowhere does he give a prospect bounded by that vivid blue which is characteristic of the Cornish sea. The reproductions are good, but one regrets the omission of a map. ♪

H. B. G.

A Manual of Style; containing typographical rules governing the publications of the University of Chicago, together with specimens of type used at the University Press. (University of Chicago Press.) This book is comprehensive in its scope, and should be valuable to all concerned in book production, but many of its rules on spelling, punctuation and capitalisation are very controversial, even allowing for the difference in American practice. Why refuse the capital to "Ming dynasty" and unnecessarily give one to "Nature?" In the list of words presumed to be adopted in English is that old monstrosity "nom de plume"—an astonishing lapse for a University press—and in the same list the German noun "Delicatessen" is given in lower case. Equally astonishing is the omission from the list of technical terms of such everyday materials of the printer's craft as "furniture" and "galley." And why, even if we adopt the "nu spelling," should we write "counselor" with one l and "controller" with two? ♪ ♪ ♪

The Himalayas in Indian Art. By E. B. Havell. (John Murray) 12s. net. In this volume Mr. Havell, well known as a writer on various phases of the art of India, attempts to present a résumé of the artistic traditions of India and to link them with the life and work of the continent. He has focussed his attention on the Himalayas as the source or breeding ground of Indian architecture and symbolism. An illuminating book on an involved subject, containing many excellent illustrations. ♪ ♪ ♪ ♪ ♪

Practical Graphic Figures. By E. G. Lutz. Illustrated by the author. (B. T. Batsford, Ltd.). A little manual designed to help in cartoon and fashion drawing, with many diagrams by the author. Though somewhat empirical, it gives measurements useful to remember, and its analyses of expression may help in the record of nature, though none should substitute them for nature altogether. ♪

THE LAY FIGURE: ON SUBJECT AND SENTIMENT.

"I often wonder whether we shall ever see a revival of the old type of subject picture," said the Plain Man, who had been turning over the pages of a book on painters of the Victorian era. "There is something to be said for it after all, I believe."

"Nonsense! It is unthinkable," cried the Young Highbrow in indignant protest. "Now that we have at last emancipated ourselves from the ancient absurdities, is it likely that we should ever revert to them? We look forward, you must remember, not backward."

"Yet, more unlikely things have happened," the Critic broke in. "Look at the present for a moment and tell me whether you emancipated people have really shed the subject picture. I seem to remember quite a number of what I should call stock subjects painted by friends of yours. Are these absurdities?"

"No, certainly not: because if the subject does chance to be old the spirit in which it is treated is new," argued the Young Highbrow. "It is the revelation of the artist's mind that matters, not the material with which he deals. Any motive that enables him to express his personality is legitimate."

"But that applies equally to the subject painters of the past," declared the Plain Man triumphantly. "The personality of the artist determined the manner of treatment just as much then as it does now. By your own showing the old kind of subject picture was as legitimate as the present one: so why should it not come back?"

"Because nobody wants it," the Young Highbrow replied with much irritation. "Because the artists are not likely to waste their time on that sort of rot and because the public would not accept it if it were offered to them. There is no demand now for namby-pamby prettiness and slushy sentiment."

"It seems to me that you are like the school-boy who when he was asked to define sentiment said it was the mud that settled at the bottom of a river," chuckled the Plain Man.

"Truly, wisdom from the mouths of babes," agreed the Young Highbrow. "The mud has settled; why seek to stir it up? The stream is clear; can't you leave it alone?"

"Even a clear stream can be polluted by the garbage that floats on its surface," returned the Plain Man; "and garbage, I think, is worse than mud."

"Gently, my friends; you are becoming coarse," said the Critic, who had been listening to the argument. "I will credit you both with an honest desire to keep the stream of art as free from pollution as possible. But I am inclined to believe that there are a great many people still—as many, perhaps, as there ever were—who would welcome the pleasant picture which has in it the right touch of sentiment; human nature has not changed so much as you may think. After all, why should sentiment be excluded from the subject picture? What would you have in its place?"

"Design, decoration, rhythm, harmony of line and colour, and, above all, the manifestation of a personal and independent mind," answered the Young Highbrow. "A picture should be an expression of an æsthetic emotion and an artistic conviction, and decidedly not a secondhand piece of stupid story-telling."

"Quite so," agreed the Critic. "But a picture can be distinguished by all these qualities and still have as its subject something that will appeal to lovers of healthy and honest sentiment, and I think it will be a better picture if it is capable of making such an appeal. You must not confuse sentiment with cheap and wash sentimentality; one is the product of a seriously imaginative mind, the other is the outcome of a feeble intelligence. You are avoiding the issue unless you realise what a wide difference there is between them."

"For my part, I should find a picture much more interesting if it had a subject that meant something," commented the Plain Man; "and I should prefer a good story well told to a display of the incomprehensible emotions of some mentally defective painter. They only annoy me. Why should I not have what I like?"

THE LAY FIGURE.

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ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Caricatures of Eminent Authors by Raphael Nelson. Open during September.

BEAUX ARTS GALLERY, Bruton Street, W.1. Summer Exhibition. Open till September 26. "Australian Life" by Hilda Rix Nicholas. Open from October 8 to October 29.

CROYDON PUBLIC HALL. Surrey Handicrafts Exhibition. Open from October 6 to October 9.

ELLIOTT & FRY, 63 Baker Street, W. 1. Old Dudley Art Society. 100th Open Exhibition. Receiving Day, September 30. Apply to the Secretary, Royston, The Avenue, Bushey, Herts.

FINE ART SOCIETY, LTD., 148 New Bond Street, W. 1. Summer Exhibition of Fine Etchings by Cameron, Brangwyn, Zorn and Others.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Landscapes by H. T. Wyse, Figures by A. G. Thomas, Etchings by F. Stewart. Open till September 17.

GOUPIL GALLERY, 5 Regent Street, S.W. 1. Summer Exhibition of Modern Art.

LEICESTER GALLERIES, Green Street, W.C.2. Sir John Lavery, R.A., L. de Smet. Open during October.

MACRAE GALLERIES, Fulham Road, S.W. 11. Paintings and Prints of London by Contemporary Artists. Open till September 25.

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REDFERN GALLERY, 27 Old Bond Street, W. 1. Summer Exhibition of Modern Graphic Art. Open during September.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Oil Painters. Receiving Day, September 24. Open from October 12 to December 12.

R.W.S. GALLERIES, 5A Pall Mall East, S.W. London Salon of Photography. Open till October 10.

TATE GALLERY, Millbank, S.W. 1. Landscapes and Portraits by Richard Wilson. Open till September 30.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Twenty-first Annual Exhibition of Early English Water-Colours. Open till October.

CONWAY. — **ROYAL CAMBRIAN ACADEMY**. Annual Summer Exhibition. Open till October 3.

EDINBURGH. — **NEW GALLERY**. Fine and Applied Art by the Scottish Society of Women Artists. Open from November 12.

IPSWICH.—**IPSWICH ART CLUB**, High Street. 49th Annual Exhibition. Open till October 3.

KESWICK.—**Fritz Park Museum**. "Lakes and Fjords," by A. Heaton Cooper. Open till September 30.

NEWCASTLE-ON-TYNE. — **LAING ART GALLERY**. Birket Foster. Open during September.

RYE.—**ART CLUB**. Annual Exhibition. Open till September 19.

WELLS.—**PRINCE'S GALLERIES**, 1 New Street. International Exhibition of Photography. Open till September 19. Illuminated MSS. by Miss H. R. Cross. Open during September.

WORTHING.—**LITTLE GALLERY**, 35 Warwick Street. Annual Summer Exhibition of Water-Colours. Open during September.

WROXHAM.—**THE WROXHAM GALLERY**. Eminent Artists. Open till September 30.

PARIS.—**GALERIE DRUET**, 20 Rue Royal. Some Contemporary Artists. Open till October 1.

INTERNATIONAL EXHIBITION OF MODERN DECORATIVE AND INDUSTRIAL ART. Situate between the Grand Palais and the Invalides. Open till October.

MUSÉE CÉRAMIQUE DE SÈVRES. Sèvres Porcelain. Open till September 30.

NOTE.—The Editor will be pleased to receive particulars of any Art Exhibitions, Competitions, Lectures, and other announcements likely to be of interest to readers of the "Studio."



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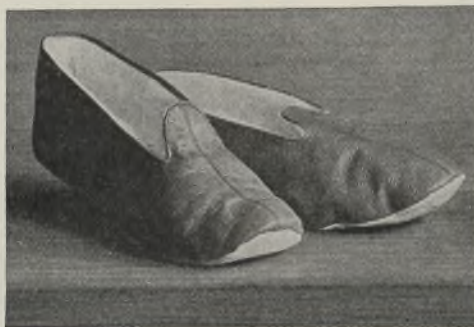
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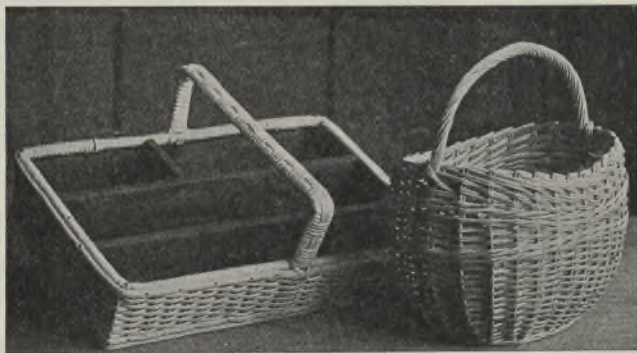


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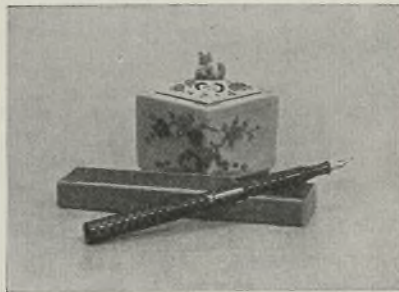
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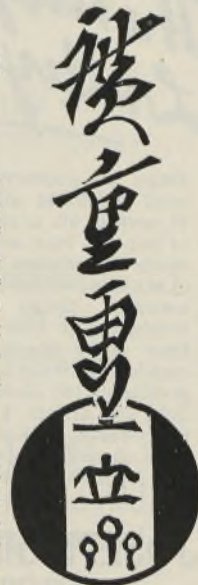


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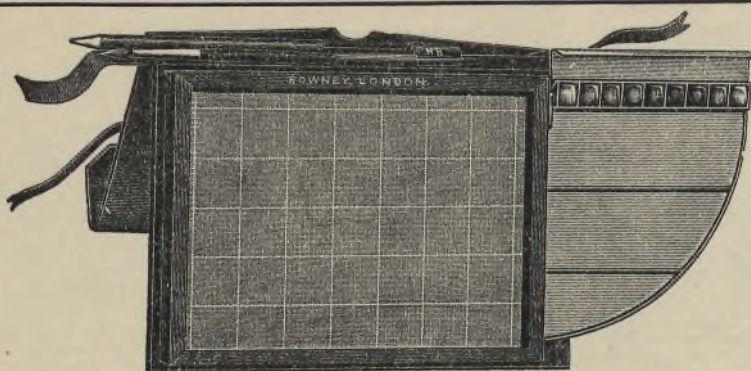
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Printed by Hudson and Kearns, Ltd., London, S.E.1; and Published by "The Studio," Limited, at 44 Leicester Square, London, W.C.2. Photogravure Plates by Waterlow and Sons, Ltd., London. "The Studio" is registered for transmission to Canada by Canadian Magazine Post.



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THE STUDIO

A Magazine of Fine
and Applied Art

Founded in 1893



VOLUME 90 NUMBER 391
OCT. 15TH 1925

Alleinvertreib für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG GMBH.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.II. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



EDITED BY GEOFFREY HOLME

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FRANCE (Librairie Ernest Flam- marion, 26 Rue Racine, Paris) Fr.	135
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THE STUDIO

A MAGAZINE OF FINE AND APPLIED ART

Alleinvertrieb für Deutschland, Deutsch-Österreich und die Deutsche Schweiz
Viertelj.-Bezugspreis 7 M. DEUTSCHE BAUZEITUNG G·M·B·H·BERLIN SW II Anz.-Tarif auf Verlangen

EINEN weiten Ausblick über internationales Kunstschaffen bietet das vorliegende Heft. Zuerst führt es in den skandinavischen Norden. Am Johannistage 1923 ist nach fast zwölfjähriger Bauzeit das neue Stockholmer Stadthaus feierlich eingeweiht worden, eine Schöpfung von Professor Ragnar Oestberg, durch die die reichentfaltete moderne nationale schwedische Baukunst um ein Hauptwerk und die schwedische Hauptstadt um ein Wahrzeichen bereichert worden ist (S. 203 ff.). In bezug auf die äußere Erscheinung dieses Werkes (Abb. S. 207) darf ich hier die Charakteristik wiederholen, die ich in meiner „Schwedischen und norwegischen Kunst seit der Renaissance“ davon gegeben habe. „Unmittelbar am Mälar, in dessen innerstem Winkel an der Einfahrt zur Stadt, liegt der Bauplatz, der ein Land und See weithin beherrschendes Wahrzeichen forderte. Das gegebene Problem hat Oestberg sicher und groß gelöst, indem er das Stadthaus als geschlossenen Block am Mälarufer verfestigte, aus ihm den Eckturm als mächtigen Würfel hoch emportrieb und schließlich das Massengefühl in einer kecken Turmkrone fast spielerisch auflöste. So wurzelt der Bau fest im Raum, so definiert er ihn in die Breite, Tiefe und Höhe; der kühn aufsteigende Turm bringt die Weiträumigkeit der Mälarlandschaft zum Bewußtsein, eine dem Strande folgende offene Säulenhalle zieht den Raum in das Gebäude hinein, wo ihn ein sehr plastisch gebildeter Hof zusammennimmt.“ Der Baustoff ist Backstein, Hausteine wurden nur an Einzel- und Ziergliedern verwandt. Die Farbe des Steins, die Kupferdächer, die Turmvergoldung und schließlich die breite Seefläche geben ein reiches und interessantes Zusammenspiel der Farben. Der ganze Bau ist um den bereits erwähnten „Bürgerhof“ (Abb. S. 204) gruppiert, der durch einen offenen Durchgang unter dem Südflügel zu der geräumigen, mit Bäumen und Blumen bepflanzten Seeterrasse führt, von der aus sich dem Auge ein schöner Blick auf die Mälarufer und das stets bewegte Bild des Sees mit seinen Dampfern und Segelbooten eröffnet. Vom Bürgerhof aus führen die Zugänge zu den verschiedenen Raumgruppen des ausgedehnten Baues. Im Ostflügel bildet den Hauptraum der große

Sitzungssaal der Stadtverordneten, dessen Wände mit grauem Kiefernholz ausgelegt sind, während die Galerien in gelbbraunem Holzwerk ausgeführt wurden. Der Nordflügel umfaßt kleinere Sitzungsräume und Magistratssäle (vgl. Abb. S. 204), die einfach, jedoch jeder für sich individuell gestaltet und bis in alle Einzelheiten künstlerisch und liebevoll durchgearbeitet sind. Die eigentlichen Amtsräume verteilen sich auf den Westflügel und die beiden oberen Stockwerke des Südflügels. Der Westflügel findet seinen Mittelpunkt in der „Blauen Halle“ (Abb. 205), einer Art gedeckten Hofes, der durch hoch angebrachte Seitenfenster sein Licht erhält. Das Hauptgeschoß des Südflügels nimmt die Flucht der glänzenden Repräsentationsräume ein, die unmittelbar über der offenen Arkade angeordnet sind. Hier bildet den Hauptraum die große Fest- und Bankethalle, genannt „Die goldene Kammer“, die im rechten Winkel zu der Folge der Staatsräume liegt (Abb. S. 203). In diesem Saal versammelt die Stadt Stockholm bei feierlichen und öffentlichen Gelegenheiten ihre Gäste. Sein Hauptteil läuft an der Westseite des Bürgerhofes entlang und liegt daher zwischen dem offenen und dem geschlossenen Hofe. Der Turm des Stadthauses dient einem doppelten Zweck: er bildet ein Wahrzeichen, und zugleich stellen seine Gewölbe die Verbindung zwischen den Gruppen der Verwaltungs- und der Staatsräume her. Die „Große Galerie“ (Abb. S. 208) ist ein langes Rechteck von kühlem Steincharakter, das auf der einen Seite von polierten schwarzen Granitsäulen getragen wird, mit denen die gelben Töne der Freskomalereien zu eigentümlicher Farbenwirkung zusammenklingen. Die tiefen Fensternischen, aus denen man auf den See blickt, sind mit Reliefs geziert. Zu den Staatszimmern gehört ferner ein kleinerer Raum, genannt „Drei Kronen“, mit blau-silberner Wandbespannung aus Seide. Auch hier wird durch die Wandbespannung und die Farben der Holzpaneele und der Decke eine eindringliche Farbenwirkung erzielt. Die große Bankethalle öffnet sich mit tiefen Fensternischen gegen den Bürgerhof und gegen die „Blaue Halle“. Hier herrscht eine mystische Stimmung. Die Wände prangen in schweren Gold-

mosaiken und Malereien, die die Stadt, ihre Geschichte und ihr Leben zum Gegenstande haben. Der Balkon gegen die „Blaue Halle“ hin eröffnet einen Blick auf die mächtige, warmtönige, technisch eigenartig behandelte Backsteinmasse. Balkon, Korridor und Treppenhaus sind in hellem Grau und Grün ausgeführt; der graue Granit der Pfeiler gibt einen wirksamen Gegenklang zu dem Rot der Backsteinmauern.

Wie bereits bemerkt, ist der Bau auch in allen Teilen seiner dekorativen und inneren Ausstattung mit ganz besonderer Sorgfalt behandelt worden. Eigene Werkstätten für Bauplastik, für Schmiedearbeiten, für Gewebe, Hausrat usw. wurden errichtet, und alle Teile der Arbeit standen jederzeit unter der Oberaufsicht und der Einwirkung des leitenden Baumeisters (vgl. Abbildungen S. 206). So ist hier in mustergültiger Weise die innige Verbindung der Tätigkeit des Baumeisters und der Handwerkskünstler durchgeführt worden, und eben dadurch hat das Werk in allen seinen Teilen einen einheitlichen Charakter, das Gepräge einer schöpferischen Persönlichkeit erhalten und bewahrt.

Dem schwedischen Kunstkreise entstammt auch Einar Nerman (S. 209ff.). 1888 in Norrköping geboren, hat Nerman drei Jahre in Paris studiert, zuerst unter der Anleitung von Matisse, dann in verschiedenen anderen Schulen, und sich dann nach seiner Heimkehr nach Schweden als Bildnismaler und Dekorationszeichner Ruf erworben. Sein Hauptgebiet aber bildet die Karikatur, und als Karikaturist hat er sich nach seiner Übersiedlung nach London eine bedeutende Stellung geschaffen. Seine Zeichnungen erschienen zuerst in „Pearsons Magazine“, seit 1922 aber werden sie regelmäßig im „Tatler“ veröffentlicht. Nerman ist der Karikaturist der englischen Bühnenwelt. Seine Zeichnungen hervorragender Künstler der Bühne und der Concert Halls sind so geschätzt, daß es geradezu als eine Auszeichnung, als eine endgültige Marke für den Ruhm eines Bühnenkünstlers gilt, wenn Nerman ihm eine Karikatur widmet. Es bekunden seine Arbeiten (Abbildungen S. 209/10), daß er die Grundeigenschaft des echten Karikaturzeichners, das instinktive Verständnis für das Charakteristische, Unterscheidende einer Persönlichkeit in reichem Maße besitzt; er vergrößert, er übertreibt es in geistreich-humorvoller Weise, aber er wird nie verletzend, nie bitter; seine Satire behält immer einen liebenswürdigen Zug, und so kann er selbst Karikaturen der empfindlichen Damen vom Theater veröffentlichen, ohne bei diesen

anzustoßen. Sehr glücklich handhabt er die Technik. Sein Strich deutet die Form leicht und behende an, und er hat von den Japanern die Kunst gelernt, die Fläche des Papiers reich auszunutzen. An die 600 Karikaturzeichnungen von ihm waren jüngst in einer Nerman-Ausstellung in London zu sehen, aber zugleich zeigte sich der Künstler hier auch in seiner Eigenschaft als Bildnismaler. Auf diesem Gebiet ist es besonders die Unschuld des Kindes, die er heiter und anmutig zu schildern weiß. Im übrigen umfaßt seine Wirksamkeit noch so mancherlei, und insbesondere hat er sich mit Glück als Illustrator von Dichtwerken, besonders von solchen legendären und romantischen Charakters, bewährt. So hat er Zeichnungen zur Gösta Berlingssaga von Selma Lagerlöf, zu Fredmans Episteln von dem schwedischen Sänger Bellman und zu Andersens Märchen geliefert; von den letzteren gibt die Abbildung S. 211 eine Probe, und man bemerkt den stillen feinen Humor, der allein schon in den behäbig sich rundenden Umrißlinien, die sich dann so lustig nach oben in den Rauchkringeln auflösen, ausspricht. Kinderbücher, Buchumschläge, Plakate und allerlei andere Aufgaben der graphischen Kunst haben Nerman weiterhin beschäftigt; von seiner Art, die Landschaft zu fassen, gibt der „Blick vom Nordischen Museum zu Stockholm“ (S. 212) eine Vorstellung. Schließlich bildet ja natürlich eine besonders günstige Aufgabe für diesen vielseitigen Künstler das Gebiet der Entwürfe für die Bühne, und für das schwedische Ballett „Die törichten Jungfrauen“ hat er die Zeichnungen für die Londoner Aufführung geschaffen.

Diesen Werken und Künstlern des germanischen Nordens tritt ein finnischer Maler, Väino Blomstedt, zur Seite (S. 267). Blomstedt, geboren 1871, studierte zuerst an der Kunstschule des Athenäums in Helsingfors und setzte dann seine Studien in Paris fort, wo er Figur, Architektur und Landschaft malte, und wo er überdies Einflüsse aus der japanischen Graphik empfing. Die Zeit von 1900 bis 1908 kennzeichnet sich durch den dekorativen Charakter seines Stils, seine Farbe ist rein und klar, zuweilen bis zur Härte, immer aber reich an Licht und Schatten und zuweilen im Glanze ihres Lichtes geradezu blendend. Von 1904 bis 1916 wirkte Blomstedt in leitender Stellung als Lehrer an der Schule des Athenäums, um sich dann ganz der Bildnismalerei zu widmen. Er hat sich für seine Bildnisse in bezug auf Anordnung und Farbe eine gewisse Formel zu rechtgemacht und legt im übrigen das Hauptgewicht auf die Charakteristik seiner Modelle.

Doch hat er neben dieser Haupttätigkeit die Landschaftsmalerei nicht aufgegeben. Im Jahre 1922 hat er auf den Alands-Inseln eine ganze Reihe von Landschaftsstudien vollendet, von denen eine auf S. 267 abgebildet ist, und in diesen Bildern liegt die ganze Frische und Intensität der nordischen Natur mit ihren starken Sommern und ihren langen dunklen Wintern.

Die englische Kunst wird zunächst durch Isabel Codrington vertreten (S. 212 ff.). Isabel Codrington, im Privatleben Mrs. Mayer, hat ihre frühesten Einflüsse noch von Burne-Jones, Rossetti und Millais empfangen. Als sie aber dann nach längerer Unterbrechung wieder zur Kunst zurückkehrte, zeigte sie sich im Besitze moderner Technik. Sie geht freilich nicht mit den Modernsten, sondern hält sich auf dem Boden der klassischen Überlieferung. Ihr Werk trägt einen männlichen Zug; sie bevorzugt Gegenstände aus dem Leben der Arbeiter, der Mühseligen und Beladenen, und vielleicht ist dies ein Grund, weshalb die Künstlerin trotz ihrer gediegenen Bildnisse (Abb. S. 212) als Porträtistin in England nicht die Beliebtheit genießt, die sie wohl verdiente. „Der Blusenladen“ von 1923, im Besitze der städtischen Galerie zu Hull (Abb. S. 213), läßt ihre tief abgestimmte, zurückhaltende und dabei dennoch kräftige Farbenhaltung erkennen. Die „Französisch-englische Kantine“ (Abb. S. 215) wurde für das kaiserliche Kriegsmuseum gemalt. Andere Gemälde von ihr (Abb. S. 216/17) deuten auf ihre Vorliebe für das im Lichte bewegte Leben des Innenraumes und das Stillleben hin. Nur ausnahmsweise, wie in den „Raubvögeln“ (Abb. S. 218), führt sie in ihr Werk ein stärkeres Handlungsmotiv ein: in der Regel ist es das Malerische, das farbige Sein der Erscheinung im Lichte, das sie vor allem anzieht.

Illustrationen zu Goethes „Faust“ werden des Interesses deutscher Leser immer sicher sein können. Harry Clarke hat zu der Faust-Übersetzung von Dr. Anster eine Reihe von Zeichnungen geliefert (S. 218 ff.). Das ist eine ganz eigene Atmosphäre, in der sich diese Faust-Zeichnungen bewegen. Sie enthält nichts von dem Idyllischen, Gemütlichen, bürgerlich Engen, gotisch Verschränkten, das doch in Goethes Dichtung eine nicht geringe Rolle spielt. Sie ist voll von Spuk, von allerlei Gesichtern, Fratzen, Dämonen, durchaus auf das Phantastische gestellt. Die Farbe ist tief, gedämpft, gleich als ob das Licht durch bunte Fenster eindringe (Abb. S. 221). Gretchen, die sich mit ihrem Schmuck im Spiegel beseht — „man sieht doch gleich ganz anders

drein“ —, erscheint halbnackt, mit großen, dunklen, sehnsüchtigen Augen, nicht Bürgermädchen, sondern lebenshungriges Weib (Abb. S. 219). Mephisto hat ein rätselhaftes Schelmenlächeln, wenn er Faust erscheint, und fragt: „Was steht dem Herrn zu Diensten?“ (Abb. S. 221). Aubrey Beardsleys Geist lebt offenbar in diesen dekorativen sehr geschickt aufgebauten, fein durchgearbeiteten Zeichnungen und in ihrem eigentümlich launenhaften, präziösen, phantastischen Stil (Abb. S. 220). Durch originelle Erfindung in diesem Stile zeichnet sich besonders das Titelblatt zur Dichtung aus (Abb. S. 223), auf dem die Belauerung des Menschengeschicks durch den Versucher in sprechender Symbolik zeichnerisch dargestellt ist.

Bernard Eyre Walker ist ein Künstlerkind, dessen Vater lange Zeit ein hervorragendes Mitglied der englischen Aquarellisten-Gesellschaft war. Er hat sich der Graphik zugewandt. Die Zahl der von ihm veröffentlichten Radierungen ist nicht groß, und dennoch meint der Künstler in seiner strengen Selbstkritik, er habe vielleicht schon zuviel veröffentlicht. Diese Radierungen (Abb. S. 237—239) geben Landschaften, deren Bestandteile in der Regel Berge, Bäume und Wasser bilden. Er sucht die Einsamkeit, die träumerischen, ernsten Stimmungen, er sucht die Poesie in der Natur und weiß sie mit einfachen Mitteln und in einem schlichten, ungezierten Stile festzuhalten und auf den Beschauer zu übertragen. In der Klarheit ihres formalen Aufbaus und in der Einfachheit der zur Verwendung gelangenden Kunstmittel reihen sich Walkers Radierungen der klassischen englischen Schule der Graphik an.

Auch in England gibt es eine „Heimatkunst“, die ihrem Schaffen durch den Anschluß an eine bestimmte einzelne Landschaft festen Halt und Charakter zu sichern bestrebt ist. So darf Percy Lancaster (S. 254) als ein echter Lancashire-Maler gelten. Diese Lancashire-Maler pflegen trotz der ernsten Natur des Landes die Natur hell und heiter zu sehen; sie lieben das Licht mehr als die Dunkelheit, sie lieben Klarheit und Glanz, und in dieser Hinsicht schließen sich die Lancashire-Künstler an die Liverpool-Schule des 19. Jahrhunderts an. Sein Aquarell „Durham“ (Abb. S. 254) zeigt die alte Bischofsstadt, wie sie sich vom Wasser aufpuffelt und in dem mächtigen Turm der normannischen Kathedrale ihren Hauptakzent findet. In ähnlichem Sinne kann William Conor als ein Belfaster Maler bezeichnet werden. Belfast, bisher ein unfruchtbarer Boden für die Kunst, zeigt sich in

jüngster Zeit künstlerisch in höherem Grade empfänglich und regsam. Conor malt Belfast, eine Stadt, die früher als „unmalbar“ galt. Er hat sich an den französischen Impressionisten, besonders an Manet, geschult, und sein „Mann mit der Harmonika“ (Abb. S. 260) weist auf den Manet des „Bon Bock“. Es wird von ihm gesagt, daß er male, was er sehe, aber auch sehe, was er male. Er malt Belfaster Typen und Charaktere von überzeugender Lebendigkeit; er verschönert nicht, gibt vielmehr die Rohheit seiner männlichen und weiblichen Modelle unverfälscht wieder, aber bald ist es ein Zug von Humor, bald ein tragischer Zug und schließlich immer eine starke Vitalität, die seinen Darstellungen Anziehung und Überzeugungskraft leiht. Auch zu Campden in Gloucestershire hat sich ein örtlicher Kunstmittelpunkt gebildet, wo seit einiger Zeit Kunstausstellungen abgehalten werden. Dort ist Paul Wudroffe hervorgetreten, der in seiner Federzeichnung „Die Milchstraße“ (Abb. S. 258) der Wundererscheinung des gestirnten Himmels ein poetisch durchgeföhlttes Blatt abgewonnen hat.

Aus dem Gebiete der englischen Werkkünste wird mancherlei gezeigt: Medaillen von Sidney W. Carline (Abb. S. 247), Plakate von Rilette und Frank Newbould (Abb. S. 253), eine Zeichnung zu einem Kinderbuch im Stile des Viktorianischen Zeitalters von Kathlin Hale (Abb. S. 246). Innenräume aus dem bekannten Liberty-Hause (Abb. S. 233—235) führen moderne Zimmer in verschiedenen geschichtlichen Stilen vor. Der eine dieser Räume (Abb. S. 235) benutzt nordische (vorwiegend norwegische und russische) Motive; andere schließen sich an den englischen Tudor- und Jakobstil an (S. 233, 234), während ein viertes Zimmer (Abb. S. 233) in Bauerngotik gehalten ist. Überall ist auf den Einklang der verwendeten Materialien und der Farbe besonderer Wert gelegt.

In die Geschichte der englischen Kunst führt neben dem schönen Bildnisse der beiden Eton-Schüler von Romney, das kürzlich auf einer Versteigerung in London mit etwa 17 000 M. bezahlt wurde, der Aufsatz über die Sammlung Macpherson (S. 224 ff.). A. G. H. Macpherson war lange Jahre Steward des Königlichen Yacht-Klubs zu Kalkutta. Er hat eine Sammlung gebildet, deren Gegenstand, die Geschichte der angelsächsischen Rasse zur See, mit der ganzen angelsächsischen Geschichte auf das engste verbunden ist. Macpherson hat alle Arten von Arbeiten gesammelt, die sich auf diesen Gegenstand beziehen: Darstellungen von Seeschlachten, von

Kriegs- und Handelsschiffen aller Art, Entdeckungen, ferner Karikaturen, Ansichten von Häfen usw. Im ganzen beläuft sich diese Sammlung auf etwa 9000 Drucke. Die Stücke gewinnen dadurch an Wert, daß sie durchweg vortrefflich erhalten und oft seltene „Zustände“ sind. Allein an Seeschlachten besitzt die Sammlung 2300 Stücke, und sie findet wohl in dieser Hinsicht nicht ihresgleichen. Als Proben sind einige Bildnisse mitgeteilt, von denen das des Sir Samuel Hood durch seinen Schöpfer, den Maler Hoppner, Interesse erregt (Abb. S. 226), während ein anderes (Abb. S. 225) einen der berühmtesten englischen Seehelden, den Lord Nelson, darstellt.

Für die Entwicklung des Kunstunterrichts in England sind die Mitteilungen aus Birmingham (S. 255 ff.) von Interesse. Dort ist man dazu übergegangen, in allen Fächern die Schüler gleich in dem Stoffe arbeiten zu lassen, in dem die Werke zur Ausführung gelangen sollen. Sie zeichnen nicht, sondern gehen gleich an die unmittelbare Arbeit in Holz, Metall, Plastiline, Stein; sie werden so mit den Bedingungen und Eigentümlichkeiten des Stoffes von Hause aus vertraut gemacht und lernen im Stile dieses Stoffes arbeiten. Die auf S. 255—256 wiedergegebenen Proben legen Zeugnis von den Ergebnissen dieses Verfahrens ab.

Denselben Weg hat man ja auch beim Kunstunterricht in Deutschland eingeschlagen, und demselben Weg folgen ferner auch bereits zahlreiche hervorragende Künstler. So der französische Bildhauer Joachim Costa (S. 263 ff.) Über ihn gibt Emanuel de Thubert Auskunft, der mit ihm zusammen an der plastischen Ausschmückung der Pergola der „Douce France“ auf der Pariser Kunstgewerbeausstellung gearbeitet hat. Es ist interessant, daß dieser Künstler vom modernen Bildhauer verlangt, daß er seine Anregungen aus Legende und Religion schöpfen solle. So wird ihm das Verfahren der „Taille directe“ zu einer „geistigen Bewegung in der Bildhauerkunst“. Der „Poilu“, den Costa für La Rochelle geschaffen hat (S. 265), erinnert in seinem schweren Ernste an Heldendenkmäler ähnlichen Geistes, die in Deutschland entstanden sind. Sein „Abend“ (Abb. S. 264) ist in klarem Reliefstile nach der klassischen Form aufgebaut. Costa hat 1921 ein Buch über Steinbildhauerkunst veröffentlicht, das sowohl technische wie ästhetische Fragen behandelt und das Anerkennung gefunden hat.

Der Kunstgewerbeausstellung in Paris, für die auch dieser Künstler tätig gewesen ist, gilt der fernere Bericht Gabriel Moureys über

die regionale Kunst auf einer Ausstellung (S. 239ff.). Da ist das polnische Haus von Josef Czaikowski (Abb. S. 243), das in seiner reichen sinnlichen Farbenpracht ganz nach Osten weist. In dem „Griechischen Hause“ (Abb. S. 240) hat der Architekt Skyrianos sich bestrebt, die bezeichnendsten Züge griechischen Dorfbaus zu vereinigen. Dieses Haus hat mit dem der Provence und dem der Hochalpen einen gewissen mittelländischen Charakter gemeinsam. In dem provenzalischen Hause hat der Architekt Paul Tournon sich die Aufgabe gestellt, aus den Elementen der örtlichen Überlieferung etwas Neues, Modernes zu gestalten. Besonders reizvoll ist die gedeckte Galerie, die das Haus begleitet (Abb. S. 240), sowie die zugleich einfach und malerisch ausgebildete Fassade (Abb. S. 242). Das elsässische Haus von T. Berst (S. 245) hat manche Anfechtung erfahren; es ist vielleicht ein Mangel, daß der Architekt selbst nicht auf dem alemannischen Boden groß geworden ist. Eine ganze Gruppe französischer Häuser war in dem „Französischen Dorf“ vereinigt, dessen Leitung und Plan in den Händen von Charles Genuys und Dervaux lag. Dazu gehörte u. a. das bretonische Haus (S. 241), das Haus des Schuhmachers (S. 245), ferner ein Gemeindehaus, ein Bürgerhaus, das Haus des Webers, des Steinschneiders, eine Bäckerei, ein Kirchhof mit einem Kalvarienberge (von Leyritz), eine Schule und eine Kirche, die in vieler Beziehung von künstlerischem Interesse war. — In eine andere Abteilung der Ausstellung führt der Bericht über die japanischen Arbeiten, die nach Paris gesandt worden sind (S. 270ff.). Diese Arbeiten wurden von anerkannten Künstlern ausgeführt, die die japanische Regierung zu diesem Zwecke ausgewählt hatte. Ihrem Stile nach vertreten sie vor allem eine Seite des japanischen Könnens: die außerordentliche handwerkliche Geschicklichkeit und die unendliche Geduld und Feinheit der Ausführung. Es sind Arbeiten, die ihrer Kunstfertigkeit wegen studiert und bewundert werden müssen, die aber der dekorativen Wirkung ermangeln. Die Sammlung umfaßt die verschiedenen Zweige des Kunsthandwerks, alle Arten von Metallarbeiten, Holzeinlegearbeit, Lack- und Bambuswerk usw. Bezeichnend ist die Elfenbeinschnitzerei von Ikeda Shote (Abb. S. 271): ein Stück Elfenbein in der Form einer halbgeöffneten Schale läßt im Innern Fischer und Frauen sehen, die unter Kiefernästen ein Netz ziehen und ein Boot schieben; bis in die kleinste Naturform und den Ausdruck jedes einzelnen Gesichts ist das Werk aufs feinste ausgearbeitet. Ein anderes

Stück war ein Elfenbeinzahn in natürlicher Form, der über und über mit Schnitzereien bedeckt war: auf der einen Seite sind festliche Szenen verschiedener Jahreszeiten, auf der anderen Seite arbeitende Bauern und spielende Kinder dargestellt. Der eingelegte Holzkasten von Suzuki Ryusai (Abb. S. 271) und das mit Lack dekorierte Bambuskästchen für ein Schreibzeug von Jizuka Hosai (S. 272) geben weitere Proben dieser japanischen Kunst-erzeugnisse. Reich vertreten waren die in Japan so beliebten Bambusarbeiten, von denen sich einige (Abb. S. 273) durch schlichte Feinheit der Form, andere (S. 272) durch reiche und überaus kunstvolle Ausnutzung des Materials auszeichnen.

Die deutsche Kunstwelt vertritt Ludwig Jungnickel. Ein geborener Münchner, siedelte er nach Wien über, wohin ihn der Ruf der Kunstgewerbeschule zog. Bald erregte er dort durch seine graphischen Arbeiten, z. B. seine Schablonenzeichnungen, Aufmerksamkeit, aber seine Stärke und Vorliebe liegt in der Tierzeichnung. In einer Reihe von Lithographien hat er heimische und fremde Tiere, Hirsche, Rehe, Ziegen, Hähne, Affen, Leoparden, geschildert (S. 228/23). Er hat die Liebe zum Tiere, die diese Aufgabe erfordert, und er versteht dem Tier in Ruhe und Bewegung das Charakteristische abzugewinnen. Er studiert in den Wäldern wie in den zoologischen Gärten, er bemächtigt sich des Körperbaus, der Bewegung, der Oberfläche seiner Modelle. Seine Zeichnung ist einfach, geschmeidig, leicht und sicher und wirkt weniger durch den Strich als durch den Ton. — Neben der eleganten Bronzestatue einer ägyptischen Tänzerin von A. Hoffmann (S. 261) findet von deutschen Künstlern noch Robert Stübner Berücksichtigung. Stübner hat noch unter Anton von Werner an der Berliner Akademie studiert. Das von ihm bevorzugte Gebiet ist die Darstellung festlich bewegten Lebens: Ballszenen, Theaterszenen und dgl. mehr, die er mit dem vollen Brio der Farbe und der Bewegung zu schildern liebt. So hat er sich an einer Vorstellung des russischen Balletts (S. 262) begeistert, so schildert er das rauschende Treiben auf dem Künstlerball (S. 263).

Schließlich kommt auch der Kreis der slawischen Kunst zu seinem Recht. Alexis Krawtschenko ist ein hervorragender moderner russischer Künstler des Holzschnittes. Er hat Exlibris, Ansichten von Moskau, vor allem aber Buchillustrationen geschaffen. Seine Zeichnungen zu dem „Heimchen am Herde“ von Charles Dickens (S. 269) sind jüngst von dem russischen Staatsverlage in Moskau ver-

öffentlich worden, während die Illustrationen zu den Erzählungen von Gogel, E. T. A. Hoffmann und Leonoff noch der Veröffentlichung harren. — Zu den angesehensten polnischen Bildhauern in Paris gehört N. Sokolnicki. Er genießt dort einen solchen Ruf, daß ihn Kenner auf eine Stufe mit Maillol und Bourdelle stellen wollen. Zwanzig Jahre reichen Schaffens liegen hinter ihm. Seine Schulung hat er bei Rodin und Haneau genossen, und besonders Rodins Einfluß ist in seinem Werke dauernd wirksam geblieben. Verdichtung des künstlerischen Gedankens und Breite der Form in kühnen, selbst strengen Linien bilden die vorzüglichsten Kennzeichen seiner Arbeiten. Von ihm stammt

eine Reihe geschätzter Bildnisse, u. a. ein solches von Reinach, dem Konservator am Louvre-Museum in Paris. Werke der freien Erfindung, wie Luzifer, Reue, Genius der Kunst, weisen schon durch die Wahl der Motive auf Rodin hin. Besonders die „Reue“ wird um ihrer geschlossenen Blockform und starken Ausdruckskraft willen rühmend hervorgehoben. Eine gewisse melancholische Größe bildet die seelische Grundhaltung seiner Werke. Auch die kleine Porzellangruppe „Der verliebte Pierrot“ (Abb. S. 270) zeigt die Neigung zur geschlossenen Form und zur melancholischen Auffassung: die Liebe des Pierrots wird zum tragischen Erleben.

Professor Dr. Albert Dresdner.

UMSCHAU

BERLIN. Akademie der Künste zu Berlin. Der Herr Minister für Wissenschaft, Kunst und Volksbildung hat unter den preußischen Bildhauern einen Wettbewerb zur Gewinnung von Entwürfen für zwei Brunnenanlagen im Botanischen Garten in Berlin-Dahlem ausgeschrieben. Bestimmungsgemäß sollen die Brunnen in der Grundform und Größe gleich und etwa 1,60 m hoch sein. Zur Beseitigung aufgetretener Zweifel wird bekanntgegeben, daß diese Höhe nur für die Wasserentnahmestellen maßgebend ist. Die Brunnen selbst dürfen höher sein, sollen sich allerdings in ihren Größen dem Charakter des Gartens einfügen. Die Ausführung soll in wetterbeständigem Material erfolgen. Diese Bestimmung ist somit erweitert. Die Brunnen waren bisher nur in Stein gedacht. Die im Punkt 3 der Wettbewerbsbestimmungen angegebene Höhe (50—60 cm) kommt in Wegfall.

BERLIN. Die Neue Kunsthandlung, Tauentzienstraße 6, zeigt vom 20. Oktober bis 15. November in ihren umgestalteten Räumen eine Ausstellung von Handzeichnungen, Radierungen, Lithographien und Buchausgaben von Heinrich Zille.

BERLIN. Die Comenius-Gesellschaft veranstaltet in diesem Winter wieder eine Vortragsreihe. Die ersten drei finden noch vor Weihnachten im Zentralinstitut für Erziehung und Unterricht, Berlin W, Potsdamer Straße 120, statt. Am 24. Oktober: Prof. Dr. August Messer, Gießen, „Der ethische Idealismus“; am 21. November: Stadtschulrat a. D. Oberstudiendirektor Dr. Artur Buchenau „Die Volksschule und Pestalozzis soziale Pädagogik“; am 12. Dezember: Oberstudiendirektor Dr. Hans Schlemmer, Frankfurt a. O., „Die religiösen Strömungen innerhalb der Jugendbewegung“. Gäste willkommen. (Unkostenbeitrag 50 Pf. pro Person.) Für Mitglieder Eintritt frei.

BERLIN NW 7, Unter den Linden 75-76. Galerie Eduard Schulte. Die 2. Herbstausstellung bringt eine Sonderveranstaltung des Berliner Künstlerbundes „Block“ sowie Kollektionen von: Hermann van der Haar im Haag, Kurt Kuenze-Graefe in Berlin, Carl Reiser in München und Hugo Schimmel in München.

BERLIN. Die Akademie der Künste schreibt soeben den großen Staatspreis aus, an dem sich in diesem Jahre Bildhauer und Architekten beteiligen können. Vorbedingung ist, daß die Bewerber die preußische Staatsangehörigkeit besitzen und als Bild-

hauer das 32., als Architekt das 30. Lebensjahr am 10. Dezember 1925 (dem Tage der Einlieferung der Wettbewerbsarbeiten in Berlin) nicht überschritten haben. Eine Zulassung zum Wettbewerb bei Überschreitung der Altersgrenze wird in diesem Jahr nochmals bei den Bewerbern in Erwägung gezogen werden, die nachweislich durch den Heeresdienst in den Jahren 1914—1918 in ihrer Berufsausbildung behindert waren.

Die näheren Ausschreibungsbedingungen können von der Akademie der Künste, Berlin W 8, Pariser Platz 4, bezogen werden.

BERLIN W 10, Lützowufer 13. Galerie Alfred Flechtheim. Ausstellung von Bildern von E. R. Weiß. Figuren, Porträts, Landschaften aus Bernau (Baden), Stilleben, vom 16.—31. Oktober 1925.

BERLIN-CHARLOTTENBURG, Kantstr. 164. Amelang'sche Kunsthandlung (Graphisches Kabinett). Oktober-Ausstellung Hanna von der Mühl von Tuhr. Aquarelle und Tempera.

DRESDEN. Sächsischer Kunstverein — Herbstausstellung. Im Mittelpunkt steht die große Sonderausstellung „Die Neue Sachlichkeit“, Ausschnitt aus der deutschen Malerei seit dem Expressionismus, die von der Direktion der Städtischen Kunsthalle in Mannheim zusammengestellt worden ist und außer in Dresden auch noch in anderen Städten gezeigt wurde. Zur Eröffnung dieser Ausstellung am 17. Oktober sprach Herr Dr. Hildebrand Gurlitt, Direktor des König-Albert-Museums in Zwickau, einige einführende Worte. Am 10. November, abends 7^{1/2} Uhr, wird Herr Dr. G. F. Hartlaub, Direktor der Städtischen Kunsthalle in Mannheim, einen Lichtbildervortrag über die Herbstausstellung halten. Im übrigen enthält die neue Ausstellung Kollektionen von Otto Schubert, Dresden (Deutsche Märchen, Zeichnungen und Aquarelle), Professor Max Schlichting, Berlin (Aquarelle), Wilhelm Steinhausen † (Nachlaßausstellung) und eine graphische Ausstellung, veranstaltet von Mitgliedern der Dresdner Kunstgenossenschaft. Zum Schluß weisen wir noch auf den Lichtbildervortrag über Lovis Corinth † hin, den Professor Dr. Georg Biermann, Leipzig, am 31. Oktober in unserem Hauptsaal halten wird.

FRANKFURT a. M. Sonderausstellung Johann Nepomuk Rauch im Städtischen Kunstinstitut. Auf Anregung der hier lebenden Enkelini wurde diese Ausstellung dem Andenken eines früh-

vollendeten und unverdient wenig bekannten Künstlers gewidmet. Neben den eigenen Beständen des Instituts sind solche aus Privathand, vorwiegend aus dem Besitz der Enkelin, beige-steuert worden. J. N. Rauch, geb. 1804 zu Wien, Schüler der dortigen Akademie, die ihn mit dem ersten Preis auszeichnete, war dann tätig in Florenz, darauf nahezu zehn Jahre in Moskau, wo er hohe Gönner fand, doch mußte er wegen seiner geschwächten Gesundheit wieder Italien aufsuchen; war erst in Neapel, dann in Rom tätig, wo er schon 1847 starb. Neben einigen Originalradierungen bringt die Ausstellung vortreffliche Aquarelle und Ölstudien, meist aus Italien, sowie einige ausgeführte Ölgemälde. All dies gibt Zeugnis von der hohen Begabung des Künstlers.

MAGDEBURG. Der Kunstverein eröffnet vom 10. Oktober in der Kunsthalle, Brandenburger Straße 9, eine Ausstellung von Gemälden, Graphik und Architekturwürfen der ZZ-Gruppe (Carl Krayl-Magdeburg, El Lissitzky-Moskau, Johannes Molzahn-Magdeburg, Piet Mondrian-Holland, Georg Muche-Dessau). Gleichzeitig zeigt der Kunstgewerbeverein in den unteren Räumen der Kunsthalle modernes Kunstgewerbe. Die Ausstellungen sind bis 1. November geöffnet.

*

BÜCHERBESPRECHUNGEN.

Hausgalerie berühmter Gemälde. Zweihundert ausgewählte Meisterwerke der bedeutendsten Maler aller Zeiten in farbengetreuer Wiedergabe der Originale mit kunsthistorischen Erläuterungen, herausgegeben von Jarno Jessen. Band 1: Renaissance, Band 2: Barock, Band 3: Rokoko- und Zopfzeit, Band 4: Die neuere Zeit. 3. Auflage, 22.—26. Tausend. Jeder Band enthält 50 Reproduktionen mit den dazugehörigen

Begleittexten. In Leinen vornehm gebunden je M. 30.—. Die Bände werden auch einzeln abgegeben. Berlin-Grünwald, Verlagsanstalt Hermann Klemus A. G. Die Hausgalerie berühmter Gemälde, herausgegeben von Jarno Jessen, erscheint zur Weihnachtszeit in verdoppeltem Umfang. Sie ist für Kunstfreunde, denen Zeit oder Gelegenheit für Bilderstudien fehlt, als Museumersatz gedacht, bietet eine Gemäldeschau farbiger, erstklassiger Abbildungen nach den Meisterwerken internationaler Galerien. Zugleich charakterisiert ein schriftstellerisches Begleitwerk in großen Zügen die Zeitabschnitte der Malerei vom Ausklang der Gotik bis in unsere Tage und geht auf den Einzelkünstler wie sein Kunstwerk ein. — Der Text ist durchweg in zwei Farben auf holzfreiem Papier gedruckt, die Bilder in vollendeter Weise in den Farben der Originale wiedergegeben. — In jeder Hinsicht bestens zu empfehlen.

*

BEILAGENHINWEIS.

Der heutigen Nummer liegt ein Prospekt des Verlages Reimar Hobbings in Berlin SW 61 über das neue Werk des berühmten Tiermalers Wilhelm Kuhnert: *Meine Tiere*, bei.

Aus Anlaß des 60. Geburtstages des Künstlers herausgegeben, enthält diese Veröffentlichung sämtliche Radierungen Wilhelm Kuhnerts in vollendeter, autotypischer Wiedergabe mit einer Einführung und Bildbeschreibung.

Wilhelm Kuhnert ist als erster hinausgezogen, um das wilde Tier in der Freiheit zu beobachten und es in voller Wildheit und Ursprünglichkeit künstlerisch darzustellen. **DIESES WERK WIRD FÜR ALLE KUNST-, TIER- UND JAGDFREUNDE EINE WERTVOLLE GABE SEIN.**

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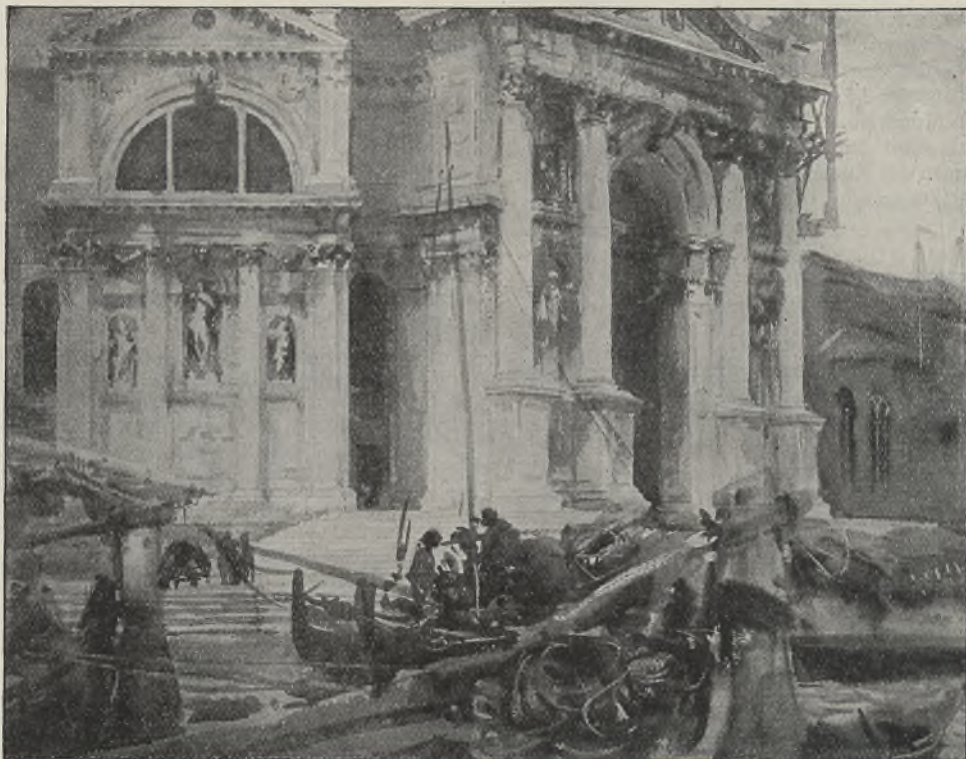
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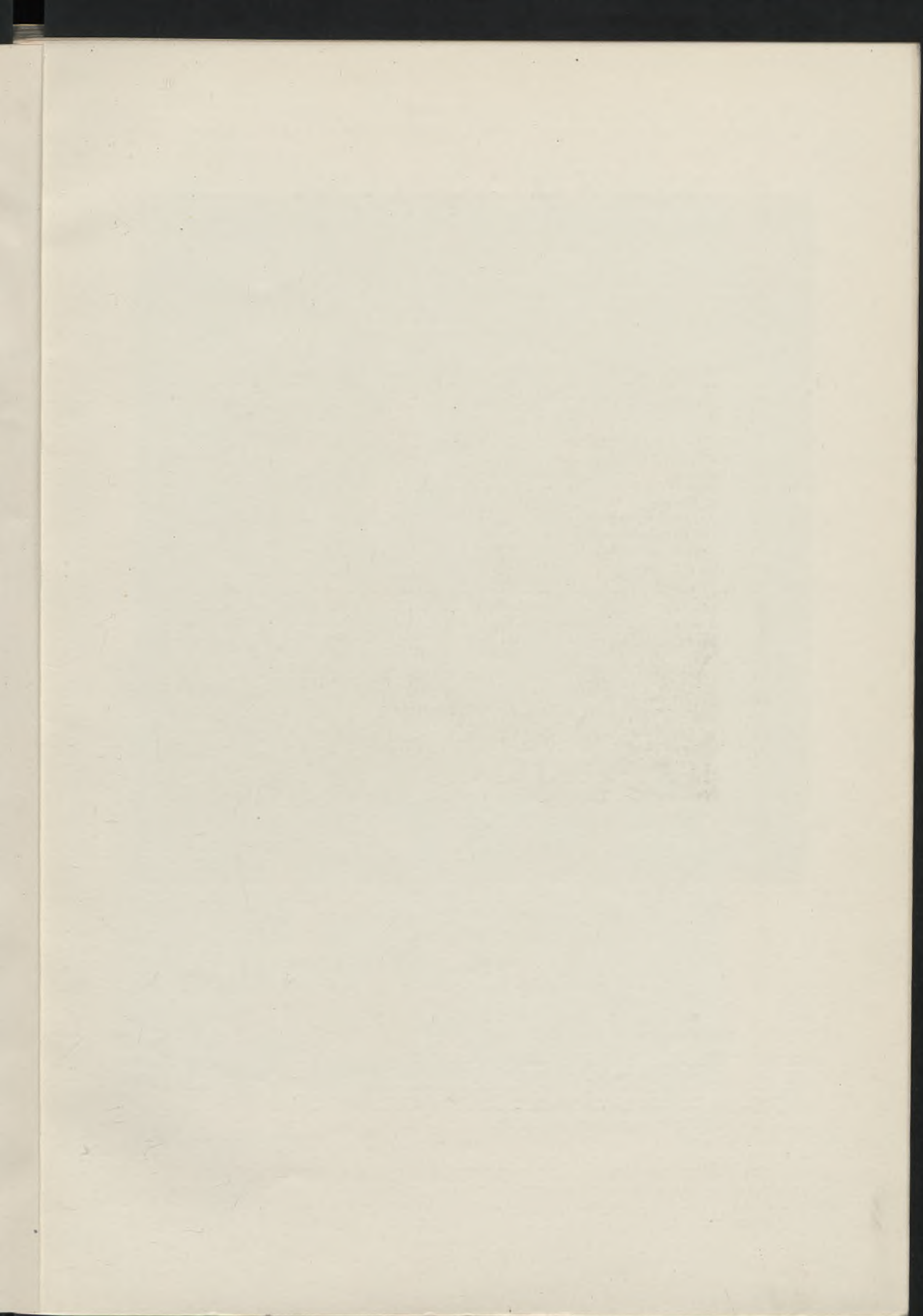
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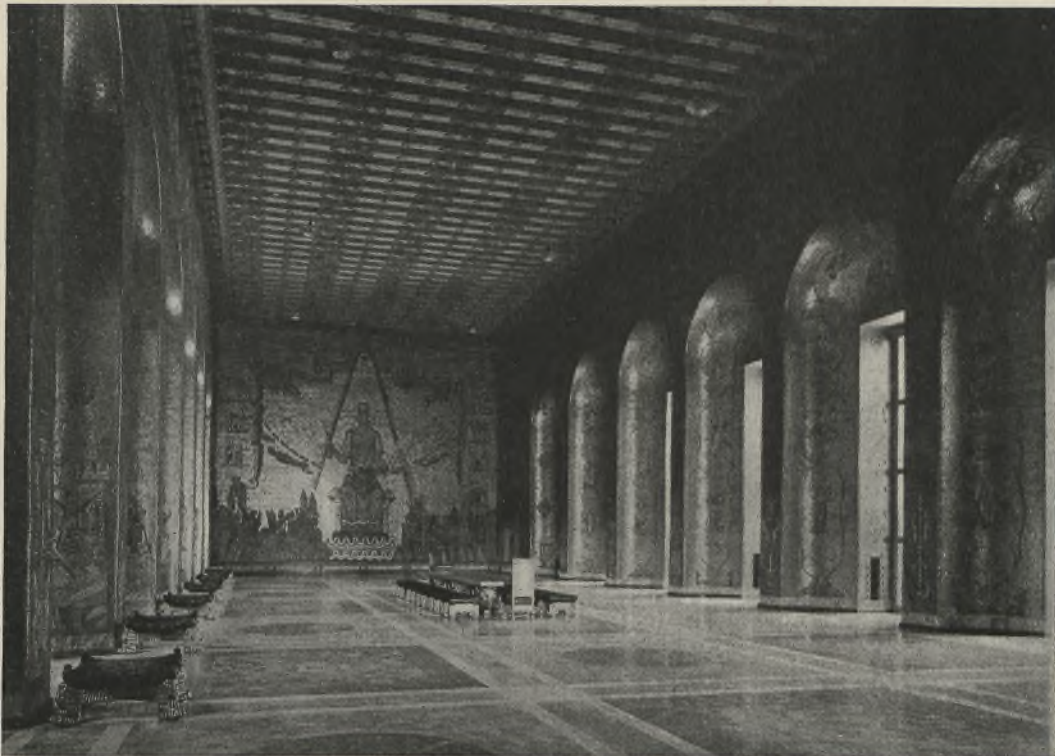
TWELFTH-CENTURY MEDALLION FROM THE CHURCH
OF ST. MARY AND ALL SAINTS, RIVENHALL, ESSEX.
(ONE OF FOUR BROUGHT FROM TOURAINE IN 1840 AND INSERTED IN PRESENT
POSITIONS INTACT THE SAME YEAR. EACH MEASURES ABOUT 2 FT. 4 INS. X 2 FT. 2 INS.)
REPRODUCED BY COURTESY OF THE REV. A. A. HUNT

THE STOCKHOLM CITY HALL. BY
PROFESSOR MELCHIOR WERN-
STEDT. ♦ ♦ ♦ ♦ ♦

ON Midsummer Eve, 1923, the Stockholm City Hall was formally opened after the work of building had gone on for well-nigh twelve years. For the City Council and the boards connected therewith the completion of the City Hall meant the acquisition of suitable administrative premises and the centralisation of the more important municipal offices in one and the same building; but at the same time the City of Stockholm obtained within the same edifice the premises that were necessary for official receptions and festivals. For Swedish architecture the City Hall forms the centre of gravity in the national and romantic phase which took the place of the arid academism of the latter part of the nineteenth century and gave new life to the stiff formal speech of architecture. Brick as a building material has here once

again taken a place of honour and been allowed wholly to dominate the façade, in which natural stone and details of other materials play a merely enlivening and decorative part. The deep red walls and tower mirror their masses gravely and solemnly in the waters of Lake Mälär, which surrounds the building on two sides. The copper-clad roofs, the summits of the towers and the spires with their graceful forms and rich gilding speak a more joyous speech and make a finer and gentler harmony with the other pinnacles and towers of the town. It is the position and its æsthetic possibilities which have been turned to account and utilised in the placing, the shaping and the grouping of the building as a whole. ♦ ♦ ♦

The effect of the gleaming waters of Mälär immediately strikes a visitor on his entry into the Civic Court. Under the arch in the shady range of buildings on the north one comes into the enclosed and paved court (the "Civic Court"), which gently slopes under the open portico



THE GOLDEN CHAMBER, STOCKHOLM CITY
HALL. ARCHITECT, RAGNAR ÖSTBERG

THE STOCKHOLM CITY HALL



THE NORTH-WEST CORNER OF THE COURTYARD, STOCKHOLM CITY HALL. ARCHITECT, RAGNAR ÖSTBERG

in the southern range of buildings down a few steps to the Waterside Terrace and the lake. It is through the Civic Court that one reaches the various entrances to the several divisions of the building for the administrative work of the city and for its representative work in the state rooms.

The large session hall of the City Council (the Council Chamber) on the first floor in the eastern range of buildings is the main feature in the administrative section of the building. Externally, it is distinguished by the lofty window embrasures in the eastern façade, and towards the Civic Court it is also marked by window openings on a monumental scale. The interior is panelled throughout. The walls with their framework of grey pine filled in with oil-painted canvas harmonise with the wooden panelling of the galleries in the same yellowish-grey tone. ■ ■

In the northern range of buildings there follow the smaller session rooms, less lavish in decoration and equipment but well-proportioned and adapted for their purposes. Further away in this range the aldermen have their rooms, all of different shape and decoration. The furniture, the electric light fittings and the carpets, etc., have received an artistic and practical

treatment everywhere and give the various rooms their finished individual character. The whole of the western part of the building is occupied by offices, and such are also contained in the two upper storeys of the southern range of buildings. "The Blue Hall" forms the centre of the western part of the building; it is a covered court, very well lighted through the great glass covered openings in the upper parts of the surrounding walls which also admit light to the system of corridors round this hall leading to the working premises. ■ ■ ■ ■

The representative section or the State Rooms occupies the main storey of the southern range of buildings. This lies immediately over the open arcade and culminates in the great festival and banqueting hall, known as the "Golden Chamber," which is situated at right angles to the suite of rooms forming the State Apartments. The main body of the Golden Chamber runs along the "Civic Court" on its western side and thus lies between the open court and the closed one.



A PARLOUR ROOM IN THE STOCKHOLM CITY HALL ARCHITECT, RAGNAR ÖSTBERG

THE STOCKHOLM CITY HALL



THE BLUE HALL, STOCKHOLM CITY HALL. ARCHITECT, RAGNAR ÖSTBERG

The arrangement and distribution of the different rooms in the State Apartments is one of the most interesting architectural conceptions in the City Hall. The huge body of the tower, with its crowning lantern visible far around, manifests the house of the city externally. But it is not merely an external decoration; architecturally the tower with its lofty vaulted spaces forms the connecting point where the two groups of administrative and representative rooms are knit together into an organic whole. The great gallery, with its long rectangular form, its cool stone character, where the polished black granite columns enhance the intensity and life of the yellow tones of the fresco paintings, does not fail in its intended effect of giving a sense of space. The southern sun shines in through the lofty windows and gives life to the relief figures in the embrasures. The Waterside Terrace, with its great open space, trees and flowers, extends below the windows; and beyond it is the open surface of the water with its sails, boats and the life of the waves.

We go on through a smaller room, called "The Three Crowns." On the walls hang silk hangings in blue and silver, and the visible wood panels and beams of the ceiling supplement the scale of colour with their subdued decoration. Further on there is a smaller room, entirely decorated with mural paintings, of whose figures we have already caught a glimpse through the row of the State Apartments. The room forms a cool environment, entirely mural in character with stone floor and walls and roof in plaster. Here we turn back, and through the "Three Crowns" we enter the great banqueting hall. A soft light is filtered in from the deep window embrasures on the long side of the chamber towards the Civic Court and the Blue Hall. An air of mystery rests over the room. The walls are entirely clad in gold mosaic, interspersed with decorative representations of the city, its history and life. The imposing shape of the room and the surface treatment of the walls give a quite distinctive character to this room, which is fresh and

THE STOCKHOLM CITY HALL



CEILING DECORATION IN
THE SOUTH PORTICO
STOCKHOLM CITY HALL

surprising after our wandering through the others. The window doors with the leaded panes open out towards the "Blue Hall," and we step out on to the balcony. Here a still greater cube strikes our eye. The red brick of the walls gives warmth to the huge space. The surface treatment of the brick (after being laid) by means of the stonemason's tools has given a faint relief pattern to the walls, and this has given a delightful freshness to the great surfaces. The balcony, the floor and the stairway are light grey and green marble and the grey granite of the pillars forms a pleasing contrast to the redness of the walls. ♦ ♦ ♦ ♦ ♦

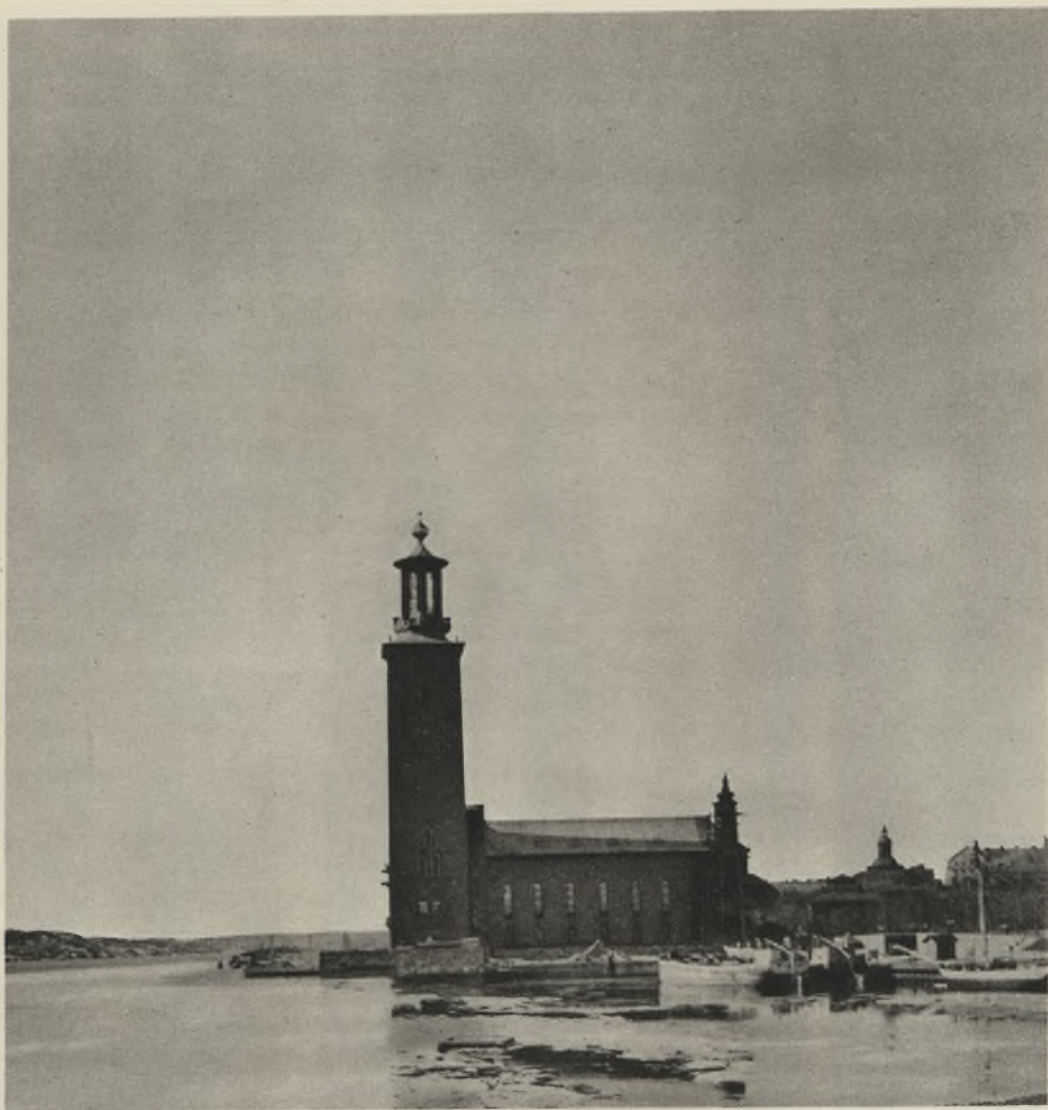
On the occasion of great festivities this hall forms the great meeting-place, to which the guests come direct from the cloakrooms placed under the banqueting hall. ♦ ♦ ♦ ♦ ♦

Decorative art and handicraft have had great tasks to perform in the elaboration of the details and the adornment of the building in general. During the process of building workshops for modelling, art smith's work, coppersmith's work, furniture and textiles, etc., were laid out on the building site, where they were under the direct supervision of the architect. The intimate co-operation which was thus made possible between the architect and the other artists has certainly very greatly contributed to elevate the quality of the

craftsmanship and has made it easier to work out the details in material and shape in harmony with the general effect of the structure. The sharp division between the different arts or their specialization often makes it difficult for our time to equal the art epochs of the past, the Middle Ages and the Renaissance, in creating a rich and exuberant architecture. Painting and sculpture must not stand aloof from architecture when they are used for a decorative purpose. Art handicraft is required in architecture for the creation of the intimate details just as much as for gaining an effect on a large scale. Industrialism not only increases production but makes it mechanical, while handicraft falls back more and more and loses its creative



"ST. GEORGE," FROM
STOCKHOLM CITY HALL



STOCKHOLM CITY HALL, FROM THE
EAST. ARCHITECT, RAGNAR ÖSTBERG.



THE GREAT GALLERY IN STOCKHOLM CITY
HALL. ARCHITECT, RAGNAR ÖSTBERG.

and cunning practitioners to the further detriment of the creation of high architecture in our time. Thus the work of the architect becomes still more onerous, and the increased technical demand on modern buildings still further complicates his task.

The architect of the City Hall, Professor Ragnar Östberg, has in this work given Swedish architecture a genuine creation rich in beauty and imagination, carried out with power and personality, a living fabric for which we wish a long and happy future. The waves on the sea of art have both troughs and crests, and winds may blow there from many quarters. Every art epoch has its love and its dreams to fulfil, every time its own demands and needs. Often they can destroy the lasting creations of architecture for purposes of utility, but they may also enrich and augment their values. The City Hall is a monument to our time which we desire to be preserved for future generations, and it is worthy to be adorned and enriched only with the best in the future. When it grows mellow with age it deserves to do so beautifully.

MELCHIOR WERNSTEDT.

EINAR NERMAN. BY R. M. MORTON.

IT can almost be said that the hall-mark of stardom in the London theatrical world is to be caricatured by Nerman. In a few years this young artist has worked himself up to the position of caricaturist *par préférence* of personalities on the stage and in the concert halls; that is to say, other personalities are not safe from his pen, only he has made the theatre world his particular hunting ground.

Who, then, is this brilliant and relentless portrayer of peoples' weaknesses and good points? Einar Nerman was first introduced to the British public by Woods Meux in "Pearson's Magazine" several years ago, but it was not until 1922, when his work began to appear regularly in "The Tatler," that we here in England really became aware of the existence of this clever caricaturist. Even then there was at first some uncertainty as to his nationality. Those, however, who proclaimed him to be French were in the wrong. Einar Nerman is a Swede, born at Norrköping in 1888, and quite a



"GRAHAM BROWNE, OLIVE SLOANE AND FRANK COCHRANE IN 'LONDON LIFE.'" BY EINAR NERMAN

EINAR NERMAN



"BILLY LEONARD IN 'CATHERINE.'" BY EINAR NERMAN

young man, of whom much may be expected.

He studied at Paris, where he spent three years working in different schools and academies, his first tutor being Matisse. He then returned to Sweden, and soon made a name as a portrait-painter and decorative designer, but it was not long ere his erstwhile hobby—caricaturing—became the dominating factor, and it is in this capacity that we know him here in England.

He chiefly works in black and white, and in quite an unusual way. He has adopted the *claire-obscur* method (letting the white paper show in between otherwise unbroken spaces of black), which method he has brought to perfection. Nerman has always been a keen admirer of Japanese paintings, and the influence of this delicate art can easily be traced in his drawings. The caricatures reproduced here explain his form of black-and-white work better than words can do.

However, this influence chiefly tends to produce a highly decorative effect, and that is, after all, not the essential point in a caricature, but Nerman is as a caricaturist most fortunately favoured by nature. Spiced with a harmless satire, there is always an unmistakable and gratifying humour in the conception of his caricatures, and nobody can in a Nerman drawing fail to recognise the work of a true artist, and, whatever our opinions about our fellow beings may be, we never approach the unerring precision with which he has hit off the essential peculi-

arities of our celebrities. With an amazing economy of line, he often even suggests a contour without actually drawing it: he has made us chuckle at his marvellously accurate conception of the characteristics of our leading actors and actresses. Yes, actresses! Nerman is daring enough to caricature women, and beautiful women at that, but he has never had any unpleasant experiences from this apparent *lèse majesté*. This is probably due to the fact that he is never unkind and cruel in his caricatures, and the sitters are always consoled by their ability to trace their own perfections through the shower of the artist's gentle raillery.

However, Nerman wanted to show that his art is not confined to caricatures only, and visitors to the exhibition he held last April in the Alpine Club Gallery, were amazed at the versatility of this young artist. That he here revealed himself as an exceedingly capable portrait-painter should not surprise anybody familiar with his caricatures, of which, by the way, some six hundred were exhibited.

The grace of line in his works gives him



"DARREL FANCOURT IN 'THE MIKADO.'" BY EINAR NERMAN



ILLUSTRATION FOR "THE SWINEHERD"
OF HANS ANDERSEN. BY EINAR NERMAN
(Duckworth and Co.)

a special distinction as a painter of ladies' portraits, but it is when painting children that he gives of his best. He brings out the angelic innocence of the child, still with a hint of impish mischief, which makes the picture life-like and natural. Especially noticeable amongst the oil-portraits were a delightful picture of the artist's wife and son; Gladys Cooper with her arms full of flowers in front of her country house; and Mr. Nerman's mother-in-law, Mme. Tramcourt, in a Spanish shawl. A charcoal drawing of the last-named lady was one of the best works of art I have seen for a long time. ♦ ♦

In the general sense of the word, Nerman

is a designer; imaginative and witty, with a fine sense of colour and line, and a sure instinct for the application of his designs according to purpose. These qualities have made him an ideal illustrator of literary works, particularly of a romantic or legendary character. In the exhibition were included his illustrations to "Gösta Berling's Saga," by Selma Lagerlöf, and "Fredman's Epistles," by C. M. Bellman, in the Swedish literature, and also some pictures for the fairy-tales by the Dane, Hans Andersen. ♦ ♦ ♦ ♦

Naturally Nerman is interested in designing theatrical productions, but the only stage-design of his we have so far seen





"VIEW FROM NORDISKA MUSEUM
STOCKHOLM." WASH DRAWING
BY EINAR NERMAN

in London was "The Foolish Virgins," of the Swedish Ballet. The original sketches for this ballet, which was also produced in Paris and New York, were on view in the exhibition. Another interesting item was the collection of dolls and fancy figures in painted woods. ■ ■ ■

When circumstances permit him to indulge his poetical or humorous inventions, Nerman makes a special appeal as a designer for print. The exhibition gave us various examples of his versatility in this respect. From children's books and nurseryrhymes to music-covers and posters, every form of print-work was represented. The number of posters from Sweden, which were exhibited, testified that Nerman possesses just the touch which should make his poster-work pre-eminent. They catch the eye—that is essential; and, having caught the eye, they please—a scarcely less essential quality. A few posters of Nerman's have appeared here in London, chiefly for theatrical productions, also one, depicting the Town Hall of Stockholm for the Swedish Travel Bureau, and we should like to see more. ■ ■

THE ART OF ISABEL CODRINGTON.

NONE of the professions is now closed to women—though in few of them have they dominated; but in the realms of art the progress has probably been more marked than in any other sphere—and in the forefront of the movement must certainly be ranked the work of Isabel Codrington—in private life Mrs. Mayer.

A well-known exhibitor at the Royal Academy, where she is generally hung on the line, her work is equally appreciated at the Paris Salon, where her contribution this year has attracted considerable attention; indeed, like much of English merit, she has been appreciated abroad far more than at home, and her works are being continually reproduced in foreign periodicals. The reason is probably the smallness of her output, and the fact that for years she entirely gave up her art for family duties. ■ ■ ■ ■ ■

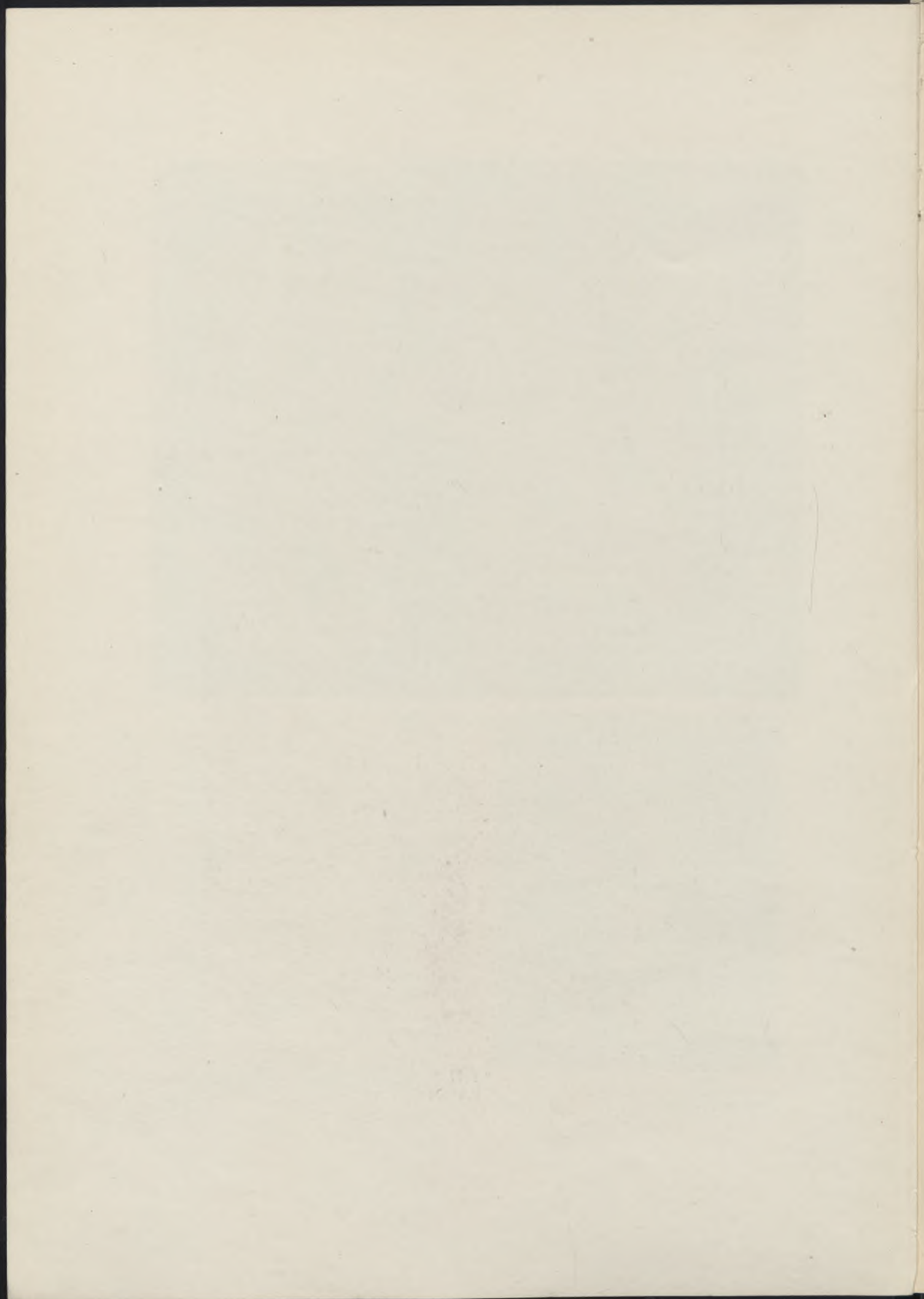
When she returned to it, however, she at once bridged over the gulf that now separates her from the Victorians. She had originally come under the influence of Burne-Jones and Rossetti and Millais—as some of her earlier work shows clearly—but when she



"OLD LAND WORKER"
BY ISABEL CODRINGTON



"THE BLOUSE SHOP." OIL
PAINTING BY ISABEL CODRINGTON.





**"CANTINE FRANCO-BRITANNIQUE, VITRY-
LE-FRANÇOIS." BY ISABEL CODRINGTON.**
(Painted for the Imperial War Museum, 1919.)



"EVENING." BY
ISABEL CODRINGTON.
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THE ART OF ISABEL CODRINGTON

returned to her canvas, art had made huge steps forward, and it is a tribute to the theory that art is really a mental quality, not a mere case of manual dexterity, that she revealed the amazing fact that her mind had kept pace with that evolution the whole time. Indeed, both her outlook and her technique have more than kept pace, for her pictures to-day reveal the work of a pioneer and leader, but a leader who has not out-distanced the schools merely for the sake of differing from them. ■

Her work, like her attitude, is as essentially masculine in its sincerity and determination as the work of Brangwyn and Epstein; but it is profoundly classic in its style—classic, that is to say, in its carrying on of the tradition of all the greatest of the masters such as Rembrandt and Vandyck. ■ ■ ■ ■

She is equally at home in compositions such as *The Tavern* (1919), *The Blouse*

Shop (1923) in the Municipal Gallery, Hull, and such as *The Canteen at Vitry-le-François*, painted for the Imperial War Museum; *The Fruit Seller*, which secured hon. mention in the Salon des Artistes Français; but she may be said to have found herself in portraiture, such as the picture of the old tramp, which is one of the features of the French Salon of 1925. ■ ■ ■ ■ ■

It is probably only the fact that she has chosen for her subjects the features of the worker and the sufferers and the indigent (who can never buy their portraits or "boom" the artist) that has prevented her from ranking in the forefront of English portrait painting. ■ ■

She was one of those who made the "woman's art exhibition" at the Olympia possible, when it was organised by the *Daily Express*, and was one of those whose pictures were singled out by



"A SOUTHERN STILL LIFE"
BY ISABEL CODRINGTON



"BIRDS OF PREY." BY
ISABEL CODRINGTON

Princess Louise as typical of progress which woman had made. ♦ ♦ ♦ ♦

Indeed, one has only to compare the work of that great Victorian woman painter, Lady Butler, with its subservience of art to drama—one might say melodrama—with that of Isabel Codrington, as it were trying to eliminate all action or story from her canvases to appreciate at what a disadvantage the real artist works in order to achieve recognition not by the layman but by brother workers in the pure technique of their craft, which is after all the only tribute that really counts in art. This art is modern in the sense of revealing the latest achievements of technique without being merely an expression of modernity; it is classic in the sense of being a complete embodiment of all that is best in the great traditions of its own craft throughout the ages; but, above all, it is dignified with the dignity of sincerity and purpose—the work of a man accomplished by a woman—and for this reason the work of Isabel Codrington will stand for one of the turning points in the history of British art. ♦ ♦ ♦ ♦

L. G. R. H.

MR. HARRY CLARKE'S PICTURES FOR "FAUST." ♦ ♦ ♦ ♦

ART and literature, Siamese twins making their first curtsey to the public in a script that was a series of pictures, and persisting together through the centuries that have filled the world's galleries with masterpieces, most of which are pictures for the books, sacred and profane, of all nations, have never yet been separated. For even in its uttermost abstraction art is still a word about life, and literature never ceases to be pictorial. ♦ ♦

And though to the simplicity of the layman, the man untroubled by questions of form and technique, the immediate appeal of literature is pictorial and the immediate appeal of art almost entirely literary, there is something beyond this immediate appeal, and that is to be found, both in its most primitive and its most advanced form, in the demand for art and literature in combination, in the demand for picture-books. A childlike love for the representation, side by side with the statement that the ogre bit off the boy's head, of the interesting operation actually in process is not, even for the child, all there is in the picture. Even for him there is something else that prevails, emerging to capture him before the horrid details are registered for his delight and remaining, in proportion to the quality of the picture long after they have become matters of indifference. ♦

And so, and not otherwise, is it for us all. And since illustrations good and bad cannot escape being a measure of personal feeling about a text, a critical appreciation of a text—whether it be a drama or a never so sublimated sense of existence—and since Mr. Clarke's pictures for "Faust" are good pictures, the immediate interest of them lies in his manner of representing the Faust legend. For the story Goethe wrote in light across the darkness of the Middle Ages, and whose climax he reveals in the neglected second part: "Who would be free must daily conquer his freedom anew," the story that in its truncated form is a tragedy showing human experience as inevitable disaster and its solution a hint

* Goethe's "Faust"; trans. by Dr. Anster; illustrated by Harry Clarke. (George G. Harrap and Co., Ltd.)



"Drest thus, I seem a different creature!"

ILLUSTRATION FOR GOETHE'S
"FAUST." BY HARRY CLARKE

(G. G. Harrap and Co., Ltd.)

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"—Does not death lurk without?"

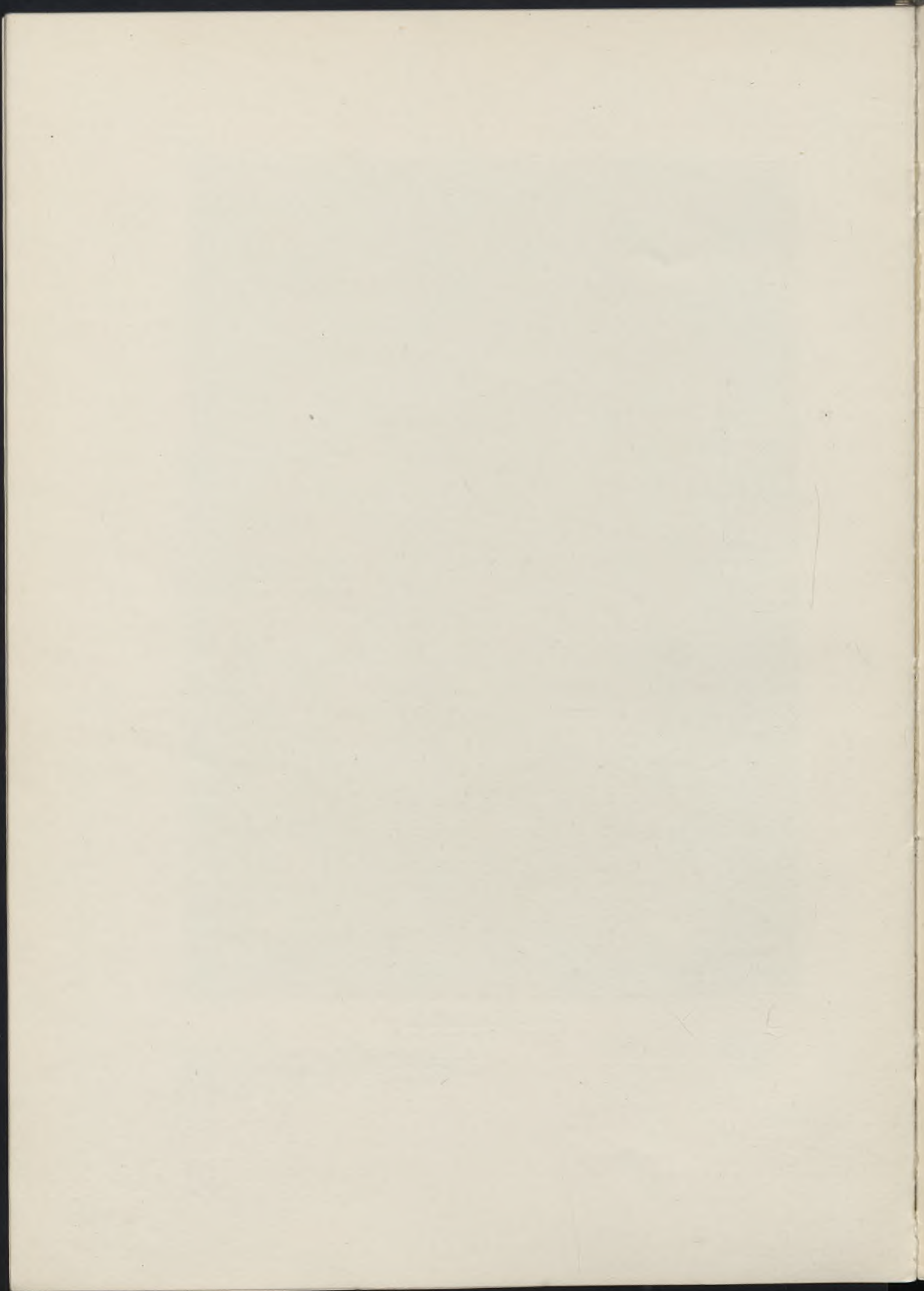
ILLUSTRATION FOR GOETHE'S
"FAUST." BY HARRY CLARKE
(G. G. Harrap and Co., Ltd.)

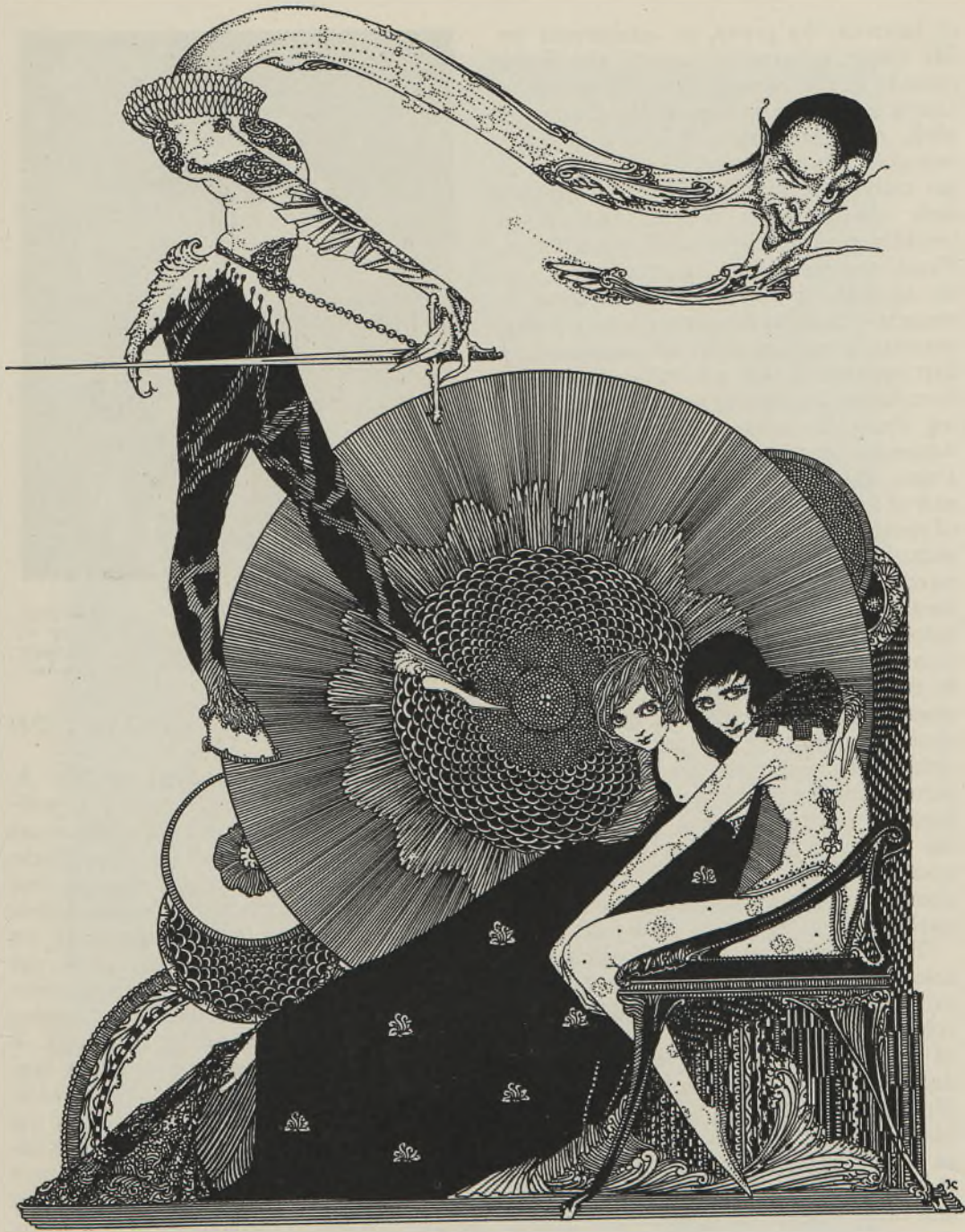


“ ———— *Is there anything*
in my poor power to serve you? ”



ILLUSTRATION FOR GOETHE'S
"FAUST." BY HARRY CLARKE.
(G. G. HARRAP AND CO., LTD.)





DESIGN FOR HALF-TITLE
OF GOETHE'S "FAUST"
BY HARRY CLARKE
(G. G. Harrap and Co., Ltd.)



MR. CLARKE'S "FAUST" PICTURES—MACPHERSON COLLECTION

of salvation by proxy, is interpreted by Mr. Clarke in terms of comedy, the divine comedy of the human spirit. There is in Clarke's pictures no trace of the Germanic idyll, no presentation of youth as innocence and joy unalloyed. Light is faint in his embryonic humanity, his self-centred little country-town people, and shines brightly only from the wise Mephistopheles. Faust, the meshed old doctor, giving up his struggle against his own darkness, is amoeba to Buddha in relation to the smiling, patiently presiding devil who significantly first appears to him not rising sulphurous from lower depths but serenely materialising above the concentration point of his desperate reveries. And the rejuvenated Faust, like maid Marguerite ere she falls sick of love, is chained, deep in the glooms of youth. There is from first to last in these pictures no sunlight, but rather light filtered, coming as through a glass darkly. And it is this quality of filtered light, helping to make him so interesting a commentator on Goethe's tale, that is one of the distinctive charms of Mr. Clarke's work. It is not for nothing that he is by choice a designer of storied windows richly light, and in the case of these Faust pictures the dimmed light is truly religious, binding together as in a single medium his wealth of fantastic invention and remaining in the mind when the book is closed, and the illustrations flow together until the detail is lost in the whole.

The enchantment of Mr. Clarke's use of colour, leading one while under its charm to wish, perhaps a little rashly, that all colourists might serve an apprenticeship as stainers of glass and moving one to declare that his medium is colour, pure illumination, is present also in much of his black and white work. This too shines as things shine when the sun is veiled, clear and concise in line, in texture rich and deep. His sense of what is called design is, as yet, a little lacking in vigour, and there is room for improvement in his combination and distribution of masses. But the happy qualities that are the incommunicable essence of his work will be for many a possessor of the new "Faust" ample compensation for slight defects in the handling. DOROTHY M. RICHARDSON.

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"SIR GEORGE BRYDGES RODNEY." MEZZOTINT BY V. GREEN AFTER HUGH BARON
(Macpherson Collection)

THE MACPHERSON COLLECTION

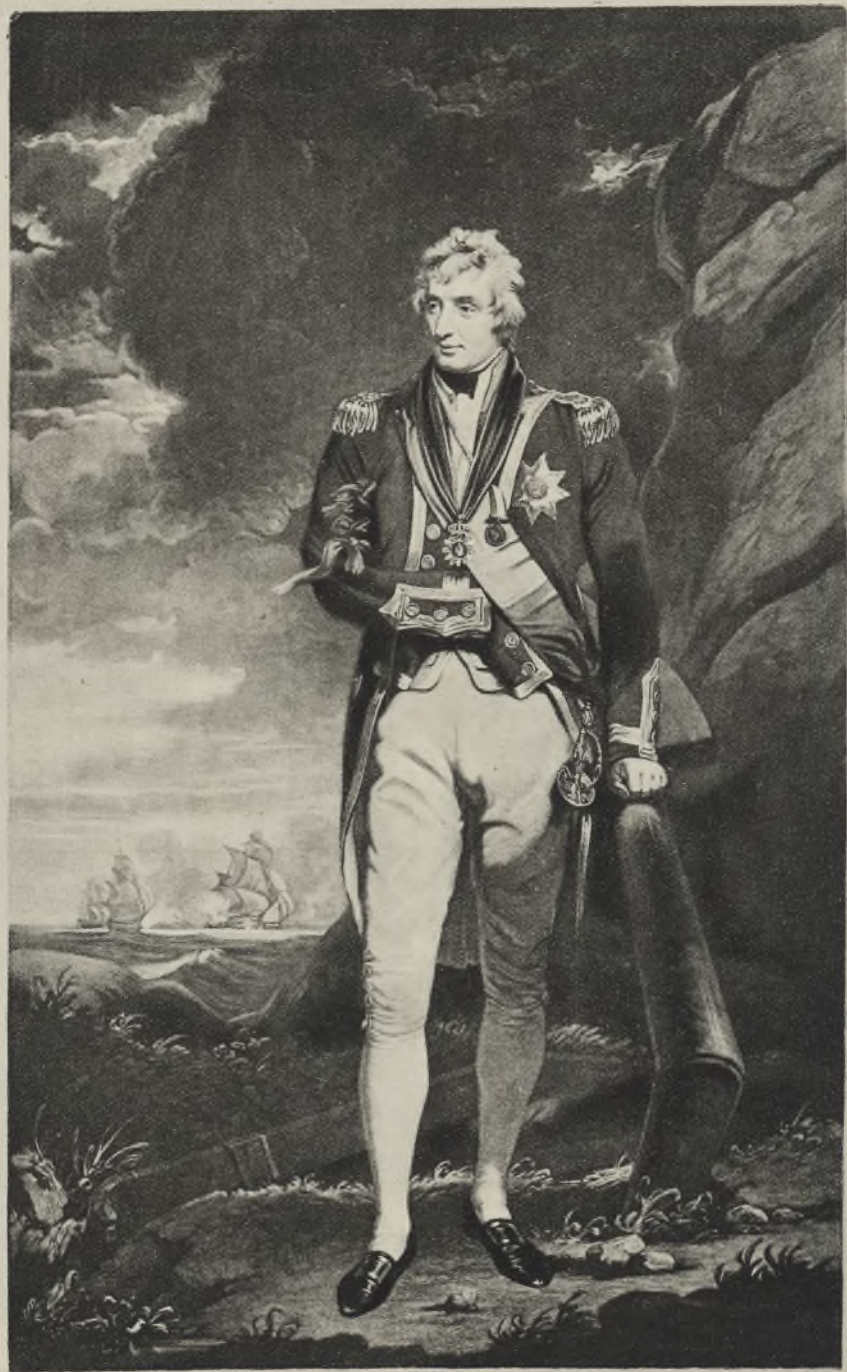
THE collection assembled by Mr. A. G. H. Macpherson, son of a well-known Indian judge, and for many years a steward of the Royal Calcutta Yacht Club, represents the only attempt that has ever been made to form a complete pictorial record of the sea history of the Anglo-Saxon race. As such, it is not only unique, but of immense importance because it can never be duplicated, owing to the increasing demand for sea prints.

It would be interesting and not unamusing to speculate as to the mental processes gone through by a critic of the more "transcendental" type when confronted by anything like the Macpherson Collection. Exaggerating and distorting the truth that in the last analysis it is the treatment that makes the picture, he goes so far as to say that the subject does not matter at all. The portrait at once brings this æsthetic creed *ad absurdum* (for if the subject does not matter, the fashionable painter might well present Mrs. Smythe-Smythe with a painting of her butler instead of her own haughty



"LORD NELSON." MEZZOTINT BY
W. BARNARD AFTER L. F. ABBOTT.

(Macpherson Collection.)

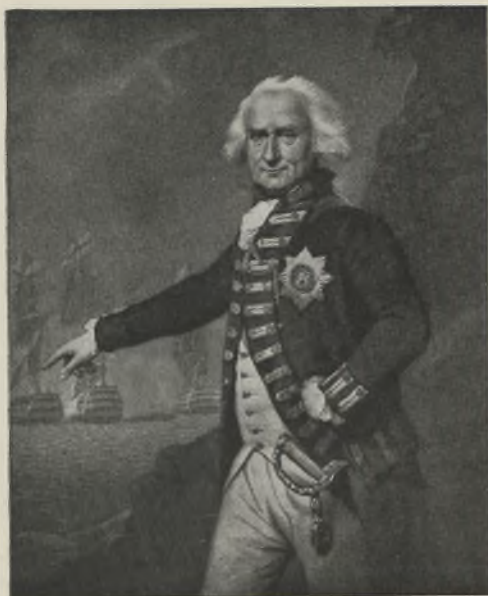


SIR SAMUEL HOOD

"SIR SAMUEL HOOD." MEZZOTINT
BY G. CLINT AFTER J. HOPPNER.

(Macpherson Collection.)

THE MACPHERSON COLLECTION



"LORD BRIDPORT." MEZZOTINT BY
V. GREEN AFTER L. F. ABBOTT
(Macpherson Collection)

countenance); or if our transcendental critic has a little literary culture (which, however, is not likely) his theory must lead him to the belief that Milton, instead of writing—

"Of man's first disobedience and the fruit,
Of that forbidden tree whose mortal taste
Brought death into the world and all our woe,"

would have been equally great and glorious had he written a verse-treatise on the intensive cultivation of potatoes. A mean subject meanly treated comes lowest in the scale, of course; next to it, a great subject meanly treated, next to that a mean subject well treated, but, best of all, a great subject grandly treated.

Returning to the Macpherson Collection, I can only ask again (craving indulgence for the Americanism), How would our "transcendental" critic "get away with it"? Here we have a collection whose *raison d'être* is its subject, and that subject itself one which is close to the heart of every British man. The primary purpose of the great majority of these artists was to record and communicate their delight in the sea and all that thereon floats. Sometimes the aim was merely to convey instruction, in maps, designs of naval costumes, and so forth. But even here, the work shows the finish of a job well and lovingly done, and the maps particularly

evince a charmingly naïve imagination and a pleasant taste for colour which show that they were drawn in an age when men still had time to think and dream.

It is only possible here to give the briefest outline of the scope of the collection. It comprises naval actions, naval ships, merchant ships, merchant steamers, yachts, whaling, early discovery, caricatures, views of seaports, and portraits. The total number of prints is about 9,000, and most of the sections, individually, are considered the finest in the world. And not only is it comprehensive, but by a process of gradual elimination the weaker examples from the point of view of technique have been weeded out and replaced by others; and good "states" have been substituted for those which were less fine examples.

The "naval actions" (of which Mr. Macpherson possesses 2,300—more than three times the number in the well-known Cust collection) rank first in importance. The aquatint maritime views in colour also have a particular interest, showing, as they do, the development of many great seaport towns the world over, from early times. The large mezzotint portraits, some of which we reproduce, are nearly all in proof state and fine condition; while the early atlases and sea charts comprise one of the finest privately-owned collections of such things. The housing problem, which would seem to have been necessarily great, has been solved by storing the prints in a large oak cupboard, where any one is readily accessible.

From the days of Widsith and "The Seafarer" our people have been a maritime people, and in sea-power our very existence is bound up. Yet the paucity of maritime material in our public galleries and museums is remarkable. It seems more than strange that no collection like this is in national possession, and it would be a reproach to us as a nation if Mr. Macpherson's wonderful assemblage were ever to be broken up. Historically and artistically the collection is unique and irreplaceable, and undoubtedly its proper place is some national museum or gallery, where its delights would be accessible to all.

HERBERT B. GRIMSDITCH.

THE LITHOGRAPHS OF LUDWIG JUNGNIKKEL



ORIGINAL LITHOGRAPH BY
LUDWIG JUNGNIKKEL

THE LITHOGRAPHS OF LUDWIG JUNGNIKKEL. BY A. S. LEVETUS.

IT is now many years since Ludwig Jungnickel migrated from his native city of Munich to Vienna, which has ever since been his home. He was attracted there by the fame of the Kunstgewerbeschule, and he was happy in his choice. Already on his first appearance it was felt that the youth had personality; the work he did for his entrance examination showed that he possessed genuine talent and that in him were the makings of a distinguished artist. What he has achieved has fully justified this prediction; indeed, he advanced so rapidly, and his mind was so fertile in invention, that an article on his stencilled drawings was published in Vol. XLI of *THE STUDIO* and many of them reproduced to illustrate his methods and his qualities as a graphic artist. Even then his chief bent was animals; they gave most satisfaction to his artistic sense, and from the first he has been successful in depicting their movements and habits. To do this satisfactorily an artist must be, above all, imbued with a love of animals; he must be possessed of a tremendous amount of patience and a desire to penetrate into the ego of those whose life he transcribes with his drawing. Ludwig Jungnickel is endowed with these qualities,

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they are innate in him. His advance has been very rapid; he has thrown off the restraints common to all young artists; he stands forth to-day a master-artist in his own peculiar line of art and a master-craftsman in his performances. ■ ■

In the illustrations here given it will be seen how keen an observer Jungnickel is, and in how simple and thoughtful a manner he renders his animals, whichever ones they may happen to be, the dainty grace of a gazelle, the playfulness of a roe, the



ORIGINAL LITHOGRAPH BY
LUDWIG JUNGNIKKEL



D. H.
JUNGNICKEL

ORIGINAL LITHOGRAPH BY
LUDWIG JUNGNICKEL
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THE LITHOGRAPHS OF LUDWIG JUNGNICKEL

gravity of a stag. In his renderings there is a total absence of anything pertaining to exaggeration, for Jungnickel is too great an artist to overstep the limits of his art. He interprets with a rare fidelity, one feels drawn to his subjects, one feels the delicate charm of the originals, the inhabitants of the forests, senses their rhythm, their orchestration, of which every pulse vibrates. There is true inspiration in our artist's depictions, exquisite manipulation and rare treatment, which is essentially individual. At the same time the art of Jungnickel is virile. His technique is masterly, yet it is not the wielding of his stroke which arouses the interest, but the intimate, loving tenderness of his tones. He does not suggest nature, yet his animals breathe of the very essence and spirit of life. His modellings are marvellously conjectured, the human element present in all animals is revealed. ♦ ♦ ♦ ♦

Educationally these lithographs of animals are most important, as they are artistically. For this reason they have their place in all continental collections. From them the characteristics of Jungnickel as an artist who will live may be gathered. The observant will understand his great powers, that he is master of his powers, confident in himself, direct in his methods, and that he has absolute control over his medium. He has studied intently in every zoological garden, in the forests; he is alive to the structure, movement, texture—indeed, every point in the build of the creatures he takes as his subjects. There is beauty and spontaneity in his work, an intense sympathy with his "sitter," a wonderful economy of means, neatness of workmanship, his art is at the same time graceful, powerful and delicate. Ludwig Jungnickel has come to stay, for his art will live. A. S. LEVETUS.



ORIGINAL LITHOGRAPH BY
LUDWIG JUNGNICKEL



"STAG AND DEER." ORIGINAL LITHO-
GRAPH BY LUDWIG JUNGNICHEL.



"FIGHTING COCKS." ORIGINAL LITHO-
GRAPH BY LUDWIG JUNGNICHEL.
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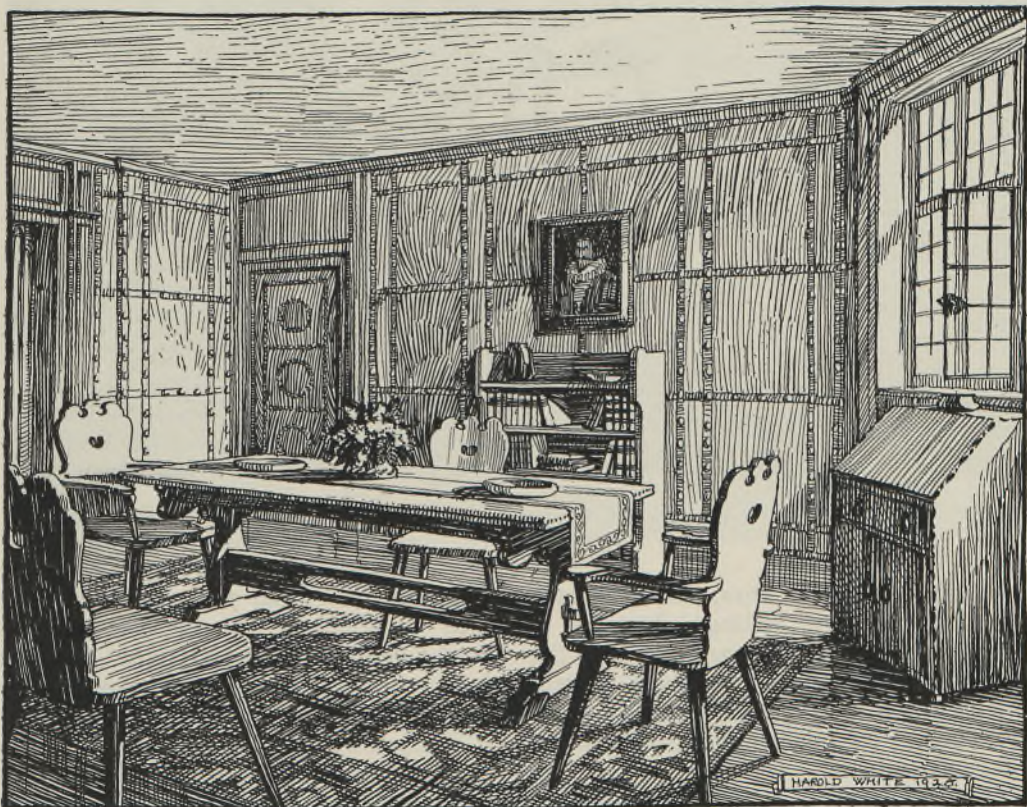
SOME FURNISHING AND DECORATIVE SCHEMES AT MESSRS. LIBERTY'S. ♦ ♦ ♦ ♦ ♦

WERE it not that the name, "Liberty," is a household word throughout the length and breadth of the land, one might be tempted to suggest that the style of the firm should be altered to "Aladdin, Ltd." There are shops which are just shops, as a primrose was only a primrose to Peter Bell, but this is not one of them; and it might have been called up by some modern householder's Wonderful Lamp.

The STUDIO, being desirous of showing some of Messrs. Liberty's specimen interiors to its readers to best advantage, has commissioned Mr. Harold White to make the drawings which are here given; and he has skilfully conveyed the general impression of these showrooms and brought out the texture and quality of the various materials used. The interiors are



DINING-ROOM IN OAK, SHOWING JACOBEBAN INFLUENCE BY LIBERTY AND CO. DRAWING BY HAROLD WHITE



ROOM FURNISHED IN ENGLISH OAK, AFTER CENTRAL EUROPEAN PEASANT WORK WALLS IN SHEEPSKIN. BY LIBERTY AND CO. DRAWING BY HAROLD WHITE

LIBERTY'S FURNISHING SCHEMES



HALF-TIMBERED ATTIC BEDROOM IN ENGLISH OAK, SHOWING TUDOR INFLUENCE. BY LIBERTY AND CO. DRAWING BY HAROLD WHITE

based on traditional lines, and yet have a distinct modern feeling. Instead of slavishly copying the antique or the foreign, the designers have been content to take a motive from early or exotic work, and adapt it to modern and British tastes and requirements. ♦ ♦ ♦

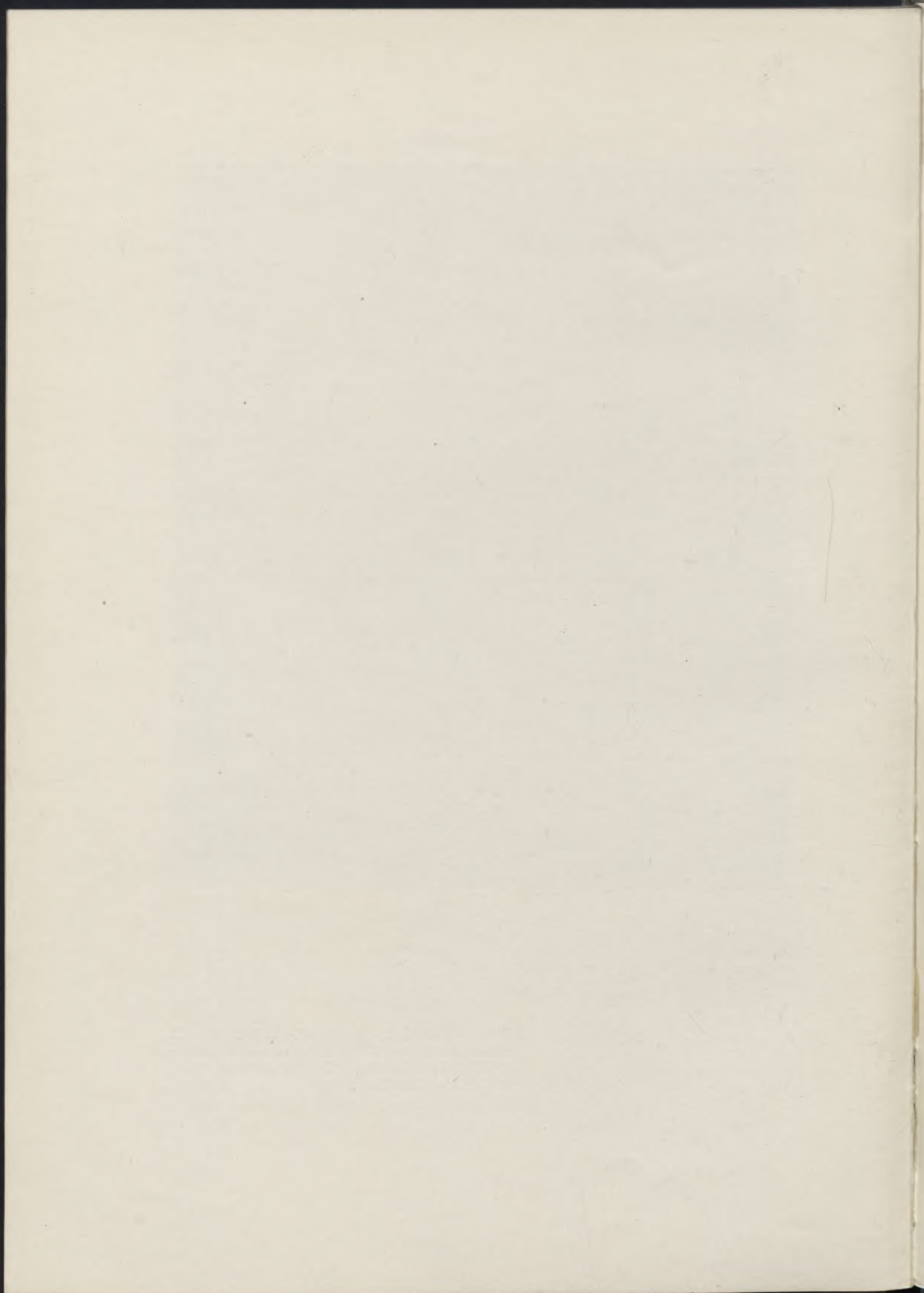
The room represented in our colour-plate, for example, owes its general scheme to the inspiration of North European peasant houses. The furniture and fixed woodwork are of Virginia spruce, stained

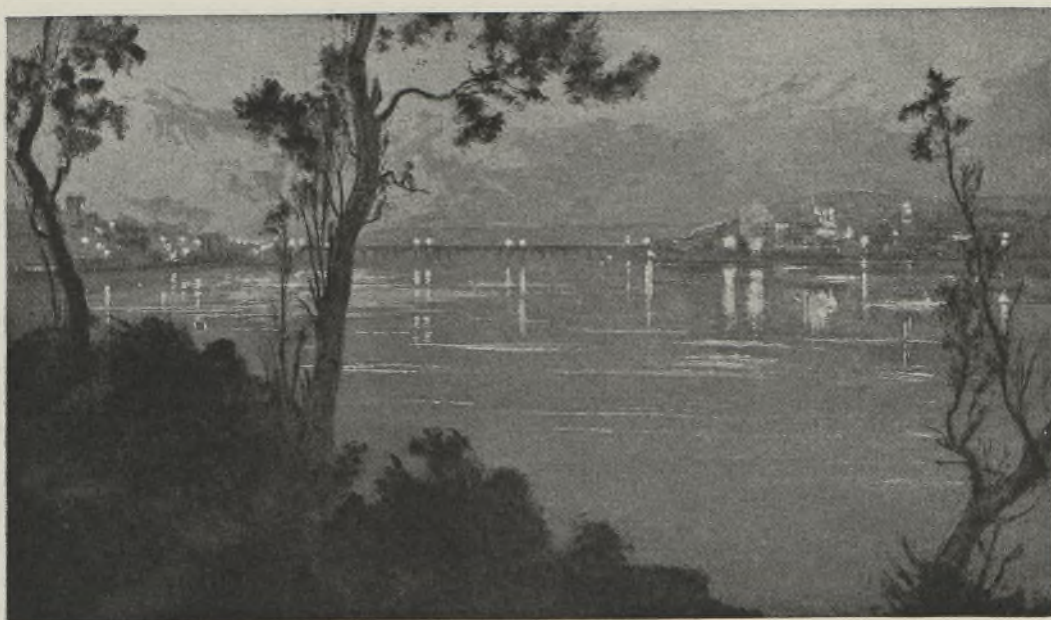
a greyish blue, and an optimistic brightness is obtained by the use of colour on the moulding and piercings. The frieze is founded upon Russian designs, and betrays the Persian influence. ♦ ♦

The small illustration on page 233 shows how an intelligent adaptation can be made from Jacobean oak styles, without reproducing the actual forms. The wallpaper was designed many years ago in Messrs. Liberty's studios, from a bordering to one of the tapestries in Haddon Hall. ♦



DINING-ROOM IN VIRGINIA SPRUCE,
SHOWING NORTH EUROPEAN PEAS-
ANT INFLUENCE. BY LIBERTY & CO.
WATER-COLOUR BY HAROLD WHITE.





"BIDEFORD BY NIGHT"
AQUATINT BY BERNARD
EYRE WALKER A.R.E.

The larger drawing on the same page shows a very interesting and successful experiment in walling—the panels being executed in dark red sheepskin with dark brown bands secured with bronze studs. ♦ ♦ ♦ ♦ ♦

On page 234 we illustrate a most charming and restful bedroom in English oak, the spaces between the half-timbered work having an antique plaster surface. The fireplace consists of a very simple arched stone face, the interior being lined with Danehill bricks. ♦ ♦ ♦ ♦

To walk through these specimen rooms is to be aware of a guiding principle of discriminating research, controlling all the activities of this firm's designers. In no department of life can tradition be entirely dispensed with, yet in no sphere should it be allowed to take an undue prominence. This, after all, is only another way of stating the formula of evolution which nature herself applies to organic life; she teaches the lesson that a thing which has outlived its utility must gradually be dispensed with and give place to something else—a lesson very salutary for furniture-designers.

H. B. G.

MR. BERNARD EYRE WALKER,
A.R.E. ♦ ♦ ♦ ♦ ♦

IT is always interesting to trace the formative influences in the training and development of an artist. By the choice of etching as his means of expression, Mr. Bernard Eyre Walker escaped some of the dangers of a family plagiarism, while benefiting by the long experience of his father, who has been for many years a prominent member of the Royal Water-Colour Society. At the outset of his career as an etcher he studied for a short time with the late G. M. Synge, and since then has been his own teacher. Thus it happens that his work does not exhibit the characteristics of any special school. ♦

Although hardly a quarter of Mr. Eyre Walker's plates have been published, they show unusual variety. He admits that even fewer plates would have been before the public had he been free to choose. A critical and sensitive disposition is expressed in close observation, a strong sympathy with the thing seen, and a studious avoidance of negligent or reckless treatment. Thus what his work lacks in

BERNARD EYRE WALKER

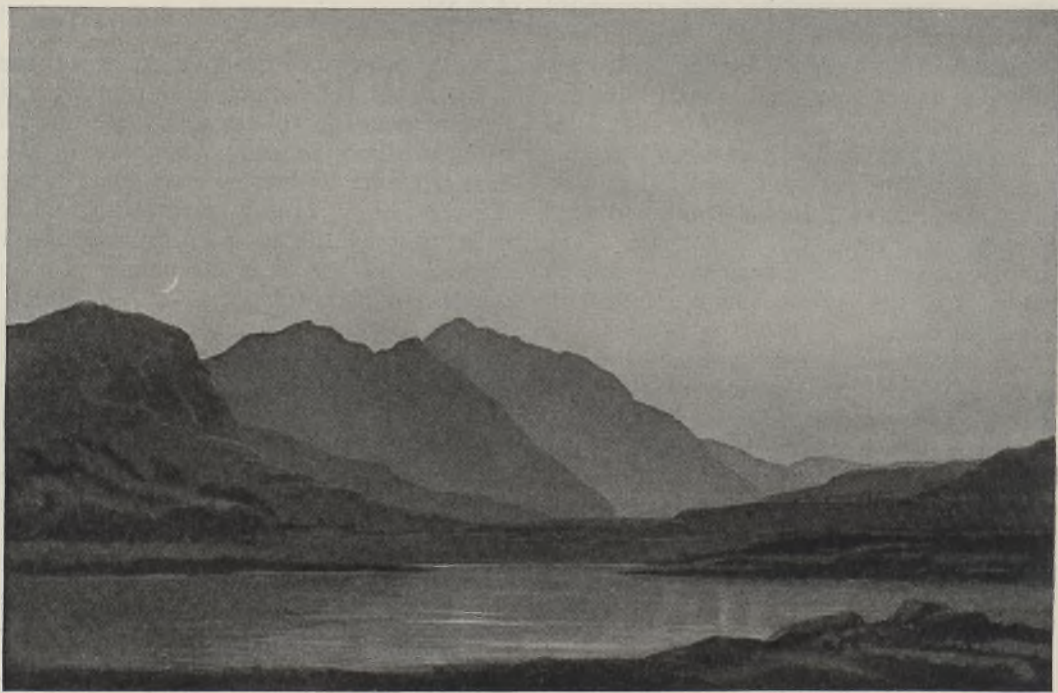
brevity it gains in deep feeling and a quality of absorbed if solitary thought. The dark mountain-mass in *Coniston Beacon* is full of modelling. "I feel I could climb every yard of that hill," said a spectator at a recent exhibition. This etching has admirable strength, clarity and depth, and a beautiful variation in tone. The same quality, in the medium of aquatint, belongs to a recent plate, *Bow Fell*, and to a very different subject, *Wormgate*. The solemn tranquillity of the mountain solitudes enfolding the little Westmorland tarn is interpreted with a serious and delicate precision which is classical. In the smaller plate, the mystery of night broods over a mean little street under the shadow of Boston's great church-tower, and imparts an unexpected beauty. Two other aquatints, *Bideford by Night* and *The Torridge, Thundery Weather*, while hardly less poetical, are even more brilliant in treatment; the former, a study of distant lights reflected in the estuary behind a foreground of dark trees; the latter, a striking cloud-effect. ■ ■

It would seem that Bernard Eyre Walker's happiest compositions are most often the result of intense and sometimes protracted meditation. From this they gain harmony, the classic expression of a mood and are truly original. However, he draws most of his plates out of doors, working, with the help of a mirror, straight from nature. ■ ■ ■ ■ ■

It is not easy to maintain a drastic independence in the face of natural facts, but, on the other hand, these etchings have a freshness and freedom from academic convention which make them specially attractive to the nature-lover. ■ ■ ■

Mountains, trees and water form the theme of most of Mr. Eyre Walker's plates, and they are admirably rendered in such works as the River Don series, of which *The Forester's Belt* is an example, or *Balgie Bridge, Glenlyon*. But he can treat of homelier themes, as in the cheerful little interior, *My Fireside*, or the riverside life of boats and old warehouses. ■ ■ ■ ■ ■

F. D.



"BOW FELL, WESTMORLAND"
AQUATINT BY BERNARD
EYRE WALKER, A.R.E.



"RIVER TORRIDGE, THUNDERY WEATHER." AQUATINT BY BERNARD EYRE WALKER, A.R.E.

THE PARIS INTERNATIONAL EXHIBITION, 1925. FOURTH ARTICLE: REGIONAL ART. BY GABRIEL MOUREY. ♦ ♦ ♦

A VERY interesting observation to be made at the Exhibition is the manner in which two outstanding theories of architecture are contrasted with one another. The one is reaching out after an international style, while the other seeks to emphasise the traditional national and regional elements, modernising them and adapting them to present-day conditions and new materials. In a previous article I have already instanced the excellent Polish and Swedish pavilions as particularly successful examples of national architecture. ♦ ♦ ♦ ♦ ♦

The Greek Pavilion is no less remarkable from this point of view, even though the feeling for modernism which has inspired MM. Czajkowski and Bergsten seems a great deal stronger than that manifested by M. Skyrianos, the architect of the *Greek Peasant Dwelling* on the Cours la Reine. The last-mentioned seems to have

confined himself to collecting in his composition the most characteristic details of Greek peasant architecture. He has undoubtedly displayed a sure taste in carrying this out, and it is most instructive to trace the relationship which exists between the general lines of the Greek Pavilion and those of Provence and the Alpes Maritimes. There is the same simplicity, the same careful taking into account of Mediterranean climatic factors and local customs; with this difference, that in the Provençal Pavilion (which, be it said in passing, is one of the best in the exhibition), M. Paul Tournon, the architect, has succeeded in evolving from the traditional elements of local architecture something much more unforeseen and novel, both as to the exterior and the interior. Examples of this worthy of all praise, are the façades of the "Mas Provençal," the covered gallery which runs along this, the manner in which the exterior form shows the interior arrangement, the pitch of the roof and the arrangement of the great hall and its staircase. ♦ ♦ ♦ ♦ ♦

The Pavilion of the Alpes Maritimes is

REGIONAL ART AT PARIS



GREEK PEASANT HOUSE
ARCHITECT, C. SKYRIANOS
(Internat. Exhn. of Modern Decorative and Industrial Arts Paris. Photo, Henri Manuel)

also distinguished by many notable qualities, and in parts it has real charm: but in some respects there is the mark of a rather paltry conception, catering too obviously for the tastes of the visitors to the French Riviera. The architects are MM. Marcel Delmas and Marcel Lavergne. ❧

The "Ty-Breiz," was built by M. Lucien Vaugeois, who has contrived skilfully to assemble the majority of the characteristics of the local architecture; just as the already well-known artist, M. Lemordant, has succeeded in making the most artistic furniture by modernising traditional motives. A remarkable fact is that this Breton house, whose regional character is so marked, harmonises wonderfully with the houses in the French village, where the various architects have expressly set aside all seeking after local traditions. This village was built under the general direction of M. Charles Genuys, and the plan of the whole was made by M. Dervaux. ❧

The village consists of a series of small buildings, some isolated and some arranged as a street and square of a modern French village. Among the best are *The Marble-*

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Cutter's House, by M. Dervaux; the *Bazaar*, by M. Oudin; the *Chemist's Shop and Dispensary*, by MM. Bluysen and Parizot; the *Shoemaker's House* (one of the most charming), by M. Guillemonat, with its wooden sign carved by M. Lebeau; the *Town Hall*, by M. Guimard; *The Weaver's House*, by M. Brunet; *The Middle-Class House*, by M. Hamelet; the *Inn*, by M. Pierre Selmersheim; *The Bakery*, by M. Levard; *The Cemetery*, by M. Bigaux (which contains a *Calvary* by the sculptor Leyritz, an excellent production both from the religious and the technical points of view); the *School*, by M. Paul Genuys; and lastly, the *Church*, which is one of the most perfect and harmonious essays in architecture and decoration in the entire exhibition. ❧

This church was erected under the auspices of the Société de Saint-Jean, and the architect is M. Jacques Droz, who, though he has had little space to work in, has created a building imposing alike in its grandeur and its religious character, and one which will leave an ineradicable remembrance in the minds of all who have seen it. Its dominant qualities are great freedom in the lines, peculiarly ingenious and tasteful use of modernised traditional



MAS DE PROVENCE
GALERIE DES MÉTIERS
ARCHITECT, PAUL TOURNON
(Internat. Exhn. of Modern Decorative Arts, Paris)



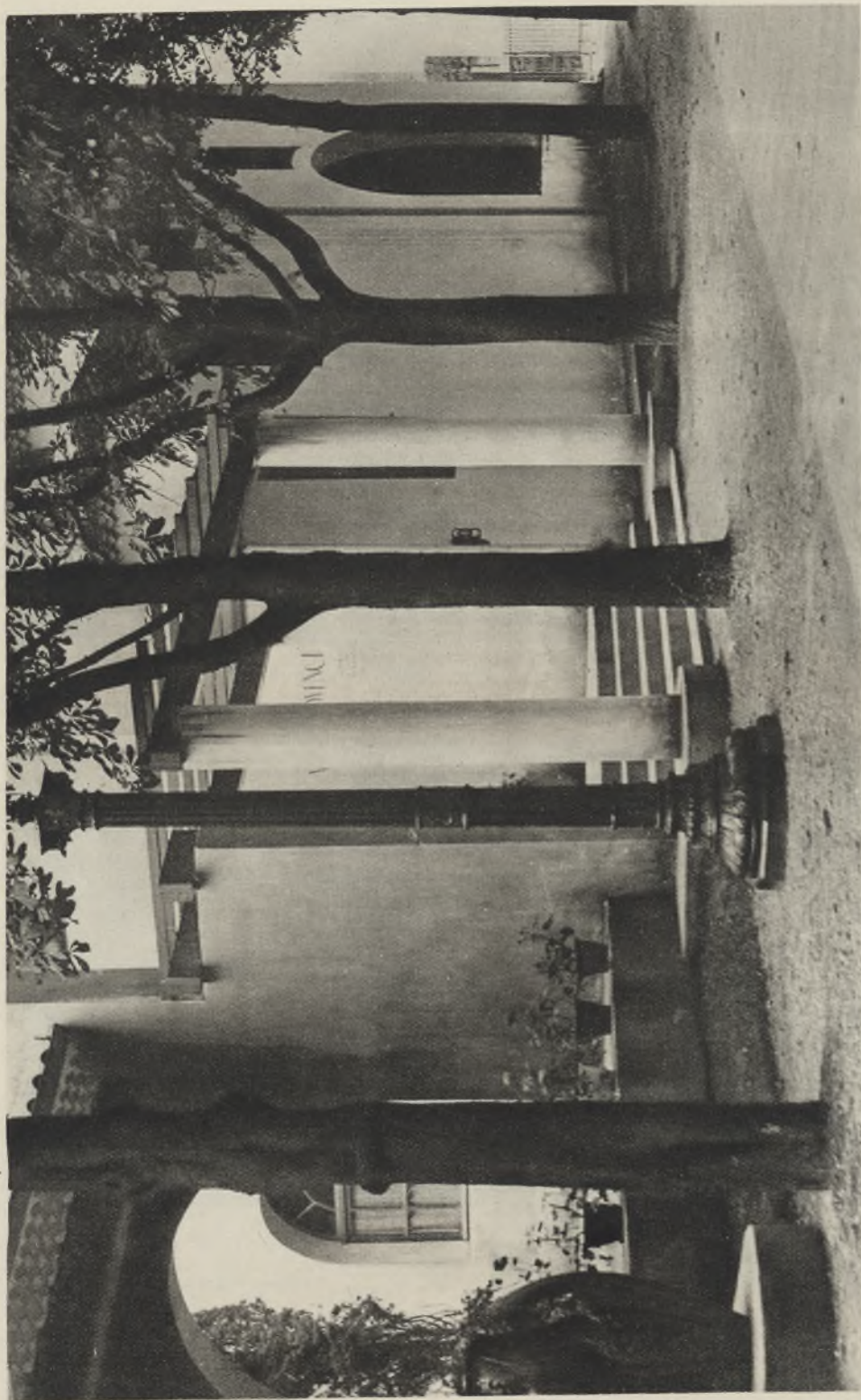
PROVENÇAL PAVILION, SITTING-ROOM KITCHEN. ARCHITECT, PAUL TOURNON.
FURNITURE BY DAVID FRÈRES. WROUGHT IRONWORK BY TRICHARD.

(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



INTERIOR OF THE BRETON HOUSE.
ARCHITECT, LUCIEN VAUGEOIS.

(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)

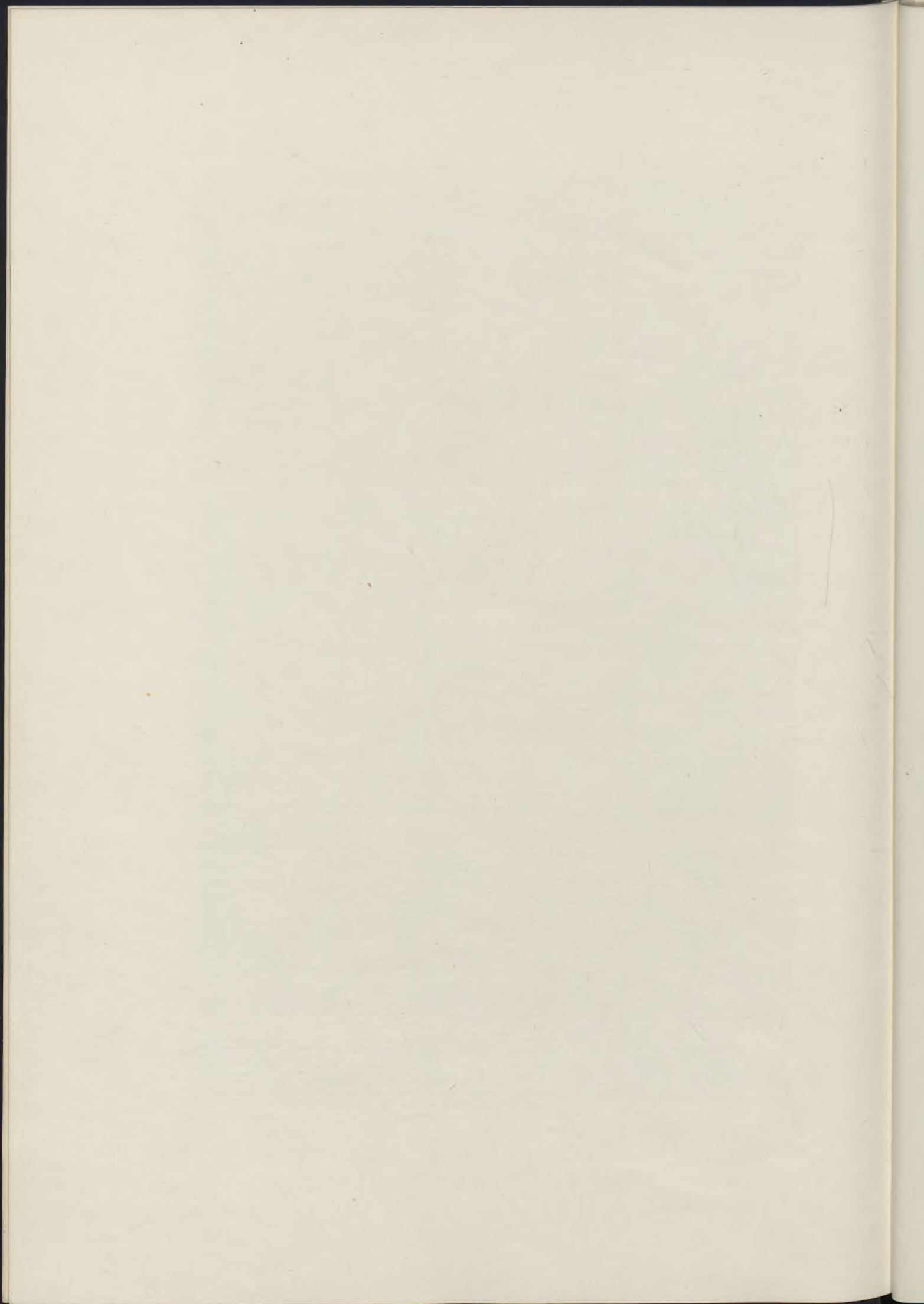


EXTERIOR OF PROVENÇAL PAVILION.
ARCHITECT, PAUL TOURNON.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



INTERIOR OF THE POLISH PAVILION.
ARCHITECT, JOSEPH CZAJKOWSKI.
WATER-COLOUR BY G. HEULOT.
(INTERNATIONAL EXHIBITION OF MODERN DECORATIVE
AND INDUSTRIAL ARTS, PARIS).





REGIONAL ART AT PARIS

motives, and perfect charm in the details. The exterior has more unity than the interior, where the Société de Saint-Jean has been compelled to find work for too large a number of members. The tower, which is full of force and grandeur, is crowned by a large figure of Christ and the symbols of the four Evangelists, by the sculptors Charlier and Py; the porch is by M. Chirol, and is ornamented with figures in coloured clay, which have elements both of archaism and modernism.

Behind the high altar is a large decorative painting by M. Maurice Denis. There are stained-glass windows and other decorations by Mlle. Reyre, M. Georges Desvallières, MM. Barillet, Le Chevallier, Jacques Gruber, etc., many of them well deserving of close attention; and the only fault of the interior as a whole is that the work is too much crowded together and confused. But there is plenty of talent here!

I have reserved to the last a note on the



ALSATIAN PAVILION. ARCHITECT T. BERST. (International Exhn. of Modern Decorative and Industrial Arts, Paris. Photo, Henri Manuel)

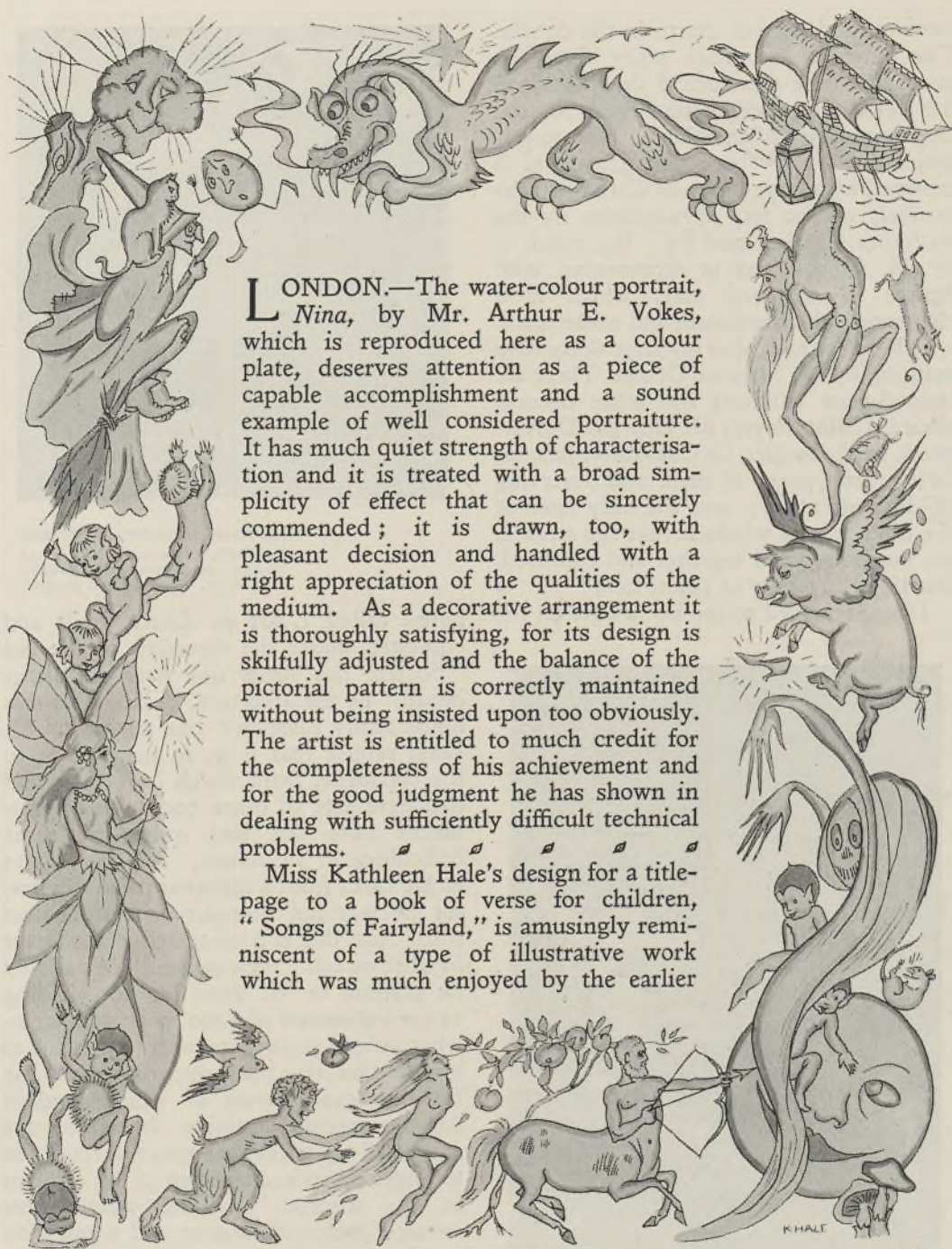
house called *L'Art en Alsace*, built and equipped under the direction of the old "Société des Amis des Arts de Strasbourg," by the architect, T. Berst. Is this house really Alsatian? one may ask. M. Berst replies that it is, in his preface to the catalogue, from which it appears that the architects of other countries or provinces have not had quite the same difficulties to surmount. He has had to tackle them from a different point of view, for he was not brought up on Alsatian soil. And this is a most important factor in what we call "regionalism." We should be grateful to M. Berst for not yielding to the seductions of a too facile and somewhat vulgar picturesqueness. It is due to him that we have been able to realise to the full the exact terms in which modern Alsatian artists conceive the decorative crafts. I am sorry that space forbids me to linger on an examination of the exhibits in the Alsatian Pavilion, which have aroused profound interest and admiration among serious students of art.

GABRIEL MOUREY.



SHOEMAKER'S HOUSE, FRENCH VILLAGE. ARCHITECT, G. GUILLEMONAT. SIGN BY ALBERT LEBEAU. (Internat. Exhn. of Modern Decorative and Industrial Arts Paris)

[NOTE. Through an error for which neither THE STUDIO nor myself was responsible, the illustration of a piece of glassware on p. 100 of the August number (in my article on the Czecho-Slovakian Pavilion) was wrongly attributed to Mlle. Braunerová: it was by a group of students of the Prague School of Decorative Art, under Professor V. H. Brunner.]



LONDON.—The water-colour portrait, *Nina*, by Mr. Arthur E. Vokes, which is reproduced here as a colour plate, deserves attention as a piece of capable accomplishment and a sound example of well considered portraiture. It has much quiet strength of characterisation and it is treated with a broad simplicity of effect that can be sincerely commended; it is drawn, too, with pleasant decision and handled with a right appreciation of the qualities of the medium. As a decorative arrangement it is thoroughly satisfying, for its design is skilfully adjusted and the balance of the pictorial pattern is correctly maintained without being insisted upon too obviously. The artist is entitled to much credit for the completeness of his achievement and for the good judgment he has shown in dealing with sufficiently difficult technical problems. ♦ ♦ ♦ ♦ ♦

Miss Kathleen Hale's design for a title-page to a book of verse for children, "*Songs of Fairyland*," is amusingly reminiscent of a type of illustrative work which was much enjoyed by the earlier

DESIGN, BY KATHLEEN HALE, FOR TITLE-PAGE OF "*SONGS OF FAIRYLAND*," A BOOK OF CHILDREN'S VERSE



"DACIA" (REVERSE)



"DACIA"



"HILDA CARLINE"



"SIR W. M. FLINDERS PETRIE"

LONDON



"A GATEWAY OF OLD CAGNES"
WATER-COLOUR BY R. KIRK-
LAND JAMIESON

Victorians. But though in its general character it bears some resemblance to the drawings of men like Doyle or Mayhew it is not lacking in individuality of treatment and it shows a quaintness of fancy that is decidedly attractive. Miss Hale's spooks and dragons are fearsome creatures enough and no doubt they are calculated to produce the right kind of thrill in children who are not too much sophisticated and modernised to be interested in fairy stories. ♦ ♦ ♦ ♦ ♦

Mr. Borough Johnson is always an artist who claims attention by the freshness of his outlook and the scholarly quality of his practice; he has a thorough working knowledge of several mediums and can give a good account of himself in a variety of directions. The example—*A Street in Jerusalem*—of his work which is reproduced here is entirely characteristic in its delicacy of draughtsmanship and its charm of suggestion, and is notable for its happy combination of subtlety and decision. The subject is well chosen, with a true sense of its picturesqueness, and is interpreted daintily and yet without any lapse into prettiness or triviality. Mr. Johnson is showing at the Goupil Gallery this month. ♦ ♦ ♦ ♦ ♦

As an illustration of a manner of handling water-colours which is, when it is logically applied, admirably expressive, *A Gateway of Old Cagnes*, by Mr. R. Kirkland Jamieson, has much interest. The effect is obtained by elimination of unimportant details and by the use of

broad washes, by simplification and by reducing the subject to its main essentials. This method can be entirely convincing, but it demands from the artist who adopts it real largeness of vision and a good deal of discrimination, for if he does not realise properly what are the main facts of his motive his work is apt to become empty and superficial. ♦ ♦ ♦

The study, *A Boy Scout*, represents an Australian artist, Miss Hilda Rix Nicholas, who is holding an exhibition of her work this month at the Beaux Arts Gallery. It is a vivacious exercise handled with considerable freedom and drawn freshly and directly, and it conveys an agreeable impression of spontaneity. But its freedom has not been attained by any evasion of responsibility; the facts have been intelligently observed and a due measure of attention has been given to characterisation. ♦ ♦ ♦ ♦ ♦

Mr. Sydney Carline's medals are noteworthy as successful achievements in a branch of art practice which is more than ordinarily exacting. The medallist must



"A BOY SCOUT." BY
HILDA RIX NICHOLAS
(Beaux Arts Gallery)



E. Borough Johnson 1895

"A STREET IN JERUSALEM." CHAR-
COAL DRAWING BY E. BOROUGH JOHNSON.

(Messrs. W. Marchant &
Co., Goupil Gallery.)



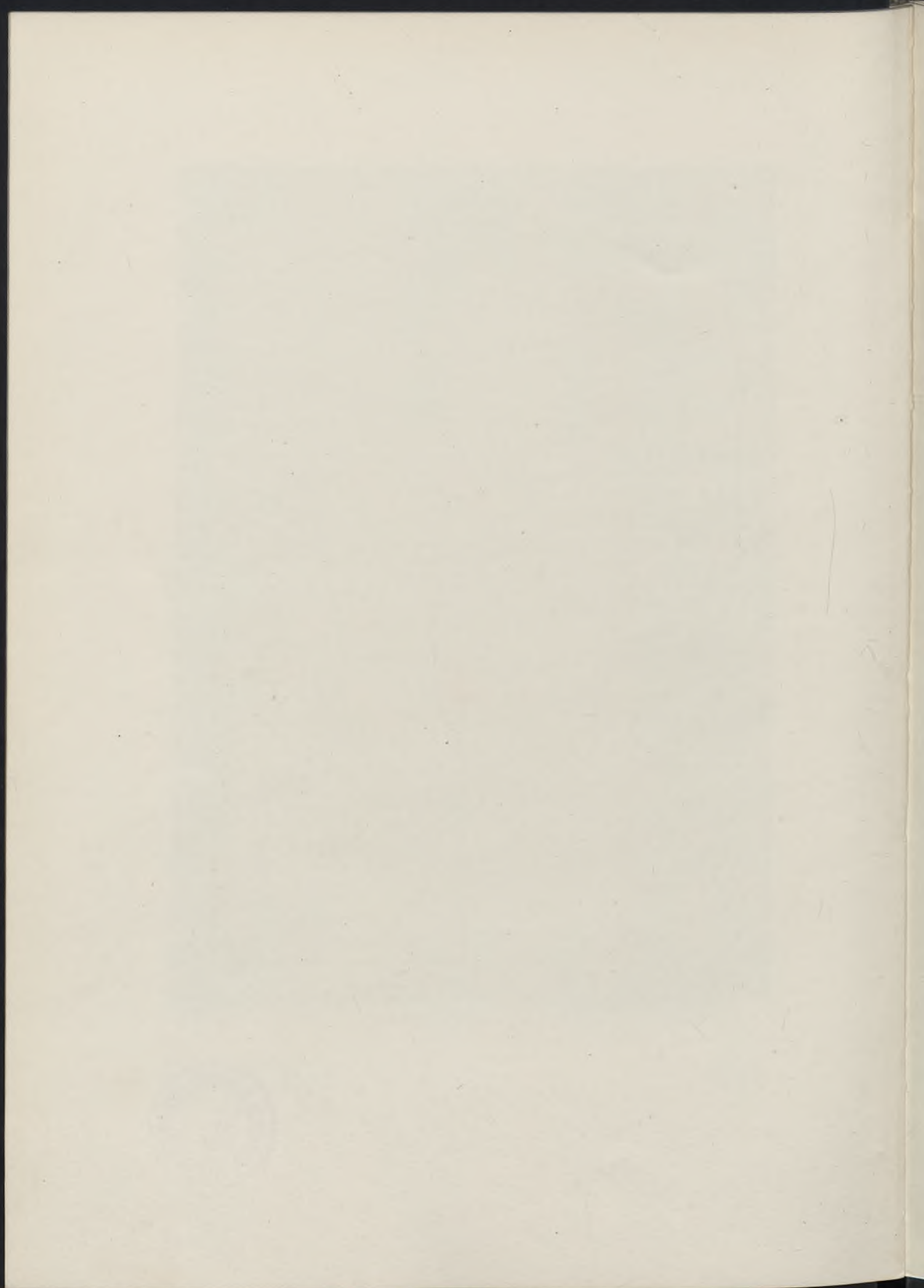
**"THE ETONIANS."
BY GEORGE ROMNEY.**

(Bought at Christie's by Messrs. Phillips and
MacConal on behalf of Sir John Leigh, Bart.)



"NINA." WATER-COLOUR
BY ARTHUR E. VOKES.







POSTER DESIGN BY RILETTE
(By courtesy of Messrs. Oetzmann, Ltd.)

be not only a designer with a sensitive perception of decorative subtleties but must be able, as well, to express very delicate variations of form with refinement and restraint. That Mr. Carline is well equipped for this type of work is proved by the quality of his productions; they are designed with an excellent sense of proportion and with a right feeling for balance and spacing and they are modelled with admirable precision and with intimate understanding of the relation of planes and surfaces. ♦ ♦ ♦ ♦ ♦

Among the many excellent posters which are to be seen at the present time Mr. Frank Newbould's *Kingston by Tram* deserves a special place on account of its vigour and originality. It is remarkably well drawn and it is very arresting in its frankness of statement; the local bit which the artist has chosen for his subject is treated, too, with complete recognition of the opportunity it afforded for an effective and unconventional composition. The other poster, by Rilette, for the Oetzmann furnishing firm is also an attractive produc-

tion with a little touch of humour that cannot fail to make it popular. It is in its character a pleasant departure from the beaten track. ♦ ♦ ♦ ♦

Romney's picture, *The Etonians*, illustrated here, is a fairly good example of his work and represents him at a period when he was justifying his popularity by the production of paintings which, if they were not very masterly, were certainly seductive and marked by charm of style. This picture was bought at Christie's last July by Messrs. Phillips and MacConnal for Sir John Leigh and the price paid for it was 8,500 guineas. ♦ ♦ ♦ ♦

In this year's Competition of Industrial Designs, organised by the Royal Society of Arts, Miss Margery Tomlin, a student of the Regent Street Polytechnic, gained a travelling scholarship of £150, a Prize of £10 10s. and an Owen Jones Medal, for work in the printed fabrics for dress section. The Polytechnic sends us a prospectus of its classes in photography, which we commend to all readers interested in this subject. ♦



POSTER DESIGN BY FRANK NEWBOULD. (By courtesy of The London Underground Railways)

SOUTHPORT

SOUTHPORT.—The work of Percy Lancaster, which is probably familiar to readers of *THE STUDIO*, is so forthright, and its vision so definite, that one wonders whether anyone has yet described him as "sincere." Any artist to whom this phrase is applied may be forgiven a deadly deed, for "so sincere" is the equivalent in art clichés of "that's right" in common parlance, and present England knows all that this implies. ▯

Perhaps Mr. Lancaster has escaped, for the critic who says "so sincere" generally does it about someone whose sincerity he thinks doubtful in the general opinion, hissing it in a tone which suggests that sincerity is the rarest of artistic qualities.

This is untrue and impolite. The only insincere artist is he who assumes optical peculiarities he does not possess, and only an oculist can decide that anyone is doing this. There are so many ways of seeing nature, any of which may be true to the seer. A man may be wholeheartedly sincere even when not afflicted with astigmatism. ▯ ▯ ▯ ▯ ▯

Very few Lancashire artists are astigmatic. In contradiction of natural expectations, they see nature joyously, and love light rather than the darkness which covers much of their native county, and clarity and line. Percy Lancaster has earned the right to be regarded as an outstanding Lancashire artist. ▯ ▯

He has made a place for himself in the country's art, and there is a personal quality in his work which can only be described as "Lancashire." Something of the brilliance and clarity of atmosphere which distinguished the men of the Liverpool School in the nineteenth century is present also. Obstacles are, in his case, made to be fought and conquered, and, like all men who fight obstacles with success, this artist modestly describes himself as "lucky." He is a bringer of luck to others, for his influence in his adopted town of Southport has been extraordinary; so that Southport now has better, if not larger, exhibitions than any other Lancashire town, and much good work finds a home there. J. W. S.



"DURHAM." WATER-COLOUR BY
PERCY LANCASTER, R.I., A.R.E.

"SLEEPING LAMB." BRISTOL
CARVING BY FRANK BULLOWS
(Birmingham School of Arts and Crafts)

BIRMINGHAM. — Among the changes which, in recent years, have taken place in the methods of art teaching, perhaps one of the most healthy is due to the realisation of the fact that it is impossible to separate the designer from the executant. Those of us who remember the work once upon a time submitted in the National Competition will recall the multitude of designs drawn on paper for every conceivable kind of craft-work by students having no experience whatever of the practical requirements of the material in which these works were intended to be carried out. ♦ ♦ ♦ ♦ ♦

The gradual introduction into schools of art of all kinds of handicraft has cleared the way for the recognition of the vital fact that each different material possesses its own inherent and peculiar qualities and limitations, respect for which, so far from being a hindrance, is, in reality, an opportunity. We have now the designer cutting his own wood block, the embroideress extemporising her own fancies on the linen, and the sculptor carving his statue from the rough block of stone. ♦ ♦ ♦

In the department of sculpture, the old method of modelling in clay (which is a process of building up and super-imposing

form) has largely given place to the practice of carving with the chisel, which is true sculpture, a course of training by which the student is brought face to face from the beginning with the properties and limitations of stone; the clay being used only for study of form or suggestive sketches. Indeed many teachers hold that clay should only be used for the preparation of the mould for metal-casting, or for finished works to be fired. ♦ ♦ ♦ ♦

At the Birmingham School of Arts and Crafts, the students have, for some time past, been set to carve the actual stone, or, for purposes of study, solid slabs or blocks of plaster, the working of which is very similar, but, of course, easier to manipulate than the harder and more intractable material. These remarks will serve to introduce the illustrations which we give of works executed in the school, which are remarkable not only for their beauty of design and vigour of execution, but also for the fact that they are the outcome of the method of study referred to. Our space will not allow of more than a small selection from a large number of excellent works, which include inscriptions and panels of lettering, a very important branch of the stone-cutter's craft. ♦ ♦ ♦

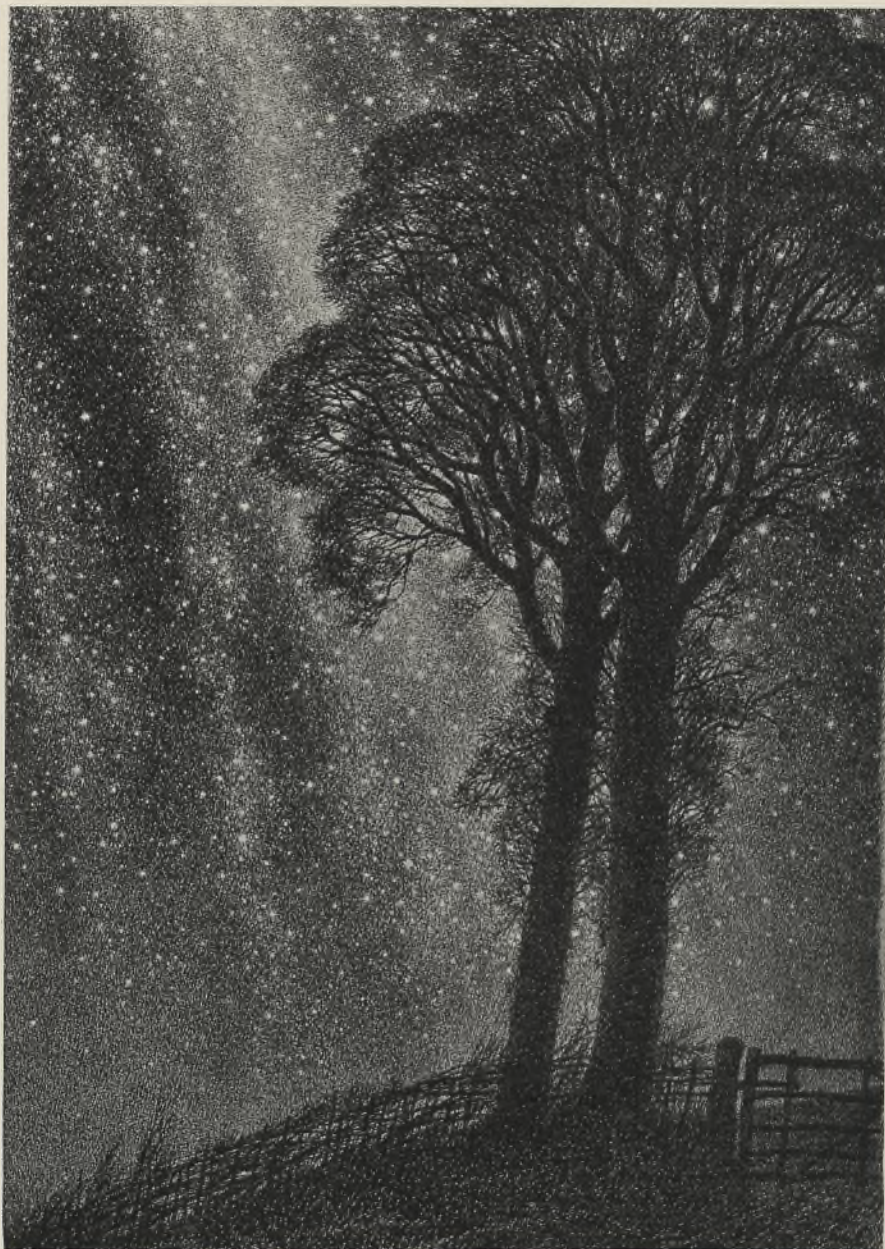


The Giant chimney
St Malo.

Louise Jacobs.

"THE GIANT CHIMNEY, ST. MALO." PENCIL DRAWING BY LOUISE JACOBS

CAMPDEN (GLOUCESTERSHIRE)



"THE MILKY WAY." PEN DRAWING BY PAUL WOODROFFE (Chipping Campden Exhibition)

CAMPDEN (GLOUCESTERSHIRE). — For the second year in succession, Chipping Campden, under the auspices of the newly-formed Campden Society, has held a successful exhibition of the work of artists and craftsmen resident in the neighbourhood. ■ ■ ■ ■

Among other well-known artists who contributed was Mr. Paul Woodroffe,

whose finely conceived and executed pen-and-ink drawings, *The Thorn Trees*, *The Poplars*, *The Starlings* and *The Milky Way* were a striking feature of the little show, the last-named (reproduced on this page) from the beauty of its subject and the imagination shown in the treatment being perhaps the best. ■ ■ ■ ■

Mr. Woodroffe is, as many people know,

CAMPDEN—EDINBURGH

a designer of stained glass, and in a studio adjoining his house at Campden carries out, under his own eye, every step in the production of a beautiful and elaborate church window, from the first sketch of the design to the firing and leading of the glass.
B. ORANGE.

EDINBURGH.—The frequent observation that "all things come to him who waits," is seldom verified, but the French addition of who "knows how" to wait, more often realises its truthfulness. Whether Miss Anna Hotchkis kept that thought ever in mind during her student days in Glasgow and Edinburgh, I am uncertain. But to spend a sketching sojourn in China was an early ideal, and one, by knowing how to wait—she realised in 1923. Her art before that time, principally being vigorous little water-colours and wood-cuts, and though always distinctly personal in composition, has grown still more intimate and individually ex-

pressive in her technique. To note the development of oneself, and to discover one's own taste and tune it in keeping with all the new and various elements which call in one's artistic life, and personally battle with them in line and colour, is a task for more than a summer's day. Miss Hotchkis did not return with any imitative results of the art of those by whom she was surrounded, but adhered to and developed her own taste and impressions, and by giving drawing and painting lessons in the Pekin University was able to prolong her visit in a, to her, alluring country. Amongst her many water-colours and chalk drawings, those dealing with the life of the Chinese, and notably of the children, are perhaps at the present time most intensely interesting. The accompanying *Millet-stalk Burning* is a characteristic little drawing, showing those employed deceiving the gods, by burning millet-stalk to imitate bamboo, for use in the framework of their funeral paper decorations.
E. A. T.



"BURNING MILLET-STALK." CHARCOAL
DRAWING BY ANNA M. HOTCHKIS

BELFAST—BERLIN

BELFAST.—For some reason, perhaps obvious, art and Belfast do not go together. Art and Dublin have been married these many years, and it may not be long before a marriage with the fickle nymph is arranged in the northern capital. There are portents. Belfast has a good group of local players, at least one poet, a wood-engraver, and in near-by Randalstown, the workers in a linen mill produced a locally written play of distinction with distinction. Belfast has also produced a painter. This event is of twofold importance. In the first place William Conor is a painter of genius, and in the second place he is a painter of Belfast. There are notes in his work that suggest almost that he could not have painted anywhere else, and this despite the fact that he has looked upon the French impressionists with affection and understanding. It is bad manners to pigeonhole an artist, but if one were tempted to pigeonhole William Conor one might say that he was the Manet of Belfast, particularly the Manet of *Le bon Bock*. This, however, applies only to form; in technique and in colour-sense he is powerfully and admirably himself. Few have tried to paint Belfast because most people would have judged the city



"PAINTER AND MELODEON"
BY WILLIAM CONOR

unpaintable. No cities are that, not even Belfast, though it must be admitted the subject is a difficult one. Only a gifted artist who loved the town for its own sake and loved its folk, for it is one of those towns which has a genuine folk of its own, could have revealed its paintableness, could have transmuted its superficial hardness, its lurking barbarisms into beauty. But William Conor is no romantic spell-binder. He paints what he sees as evidently as any of the older impressionists; but he also sees what he paints. He is an impressionist in *genre* and he understands the difficult art of putting character, in the human sense, into a picture without being literary. This in itself is an achievement. His Belfast types and characters live as designs, as arrangements in colour, as creations of inevitable and significant form, and they remain human. There is no prettyfying, on the contrary what is repulsive in the curiously elemental folk of this crude and often primitive city, primitive nearly always in its passions, remains. His men from the shipyards look like *apaches*; his women at first glance remind the mere Englishman as often as not of Nancy in "Oliver Twist." But each is redeemed by a flash of humour, a hint of tragedy and through all there is an irresistible and undefinable charm of strong vitality, animal, yet human, with the peculiar beauty that goes with such things. If a modern manufacturing town could have folk-songs and if those folk-songs could be translated into pictures, or if the feelings which inspired them could be pictorially represented, they would take the form of the art of William Conor.

HOLBROOK JACKSON.

BERLIN.—We give on the opposite page a reproduction of one of Herr A. Hoffman's bronzes, which has been highly praised by connoisseurs in Germany, and has been shown at many exhibitions.

Robert E. Stübner, whose painting from the Russian Ballet is reproduced herewith, was born in Forst, a centre of drapery manufacture in Northern Germany. As a pupil at the Berlin Academy under Anton von Werner he obtained the thorough training in draughtsmanship



"EGYPTIAN DANCER."
(BRONZE.) BY A. HOFFMANN.



"RUSSIAN BALLET." BY
ROBERT E. STÜBNER.



"THE ARTISTS' FESTIVAL"
BY ROBERT E. STÜBNER

peculiar to that school. In later years he devoted himself particularly to the rendering of festive, theatrical and society scenes, but he has also painted some fine interiors with a quiet charm of colour. To quote himself, "his sense for romanticism makes him seek for objects out of every-day life, in hours of a sort of heightened *joie de vivre* his eyes find enjoyment in light effects and sparkling dresses." Nothing appeals to him more than to go into festival crowds or to attend select theatrical performances in which Berlin abounds, in order to make his studies and sketches. Unlike many of the modern German artists, he is not hunting after progress at any price, but to him art is the eternal oasis where he may take refuge from the restlessness of our times. ■ ■ ■

Of foreign artists he calls Besnard, Simon, Jaques Blanche, Gaston la Touche

his favourites, but above all the great Sargent. ■ ■ ■ ■ ■

The painting representing a scene from the Russian Ballet shown herewith originated from sketches made during the performance in Berlin. ■ ■ ■

Collective exhibitions of Stübner's works have been held at the Gallery of Eduard Schulte, Berlin, and the great annual exhibition in Berlin. ■ ■ ■

PARIS.—It was at the 1920 Salon that first I came to know the work of Joachim Costa. His statue, *Le Poilu*, seemed predominant, even amongst the best of the exhibits; and I was the more moved by it because my own war-service had profoundly impressed me with the greatness and humility of the spirit displayed by troops, so that when I saw sculptors failing to reach the heights my

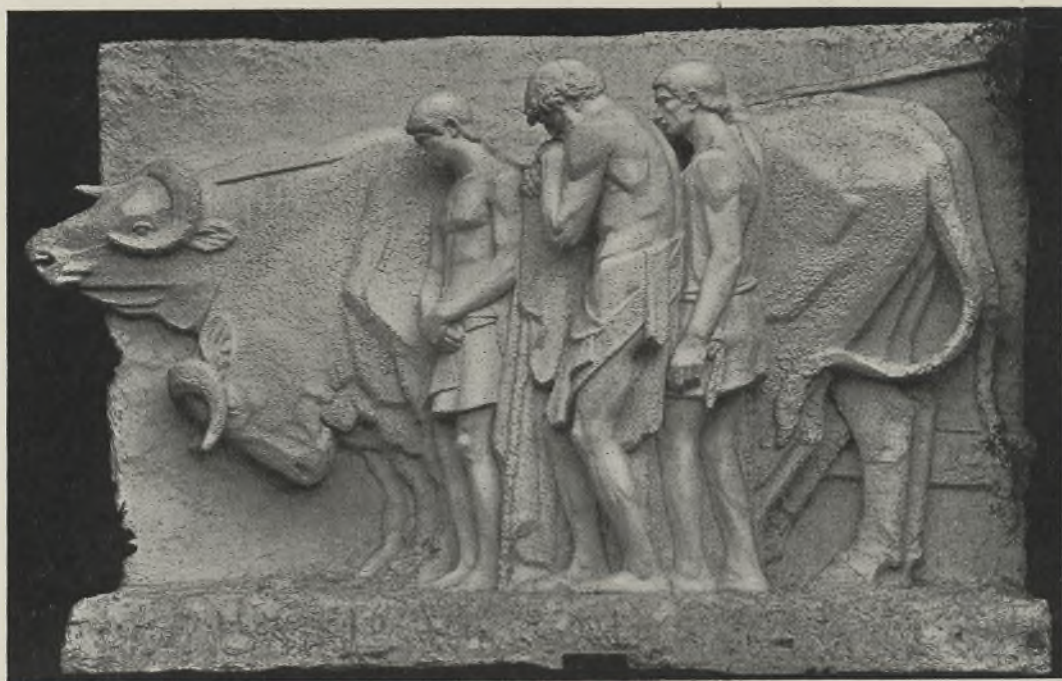
PARIS

only feeling was one of indignation. Costa's *Poilu*, on the contrary, seems to rise out of the very earth, like a rock. Helmeted, clad in a sweater and great-coat, over which he wears a sheepskin, he is calm and resolute, as France then said she was. Also this figure (which is now at La Rochelle) seems to me the most perfect expression of the warrior; and a similar definitive character appertains to another *Poilu* which Costa set up last year at Pézenas. ■ ■ ■ ■

Before the War, Costa had modelled a *Bacchus Enfant*, a group, *Bœufs*, and some decorative figures. But he has now given up modelling and attacks his work without any preliminary guide save his drawings. In this fashion he executed his bas-relief, *L'Imagier* and his statue, *L'Hespéride*, in walnut. He has just done three bas-reliefs—*Le Nain Guyon*, *La Fée Koridwen* and *Tristan et Yseut*—for the pergola of "La Douce France" on the Esplanade des Invalides at the Paris International Exhibition. ■ ■ ■ ■

At the present time Costa is one of those whose opinion carries most weight

among the exponents of the *taille directe* school, though these words hardly explain the full meaning to be conveyed. They certainly imply a return to the methods of the craftsmen of antiquity, who always worked with mallet and chisel in hand; but this looking back to the old technique comprehends also in our minds an *æsthetic* revival, the importance of which is not less. For, instead of allegories evolved in the schools, we now ask of the sculptor that he should draw his inspiration from legend and religion. *Taille directe*, therefore, represents a spiritual movement in sculpture—a movement rather vague in its origins, and which at first hardly touched the studios. There was a need that the ideas it gave rise to should be embodied in a *corpus* of criticism, and this work is being done by "La Douce France." Costa has been working with me on this work for four years, along with Paul Sérusier, Georges Migot, François Bidet and Philéas Lebesgue, and his collaboration lends practical value to the movement. His book, "Modeleurs et Tailleurs de Pierre," published in 1921, dealt both with



"LE SOIR." (1912). BAS-RELIEF BY JOACHIM COSTA



"LE POILU DE LA
ROCHELLE." (BRONZE, 1920)
BY JOACHIM COSTA
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PORTRAIT BY
G. MAZZOCCHI

æsthetic and technique, and gained the praise, not only of artists, but also of historians and poets. ■ ■ ■

EMMANUEL DE THUBERT.

MILAN.—A pleasing decorative sense and a poetic power of interpretation distinguish the portrait by Guido Mazzocchi which we reproduce here. ■ ■

TURIN.—Apart from the skill displayed in creating a satisfying pattern from unpromising materials, the lithograph by Giulio Boetto which we reproduce is notable in its use of the stone and its potentialities to convey a very striking record of nature. Winter itself chills us when we look at this prospect, and the technique of lithography is adroitly enlisted to give the peculiar quality of a sky which threatens still more snow. The placing and attitude of the figure, too, throw a sidelight on country life in seasons when the townsman does not see it; for the plodding old lady may well typify the rustic character, as the whole composition typifies the rustic winter scene. ■ ■ ■ ■ ■ ■ ■



"SERA." ORIGINAL LITHO-
GRAPH BY GIULIO BOETTO



"FISHING-HUTS BY A FIRTH IN
ALAND." BY VÄINÖ BLOMSTEDT

HELSINGFORS.—Väinö Blomstedt, Finnish portrait painter, was born in 1871. He commenced his study of art, together with Halonen, Enckell and Thesleff, at the Athenæum School of Art in Helsingfors, and continued it later in the same company at Paris. ❖ ❖ ❖

His earlier sketches, made during his student days in Paris, exhibit great versatility: Studies of the human figure, architecture, landscape—everything except the portraiture to which he was subsequently to take—and all with one quality in common, a pleasing, rhythmic arrangement of the lines. It is a far cry from his present day portraits to Japanese prints of Hiroshigé and his period, but it is apparent that at one time during his career Väinö Blomstedt, who is the possessor of a few

choice prints, was influenced by his contact with the same. This is especially clear in the decorative quality of the landscapes which he exhibited in Paris during the years 1900-1908. His colours are clean and bright, occasionally verging on the crude, but there is always plenty of light and space in his landscapes, and sometimes the sun seems so strong that one has to screw one's eyes to get full value out of the colourful shadows. ❖

In 1904 Väinö Blomstedt was appointed headmaster of the Athenæum School of Art, a post which he held until 1916, when, having for several years been recognised as the leading portrait painter of his country, he resigned his position in order to cope with his numerous commissions. ❖ ❖

At first glance his portraits, when seen in

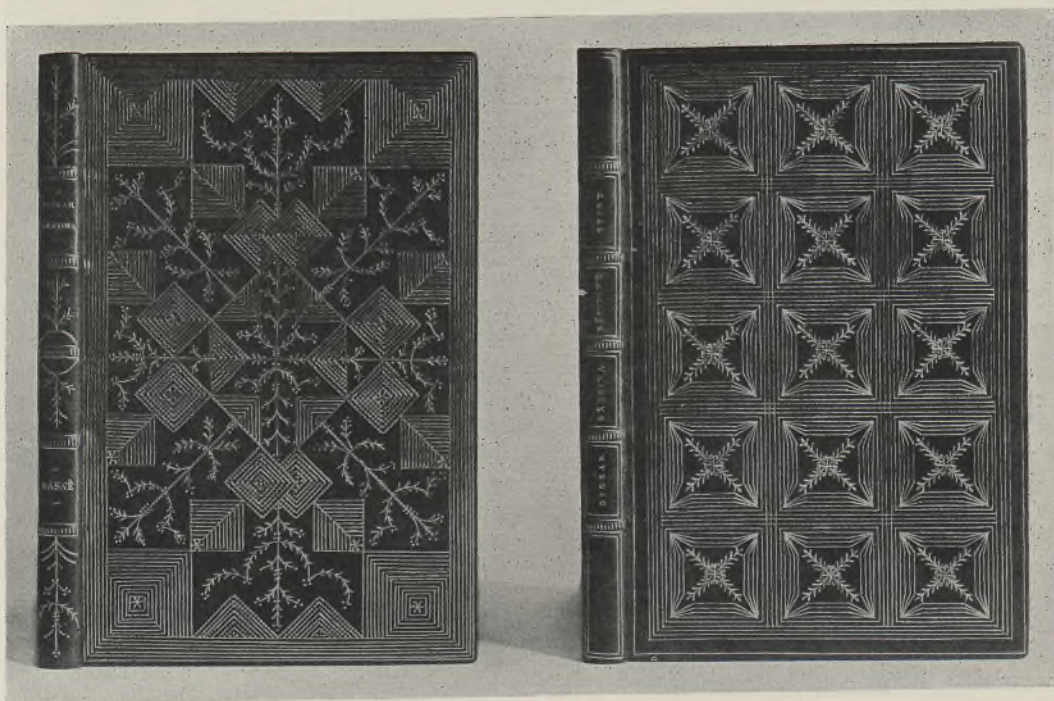
HELSINGFORS—PRAGUE

herds as it were, convey an extraordinary sameness; they all suffer from the hands and figure of a waxwork model, the arrangement seems the same, even the colouring; but it is a pleasing colouring, a careful arrangement. On closer inspection one realises that the artist has worked hard to get an insight into the character of the portrayed, that as far as the face and expression are concerned he has succeeded; but that for the rest of the picture he has used a formula, guaranteed to give pleasing results, provided that the picture is displayed apart from others of a like nature. ■ ■ ■ ■

Happily for Finland Väinö Blomstedt has not altogether abandoned landscape. There is a joyousness about the colouring and an angularity in the drawing of the work he did on the rugged island of Åland in 1922, that prove he is well in sympathy with Scandinavian lands, for on the same canvas he has caught the short gloriousness of summer, and foretold the long bitterness of winter. C. GAISFORD.

PRAGUE.—The two book-covers by Petra Pospišilová may be considered as exceptionally delightful and characteristic examples of modern Prague leather workmanship. This mode of decorating book-covers, which was formerly practised principally in Vienna, is carefully cultivated at the Prague Arts and Crafts school. Since the Czechoslovakian State has granted considerable funds for the development of the arts and crafts, decorative ornamentation has been successful in the last few years and become independent from the Vienna School. Under the guidance of the Professors of the Prague Arts and Crafts School, Messrs. Kysela, Benes and Brunner, the national designs of Bohemia, Moravia and Slovakia have been studied and the result is that there is already a very effective and characteristic Prague ornamental style. ■ ■ ■ ■

The general tendencies of the Prague Arts and Crafts, the amalgamation of the rustic Slavic element with modern features, eastern naïve and western civilized



BOOKBINDINGS BY PETRA POSPIŠILOVÁ. (Internat. Exhn. of Modern Decorative and Industrial Arts, Paris)

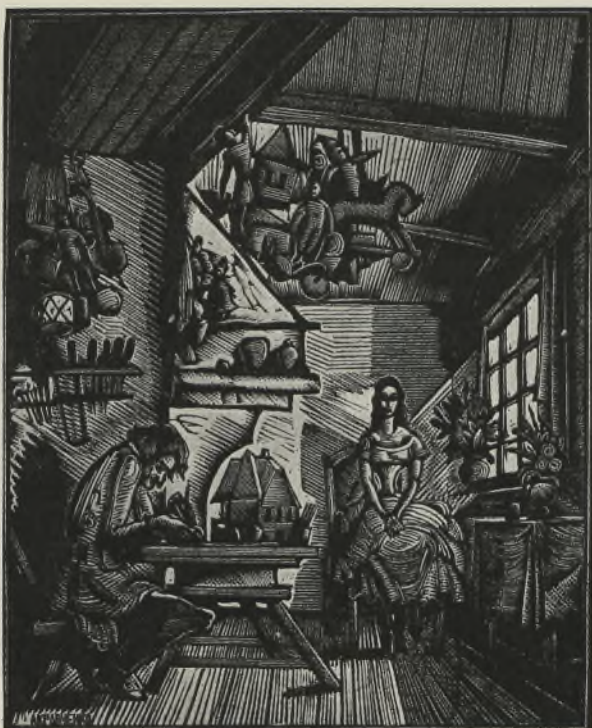


ILLUSTRATION FOR DICKENS'S
"CRICKET ON THE HEARTH"
WOODCUT BY A. KRAVCHENKO

ornamentation is obvious also here in the two book covers, modest examples though they be. ♦ ♦ ♦ ♦ ♦

H. S.

MOSCOW.—When in January, 1922, I had the opportunity of presenting to the readers of *THE STUDIO* the new group of Moscow wood-engravers with V. Favorsky at their head, the name of Alexis Kravchenko did not figure among them. The artist was then only at the beginning of his career as an engraver, although for a long time he had been well known as a gifted painter of landscapes and decorative canvases. Since that time Alexis Kravchenko has become one of the most productive and clever Russian woodcutters, working chiefly in the illustrative line, and his engraved work includes at present a whole series of illustrations for novels by Gogol, E. T. A. Hoffmann, Dickens and Leonoff, as well as a great number of book-plates, Moscow views and other things. ♦ ♦ ♦ ♦

Unfortunately, not all of these book

illustrations have been so lucky in finding a publisher as "The Cricket on the Hearth," just now published in a Russian translation by the State Publishing House of Moscow. It may be added that in its dramatised form this tale of the famous English author enjoyed a most continuous success on a Moscow stage. A. Kravchenko in his compositions for the Dickens story shows himself as a genuine illustrator apt in translating the author's descriptions in an individual pictorial form, as well as very clever wood-engraver of decorative effect. P. E.

POLAND.—Sokolnicki is undoubtedly one of the leading Polish sculptors in Paris, which is saying a great deal considering the very large numbers of Poles who devote themselves to art on the banks of the Seine at the present moment. But this is not all. There are connoisseurs, by no means few, who place him in the same category of artists as the now celebrated Bourdelle, Despiau, Maillol, and others. Taking stock of his

POLAND—TOKYO

extensive and solid achievement covering nearly twenty years, we cannot but agree that he possesses as a sculptor such qualities as will outlive all past fashions and temporary aberrations. ♦ ♦ ♦

As a pupil of Rodin and Haneau he inherited in a large degree their strength of expression combined with the amount of life he is capable of transmitting to his portraits and works of imagination. Concentration of thought corresponding with amplitude of outward form modelled in bold if severe lines represent the principal characteristics of the work done by Sokolnicki. This is particularly true of some of his most successful busts like that of *Monsieur Reinach*, conservateur of Louvre, *Mr. Rossi*, *Levrey* and *Mme. Walska MacCormick*, where the intellectual features strongly underlined blend excellently with a noble and discreet ensemble. ♦ ♦ ♦ ♦ ♦

His works of imagination strike one particularly with a certain melancholy grandeur. This may be an after effect of the privations he went through after the outbreak of the Russian revolution down

to his final settlement in Paris two years ago. The influence of Rodin is very strong and can be seen in such splendidly executed sculptures as the revolting *Lucifer*, *Fall*, *Remorse*, *Genius of Art*, and some of his slave-studies. In these the original conception and artistic interpretation kept within bounds of harmonious, perhaps too classical whole, produce a very satisfactory, strong and significant result. The *Remorse* is particularly good and conceived in a decided block form, and the original thought is happily expressed in the combination of posture and folding of limbs and hands. He sometimes strays into the realm of *bric-à-brac* porcelain and produces charming groups like that of *Pierrot amoureux*, *Meditation*, etc. He excels, also in portraits, where he combines great likeness with certain natural and racial nobility. ♦ ♦ ♦ ♦ ♦

E. DE KLECZKOWSKI.

TOKYO.—In order to send a most representative collection of exhibits to the Paris International Exhibition of Applied Arts, the Department of Agriculture and Commerce had chosen a number of different artists of recognised standing and ability throughout the country to participate. As the result of encouragements given, the artists thus chosen exerted their utmost for the production of works worthy of themselves to represent Nippon at the World Exposition. The exhibits recently shipped to France comprised many branches of art, including metal work and cloisonné, porcelain wares and ivory carvings, cabinet and carved and inlaid work in wood, bamboo baskets and lacquer ware. ♦ ♦ ♦

The work, on the whole, showed one phase of our art, namely, products of endless patience and the skill of minute labour, rather than a naïve expression of a fleeting art conception; things much decorated in themselves, the appreciation of their artistic value deepening with a closer examination, rather than those that can decorate a room by their colour or form. A good example of this class of work was an ivory carving in the shape of a shell half opened to show within it fishermen and women pulling a net and pushing a boat under spreading branches



"PIERROT AMOUREUX" (PORCELAIN). BY N. SOKOLNICKI



WOOD INLAID BOX. BY SUZUKI-RYUSAI.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



CARVED IVORY. BY IKEDA-SHOTEN.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



BAMBOO BASKET FOR INKSTONE, PAPERS, ETC.,
DECORATED WITH LACQUER. BY IIZUKA-HOSAI.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)



BAMBOO BASKET FOR FLOWERS.
BY SASAKI-KOGAKUSAI.
(International Exhibition of Modern
Decorative and Industrial Arts, Paris.)

of a pine tree, all carved out of a single piece of ivory, the minuteness of the net, of gnarled branches, and expression of many figures in action demanding our admiration and wonder. Another piece was a large tusk in its natural form, but covered all over with very minute carvings. On the one side was carved a series of different festival scenes with flowers of different seasons, and on the other were shown farmers at work and children at play. Wonderful workmanship was shown on a screen or wood panel, upon which a



BAMBOO BASKET FOR FLOWERS
BY IIZUKA HOCHIKU. (Internat.
Exhn. of Modern Decorative and
Industrial Arts, Paris)

grove of bamboo was minutely inlaid with woods of different gradations of black. So well executed was the inlay work on it that it was hardly possible to distinguish it from a *sumiye*, a bamboo painting with a brush in black monochrome. On the reverse side of the screen were a few maple leaves caught in a spider-web, the delicate lines most minutely inlaid. ■ ■

Superb was the workmanship of a cabinet by Mayeda Nansai, the pierced work in conventional waves, of bamboo basket weaving, and of other patterns, showing an ability not easily approached. Among works in lacquer, praiseworthy was Minegishi Hoko's corner shelf, with its sliding doors beautifully decorated with inlay of tortoise-shell, lead, silver, mother-of-pearl, and different kinds of shells of salt and fresh waters. ■ ■

Ceramic art was well represented. Mizayawa Kozan had a number of beautiful pieces in porcelain. Kyoto potters were well represented. Miyanaza Tozan had a figure of a woman in porcelain. Unno Ninmatsu had a jar of interesting glazes of his recent discovery, and Seifu Yohei contributed a vase with chrysanthemum design in delicate colourings. Suwa Sozan also had work of surpassing beauty. The Audo Brothers of Nagoya showed a pair of cloisonné vases, the one being decorated with a scene of Arashiyama and the other with Fuji mountain from the seashore, both being pleasingly conspicuous by the freshness of colours in the design. ■ ■

The best bamboo artists of Tokyo are represented in the exhibits recently shipped to Paris. Iizuka Hosai has a remarkable cabinet, in which the skill of the artist is shown in the weaving of different patterns with split bamboo and a good judgment in the use of roots and material with joints well proportioned so as to give a pleasing balance to the structural whole. Hosai also has a basket finely woven with split bamboo, decorated with flowers in gold lacquer. Iizuka Rokansai also has a basket in coarse and fine weaving. Iizuka Kisho has a basket for flowers, and Iizuka Hochiku has two baskets for flowers: one in a graceful form with a handle, and the other, of large size, most carefully finished in close weaving. Sasaki

TOKYO—REVIEWS



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ILLUSTRATIONS FROM "A BOOK OF
AMERICAN TRADE-MARKS AND DEVICES"
COMPILED BY JOSEPH SINEL. (New
York: A. A. Knopf. London agents, Batsford)

Kogakusai also has a basket for flowers, artistic in form and in manner of weaving.

The people of Nippon have a special attachment to bamboo, eating it when in sprout, and using it, when mature, in all possible forms and manners, from lathing the wall of the house to the replacing of hard rubber and celluloid of the tube of the fountain pen. The bamboo has lived in art and literature and in the ideals of our people as a symbol of chastity, for it is ever green and, though slender and graceful in form and bending under the weight of the snow, it does not break and resumes its upright position when the snow melts away. HARADA·JIRO.

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REVIEWS

A Book of American Trade-Marks and Devices. Compiled by JOSEPH SINEL. 2,050 copies. (New York: Alfred A. Knopf. English agent, B. T. Batsford.) 25s. net. Since America, through energy, optimism, ingenuity and good fortune, has become supreme as a trading nation, one might naturally expect that her commercial art would be of a high order, and this book is one more proof that it is so. Some two hundred trade-marks in colour and black-and-white are given, laid out to advantage on beautiful paper, and there is not one which is not notable in its way. We do not agree with Mr. Sinel that "A

device or emblem is generally more impressive and individual when its form is not controlled by the circle, square, diamond, triangle or other such usual shapes." The four here illustrated are all excellent, and a really delightful circular design is that made by Mr. Wilfred O. Floing for Messrs. Wills Sainte Claire, Inc. (p. 25). A most successful example of the other kind is the Indian design (p. 29), by Mr. W. A. Dwiggins for the Chemical Paper Manufacturing Company. If, as Mr. Sinel says, many of the marks are adapted from European examples, there would seem room for reciprocity also, and some of our own enterprising designers and traders might well derive inspiration from this book. ■ ■ ■

English Rural Life in the Eighteenth Century, by W. GAUNT. With 33 illustrations (fourteen in colour). (The Connoisseur) 15s. net. This very attractive quarto is one of "The Connoisseur Series of Books for Collectors," under the general editorship of Mr. C. Reginald Grundy, who contributes a foreword. The coloured plates are from fine examples of the works of Morland, James Ward, Bigg, Rowlandson, Girtin, Gainsborough, Richard Westall, and one or two others, and so their appeal is to collectors of drawings as well as of prints. Mr. Gaunt's very able and very interesting essay considerably broadens our view, and so our appreciation, of this class of subject; showing that however daintily dished up for Cockney consumption, these Arcadian compositions rest on a real basis of fact. This is exactly what wanted doing for this rather precious corner in the collector's world, and Mr. Gaunt has done it extremely well. ■ ■ ■

The Bookplate Annual for 1925. Edited by ALFRED FOWLER (Kansas City). It is with great pleasure and interest that collectors of bookplates, especially those who care for the development and study of this miniature graphic art in England and America, now look forward to the appearance of Mr. Fowler's well-made Bookplate Annuals. Like the former issues, and on the same scale, the present fifth annual contains a full list of the Tenth Exhibition of Contemporary Bookplates, with reproductions of the awarded

designs, a series of articles and illustrations dealing with contemporary English and American masters of the bookplate, and a curious historical note on the myth of George Washington's bookplate. Collectors will surely be very glad to find in the articles of Messrs. Haldane Macfall and W. S. Sparrow, chronologically arranged check-lists of the bookplates designed by R. Anning Bell and etched by D. Y. Cameron. On the other hand, it is to be regretted that Mr. Fowler has not been able to reproduce more than a single bookplate of this last, which naturally gives too poor a conception of Sir D. Y. Cameron's fine work in this direction. ■ ■ ■

Giorgiones Geheimnis. By G. F. Hartlaub. (Allgemeine Verlagsanstalt, Munich.) The mystery of Giorgione—such is the theme of this work—another instance of the fantastic labours to which German scholarship will sometimes apply itself. Before our eyes Giorgione becomes a mystic, cabalistic figure whose pictures adumbrate black arts. We have no space here to discuss in detail the arguments, but having examined them we say roundly that we do not believe it. Giorgione was a very sensual painter, in fact he so obviously loved solid, material things that he could not possibly have any interest left for the immaterial and the monstrous. Herr Hartlaub deduces many strange things, principally from copies and engravings. ■

Fair Touraine.—Stories and Legends of the Loire. By MARGARET AULTON. With 90 illustrations by the Authoress. (John Lane.) 35s. net. Special Edition of 100 copies at 210s. net. The historic district of the Loire Valley, so rich in its architectural features, and possessing a special interest for English people in its early connection with the Angevin kings, is agreeably treated in Miss Aulton's book. Record of travel is interspersed with picturesque historical description, and an account is given of the many chateaux, Chambord, Blois Chaumont, Chenonceau, and the rest. The authoress's illustrations, though not of surpassing merit, are careful records of the various places they represent. The copper-plate of Langeais is perhaps the best. All are excellently reproduced. ■

THE LAY FIGURE ON MODERN ART

The Plain Man had been to a small but extremely advanced exhibition of "modern art" and was still fuming about it. At length he rose from his chair and walked up and down the room in a kind of despair, his feelings finding vocal utterance as follows:

"All this modern stuff beats me. It seems to me to be a vast conspiracy of nonsense. The—*diagrams* in the precious show I have just been looking at for the most part resemble nothing on earth, and when they do resemble something they are like the first scribbled efforts of children. Yet there are apparently considerable numbers of people who think them good. What does it mean?"

"In any argument," said the Critic, with a slightly exaggerated calm (for the excitement of the Plain Man always made him feel rather superior)—"in any argument it is necessary clearly to define at the beginning what you are arguing about. You say in hollow and tragic tones, 'All this modern stuff,' but surely you do not condemn roundly all the artistic production of the brilliant and amusing (if dangerous) age in which we live? We must disentangle good modernity from bad."

"I know, I know," said the Plain Man. "But standards have gone so utterly by the board. The only answer I get when I apply to those who are supposed to understand is neither helpful nor answerable. It is 'Art has nothing to do with life or your standards of life. If you can't appreciate us we are sorry for you. You do not belong to our rarefied sphere, and there is no more to be said.'"

"Yes," replied the Critic, "but what I was going to say is this: we are living in an age of experiment. For one thing, war has caused an enormous confusion, and this has an inevitable effect on every phase of life. People are trying to look at the world in a novel way; have, in fact, been almost forced to do so. Now experiment is good in itself. In every profession there is need for movement, otherwise stagnation sets in. Thus in art certain things have already been done as well as they could be done, so that we have to

strike out in another direction to save ourselves from being merely bad copyists. The moderns are experimenting with form and colour. There is this much good in it—that movement is going on."

"You can move back as well as forward," muttered the Plain Man. "I like to see something complete and finished—a beautiful representation of the things I know and love."

"Exactly. Experiment is not enough in itself. Still bear in mind the Aristotelean maxim that virtue is a mean between two extremes. The age before our own finished its art so carefully that it lost all the meaning of design and harmony and essential form. It gave so much attention to the subject (and a particular type of sentimental subject) that it reduced the subject picture to a dreary anecdote. It is natural for us to react from that. We have grasped once more the value of simplicity and the value of design. This has been exaggerated into a vice as mere mechanics and a total absence of intellectual and emotional content. The desirable goal lies somewhere between, and the best of our serious and capable modern artists are on the right road to attain it."

"Then you don't care for these wild things—circles and cubes and tottering clumsy shapes without meaning?" asked the Plain Man, who had in mind a "synthesis" by a gentleman with a very outlandish name.

"I condemn them utterly," answered the Critic. "Except you are as a little child you shall not enter into the Kingdom of Art, is in a way a true statement. But it entails the combination of the child's freshness and keenness of vision with a hand skilled and matured by long experience and devoted study of nature. Only the accomplished can afford to fumble. It is as perilous for a student to experiment without hard-won skill as for a bird to attempt to fly before its wings are fledged. And here is one of the great unfledged," he added.

This was the appearance of a very, very lofty young man who held that the natural world was thoroughly outmoded, and who, as usual, fell immediately into an acrimonious discussion with the Plain Man, during which the Critic faded quietly away.

THE STUDIO

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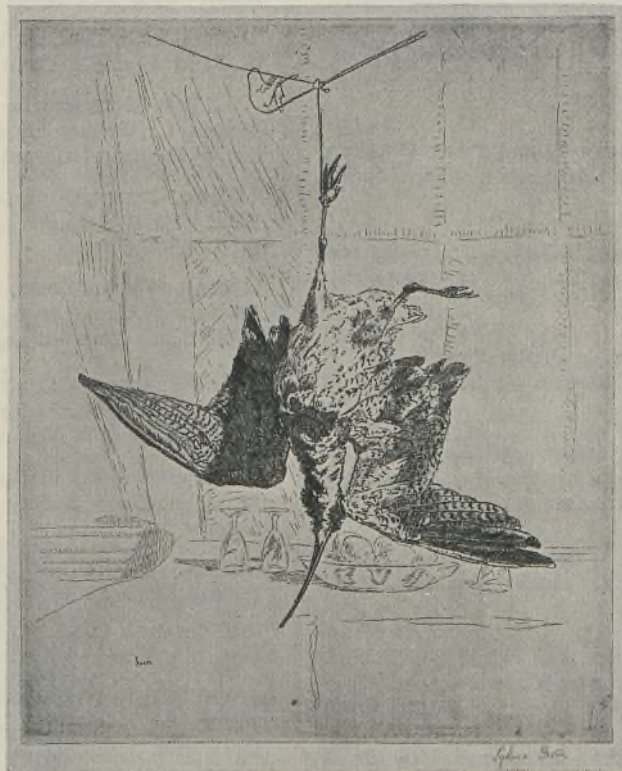


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AD. I

ART EXHIBITIONS

LONDON.—**ABBEY GALLERY**, 2 Victoria Street, S.W.1. Water-Colours of the New Forest by A. G. Petherbridge. Open till October 31.

ARLINGTON GALLERY, 22 Old Bond Street, W.1. Landscapes by Lewis A. Fry, R.B.A. Open from October 20 to October 30.

BEAUX ARTS GALLERY, Bruton Street, W.1. "Australian Life" by Hilda Rix Nicholas. Open till October 29.

CAMBERWELL, SOUTH LONDON ART GALLERY. Historic records of Camberwell. Open during October.

CHENIL GALLERIES, Chelsea. Tri-National Exhibition (France, England and America). Open till December 9.

CHESTER GALLERY, 2 Chester Terrace, S.W.1. Water-Colours by Modern Artists. Open till October 26.

CROYDON ART GALLERIES. 43rd Annual Exhibition of the Croydon Art Society. Open from November 1 to November 7.

ELLIOTT & FRY, 63 Baker Street, W.1. Old Dudley Art Society. 100th Open Exhibition. Open during October.

FRENCH GALLERY, 120 Pall Mall, S.W.1. Pictures and Drawings by Modern Artists. Open during October.

FINE ART SOCIETY, LTD., 148 New Bond Street, W.1. Etchings by James McBey. "East and West" by Burleigh Bruhl. Open during October.

GIEVES GALLERY, 22 Old Bond Street, W.1. Landscapes by Rev. Claude Torry and Lenny Norsworthy. Open from October 20 to October 30.

GROSVENOR GALLERIES, 144-6 New Bond Street, W.1. Etchings by Sylvia Gosse and M. A. J. Bauer. Open during October.

LEICESTER GALLERIES, Green Street, W.C.2. Portrait Interiors by Sir John Lavery, R.A. "Natives of S. Africa," by A. Neville Lewis. Open till October 31.

LYCEUM CLUB, 138, Piccadilly, W.1. Exhibition of Xmas gifts by Mrs. Francis-Lewis. Open November 25 and 26.

MACRAE GALLERIES, Fulham Road, S.W.11. Handicrafts' Section. Colour Woodcut Society Annual Exhibition. Open till October 31.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. Pictures by Officers and Ex-officers of the Regular Army. Open till October 16.

REDFERN GALLERY, 27, Old Bond Street, W.1. N. L. M. Cundell. Open till October 24.

R.I.B.A. GALLERIES, 9 Conduit Street, W.1. Models for British Empire Memorial Tablets, etc., by Reginald Hallward. Open till October 17.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W.1. Royal Institute of Oil Painters. Open till December 12.

ROYAL PHOTOGRAPHIC SOCIETY, 35 Russell Square, W.C.1. 70th Annual International Exhibition. Open till October 24.

TWENTY-ONE GALLERY, Adelphi, W.C.2. Exhibition of Works by Louis Wain. Open from October 24 to November 7.

WALKER'S GALLERIES, 118 New Bond Street, W.1. Southern Society of Artists. Open till October 21.

DUBLIN.—**DANIEL EGAN'S SALON**, St. Stephen's Green. Modern Paintings. Open during October.

ENGINEERS' HALL. Jack B. Yeats, R.H.A. Open till October 31.

EDINBURGH.—**NEW GALLERY**. Fine and Applied Art by the Scottish Society of Women Artists. Open from November 12.

LIVERPOOL.—**WALKER ART GALLERY**. Fifty-third Autumn Exhibition. Open till December 12.

SHREWSBURY.—**MASONIC HALL**. Paintings by E. M. Dyas and A. Netherwood. Open till October 31.

WELLS.—**PRINCE'S GALLERIES**, 1 New Street. Illuminated MSS. by Miss H. R. Cross.

WINCHESTER.—**ART CLUB**, Judge's Lodgings. Water-Colours. Open till October 27.

PARIS.—**GALERIES DURAND-RUEL**, 37 Avenue Friedland. Henry C. Lee and Madame Caravia. Open till October 26. Quistgaard. Open from October 29 till November 13.

MUSÉE CERNUSCHI, 7 Avenue Velasquez. Siamese Art. Khmer Art. Open till October 31.

SALON D'AUTOMNE, Tuileries. Open till November 2.

NOTE.—The Editor will be pleased to receive particulars of any Art Exhibitions, Competitions, Lectures, and other announcements likely to be of interest to readers of the "Studio."

THE STUDIO

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Exhibition at Shrewsbury

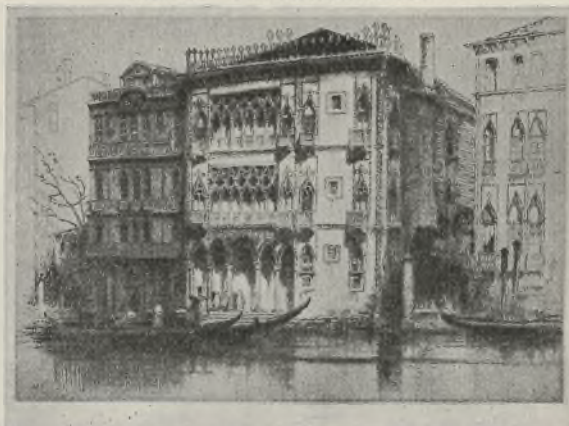
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 ARTHUR NETHERWOOD, R.C.A.

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 AN EXHIBITION will be held
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The Exhibition will include Oil Paintings, Water-Colours, Black and White, Embroidery, Weaving, Lace, Wood Carving, Modelling, Bookbinding, Enamels, Jewellery, Photographs, etc. Particulars for 1925 from New Schedule with name of present Secretary, Mrs. POSTREX, 17, Broadwater Dove, Tunbridge Wells.

NEW PUBLICATION



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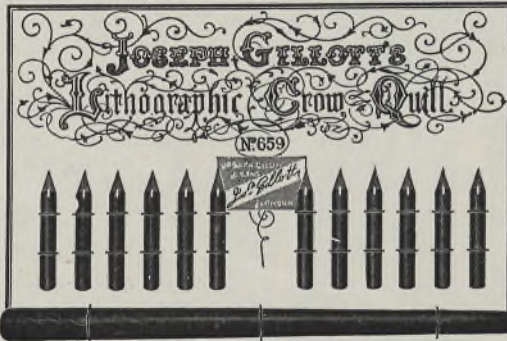


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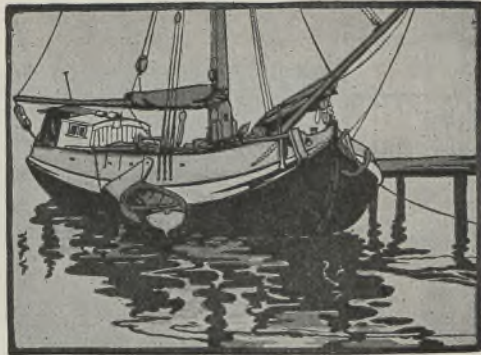
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The two tumblers illustrated (on right and left) have been reproduced in response to several inquiries for inexpensive table-glass. The left-hand one, of cut glass, is 36s. a dozen, or 3s. each; the one on the right is 35s. a dozen, or 2s. 11d. each.



I have received orders and inquiries from readers, not only for the objects illustrated in these pages, but for many other things also. I am always pleased to execute commissions for birthday and wedding presents, and would welcome suggestions of any kind from "Studio" readers and others.

I print the following extract from one among many letters I have received, as illustrating the kind of enquiry I like to have, and the way in which I hope to be of service:

(Cranbrook) "Your shopping service is going to be a blessing to those of us who live in the country and are unable to visit the London shops, but it will help us still more if you will undertake commissions for us. Is that asking too much? For example, I badly want a useful blotter—the kind that will hold stationery and has a good strong cover that doesn't split easily. It seems to be a difficult thing to find, but possibly you know better than I where to look for it. Are you going to illustrate things suitable for presents on various occasions? Christmas will soon be here, and the business of finding the right thing is an annual nightmare. One gets lovely catalogues from the shops, but the multitude of suggestions is bewildering, and one hasn't the advantage of an independent opinion."

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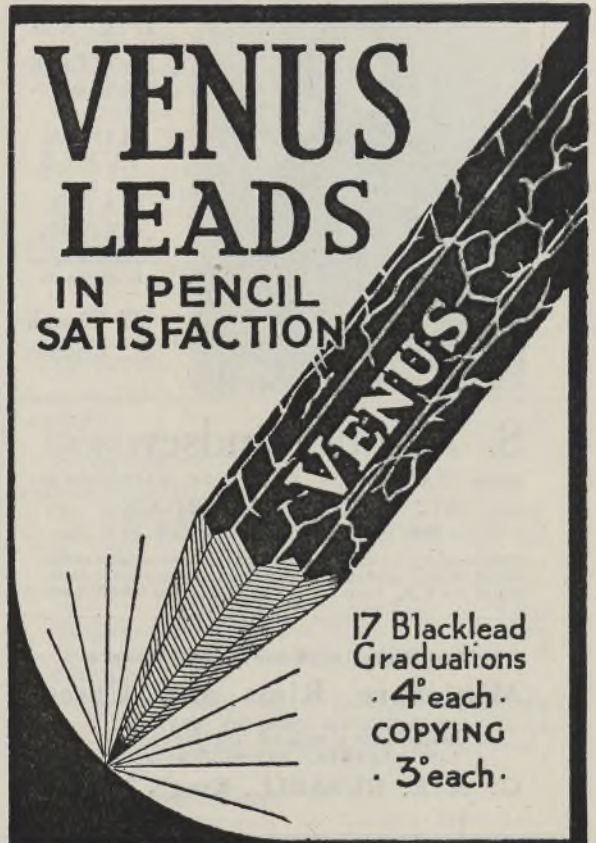
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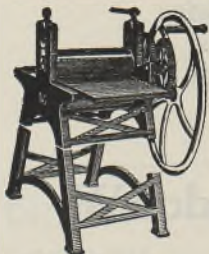
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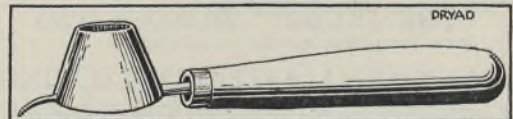
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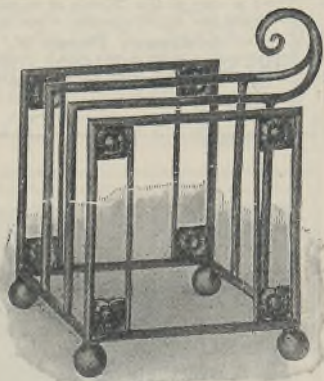


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BERLIN S.W.11. KÖNIGGRÄTZER STRASSE 104



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EDITED BY GEOFFREY HOLME

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THE STUDIO

A MAGAZINE OF FINE AND APPLIED ART

Alleinvertrieb für Deutschland, Deutsch-Österreich und die Deutsche Schweiz
Viertelj.-Bezugspreis 7 M. DEUTSCHE BAUZEITUNG G·M·B·H·BERLIN SW II Anz.-Tarif auf Verlangen

DER Spitzenaufsatz des vorliegenden Heftes gilt John Platt, einem englischen Künstler, der sich besonders dem Farbenholzschnitt widmet. Er hat dessen Technik, wie die meisten europäischen Künstler, die jetzt auf diesem Gebiete arbeiten, an den klassischen japanischen Vorbildern studiert, wahrt aber sowohl in Wahl und Behandlung der Motive wie in der Farbhaltung seiner Blätter künstlerische Eigenart. Es liegt diesen Farbenholzschnitten ein sehr gewissenhaftes und treues Studium der gewählten Motive zugrunde, und auch in ihrer freien dekorativen Haltung bleibt die Naturnähe der Auffassung fühlbar. Ihn ziehen besonders Häfen und Schiffe an (Titelbild und Abbildungen S. 281—283); er hat eine eigene Art, zarte, vielseitige Einzelformen in große ruhige Flächen einzuspannen und durch den Ein- und Gegenklang dieser beiden Elemente zu wirken. James Durden (S. 288f.) ist ein Maler, der aus Manchester stammt und wie die meisten Künstler dieser Herkunft eine Vorliebe für lichte, klare Farbe hat (Abb. S. 289). Er ist vorzüglich ein Darsteller der Weiblichkeit, liebt das Elegante und Pikante, die Dame der Welt und des Salons, und ein gewisser Einfluß des englischen Magazine-Stiles ist in seinen gefälligen Arbeiten nicht zu verkennen (Abb. S. 289—293). — Die Aquarelle von Gertrud Massey (S. 292ff.) weichen von dem vorherrschenden Stil der englischen Aquarellmalerei durch ihre breite, flotte Handschrift merklich ab (Abb. S. 294—297). Sie baut ihre Aquarelle, bei denen sie Motive aus malerischen französischen Kleinstädten bevorzugt, in breiten, lockeren Farbflächen auf, die malerische Erscheinung bildet ihren Ausgangspunkt und ihre Aufgabe, während das in der englischen Schule sonst stark betonte Topographische in den Hintergrund tritt.

Der dänische Radierer Nicolai Hammer ist ein Künstler, der das Intime sucht und sieht. Er schildert etwa einen kleinen Ausschnitt aus einer Fassade (S. 302) oder ein altes gotisches Fenster (S. 304) oder den Blick in einen Garten (S. 303). Im sanften Spiele bewegten Lichtes scheinen die Bildwerke am Brügger Stadthause zu leben; die alte Mauer von Cliffords Inn und alles, was auf ihr blüht, freut sich des Sonnenscheins, und dem lieblichen Idyll seines Gar-

VOL. XC, NR. 392, November 1925

tens merkt man es nicht an, daß in seiner engsten Nachbarschaft die große Maschine der Bank von England arbeitet.

Sehr reich ist das Heft an Aufsätzen und Mitteilungen über Leistungen aus dem Gebiet des modernen Kunsthandwerks. Vor allem ist auf den Aufsatz über die österreichische Spitzenkunst (S. 284 ff.) hinzuweisen. Die edle alte Kunst der Spitze ist in der früheren österreichisch-ungarischen Monarchie planmäßig erneuert und zu einem hohen Gipfel der Eigenart und der Vollendung entwickelt worden. Der Ruf der Wiener Spitze war begründet, und aus der ganzen Welt fanden sich Kenner und Liebhaber ein, die die zarten Wunderwerke dieser Kunst erwarben. Von Wien aus ist die neu erweckte Kunst in die früheren Provinzen der Monarchie weiterverpflanzt worden, wo sie noch heute von dieser alten Überlieferung lebt und auf ihr weiterbaut. Die Fortsetzung des Werkes aber in Wien selbst stieß nach dem Zusammenbruch des Reiches auf die größten wirtschaftlichen Schwierigkeiten, zumal da der alte Kundenkreis so gut wie ganz zerstört war. Es ist das Verdienst einzelner Künstler, daß die Spitzenkunst in Wien trotzdem erhalten, ja zu neuer Blüte entwickelt werden konnte. Vor allem ist Frau Zweybrück-Prochaska zu nennen, die die Kunst, wie man zu sagen pflegt, von der Pike auf erlernte und dann eine Schule gründete, die ihrerseits Lehrerinnen ausbildete. Inzwischen hatte auch die bekannte Wiener Werkstätte die Spitzenkunst in den Bereich ihrer Wirksamkeit gezogen, und hier griffen auch männliche Künstler, wie vor allem Dagobert Peche fördernd und bedeutend ein. Heute ist die Arbeit auf diesem Gebiet in Wien wieder in vollem Betriebe und die Abbildungen auf S. 284—287 bezeugen, daß die Wiener Spitzenkunst an Vollendung und Eigenart nicht verloren hat. Figürliche, Tier- und Pflanzenmotive werden benutzt und der zarten Technik mit feinem Stilgeföhle angepaßt, die Zeichnung betont das Anmutige, leicht Bewegte, die Fläche wird mit erlesenem Geschmacke gefüllt, und so entstehen Arbeiten, in deren zartem und zuweilen etwas präziösem Reiz der Charakter der Spitze selbst sich künstlerisch zu verkörpern scheint.

In das Gebiet der Keramik führt der Aufsatz über die Erzeugnisse von Bernard Leach (S. 288 ff.). Leach schloß sich zuerst an jene nationale Überlieferung an, die Ralph Toft und andere englische Kunsttöpfer des 17. Jahrhunderts vertreten. 1909 ging er, der damals in erster Linie noch als Zeichner und Radierer arbeitete, nach Japan, und hier trat er in Fühlung mit der japanischen Keramik. Einen neuen Weg wies ihm seine Teilnahme an der Gesellschaft „Raku Yaki Kwai“. Dort war es Sitte, daß den Versammelten ein unverzierter Topf zur Verfügung gestellt wurde, den jedes Mitglied der Gesellschaft mit einer improvisierten Zeichnung schmückte. In einem kleinen Ofen wurden dann die Arbeiten gebrannt, und so bildeten diese gesellschaftlichen Versuche eine unvergleichliche Schule in der Kunst der Keramik. Leach hatte mit dem Kreise der „jungen Japaner“ Fühlung, die in Europa starke Einflüsse aufgenommen hatten, und fand hier Gelegenheit, die innere Verwandtschaft zwischen den keramischen Kunst-erzeugnissen des Fernen Ostens und denen der älteren europäischen Jahrhunderte schaffend zu verstehen. Auch die klassischen Erzeugnisse von Delft haben auf ihn Einfluß ausgeübt, und seit 1920 ist er in Gemeinschaft mit einem japanischen Künstler, Shoji Hamada, in seiner Werkstatt zu Saint Yves ausschließlich als Keramiker tätig, wobei er soweit wie möglich einheimisches Material benutzt. Weisen mache seiner Schöpfungen (Abb. S. 298, 300—301) deutlich auf die orientalischen Einflüsse hin, so ist Leach doch weit von Nachahmung entfernt. Er hat eine kräftige Formenbildung und Zeichnung und versteht den künstlerischen Charakter seiner keramischen Arbeiten aus der Natur des Materials zu entwickeln. — Auf ein anderes Gebiet des modernen englischen Kunsthandwerks führen die Kunstschmiedearbeiten, die auf S. 315 abgebildet sind. Die halb abgestorbene Arbeit des Kunstschmiedes, besonders auf dem Lande, wird neuerdings durch Genossenschaften und Behörden in England planmäßig gefördert. Bei der jüngsten landwirtschaftlichen Ausstellung von Hertfordshire wurden zum ersten Male moderne Erzeugnisse ländlicher Kunstschmiede in größerer Anzahl gezeigt, und der günstige Erfolg dieser Schau hat zu dem Entschlusse geführt, sie im nächsten Jahr bei der Ausstellung zu Watford in größerem Maßstabe zu wiederholen. Man setzt auf diese Versuche die Hoffnung, diese alte, gute Kunst vor Niedergang und Zerstörung zu bewahren.

Der fein komponierte Bucheinband von Dora Knight (S. 314) zeigt, daß die englische Buchbindekunst auf dem Wege, die sie etwa seit den 90er Jahren des vorigen Jahrhunderts eingeschlagen hat, mit Erfolg fortschreitet. — In Edinburgh hat Robert Burns ein Kaffeehaus mit dekorativen Gemälden geschmückt, von denen die Abb. S. 317 eine Probe gibt. Diese Gaststätte trug vorher das Gepräge jener Trivialität, die man an dergleichen Orten oft antrifft, und ist nun durch den künstlerischen Schmuck in eine Stätte festlicher Heiterkeit verwandelt worden. Der Bericht über Ladenbau auf der Pariser Ausstellung für Kunsthandwerk (S. 305) erzählt von Versuchen und Leistungen, mit denen wir in Deutschland wohl vertraut sind. Wie bei uns, so hat auch der Architekt der auf S. 305—306 abgebildeten Läden sein Hauptaugenmerk auf die rein sachliche Gestaltung gelegt. Ladentür, Schaufenster, klare Flächen, vorsichtig abgestimmte Verhältnisse, gut eingesetzte Schrift bedingen die Wirkung, die von allen falschen Schmuckformen bewußt Abstand nimmt.

Nach Deutschland führen die Juwelier- und Goldschmiedearbeiten aus Schwäbisch-Gmünd (S. 321). Diese schwäbische Stadt, die Geburtsstadt Hans Baldung Griens, bildet einen alten Mittelpunkt der Goldschmiedekunst. Es ist in langer und zielbewußter Arbeit gelungen, die alte Überlieferung nicht nur zu erhalten und fortzubilden, sondern sie auch mit modernen Formanschauungen zu durchdringen. Den Mittelpunkt der dortigen Wirksamkeit bildet die Staatliche höhere Fachschule für Edelmetallindustrie, an der zahlreiche bewährte Künstler lehren. Gediogene Handwerksausbildung bildet die Grundlage des Unterrichts, die ihr Ziel in der künstlerischen Veredelung der Formen erblickt, und die Abbildungen (S. 320) zeigen, daß man dort ältere Formen mit Geschmack in einem neuen Sinne zu behandeln weiß und zugleich in freien Kompositionen auch moderne Formgedanken glücklich ausgestaltet.

Den Beschluß dieser Reihe macht ein reich begabter und ungewöhnlich vielseitiger Künstler, Gustavus Végth (S. 326 ff.). Er ist seines Zeichens Graphiker und hat seine Ausbildung in Berlin und später in Paris erhalten. Er begann als Buchkünstler und lernte die Kunst, die illustrative Ausstattung eines Buches mit dessen Gesamthaltung in Einklang zu setzen (Abb. S. 326—327). Mit Geschick verstand er Elemente der nationalen Überlieferung zu benutzen. In Berlin eignete er sich jene siegelartige Verdichtung der graphischen Form an,

die für Warenzeichen und Plakate sich als besonders wirksam erwiesen hat (Abb. S. 326), während er in Paris schließlich seinem Stile den Zug einer spielenden Eleganz hinzufügte, von der insbesondere seine geistreichen Monogramme (Abb. S. 327) Zeugnis ablegen. So haben Bestandteile der verschiedensten Art, ältere wie modernste, ihren Niederschlag in Véghs Kunst gefunden, und er hat sie alle zu einer persönlichen künstlerischen Handschrift verarbeitet. Plakate, Buchillustrationen, Warenzeichen, kurz die verschiedensten Aufgaben der Gebrauchsgraphik sind von ihm bearbeitet worden, und in allen seinen Schöpfungen bekundet sich eine leicht quellende und glücklich bildende Erfindungskraft.

Ein hervorragender, in neuerer Zeit oft genannter Vertreter der gegenwärtigen französischen Bilderei ist Charles Despiau (S. 319). Er hat seine Ausbildung in der Schule der dekorativen Künste zu Paris erhalten und dann in Barrias' Werkstatt an der Nationalen Schule der Schönen Künste gearbeitet. Doch ist er dort nicht lange verblieben. Sein Meister, wie der einer ganzen Generation französischer Bildhauer, ist vor allem Rodin gewesen, und die Gartenfigur (Abb. 318), deren zartbewegte Gestalt aus dem Steine selbst sich herausbildet, läßt dessen Einwirkung wohl erkennen. Aber es wird doch zugleich deutlich, daß der Umschwung der neuesten französischen Bildhauerkunst zur klassischen Formgebung, wie ihn ja Maillol und Bourdelle am stärksten verkörpern, auch an diesem Künstler nicht spurlos vorübergegangen ist. Das Bildnis der Frau Othon Friß (S. 319) ist in diesem Sinne genommen und in klargegliederten großen Flächen und Formen entfaltet. Ganz in klassischem Sinne ist es, daß Despiaus Bildwerke durchaus auf die Frontaussicht berechnet sind und bei der Betrachtung von einem Stand-

punkte aus ihre ganze plastische Form hergeben. Despiau ist ein überaus sorgfältiger Arbeiter, der jahrelang an einem Werke schafft und ihm in allen seinen Stadien bis zur Patina der Bronze die strengste Durcharbeitung zuteil werden läßt. Er gehört nicht zu denen, die nach billigem Ruhme streben, er verzichtet darauf, seine Bildwerke gefällig zu gestalten; eher kann man an ihnen zuweilen eine gewisse Herbheit als eigentümliches Kennzeichen feststellen. Es ist der innere Wert seiner Werke, der in wachsendem Maße die Aufmerksamkeit auf diesen Künstler gelenkt hat.

Schließlich sei einer interessanten musealen Neuschöpfung in Japan gedacht (Abb. 325). Bekanntlich finden sich in den japanischen Tempeln zahlreiche unschätzbare religiöse Kunstwerke aus älterer Zeit. In dem Dunkel der Tempel sind sie grobenteils dem Studium und der Bewunderung der Kunstfreunde nahezu entzogen. In Berücksichtigung dieser Sachlage hat der in einem Vorort von Kioto belegene Uzumasa-Tempel eine Art Tempelmuseum aufgebaut. Es ist dort dem Tempel ein Gebäude aus Eisenbeton angegliedert worden, das sich so nahe wie möglich an den nationalen japanischen Baustil hält, und in diesem Gebäude wurden die heiligen Buddhafiguren so aufgestellt, daß sie gleicherweise der Verehrung der Andächtigen wie dem Studium der Kunstfreunde bequem zugänglich werden. Dem Hause eine weitere künstlerische Weihe zu geben, wurden seine Wände rundherum mit Fresken geschmückt, die ein Künstler der Kiotoschule, Yamashika Seikwa, ausgeführt hat. Auf S. 324 und 325 sind Proben dieser Fresken abgebildet, und die gleichfalls dort wiedergegebene Darstellung einer Museums- wand zeigt, in welcher Weise die Aufstellung der Kunstwerke vorgenommen worden ist.

Prof. Dr. Albert Dresdner.

UMSCHAU

BERLIN. Die Neue Kunsthandlung, Tauentzienstraße 6 zeigt vom 23. November bis 15. Dezember von Paul Paeschke Pastelle, Zeichnungen und Radierungen aus Spanien.

BERLIN NW 7, Unter den Linden 75/76. Galerie Eduard Schulte. Ausgestellt moderne Kollektionen von Alf Bachmann - München, Gustav Böhm - Brunn,

Reinhold Bressler - Berlin, Robert Büchtger - München, Gerhard Graf - Wilmersdorf, Karl Holzapfel - Berlin und Peter Kálmán - München.

BERLIN W 10, Lützowufer 13. Galerie Alfred Flechtheim, Ausstellung von Photographien der Rieß.

CHEMNITZ. In der Kunsthütte stellen im November die in Chemnitz lebenden Künstler Lange-Penig,

„Vera-Copien“

sind nach einem in allen Kulturstaaten patentierten Verfahren hergestellte *Gemälde-Reproduktionen* unmittelbar auf *Malerleinwand*. Die *Originalgemälde Wirkung* ist durch die Wiedergabe des feinsten Farbentons und jeden Pinselstrichs des Künstlers so *verblüffend*, daß erste Fachleute *unsere Bilder von den Originalen kaum unterscheiden können*. Die *Wirkung* wird *erhöht* durch die *äußerst geschmackvolle Rahmung*. „VERA-COPIEN“ ALS WEIHNACHTSGESCHENK! Fordern Sie unseren ausführl. Katalog (Preis M. 2,50)

Niederländische Gemälde-Reproduktion G. m. b. H. / Berlin W 15 / Kurfürstendamm 220

Manfred Gruner, die aus Chemnitz stammende Wiener Malerin Helene Funke und Erich Hartmann, Altona aus.

DRESDEN. Der Sächsische Kunstverein eröffnete kürzlich seine Herbstausstellung: Die neue Sachlichkeit Ausschnitt aus der Deutschen Malerei seit dem Expressionismus verbunden mit einer Gedächtnisausstellung Wilhelm Steinhausen (1846-1924) und einer von den Mitgliedern der Dresdener Kunstgenossenschaft veranstalteten graphischen Ausstellung. Von Otto Schubert, Dresden wurden Zeichnungen und Aquarelle: Deutsche Märchen gezeigt. Prof. Max Schlichting Berlin stellte Aquarelle, Landschaften aus Italien, Holland, Dresdener Stadtbilder aus.

GÖTTINGEN. Hans Thoma-Ausstellung vom 15. November bis 15. Dezember 1925 in den Räumen der Vereinigung Göttinger Kunstfreunde. Am 13. November hielt Herr Dr. Bringer, Mannheim, der Erbe von Thomas Nachlaß einen einleitenden Vortrag im Auditorium maximum der Universität.

KÖLN. Der Rheinische Landkreisverband schreibt einen Wettbewerb für Graphiker und Kunst-Anstalten zur Gewinnung künstlerischer Diplome aus, welche sich für sportliche Veranstaltungen, Fachausstellungen, goldene Hochzeiten, sowie als Dokumente für treue Dienstleistungen von Beamten und Hausangestellten eignen sollen. — Bevorzugt werden Entwürfe, die sich als Original-Graphik (Radierung, Holzschnitt, Lithographie, Linoleumschnitt) vielfältigen lassen. Preisrichter Professor Nigg und Sewald, Museumsdirektor Schäfer und Witte. Bedingungen durch das Landratsamt Köln, St. Apernstraße 19.

LEIPZIG. Galerie Del Vecchio. Die Neuherichtung der Ausstellungssäle wurde beendet und mit

einer umfangreichen Kollektion des bekannten Münchener Landschafters Franz Frankl sowie des ebenfalls sehr bekannten Münchner Harald Tillberg eröffnet. Beide Künstler sind durch ihre Ausstellungen im Glaspalast sowie in der Ständigen Kunstausstellung, München zur Genüge bekannt. Ferner ist der Leipziger Künstler Hugo Müller-Mohr mit einer großen Kollektion seiner bekannten Alpen- und Tiroler-Landschaften mit ausgesucht schönen und interessanten Werken vertreten. Von besonderem Interesse ist die Ausstellung der Original-Farb-Holzschnitte mit über 200 Blättern. In der Sammlung sind u. a. vertreten: G. Winkelmann, H. Tüpke-Grande, E. v. Schmiedeberg-Blume, L. Schultz, A. Becker, H. Maaß, H. Isenbart u. v. a. m. Die Ausstellung der Einzelwerke wurde durch viele wertvolle Stücke erster Meister erweitert.

LEIPZIG. Der Leipziger Kunstverein wird in seinen Räumen im Museum der bildenden Künste am Augustinusplatz vom 6. Dezember 1925 bis 6. Januar 1926 eine Ausstellung Leipziger Künstler (Gemälde, Plastik, Aquarelle, Zeichnungen) veranstalten.

MAGDEBURG. Der Kunstverein veranstaltet vom 8. bis 30. November in der Kunsthalle Brandenburger Straße 9 eine Ausstellung von Gemälden, Aquarellen und Graphik von Wilhelm Giese-Magdeburg und Prof. Fritz Rhein-Berlin.

*

Hausgalerie berühmter Gemälde. 200 Meisterwerke in farbengetreuer Wiedergabe, herausgegeben von Jarno Jessen, 3 Bände, Berlin-Grünwald, Verlagsanstalt Hermann Klemm A.-G. — Wir weisen auf unsere empfehlende Besprechung in der Oktober-Nummer hin und möchten die Verlagsangabe richtig stellen.

HANDBÜCHER DER KUNSTGESCHICHTE

Soeben erscheint Band II

MINISTERIALRAT DR. ERNST GALL

DIE GOTISCHE BAUKUNST IN FRANKREICH UND DEUTSCHLAND

*Teil I: Die Vorstufen in Nordfrankreich von der Mitte des
11. bis gegen Ende des 12. Jahrhunderts*

Gr. 8°. 398 Seiten mit 201 Abbildungen. In Halbleinen gebunden M. 26.—

Das erste zusammenfassende Werk über die Kathedralen Frankreichs, geschrieben von einem Spezialisten auf dem Gebiete der Architekturgeschichte, der das Thema nicht nur wissenschaftlich, sondern auch künstlerisch beherrscht und die Mehrzahl der in diesem Band reproduzierten und meisterhaft von Wohlfeld gedruckten Wiedergaben der Bauten selbst aufgenommen hat. Gall gibt mit diesem Bande das grundlegende Buch über die Baukunst der Gotik schlechthin, das in mehr als einer Beziehung unsere bisherige Kenntnis auf eine völlig neue Grundlage stellt.

Dem modernen Architekten erschließt dies Buch einen bisher ähnlich nie versuchten Einblick in die Anfänge europäischer Baukunst, die in den Kathedralen ihren ersten, alles überstrahlenden Höhepunkt erreicht hat.

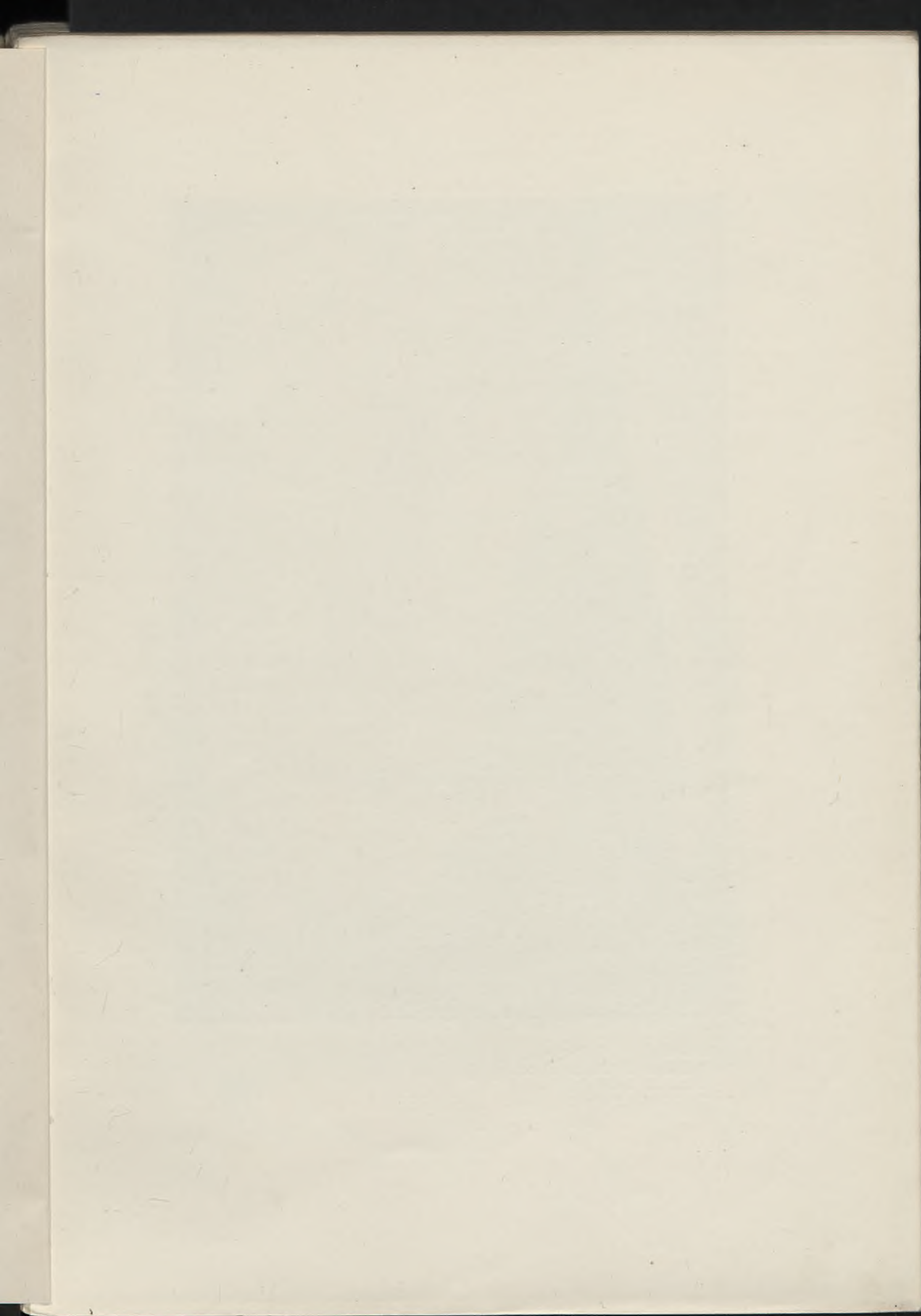
Dem Kunstfreund und Mann der Wissenschaft vermitteln die mehr als 150 Tafeln des Werkes einen unverlöschbaren Eindruck von der Größe künstlerischen Gestaltens, das im Mittelalter unter dem Bann einer weltumspannenden Idee geworden ist.

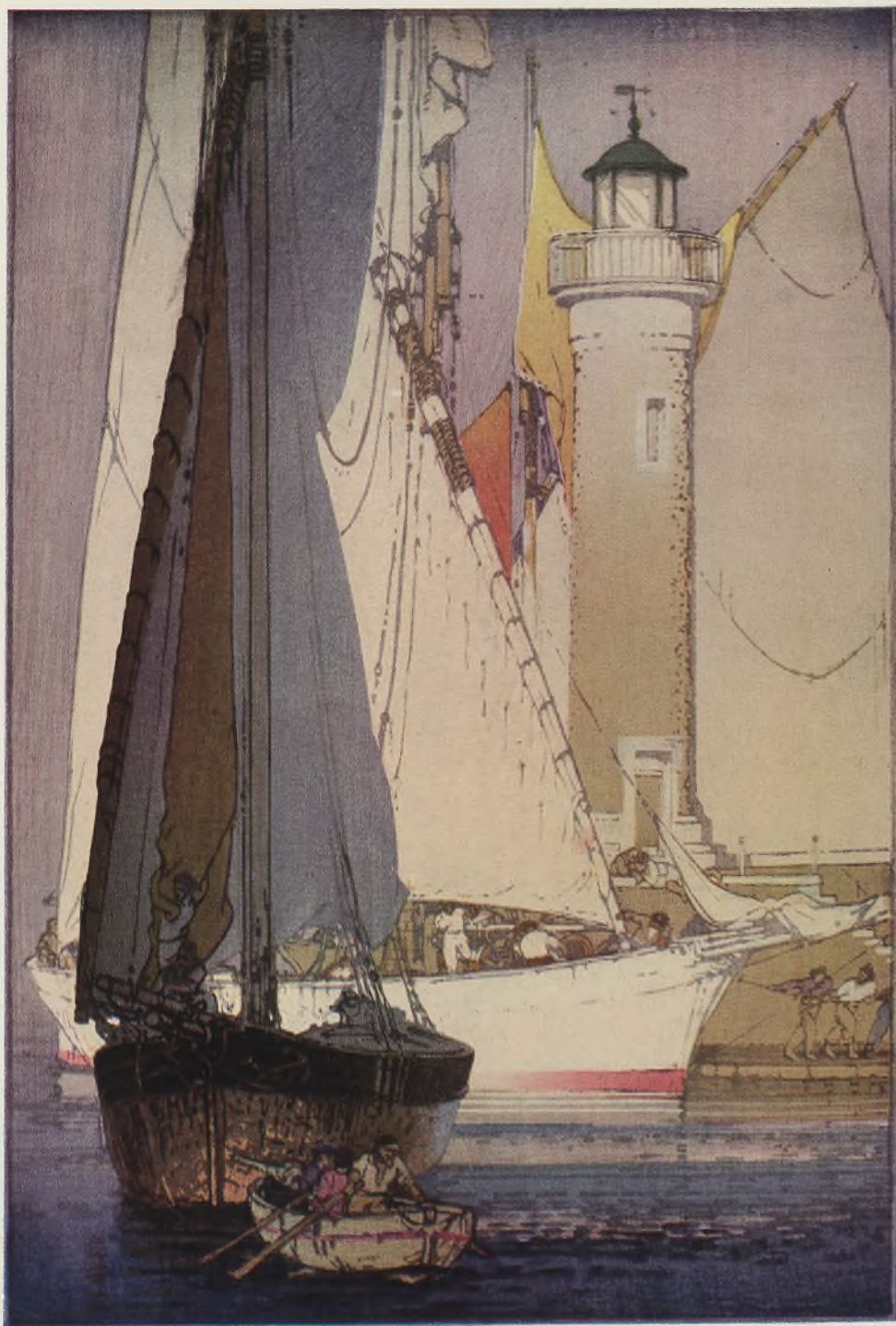
Als Band I erschien:

ROMANISCHE SKULPTUR IN DEUTSCHLAND 11. UND 12. JAHRHUNDERT VON DR. HERMANN BEENKEN

Gr. 8°. 325 Seiten mit 206 Abbildungen. In Halbleinen M. 18.— In Halbleder M. 24.—

KLINKHARDT & BIERMANN, VERLAG · LEIPZIG





"ENTERING THE PORT."
COLOUR WOODCUT BY
JOHN PLATT.



THE WORK OF JOHN PLATT. BY
FRANK MORLEY FLETCHER. ▯

(Followed by Notes on Woodblock Colour
Printing by the Artist.)

AMONG the small group of artists who have devoted themselves to the making of prints from wood blocks in the manner of the Japanese none has reached the point of extreme skill and meticulous care so necessary to that delicate craft as John Platt. ▯ ▯

In his pencil and wash drawings one feels the extreme topographical fidelity to be at times excessive, yet in his recent colour prints that quality of searching accuracy is so mellowed and enriched by the kind influence of the craft itself and by its lovely surface of printed colour that Mr. Platt's work gains a poetic quality of a high order. His two prints *The Port of St. Tropez* and *Entering the Port* have this quality of sincerity rendered charming

by the delicate tones that are the especial beauty of water-colour printed from wood.

Mr. Platt's work is especially remarkable from the fact that for years his main energy and nearly all his daylight have been taken by the arduous duties of a teacher and Head of important provincial schools of art. That he should have had energy and persistence in the scraps of time that such duties leave and, to my knowledge, in late hours of the night, to follow ardently a difficult and exacting craft to such a point of excellence as he has done is a very remarkable achievement. ▯ ▯

His drawing of *Brixham, Devon*, is amazing in its precision and fidelity, yet these are combined with a sense of design and a delicacy of craftsmanship which are of an uncommon mastery. This same element distinguished the drawing of *Boats in St. Tropez Harbour*, which was recently purchased for the National Collection at the Tate Gallery. His prints have



"THE IRISH LADY, LAND'S END"
COLOUR WOODCUT BY JOHN PLATT

JOHN PLATT



"MARGARET." WATER-COLOUR BY JOHN PLATT

received well-deserved recognition both at home and in International Exhibitions abroad, particularly in those that have been organised by that very original and active Society of the California Print Makers, who hold an International Exhibition every year at Los Angeles, representative of the most modern work of American and European etchers and print makers. In their 1922 exhibition Mr. Platt's print *The Giant Stride* was awarded the gold medal for the most distinguished print in any medium, and in 1925 the Storrow Prize for the best colour woodcut.

My own association with him in the work at the Edinburgh College of Art has left memories of a colleague of high ambition and a rare devotion to severe and laborious study.

FRANK MORLEY FLETCHER.

NOTES ON WOODBLOCK COLOUR PRINTING. BY JOHN PLATT

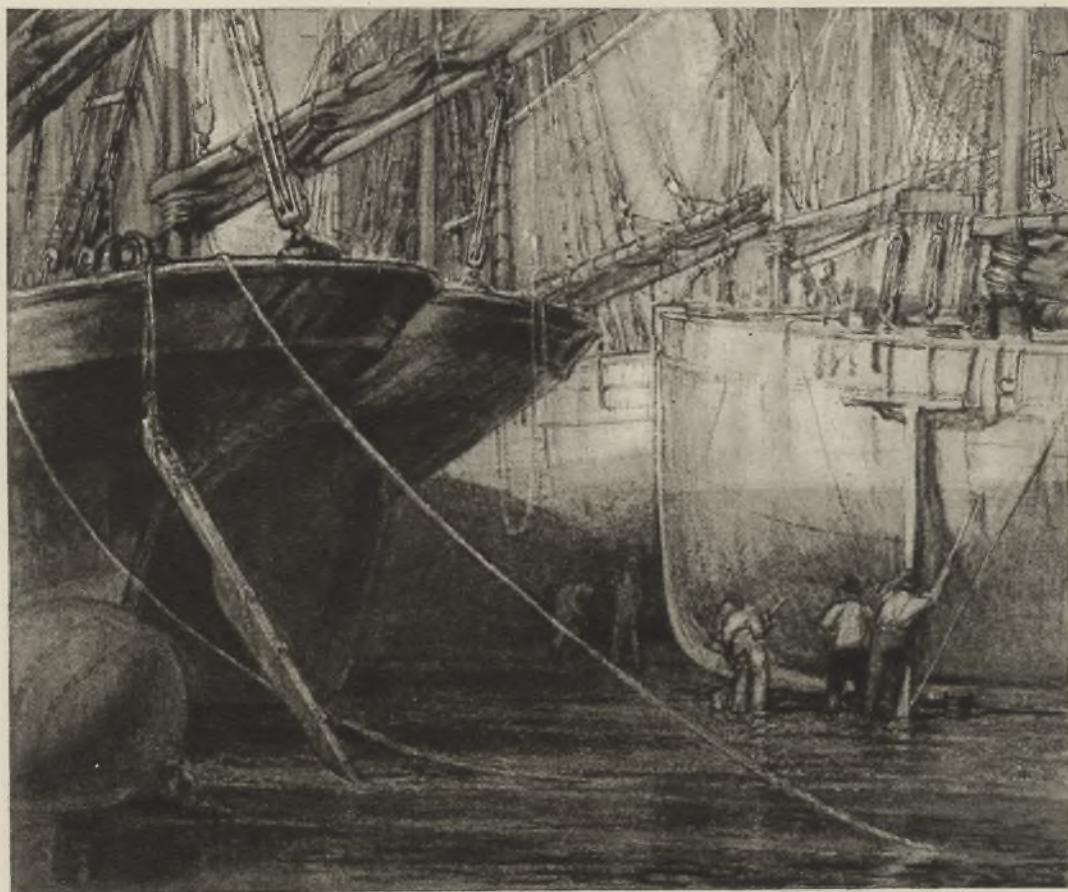
Among the diverse tendencies noticeable in modern art exhibitions there is increasingly evident one which may be described as respect for material. This is

especially noticeable in drawings, and media largely dependent on drawing—etchings, woodcuts and woodblock colour prints. It may be that the ideas which are having such far-reaching effects on industrial art (witness the D.I.A. and the B.I.I.A.) are influencing fine art also. In fine art also there is a growing feeling for "the right use of material," that is, the expression of the subject in terms of the medium in such a way as to emphasise the qualities of the materials used. A work of art is gradually built up by the interplay of imaginative insight and technical dexterity, so neglect to bring out the full beauty of the material is as fatal to a work of art as a lack of artistic vision.

In the great masterpieces of woodblock colour printing, such as the works of Hokusai and Utamaro, this mutual interplay of vision and technique is perfectly balanced. The Japanese with their extraordinary sensitiveness to the qualities of materials have perfected a medium of great beauty. Now that this medium, through the researches of Mr. Frank Morley Fletcher, is available to Europeans, it is up to us to use it in a way worthy of



"THE PORT OF ST. TROPEZ."
COLOUR WOODCUT BY JOHN PLATT.



"BRIXHAM TRAWLERS, SCRUBBING
DOWN." CHARCOAL AND WASH
DRAWING BY JOHN PLATT.

its high traditions, while expressing in it our Western artistic outlook. ▣ ▣

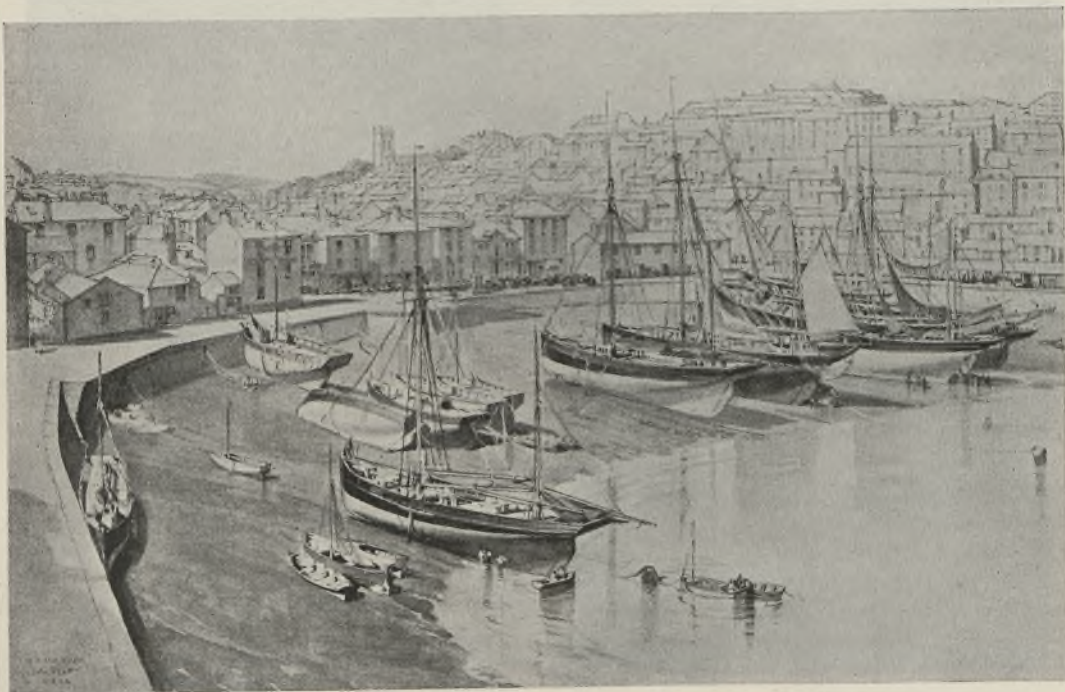
There is at present a great interest in expressive line drawing. One of the greatest resources of the colour woodcut is the keyblock line which, being cut from both sides, is unusually flexible and capable of expressing not only outline but bulk and modelling. There is also a growing delight in the use of pure, fresh colour, a most important quality in a picture which is to enrich the unpatterned simplicity of the modern room. In the colour woodcut the freshness of the pigments is preserved by the method of hand-printing from woodblocks and their delicacy is emphasised by the gradations unique to this medium. ▣ ▣ ▣

And then there is the modern pre-occupation with pictorial construction, with the placing and relations of planes, shapes and lines. Woodblock colour printing compels clear thinking about pictorial construction, because the lines and masses printed from woodblocks are necessarily precise and definite. This medium necessitates selection and elimina-

tion, the expression of the idea stripped of non-relevant accidents, and so of its very nature makes the artist aim for an abstraction rather than a literal rendering of nature. ▣ ▣ ▣ ▣ ▣

The very care and fastidious craftsmanship demanded by the technique of woodblock colour printing have a tonic effect on the artist. It is well known that the works of the primitives in any art, who have had to study and consider their material, have a satisfying quality sometimes wanting in the work of their more accomplished successors. ▣ ▣ ▣

We can only get out of a work of art as much as has been put into it. In less than a week we may cease even to notice the clever, easily done sketch which looked so jolly when we first hung it up. But we can keep *Fuji in Fair Weather* on our wall year after year and our eyes will be drawn to it every day with a sense of renewal and peace, because Hokusai has put into it sixty years of devoted enthusiasm for organic design, and used to perfection the exquisite technique evolved by generations of faithful craftsmen. JOHN PLATT.



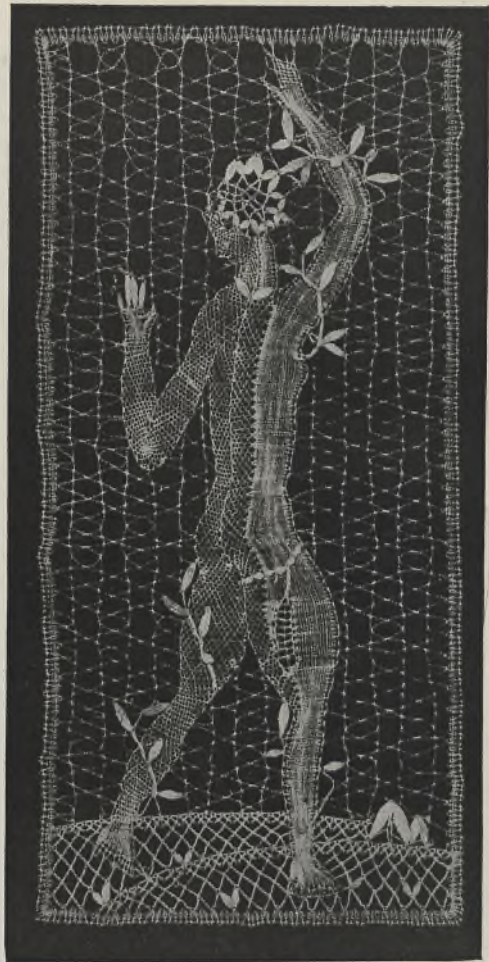
"BRIXHAM, DEVON." PENCIL AND WASH DRAWING BY JOHN PLATT

MODERN VIENNESE HAND-MADE LACE. BY A. S. LEVETUS. ■ ■

AS far back as 1904 an account was given in the pages of THE STUDIO of the efforts made by the Austrian Government to revive the hand-made lace industry after the success obtained at the Paris Exhibition, where the examples shown earned the Grand Prix for the beauty of the designs and the exquisite manner in which these were carried out; a like honour was awarded for it at the St. Louis Exhibition. This encouragement led to the establishment of lace schools throughout the then Austrian monarchy, where lacemaking was practised, but first a number of girls were brought to Vienna (where a home was provided for them) to study new methods and designing, and

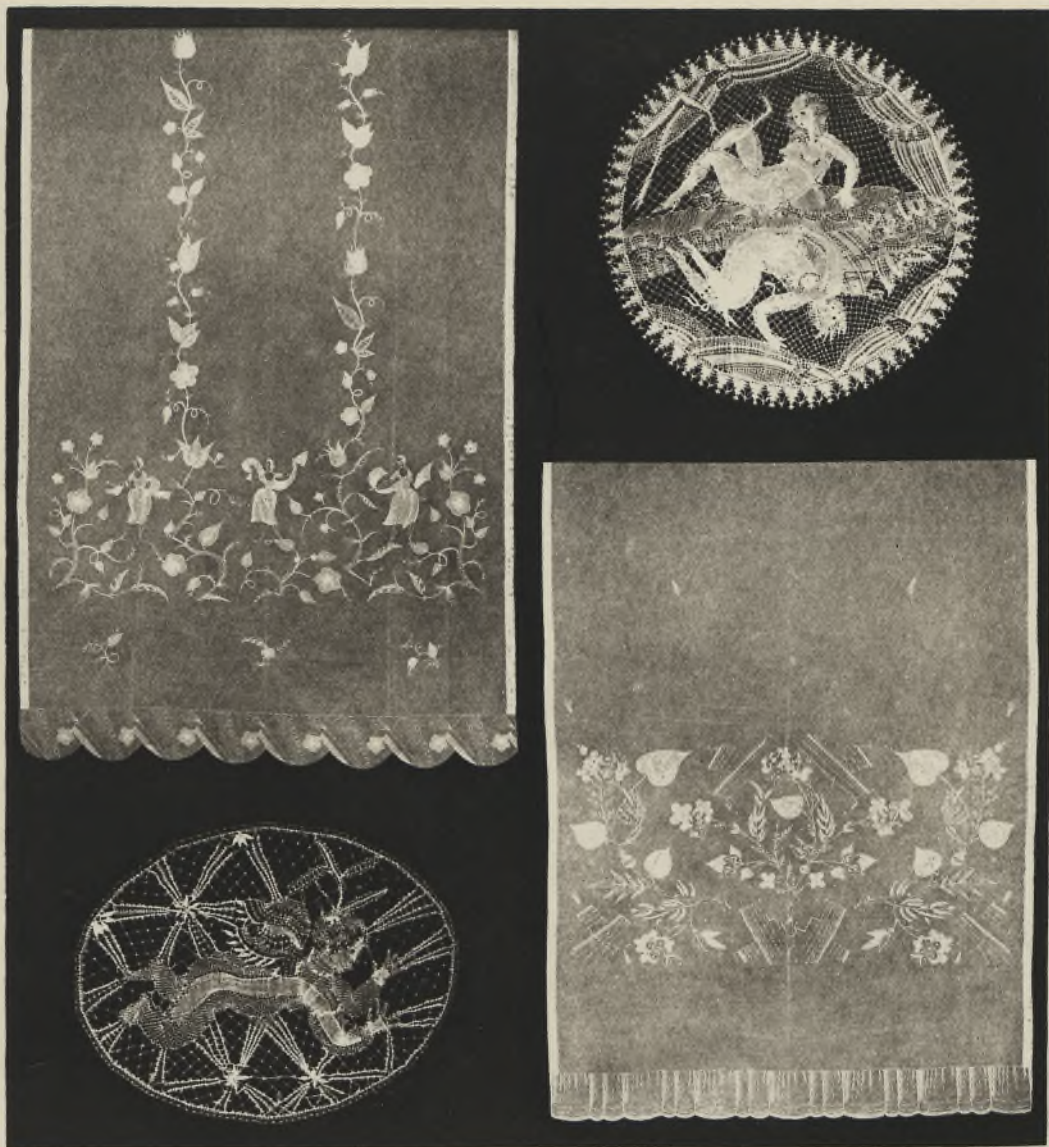


HAND-MADE LACE. DESIGNED BY RENI SCHASCHL, EXECUTED BY THE WIENER WERKSTÄTTE



HAND-MADE LACE. DESIGNED BY DAGOBERT PECHE, EXECUTED BY THE WIENER WERKSTÄTTE

when their period of training was ended, to return to their respective villages and instruct the laceworkers. From that time onwards the industry prospered, a big business being done with England, America, and other countries. All this, however, came to an end for present Austria when the monarchy was broken up, for exactly in the part remaining there had never been a lace industry otherwise than machine-made. From the moment of dissolution hand-made lace became a luxury and an imported article. The central lace school in Vienna could not be kept up for "foreigners," as the students had now become; they were returned to their respective homes in what had now become "foreign" countries. Nevertheless, the art of lace-



HAND-MADE LACE DESIGNED BY

RENI SCHASCHL
DAGOBERT PECHE

DAGOBERT PECHE
LIZZI RIX

WORKED BY THE WIENER WERKSTÄTTE.



HAND - MADE LACE.
(ABOVE) DESIGNED BY DAGOBERT PECHE.
(BELOW) DESIGNED BY THE WIENER WERKSTÄTTE.
BOTH WORKED BY THE
WIENER WERKSTÄTTE.

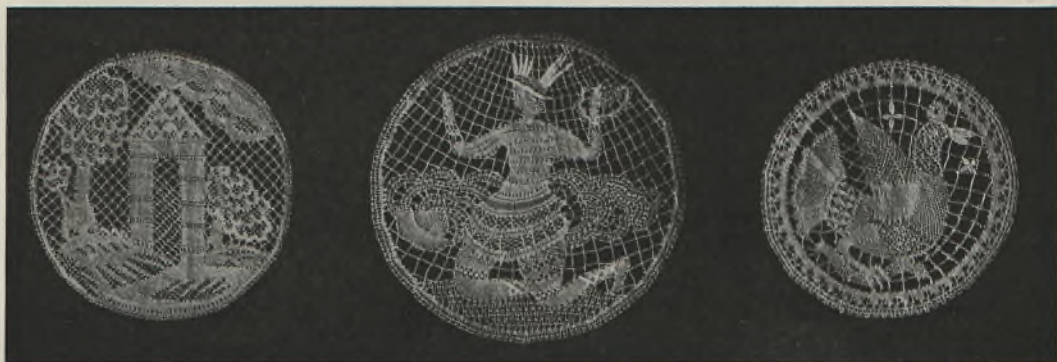
MODERN VIENNESE HAND-MADE LACE



HAND-MADE LACE. DESIGNED (TWO ON LEFT) BY DAGOBERT PECHE. (RIGHT) BY ANNY SCHRÖDER. WORKED BY THE WIENER WERKSTÄTTE

making has not become extinct, nor has the desire for creating new patterns been hemmed in for the want of workers to carry them into effect. Before long lovely specimens appeared on the market and quickly found purchasers from abroad. Though the "Verein zur Hebung der Spitzen-Industrie" was dissolved into thin air when its field of work ceased to exist, a few devoted artists came to the rescue. Among these Frau Zweybrück-Prochaska, who first learnt how to make bobbin and needle lace herself, for she at once grasped the truth, that unless she mastered the technique of lace-making, she could not be sure that her designs would be feasible, however beautiful they might appear on paper. This done, she started a class for lace-making in her art school, and, after their period of study was finished and her pupils had become facile workers, she appointed them teachers. In this way she was able to free herself

of the mechanical instructors and in their stead have designer and craftswoman in one and the same person. All the designs made in her workshops are original, essentially modern and in exquisite taste both as to pattern and workmanship. In the meantime the Wiener Werkstätte had added to its many crafts that of lace-making. The artists in their employ became eager to show what they could do. Here, too, first came proficiency in the technique; male artists of note such as the late Dagobert Peche became dexterous in the management of the bobbin, for great artist as he was, he realised that without this knowledge his patterns, however beautiful they might appear, might prove impossible transferred to pillow lace. Naturally, the girl artists did not lag behind. In this way a new school of lace, eminently Viennese, has germinated and blossomed, one that is not likely to die out for want of nourishment, for its fount is



HAND-MADE LACE. DESIGNED (TWO ON LEFT) BY DAGOBERT PECHE, (RIGHT) BY ANNY SCHRÖDER. WORKED BY THE WIENER WERKSTÄTTE

JAMES DURDEN

unquenchable. Of this the specimens here reproduced give ample proof. ❖

Vienna lace has already become a thing specific; for its loveliness and variety of design, its beauty of execution, it is sought for eagerly by those who still prefer the real to the imitation, intrinsic beauty to outward show. A. S. L.

JAMES DURDEN. BY JESSICA WALKER STEPHENS. ❖ ❖ ❖

THE paintings of James Durden are strong and highly satisfactory examples of the work of the objectivist-decorative school whose hold on British artists has lasted so long and which has been so little challenged. Modern thought is beginning to challenge objectivism, which is probably quite stimulating for objectivism and for modern thought. Whether we lean towards the school to which Mr. Durden apparently belongs or not, one all-important fact emerges upon examination of his work—this artist is a very gifted and able member of that school. ❖ ❖ ❖

The objectivist, concerning himself with translating grouped objects into a decorative composition, makes his appeal to the critical faculty and to that æsthetic emotion which the average citizen finds so elusive. Objective art does not, save among a minority of people, rouse the emotions which ordinarily cloud the critical faculties: these faculties are consequently left free to act, and the pleasure of exercising them is produced by the executional skill present in the work. The cool pleasure of appreciating sheer skill is not to be underrated, and this pleasure is certain in such work as Mr. Durden's. The æsthetic emotion is produced in certain people by certain pictures, but this is a subtle and elusive matter, even as the average citizen supposes. The æsthetic emotion is rather like the "expression of the artist's mind." Both are more effective when unintentional than when self-conscious, and should not be advertised. The objectivist has this virtue, that he does not wallow in introspection, but deals primarily with material objects as such. His weakness is in the direction of detachment from life: this weakness the

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present subject escapes by loving sunshine and a certain gaiety of colour and by wishing constantly for the human element in his pictures of interiors. Human subjects, especially portraits, maintain an artist's touch with life and prevent him from becoming abstract and concerned only with painter's problems. It is not easy to give to artistic problems the attention demanded by exacting standards of technique and to retain at the same time the unpremeditated passion which is life: yet without some of this passion no art of any school is successful. In the search for it many moderns have thrown representative and other technical correctness to the winds, and have then failed. Art is so stern that she demands all perfections. A few old masters satisfied her greed, giving vitality and material imitation both in perfection. An honest and fervent modern may follow in their tracks as his period allows, and this James Durden seems to be doing. ❖

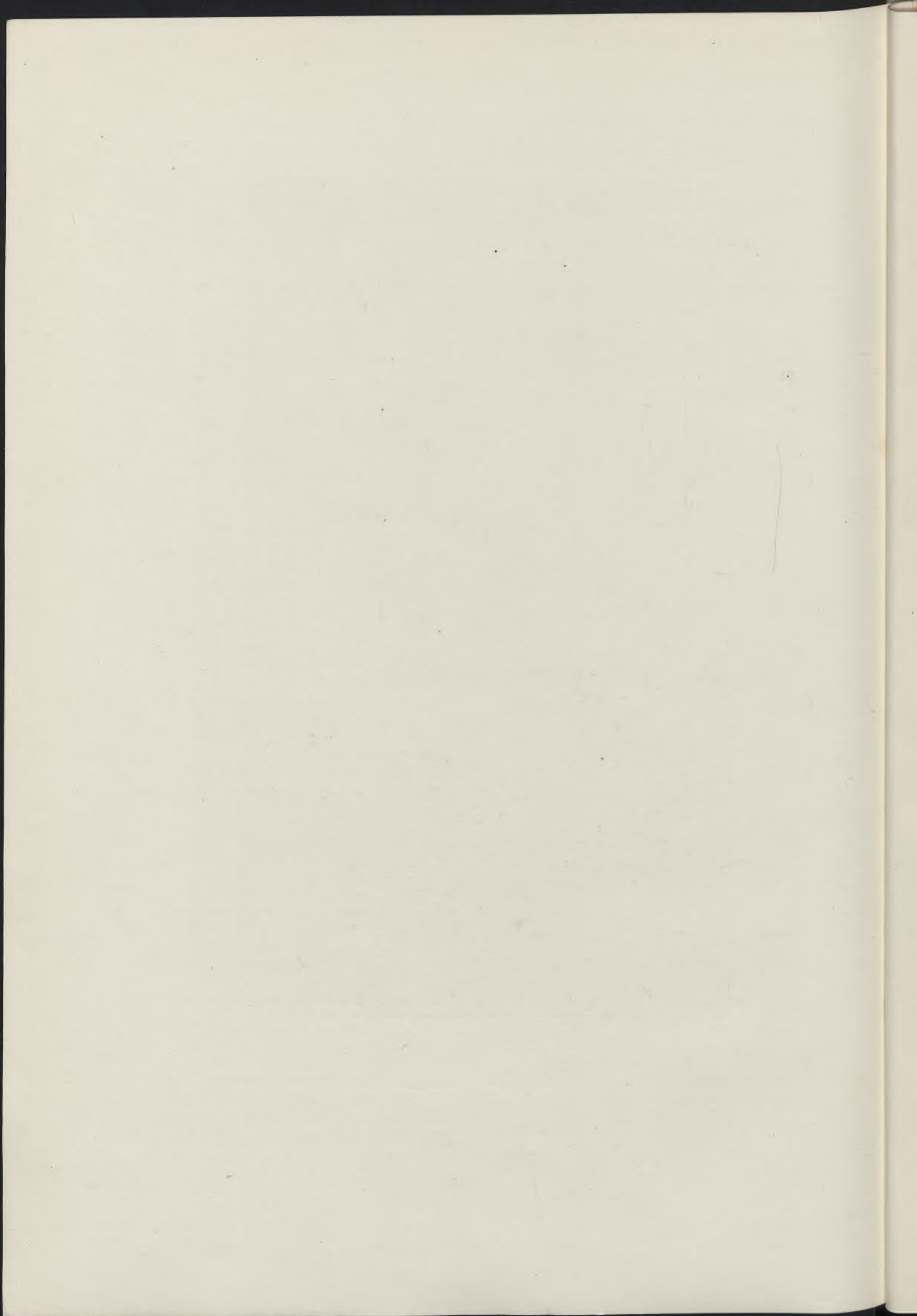
Manchester has produced a great many artists who are not always easily found but who may be discovered outside of Manchester. Mr. Durden is one of these unexpected sons of Manchester and he



"TWILIGHT, CUMBERLAND"
BY JAMES DURDEN



"THE GREEN SUN-BLIND." OIL
PAINTING BY JAMES DURDEN.





"IRENE." BY
JAMES DURDEN
(By courtesy of J. V. Ellis, Esq.)
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JAMES DURDEN—MRS GERTRUDE MASSEY'S WATER-COLOURS



"BLACK AND GOLD"
BY JAMES DURDEN

studied at Manchester School of Art, afterwards migrating to London and to South Kensington. ■ ■ ■ ■

His present painting shows some traces of his study of magazine and book illustration, in which he was for some time engaged. His feminine types are dainty and very modern, and he delights in elegance and sophistication, and the beauty pertaining thereto. Mr. Durden's chief trait in common with other Manchester-born artists is his adherence to light, clean colour and other qualities foreign to Lancashire. He misses no opportunity of painting sunshine seen through windows, with all its reflections and values, and he loves the flash of light on glass and polished wood. The work shows a delicate sense of selection and of spacing and brings the restfulness belonging to the exercise of this sense. ■ ■ ■

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MRS. GERTRUDE MASSEY'S
WATER-COLOURS. BY HERBERT
B. GRIMSDITCH, M.A. ■ ■

MRS. GERTRUDE MASSEY, wife of the principal of the famous Heatherley School, was at one time principally a painter of portraits and miniatures. Twenty-four of these miniatures were done for the Royal Family, but when Mrs. Massey had finished her eight-hundredth (three years ago) she turned to landscape work, mainly in water-colour. At first these drawings were made simply for her own pleasure, and with so little thought of exhibiting or selling that the early ones appear in a sketch-book on both sides of the page; but when an exhibition was arranged it met with prompt and decided success. ■ ■ ■

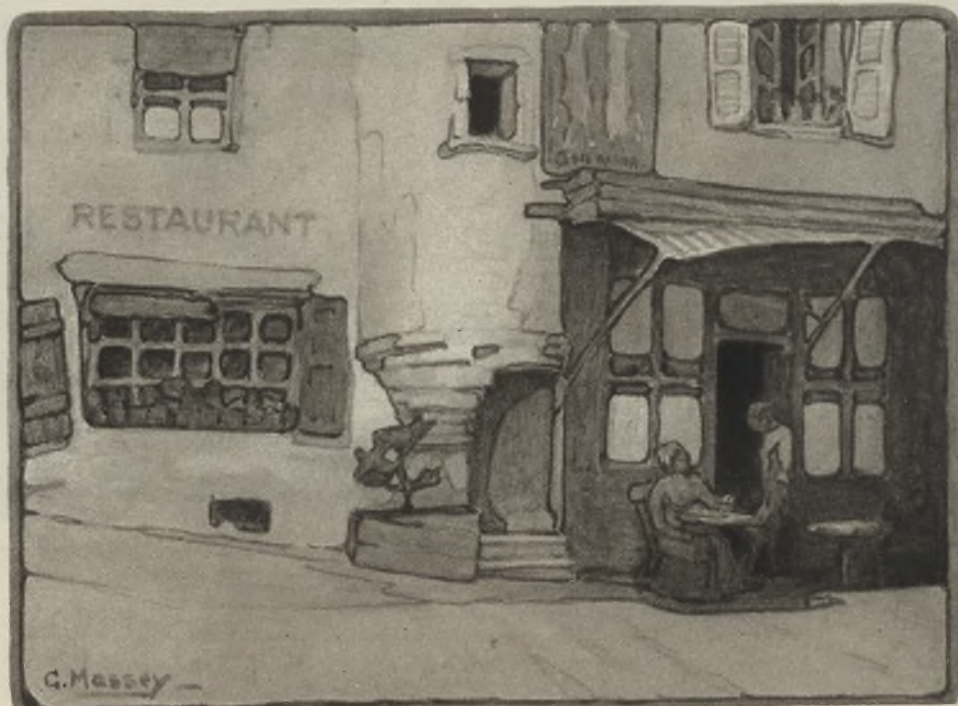
For readers who attentively examine the



"THE BLUE SETTEE."
BY JAMES DURDEN.
(By Courtesy of Prevost Battersby, Esq.)



"AUGUST."



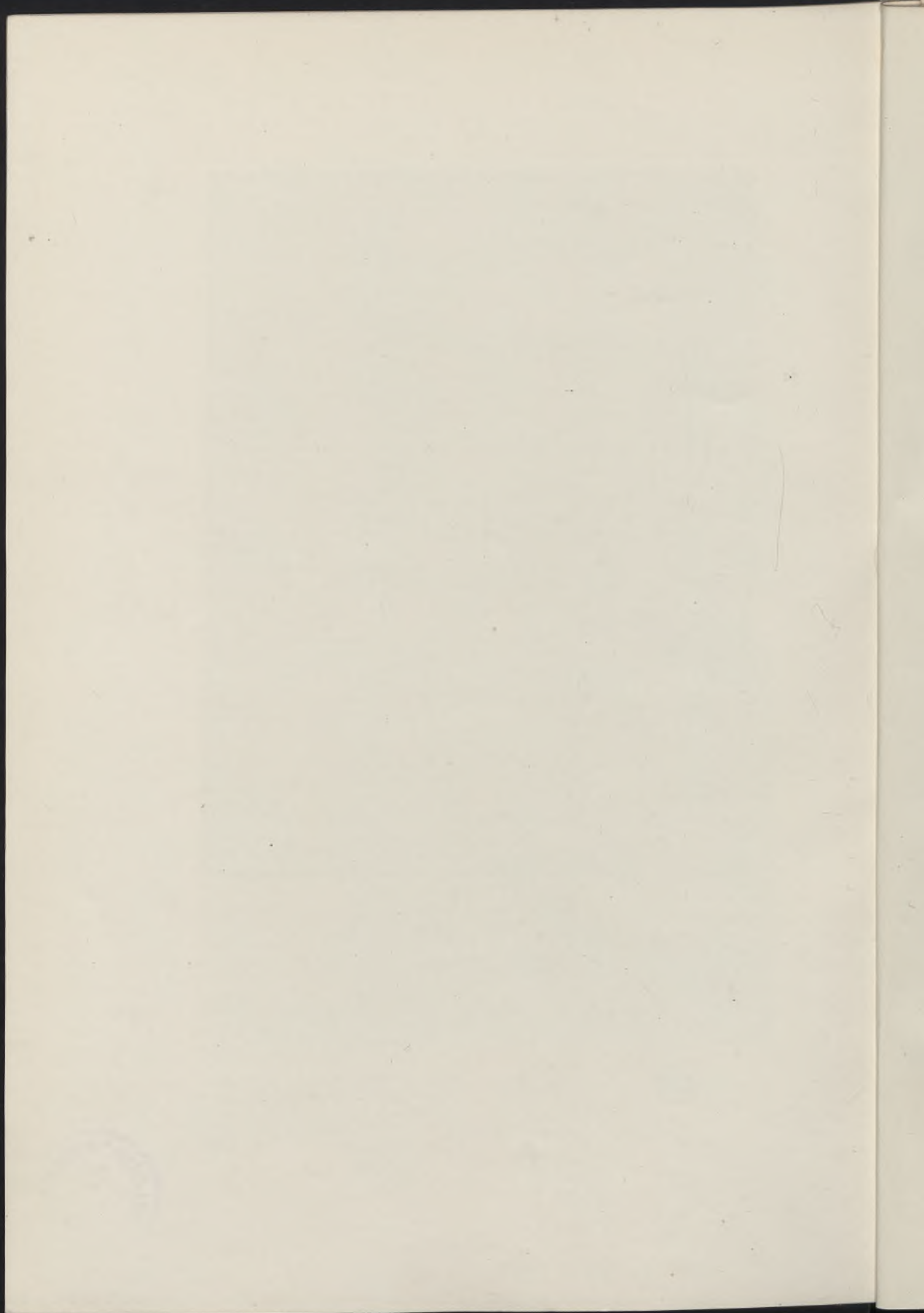
"THE GREEN CAFÉ."

WATER-COLOURS BY
GERTRUDE MASSEY.
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"A CITY GATE, FALAISE."
(ACTUAL SIZE). WATER-COLOUR
BY GERTRUDE MASSEY.





MRS. GERTRUDE MASSEY'S WATER-COLOURS

reproductions given herewith the reasons for this success will not be far to seek, and those who are in London will have an opportunity of seeing a collection of the originals at the Graham Gallery from December 7th to 19th next. ♦ ♦

Of the two principal methods of handling water-colours it will be at once seen that Mrs. Massey follows the constructive rather than that of broad washes. For works of these small dimensions (our colour-plate, which is the exact size of the original, is about the average) there can be but little doubt that this is the best way of approach when the purpose of decoration is kept in view, and it is with this purpose that the artist builds up her compositions. Decorative they are, in the best sense of the term, and especially suited to the modern small home with its plain walls, but they also have "the little more" which raises a drawing out of the category of the mere *tour de force* and makes it a work of art. ♦ ♦ ♦

Mrs. Massey, avoiding a niggling exactitude, yet conserves a wholesome respect for the shapes and volumes of things as they appear in nature. By seizing the pictorial essentials of a scene,

and giving very close attention to the flow of line and the distribution of mass she secures her decorative effect and at the same time gives a felicitous impression of nature. In her treatment of foliage, especially when working in oil, she seems to have travelled some way along the road which the new Canadian school have made peculiarly their own, but she has wisely not allowed the feeling for solidity to lead her to over-conventionalising. For her colour there is only one word, and that a *cliché*, but it must be used nevertheless, and we will say boldly that Mrs. Massey's scheme is "joyous." For the most part she employs only five or six colours, and, managing them with exquisite taste, produces an effect of gaiety and optimism. Subject matters little in this instance, and many of these small drawings dignify a wholly insignificant prospect by their skill in composition and their invariable charm of colour; though the preference seems to be for old French villages, often seen under reflected rather than direct light.

Mrs. Massey's art would seem to be well adapted for translation into the colour woodcut, and perhaps we may see some essays in this kind at a future date.



"GUIBRAY." WATER-COLOUR
BY GERTRUDE MASSEY

THE POTTERY OF MR. BERNARD LEACH



"THE PAGODA IN THE HILLS." ENGLISH SLIPWARE NOTCHED DISH (RED AND BROWN ON BUFF, WIDTH 13 INS.) BY BERNARD LEACH

THE POTTERY OF MR. BERNARD LEACH. ❖ ❖ ❖ ❖ ❖

ALTHOUGH Mr. Bernard Leach is best known in this country for his "Stoneware," his "English Slipware" formed a prominent feature of the exhibition of his work held this year at Paterson's Gallery in Bond Street; and the accompanying illustrations show some characteristic examples of his recent work in this field, inspired by the seventeenth-century slipware dishes of Ralph Toft and the other early English potters.

The story of how Mr. Leach came to be so deeply influenced by this old English slipware is intimately bound up with that of his whole artistic development, so that a short account of the latter is not out of place here. He studied draughtsmanship and painting at the Slade School; and when in 1909 he went to Japan, it was as an etcher and draughtsman, and with no idea that it was pottery which was destined to become his primary medium of expression.

His first contact with pottery was in 1911, when he was among the "invités" to a sort of party which in Japan is an established institution, and seems to be an eminently civilized form of social amusement. It is called a "Raku Yaki Kwai": a number of undecorated pots are brought in and each guest chooses for himself a

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shape. Pigments and brushes are provided, and everyone decorates his pot according to his personal taste or ability, some with designs or painting, others with calligraphic "occasional verse." Then the pots, which are made of a special clay to withstand sudden changes of temperature, are dipped in glaze, put into a small "muffle" kiln standing in the garden, and are fired with charcoal to a bright red heat. Then in about half an hour the red-hot pots are taken out with tongs, and in a very few minutes the company can see their work after going through the metamorphosis of the fire.

Soon after this episode, he took up pottery seriously, beginning as a pupil of the sixth Kenzan, who was the last of his line, and has since died from shock received during the great earthquake. Starting with the easy, though limited, technique of Raku, he soon went on to the more difficult task of producing high-temperature stoneware, inspired by the old Chinese stoneware of the Sung period, and by the work of the still earlier Han and T'ang Dynasties; and this is still his primary interest in pottery.

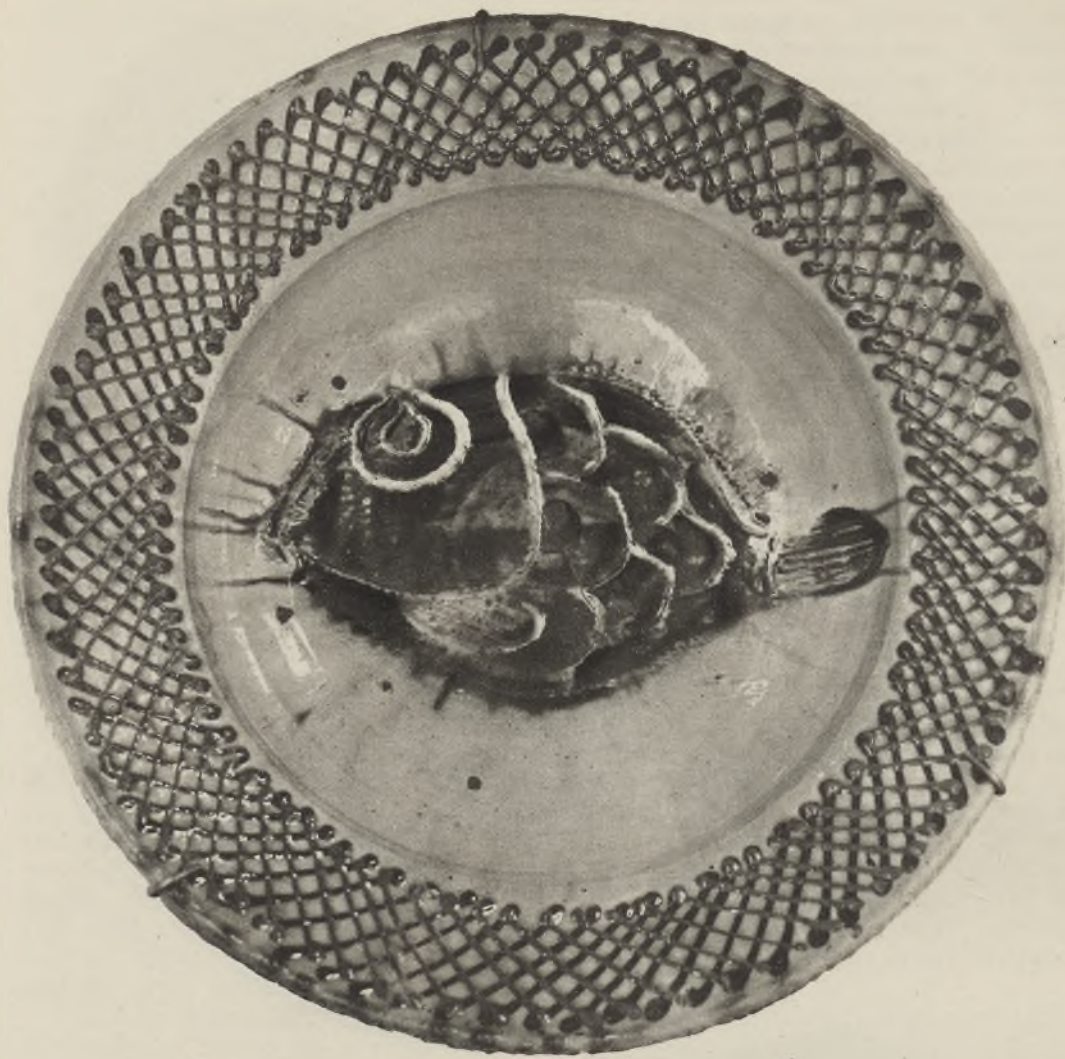
There were Occidental influences at work side by side with the Chinese. In Tokyo Museum he found specimens of old Dutch Delft, brought over by the Dutch in the seventeenth century. But the chief Western influence came



"WILLOW AND DUCKS." ENGLISH SLIPWARE NOTCHED DISH (RED AND BROWN ON BUFF, WIDTH 13 INS.) BY BERNARD LEACH



"THE MERMAID OF ZENNOR." ENGLISH
SLIP-WARE DISH (RED AND BROWN ON
BUFF, WIDTH 18 ins.). BY BERNARD LEACH.



"THE FISH." ENGLISH SLIP-WARE
DISH (BROWN ON BUFF, WIDTH
16 ins.). BY BERNARD LEACH.
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THE POTTERY OF MR. BERNARD LEACH

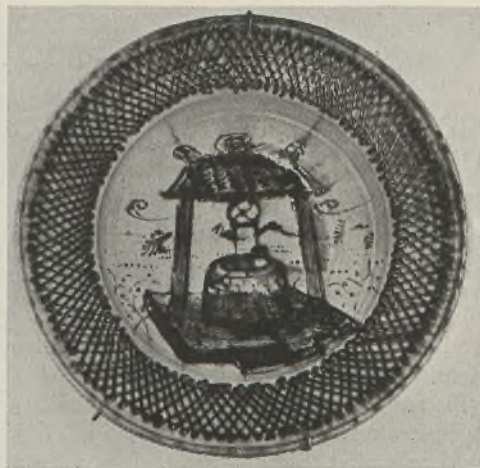
when he first saw photographs of English slipware, especially the magnificent dishes of Toft. Immediately he realized that England had produced pottery which was artistically worthy to rank with that of almost any country or period, and set about to "make something like it," using the Raku technique as the natural and only available medium. ❖ ❖ ❖

It must be remembered that the artistic and literary environment in which Mr. Leach's earlier work was produced had an important bearing on it. That environment was a lively movement of young Japanese artists and writers, many of whom had studied in Paris and returned profoundly influenced by contemporary European thought and the contemporary European movement in art. Into this coterie representing the "Young Japanese" movement in the arts, Leach was received as one of themselves; and the thrilling discovery of a true family likeness between the early Oriental and early European ceramics synchronized with the still more thrilling discovery of a spiritual affinity of Cézanne with some of the old masters of Chinese painting. ❖ ❖ ❖

In 1920 Mr. Leach returned to England with Shoji Hamada, a Japanese artist-craftsman, and settled at Saint Ives. Here his first object has been to continue the making of stoneware as far as possible with indigenous materials, using the Cornish Kaolin, felspar and China-stone.

His Galena slipware is not merely derivative; still less is it an imitation of the seventeenth century work. It is better, with no historical preconceptions, to look upon these large and generous circular disks as affording a splendid field to a designer with ambition and imagination, to carry out a broad treatment of strong original designs—just as the old workers used them for carrying out *their* original designs. ❖ ❖ ❖

At the same time many of the details of the design and technique are directly suggested by the old work; for example, the use of lettering on the border, and the criss-cross work, which was a Toft invention, and is peculiarly effective and well adapted to the technique of the "slip-trailer"—the instrument with which slip-decoration is applied. ❖ ❖ ❖



"THE WELL-HEAD." ENGLISH SLIPWARE DISH (BROWN ON BUFF, WIDTH 17INS.) BY BERNARD LEACH

The price and size of these dishes make them obviously more suited for pure decoration than for use, though the smaller "comb-ware" dishes, the technique of which he has rediscovered since coming to England, are (*experto crede*) admirably adapted for use as bread-plates, salad-bowls, etc. ❖ ❖ ❖

But the very size of the larger dishes—some of them measure as much as twenty inches in diameter—makes them an unique and striking decoration in any place; and one or two of them in a fairly large room produce, with very little other furnishing, a wealth and warmth of decoration which could hardly be got in any other way. The proper background for them is probably a small country house of Old English character, and they look their best with white walls or in combination with oak; in fact they are as necessary to the interior decoration of such a house, as the Romney Green furniture and the Mairret textiles. ❖ ❖ ❖

It is surely permissible to consider them as created purely for their decorative value, in places where such is spiritually necessary and desirable, as, for example, the living-room of an English home. In this respect, too, they are the genuine and lineal descendants of the old dishes, which were made primarily for presentation to the lucky friends of the seventeenth-century craftsmen, Ralph Toft and his followers. ❖ ❖ ❖

MICHAEL CARDEW.

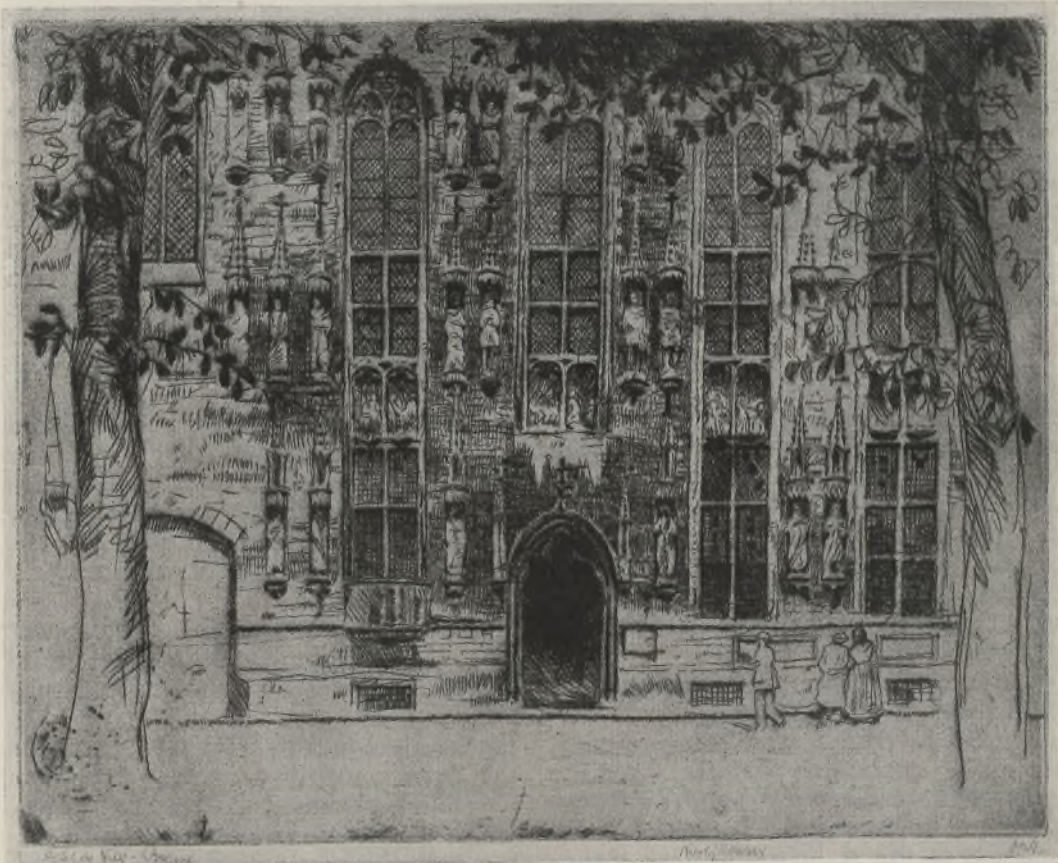
THREE ETCHINGS BY NICOLAI
HAMMER. BY GEORG BRÖCH-
NER. ♦ ♦ ♦ ♦ ♦

THERE are people, very superior people no doubt, to whom a singer or a musician must be an acknowledged and for choice world-famed and much paragraphed virtuoso in order to be considered worth listening to. ♦ ♦ ♦ ♦

In the same way there are artists, in diverse spheres, and there are writers on and collectors of their work, who set such intense store on craftsmanship—super-craftsmanship—that they at times seem to forget that craftsmanship, after all, is the *means* of attaining the end and not *the end*, in the consummation of which other and perhaps even more vital factors operate. ♦ ♦ ♦ ♦

To such highbrows, if one may so call them, Hammer's endeavours may make

no direct appeal. But his work (Hammer is a Dane) possesses what for decades was and still to no small extent is one of the fundamental and most cherished characteristics of Danish art, *sincerity*, which springs from and rests on a sympathetic, not to say tender, study of the subject. Hammer senses with much susceptibility the mood, the atmosphere of the scene he has chosen to depict, and he conveys by a convincing and attractive but unobtrusive technique the weathered aspect of ancient masonry, the dilapidated sculptured ornamentation, the roofs of old-world houses over whose tiles centuries have passed and left their mark—such *motifs* Hammer loves and he translates them to his plate in his own way, without too much meticulous detail, without striving to accentuate effects by an undue gradation of light and shade. ♦ ♦ ♦ ♦



"HOTEL DE VILLE, BRUGES"
ETCHING BY NICOLAI HAMMER



Bank of England - London

Nicolai Hammer

1847

"THE BANK OF ENGLAND."
ETCHING BY NICOLAI HAMMER.

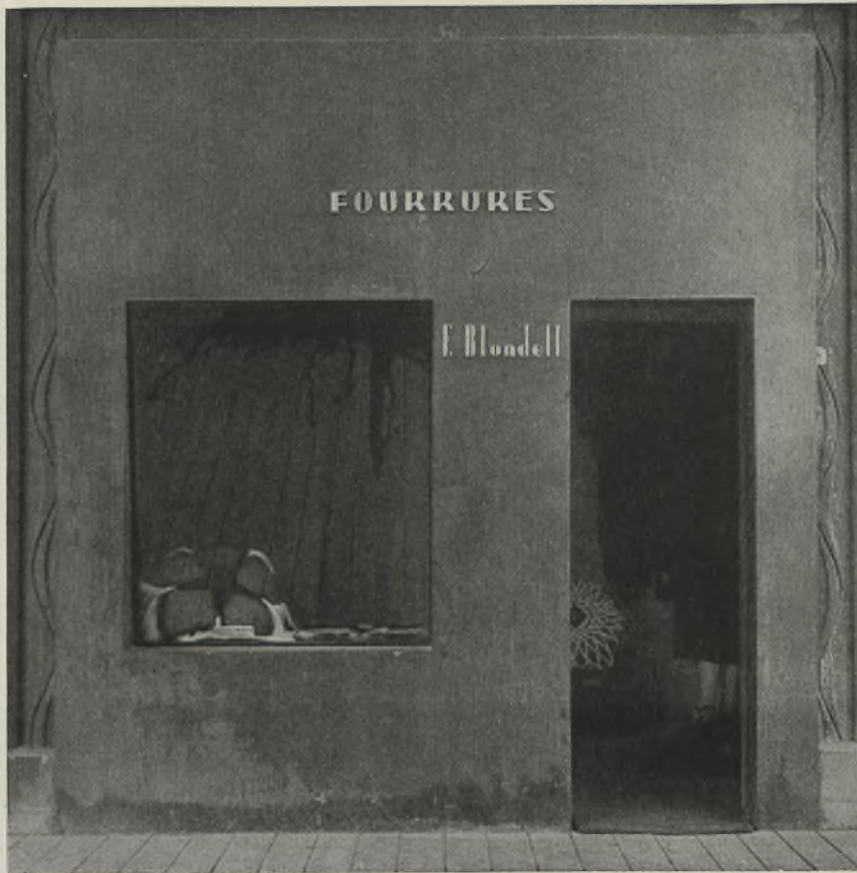


Clifford's Inn - London

Nicolai Hammer 1874

"CLIFFORD'S INN." ETCHING
BY NICOLAI HAMMER.

SHOP-FRONTS AT THE PARIS EXHIBITION



SHOP-FRONT FOR FOURRURES BLONDELL.
DÉCORATEUR-INSTALLATEUR, JEAN LÉON.

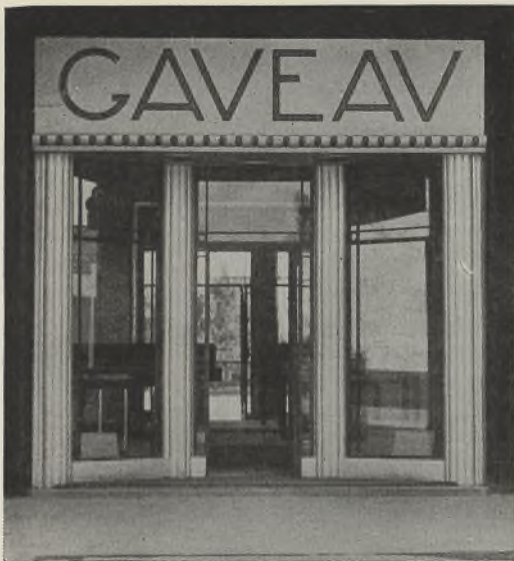
SHOP-FRONTS AT THE PARIS EXHIBITION OF DECORATIVE ART.

VISITORS to the Paris exhibition from this country must have been entertained and impressed by the many evidences of the ingenuity of French designers and the flexibility of their imaginations. In the Esplanade des Invalides may be seen a row of shop-fronts which furnish an interesting example of their skill and resourcefulness. Each shop-front was designed by a different architect, the conditions being the same in every case, as the openings to be filled were uniform in size and shape, while a doorway had, of course, to be provided, with adequate windows for display purposes. The remarkable variety and character of the designs forthcoming is sufficiently indicated in the selection which we illustrate herewith. One can imagine how our unimaginative English shop-

fitters, with their conventional ideas, would have dealt with the problem. Yet an original and arresting shop-front, apart from its æsthetic interest, has a commercial value which should appeal to this nation of shopkeepers. ♦ ♦ ♦ ♦

One notices, in the illustrations given, that the good effects obtained are the result of sound and skilful design rather than the use of costly materials or elaborate ornament. The simpler treatments, moreover, as a rule, provide the most telling setting for the goods displayed, while in nearly every case the lettering has been carefully studied and forms an essential element in the scheme. One is reminded that costly elaboration in the treatment of shop-fronts is the feeble expedient of the inefficient and can never effectively obscure poverty of ideas or essentially bad design. ♦ ♦ ♦ ♦

S. B. W.



DESIGNED FOR MESSRS. GAVEAU BY
MM. LAMBERT, SAACKÉ AND BAILLY



DESIGNED FOR MESSRS.
SIEGEL BY PIERRE PETIT



M. RENÉ PROU'S SHOP,
FROM HIS OWN DESIGN



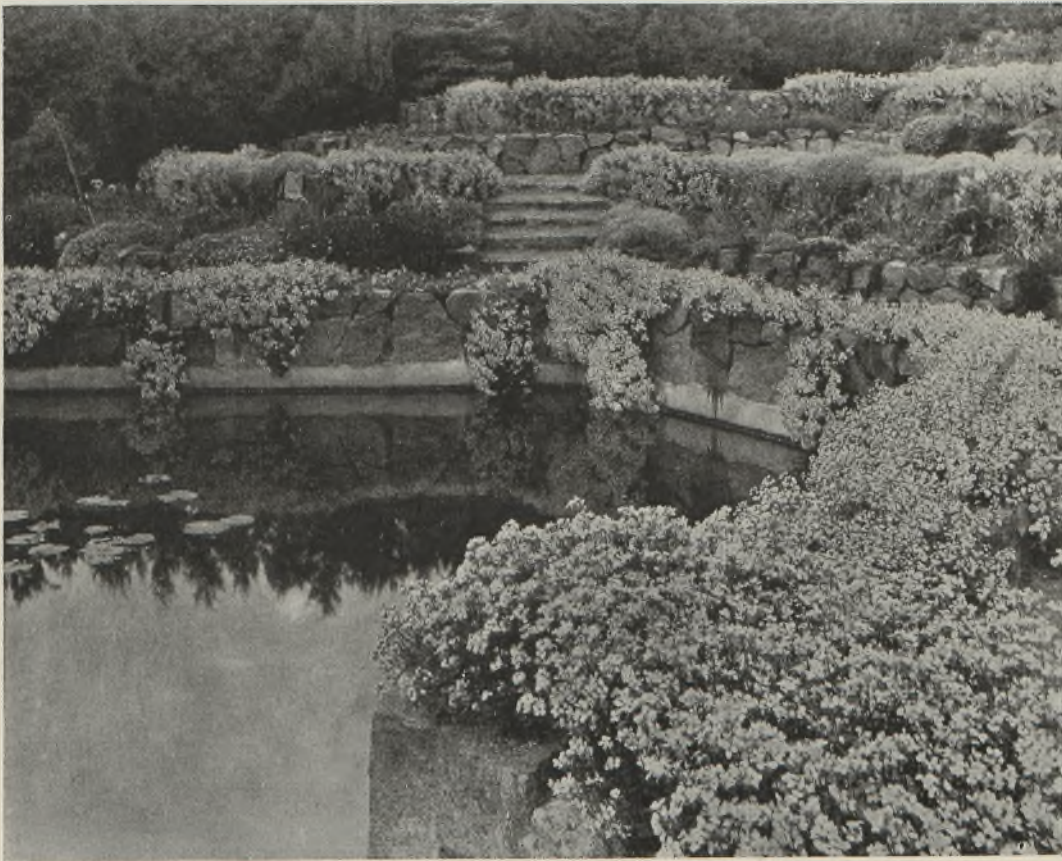
DESIGNED FOR M. JEAN
LUCE BY M. SÉZILLE

HARRY MAASZ, GARDEN ARCHITECT

THE garden work of Harry Maasz in Lübeck is now to be studied in many places of Germany. It is the wise combination of the realist's and the idealist's endeavours. He calls a garden the home made of foliage, flowers and scent, but his conviction is that beauty in a romantic or sentimental sense ought not to be its originator. The essential is, as he says, the technique, the planning and forming of space and surface: this thoroughly mastered, beauty will automatically make her appearance. The deliberate plan is necessary in creating a garden, as in composing a piece of music or poetry. Maasz has mastered vast stretches of ground, has maintained the landscape style, where nature was lavish, and for parks and house gardens rhythm in surface

and space, colours and planting, was an important view-point for him. Whatever commission is carried out, the character of the garden is first laid down in precise contour, and anything acceptable from nature is made an essential help. Although nature's nakedness in late autumn and winter often reveals the beauty of constructive elements, the glory of the garden is its envelope of green and blossoms. Maasz is a thorough botanist, understands planting and feels the lover's tenderness for his floral materials. In his opinion the mission of the garden-artist is only well achieved when he understands how to present the fullness of the flower wonders duly in his domains. He is no friend of the unselective massing of shrubberies, for they spoil rhythm by their tendency to shapeless exuberance and are breeding places of rotteness and vermin. ♣ ♣

JARNO JESSEN.



PART OF A GARDEN DESIGNED BY HARRY MAASZ

LONDON.—There was last month, at the Goupil Gallery, an exhibition of water-colours and drawings by Mr. Borough Johnson which showed to much advantage the capacities of an artist who has made a considerable reputation by the consistent quality of his achievement. The works he brought together—sketches and studies in and about Jerusalem—were distinguished by marked individuality of outlook and by a delicate precision of technical statement which was unusually satisfying; and they had, too, much charm of fresh, luminous colour and a convincing sureness of draughtsmanship. As a whole, the collection was exceedingly attractive. ♦ ♦ ♦ ♦ ♦

Some interesting works were included in the exhibitions of the Old Dudley Art Society, at the Elliott and Fry Galleries, and of the Southern Society of Artists, at Walker's Galleries. In the first, the best things were Mr. Burleigh Bruhl's water-colours, *At Newnham on Severn*, and *March Morning, Hereford*, the delicately handled landscapes by Mr. J. G. Higgins, and the oil paintings by Miss Kemp-

Welch, Mr. H. J. Pearson, and Mrs. Littlejohns; and in the second the admirably sincere and well-understood landscapes by Mr. G. Leon Little, Mr. Harry Watson's vigorous sketch *Mountain Trees* and *The South Door* by Mr. F. Appleyard; and other capable works came from Mr. H. Waite, Mr. Tatton Winter, Mr. H. C. Jarvis, and Mr. Hesketh Hubbard. ♦ ♦ ♦ ♦ ♦

Mr. Burleigh Bruhl's exhibition of oil paintings and water-colours, in the galleries of the Fine Art Society had an atmosphere of serious and well-considered effort which made it fully worthy of attention. It gave a good idea of the scope of his practice and of his sincerity as a student and interpreter of nature, and it showed effectively his sympathetic understanding of her subtleties and her charm. His work is never lacking in power, but it has restraint as well and in its manner of expression it is always controlled by scholarly taste. ♦ ♦ ♦ ♦ ♦

Miss N. L. M. Cundell's paintings, at the Redfern Gallery, made a certain appeal by their unaffected sincerity of



"AUTUMN PASTORAL." TEMPERA
PAINTING BY NOEL L. NISBET, R.I.



"FLOWER-PIECE." OIL
PAINTING BY LÉON
DE SMET.

THE UNIVERSITY OF CHICAGO
LIBRARY



"NEAR CRACKINGTON HAVEN."
PENCIL DRAWING BY J. PROCHÁZKA.



"THE JOY OF LIFE." BY
ALFRED J. OAKLEY, A.R.B.S.

(Royal Academy, 1925).

intention and their simple directness of statement. They were agreeably free from tricks of technique and from extravagances of manner and in them there was evident a real effort to set down facts frankly and sensibly. The figure subjects—notably *The Window Seat*, the *Girl with Carnations*, and the attractive *Nude*—were drawn with commendable care and with a right feeling for construction, and as a rule they were pleasant in colour; the water-colour landscapes were direct and significant in handling and had much truth of effect. Altogether, the exhibition was of more than average interest.

In the collection of "Contemporary English Water-Colours" brought together at the St. George's Gallery there were some admirable examples of the work of such able artists as Mr. James McBey, Mr. W. Walcot, Mr. H. Rushbury, Mr. Algernon Newton, and Mr. Rowley Smart, and there were other things by Mr. Charles Ginner, Mr. Ethelbert White, Mr. Job Nixon, and Mr. A. McNab, which were

not unworthy of consideration. But there was, besides, a certain amount of extravagantly mannered effort which gave a touch of absurdity to the exhibition and to some extent discounted its importance.

The *Flower-piece*, by M. Léon de Smet, which is reproduced in colour, is very definitely a departure from the ordinary conventions of still-life painting, but its originality does not descend to the level of mere eccentricity and there is in the picture no evasion of realities. As a pattern the arrangement is, perhaps, a little startling, but the colour scheme is ingenious and effective and the treatment of the details throughout is very well judged. The illustration of the war memorial by Mr. Vernon Blake shows a manner of dealing with sculpture which is entirely permissible; it is rugged, forcible, and direct, but in its simplification there is no foolish affectation of archaic angularity and there is no wilful perversion of nature.

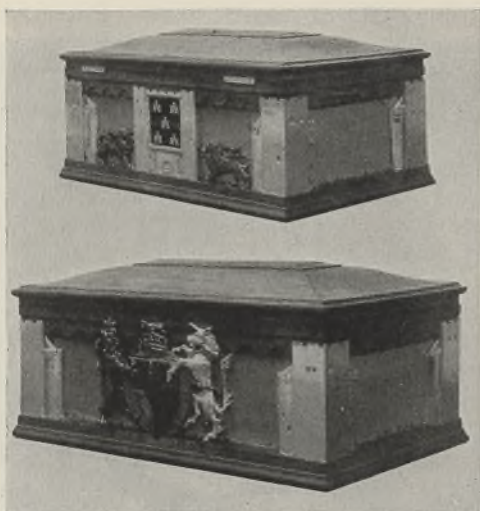
The work of Miss Noel L. Nisbet (of



DIRECT CARVING FOR A WAR MEMORIAL. BY VERNON BLAKE



LONDON



OAKEN CASKET PRESENTED TO THE PRINCE OF WALES. DESIGNED AND MADE BY JOSEPH ARMITAGE

which an example is given on page 308) is marked by virility and breadth of treatment. Since last her work was reproduced in *THE STUDIO*, this artist has made much progress, especially in her mastery of water-colour. Her pictures have a rush, a fire, a vehement joyousness of colour which makes them highly decorative. French critics have suggested that Miss Nisbet would make an admirable illustration of Hans Andersen.

The casket illustrated above was made to the order of Mr. W. Curtis Green by Mr. Joseph Armitage, from oak out of Winchester Cathedral, and was presented to the Prince of Wales as the receptacle of the Freedom of the City of Winchester. It bears the arms of the Prince of Wales and of Winchester, and the changes of the latter have been made the motive of the design. The interior was lined with cedar, so that the casket could be used as a cigar box.

Mrs. Dora Knight's bookbindings are not unknown to our readers, and we here give another example of her restrained and tasteful craftsmanship. A suitable decorative motive is embodied in the design, but it is not obtruded, and the plain surface of the leather is allowed to play an important part.

Mr. Procházka's pencil-drawing is interesting technically as a spirited and

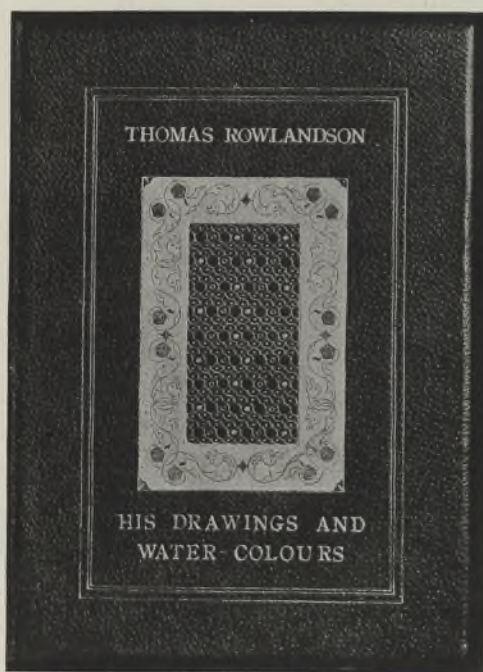
314

intelligent transcript of nature, his treatment of foliage being particularly able.

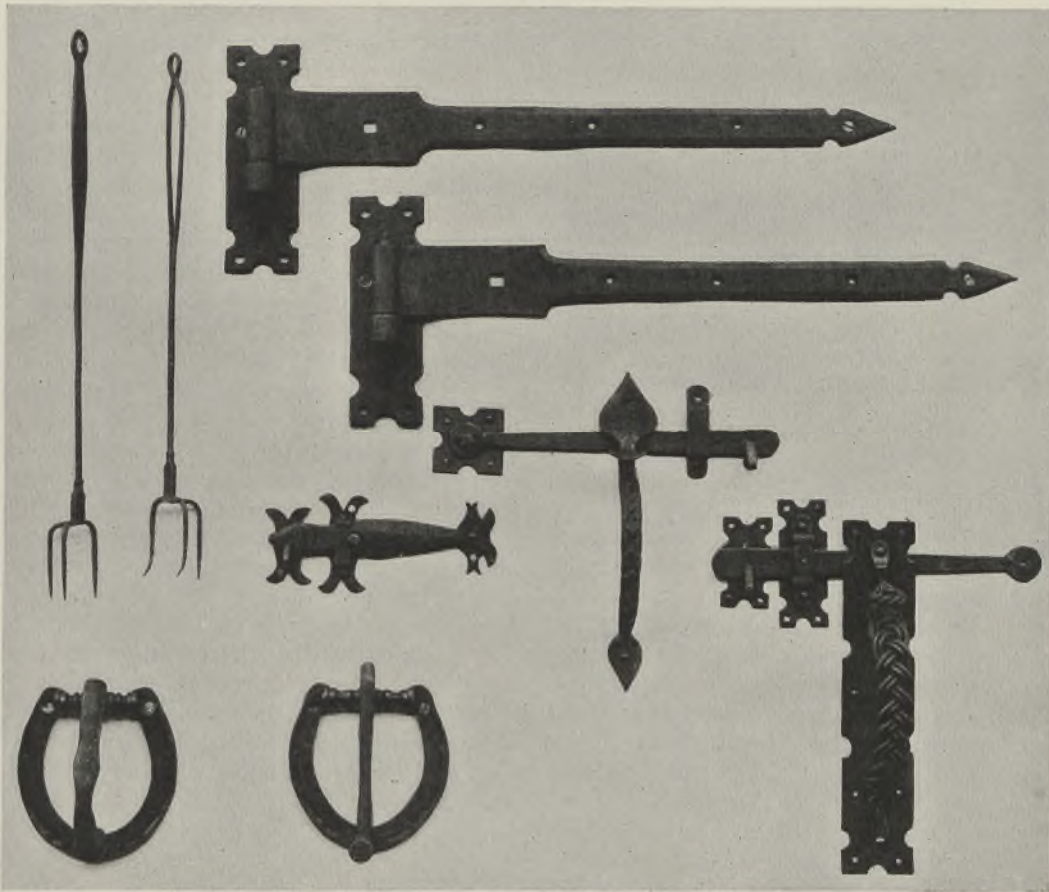
Mr. Alfred J. Oakley's group admirably expresses the motive which the sculptor has set out to interpret. Its modelling, too, is excellent, and the whole constitutes a performance of considerable merit.

An exhibition which held out strong appeal to the bibliophile was that held at the well-known bookshop of Messrs. J. and E. Bumpus in Oxford Street last month. A number of fine editions by the publisher of the Avalun-Drucke, of Hellerau, near Dresden, were shown, and provided evidence of real progress in German book-production.

The New Autumn Group, a society of twenty-one members hailing from St. John's Wood, is holding its first exhibition at the Gieves Gallery, from the 16th to the 27th November. With varied tendencies from the academic school to the modern they are showing every kind of pictorial and plastic art from book-illustrations to posters, from miniatures to easel pictures, from woodcuts to sculpture in wood and stone, from theatrical costumes to church windows.



BOOKBINDING IN MOROCCO BY DORA KNIGHT



METAL-WORK BY A. T. ROBERTS
 (TOASTING-FORK ON LEFT BY
 RURAL INDUSTRIES BUREAU)
 (Exhibitor of Smiths' Work, Hatfield.)

HATFIELD (Herts).—From time immemorial the blacksmith has occupied a wellnigh indispensable position in rural as well as in town life. Of late years, however, his very existence has been seriously threatened by the growth of the modern industrial system, with the manufacture of all kinds of articles on "mass production" lines, and the rapid development of motor transport, which has further accentuated the position. Many forges have closed down for want of work, and many of those that still exist employ only one pair of hands where formerly three or four men would be constantly employed.

The Ministry of Agriculture, County Councils and other bodies, such as the Rural Industries Bureau and Rural Community Councils in many counties, have

had the question of the revival of rural industries such as the blacksmith's under serious consideration, and various steps have been taken to try and solve this difficult problem.

In Hertfordshire the first practical step was an exhibition last June at the County Agricultural Show of smiths' ironwork, and this show produced exceedingly gratifying results.

It is proposed to repeat this exhibition on a larger scale at the Bath and West Show, which is to be held at Watford in May of next year. These exhibitions should serve a very useful purpose in bringing to the notice of the architectural profession and the public the work which can be produced at the local smithy, and so create an ever-increasing demand for the products of the skilled craftsman.

SHREWSBURY—EDINBURGH



"LA PLACE, ST. TROPEZ"
BY E. M. DYAS

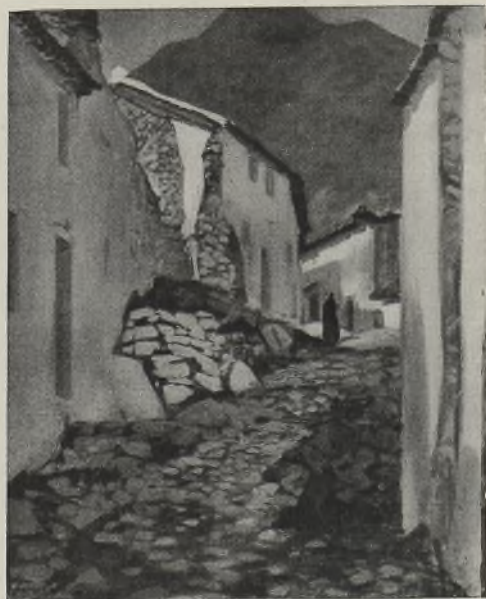
SHREWSBURY.—It is interesting to find work here of such character as that shown last September. And it is a pity that this busy county town has not a municipal gallery. Particularly happy are two paintings of Provence by E. M. Dyas which have recently been seen in the exhibitions of the Birmingham Royal Society of Artists and the Royal Cambrian Academy. Arthur Netherwood, R.C.A., the well-known Yorkshire artist whose work has been hung in most of our public galleries and several continental ones, showed water-colour drawings of the Mediterranean Coast. Huddersfield Corporation have this year purchased a second example of his work for their municipal gallery. ♦ ♦ ♦ ♦ ♦

EDINBURGH.—If struggle, enthusiasm and perseverance against worldly odds, are necessary qualifications for the making of an artist, then William Macdonald has had a fair share of the first and an inheritance of the other two. For those who knew his artist father speak of him as one heroic in all his endeavours to make life smooth for those most near to him. That his son has been encouraged with much of his father's undaunted spirit will be evident to any who may have watched his artistic career. To attain it, photo-engraving claimed his attention, the gainful results of which enabled him to achieve his desire of studying in Paris, as well as to see all that was possible of the work of Rembrandt. On the continent,

where Spain more than any of the other countries most strongly attracted him, it was in Madrid that much of his time was spent, studying and copying in the galleries during the day and employed on a daily newspaper at night. Finally he wended his way back to Scotland, like many another, in good time to shoulder a gun in France. Of his pictures, those dealing with his sojourn in Spain, similar to his *Pie del Palo*, *Grazalema*, here illustrated, are perhaps amongst the most notable. ♦ ♦ ♦ ♦ ♦

Those who remember their impression of The Edinburgh Café in Princes Street several years ago, and revisit it to-day will fully realise how the commonplace can be recreated enticingly uncommon when imbued with the spirited design and re-arrangement by an artist like Mr. Robert Burns, whose thought throughout has been one of beauty united to utility, making one's time spent there amidst the surroundings of refinement and fitness, twofold in pleasurable satisfaction. The accompanying illustration is from one of the wall tempera panels, another complementary to it having been illustrated in THE STUDIO for September, 1924. ♦

E. A. T.



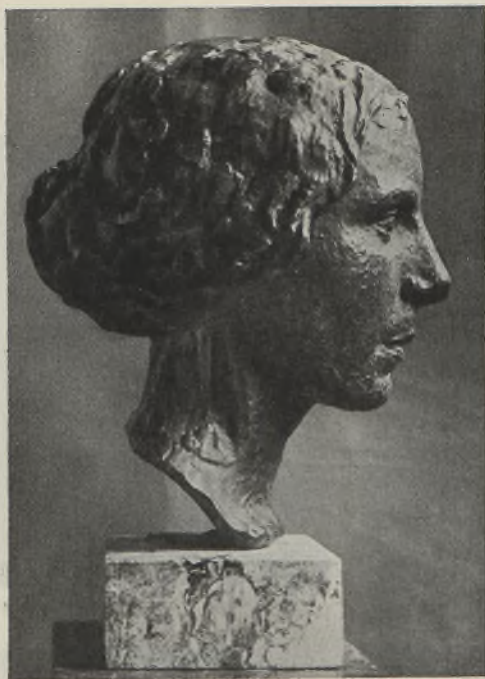
"PIE DEL PALO, GRAZALEMA"
BY WILLIAM MACDONALD



TEMPERA PANEL IN MESSRS. CRAWFORDS'
TEA-ROOM, EDINBURGH. BY ROBERT BURNS.



GARDEN FIGURE BY
CHARLES DESPIAU.
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"ANTOINETTE." BY
CHARLES DESPIAU

"pleasing" in the narrow sense; indeed there seems to be a deliberate harshness in his work, as of a man who wishes to avoid surrounding himself with false friends. He takes no pains to secure perfection of surface. "That has nothing to do with the expression of life," he says, "which, in sculpture, depends only on the relationship of volumes, and on proportion, understood and rendered with intelligent feeling." And fully to comprehend this formula, to realise all it means to the artist, in will-power, effort, passionate labour—in a word, in the entire giving up of his personality to the work, one must see him in his studio, trying to explain the scope of his studies to a visitor while examining the various busts by different lights. It is then, in the play of light on the forms, in the qualities of the shade and the infinitely sensitive variations of the half-tones, that one apprehends the depth of the knowledge which underlies the apparent simplicity of the work. This is also the reason why a work of Despiau

PARIS.—It has often been remarked that sculpture (now deprived of the assistance of colour, which was used by the ancients, and, later, by the Romanic and Gothic modellers) is an art whose level is very high, and which cannot be understood easily by the uninitiated, or by superficial critics, or indeed by anyone who will not take the trouble to lift the slight but opaque veil which envelops this expression of beauty in form and modelling alone. This is very true, and it explains at once the small number of sculptors who are powerful artists and the relative indifference of the public towards their most moving works. And to these intellectual considerations we must add the practical one that sculpture of the highest class seldom holds out to the artist the attraction of plentiful commissions and the prospect of making a fortune. Yet in France, where the glorious line of sculptors is unbroken from the middle ages to our own day, there constantly arises new genius which is not inferior to that of the past. ♦ ♦ ♦ ♦ ♦

Such, for example, is that of M. Charles Despiau. He has never striven to be



"MADAME OTHON FRIESZ"
BY CHARLES DESPIAU



SILVER AND
CORAL PENDANT
IVORY SEAL

SILVER BRIDE-GOBLET
ENGRAVED SILVER CAKE-BOX

SILVER BOX
IVORY PENDANT

BY CRAFTSMEN OF GMÜND, SWABIA

is not at once understood, and why, once understood, it gives an abiding impression of truth. ♦ ♦ ♦ ♦

Truth—that is the word which most justly sums up Despiau's art. It is his passion for truth which inspires his horror of theories, formulas, false styles and facility, and which gives him his will to discover the beauty in any model which may appear by chance, rather than to seek out one which conforms to predetermined canons. ♦ ♦ ♦ ♦

Despiau works more particularly in bronze, cast, as the case may be, in sand or in *cire perdue*. He works very slowly, sometimes taking six months or a year over one bust, so giving himself plenty of time to make the necessary researches in mass, volume and the play of light. Once the work is cast, he makes his own patina with acid or a blow-pipe. Sometimes he carves in stone; and always (except of course with busts) he makes a model of small dimensions, the better to realise the *ensemble*. ♦ ♦ ♦ ♦

M. Despiau studied first at the *École des Arts Décoratifs*, then in the studio of Barrias at the *École Nationale des Beaux Arts*; but here he did not stay long, and his real master was Rodin. ♦ ♦

M. VALOTAIRE.



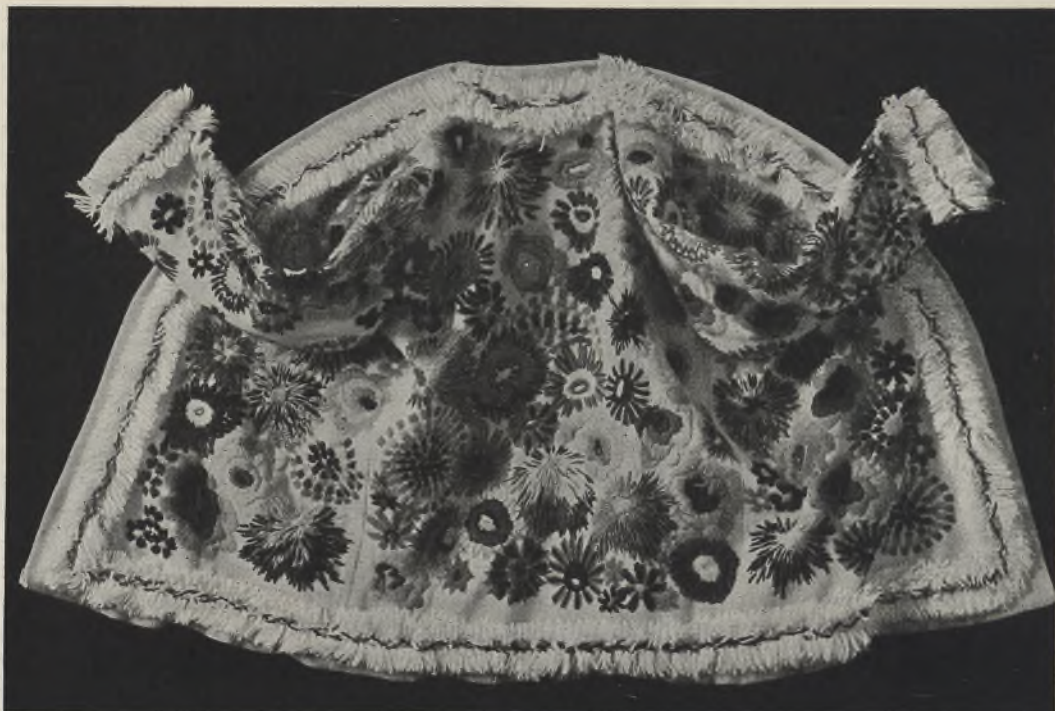
"STILL LIFE WITH CACTI"
BY FRITZ BURMANN
(Rhineland Jubilee Exhn.)

BERLIN.—The production of excellent Jewellery and metal-work has always been one of the glories of the Swabian country. In this year's exhibition — Schwäbisch Land—the great attraction were the show-cases full of such works from Schwäbisch Gmünd, the native town of the painter, Hans Baldung Grien, in the old Hohenstaufen district. They presented the sparkling treasures from old churches at the side of modern creations from gold- and silversmiths, showed old traditions perpetuated and present-day tendencies obeyed. A fostering-place for sound activity is the Staatliche höhere Fachschule für Edelmetall Industrie, in Schwäbisch Gmünd, where a staff of superior teachers, among them artists of renown, superintends the classes. Productions from these workshops combine sound handicraft with artistic taste, they convince at once as goods of quality. Some pieces, like our boxes and the bride-goblet which is, according to an old custom, to be filled, emptied at one draught, and then put upside down, are quite on the level of their historical models. ♦ ♦ ♦ ♦

The Düsseldorf Jubilee Exhibition of this year offered a highly interesting survey of Rhinelandish nineteenth and twentieth century art. Among the pictures of a decidedly modern character our *Cacti, Still Life*, by Fritz Burmann, compelled attention by soundness of construction and execution. It was modern in its colour and formal expressionism and in its cubic style of arrangement which yet could not suppress a certain bent for decorativeness. What a difference between the reticence of Chardin and the poster taste of the present-day artist! The same spirit of unflinching reliability in both, the same reverence for nature, but there in the graces of colour, in the modesty of rendition the demands of the *siècle charmant* and here in simplification and strength, in the sternness of aspect, the concentrated will-power of the technical age. In Burmann we hardly feel the love for his objects. Yet he is full of it, for he carried these cacti with him all through Italy, home to his studio in Rhineland. ♦ ♦ ♦ ♦

JARNO JESSEN.

VIENNA



EMBROIDERED JACKET
BY TILLY KLOPFER

VIENNA.—The purposes to which embroidery is now put for the adornment of woman's person has brought about much invention in design following closely the laws of decorative ornament, giving it a higher value and significance, though it but follow the demand of fashion, or by its beauty creates that demand. The jacket here reproduced has evolved out of the fertile imagination of Tilly Klopfer, a young Viennese, who has both designed and worked herself many fascinating pieces of work destined for the beautifying of the gentler sex, as also for the sterner one. This has already won much recognition. Her *atelier* is now well known, though it was only opened a short time ago. The embroidery is worked on butter muslin. Paris calls the piece of work under consideration "jacquette de bure," for there, too, it has found much favour. The flowers are done in gay colours, like that of Chaucer's squire, "embroidered all over as if it were a mead," finished off with a border of fur. The work shows a deep feeling for art; equally fine is the

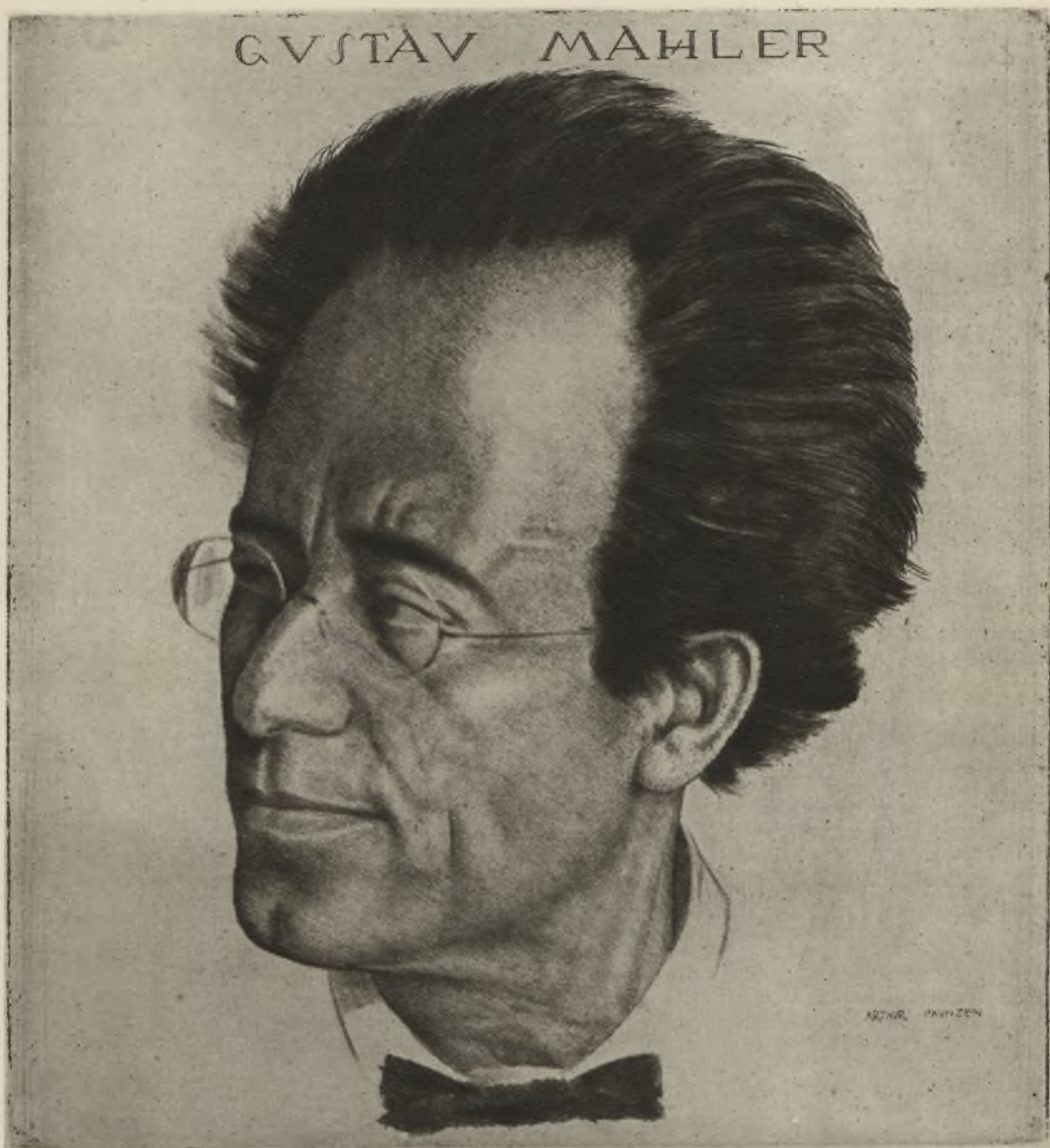
technical expression of her thought; the beauty of colouring reveals a sensitive nature, while here, as in all her efforts, Tilly Klopfer makes manifest that in her artlessness she proves herself the true artist.

A. S. L.

Arthur Paunzen not only is a highly gifted but also an unusually versatile artist, both in his choice of subjects, and in the selection of his medium. Sometimes he favours oil, at others again he gives the preference to lithography or etching. His portrait of Gustav Mahler, the famous writer, is an excellent example of his work with the needle, possessed of marked personal handling, of great plastic strength and, one instinctively feels, of intimate likeness. ■ ■ ■ ■

From a series of etchings inspired by Beethoven's symphony to an admirably studied print of a rabbit is a long cry, as also there is from a set of Eastern scenes, to which Mahler's poems have furnished the keynote, to a very sombre but powerful portrait of Nietschke or a number of striking studies of the nude. G. B.

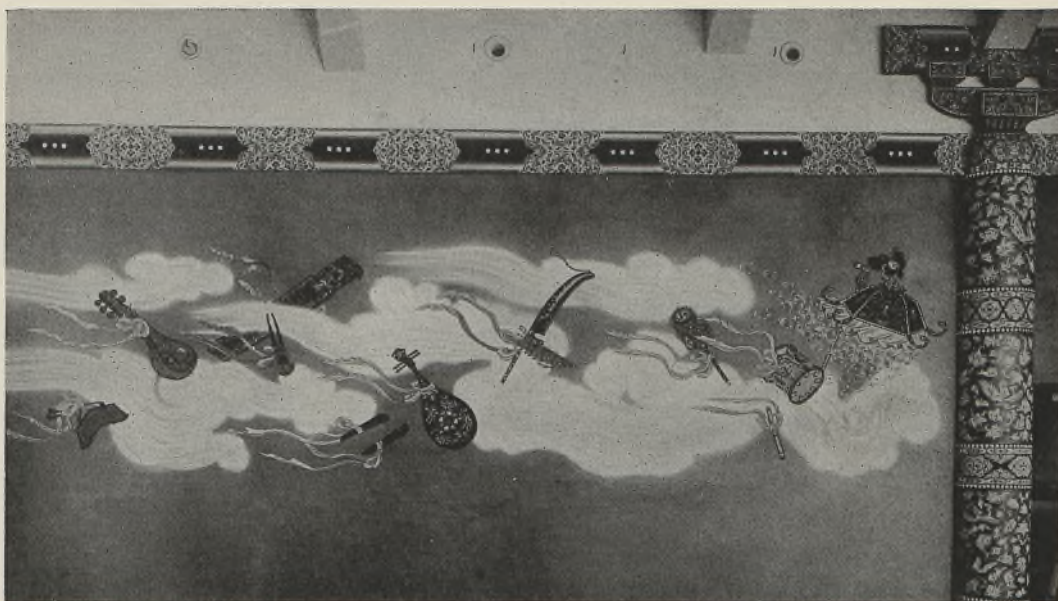
GUSTAV MAHLER



"GUSTAV MAHLER." ETCHING
BY ARTHUR PAUNZEN.



DESIGN FOR A BROCADE
BANNER BY YAMASHIKA-SEIKWA.



FRESCO IN THE UZUMASA TEMPLE
KYOTO. BY YAMASHIKA SEIKWA

TOKYO.—Much difficulty has always been experienced in preserving art treasures at temples in such a manner that while being secured from the danger of

fire they could yet be shown to students and the devout public in their appropriate setting. The Uzumasa Temple in a suburb of Kyoto—one of the oldest Buddhist temples in Nippon—has happily surmounted this difficulty in a manner worthy to be emulated. A reinforced concrete building following as closely as possible the Japanese traditional style has been erected to house the statues, and these sacred Buddhist figures are now to be seen, and revered by the devout, against a suitable background achieved by a fresco, running all round the building, which was painted by Yamashika Seikwa of Kyoto, a pupil of Kawabe Kwakyo and Kamisaka Sekkwa, both of Kyoto. Under their guiding influence he has developed a decorative style of painting and has produced many successful designs for brocades, wall coverings and banners. The subject of this fresco, celestial musical instruments floating on clouds, is in harmonious keeping with the decorations on the panels and pillars of the building. This is an example which might with advantage be followed by temples throughout the Empire which find themselves the custodians of valuable art treasures of the nation.

HARADA JIRO.

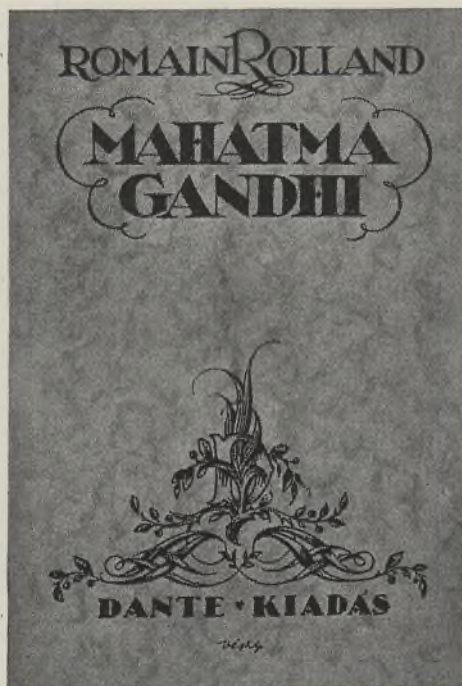


TREASURES ON DISPLAY AT THE
UZUMASA TEMPLE, KYOTO
FRESCO BY YAMASHIKA SEIKWA

BUDAPEST



TRADE MARK FOR A POTTERY



DUST-WRAPPER FOR BOOK



BOOK-PLATE

BY GUSTAV VÉGH
(Reproduced by courtesy of the owners)

BUDAPEST.—The intricacy and manifold ramifications of modern economic life exercised a very fruitful influence, especially on two arts: architecture and graphic art. The builder and the graphic artist can adapt their material and tools with a marvellous facility to a thousand-fold changeable tasks. ♦ ♦ ♦

The great scale of many-sidedness renders the work of Mr. Gustavus Végh, a young Hungarian graphic artist, living in Paris, so very attractive. Many-sidedness, of course, is fruitful in art, as in learning, only if it moves on one plane of creation. As long as this young artist had to create, besides graphic work, in the territory of furniture and ceramic art, the possibilities of absorption were much more limited than since he moves among the rich variety of possibilities given by paper, letters, printing press, etching and woodcut tools, leather covers and parchment. ♦ ♦ ♦ ♦ ♦

The moods and dispositions show an abundant variety in a uniform workshop. This young artist proves a veritable acrobat of all these alternating trials of

sensations. Far from living in the dreary mechanism of industrial work, every day confronts him with a new graphic problem. Now he draws a label for a French manufacturer of perfumes, then he designs a frontispiece to the book of a Russian novelist. One day a commercial label is required on which he has to press eternity and the spirit of to-day into the outlines of two letters, the next day he may go on with his work to which he is attached with the strongest ties of affection: the illustration of the lives of saints. ♦ ♦ ♦ ♦ ♦

But simple rapture is latent as well in commercial graphic, as on the pages of the haloed saints pleasure of life crops up. In every applied graphic work he starts from the love of letters. What stone is to the architect, letter is to the graphic artist. To our artist, too, the most powerful expressions are imbedded in letters, as well as the lines of the mellowest sensations. He hems his letters with flowers, leaves, birds, a little nosegay, and with the joy in colours. But, properly taken, all these are but short cadences, pretty trills,



MONOGRAM IN COLOURS
BY GUSTAV VÉGH

the ruling melody is governed by the rhythm of letters. The printed lines, the text carry the melody. And so it has been from time immemorial on every good written or printed page. ¶ ¶ ¶

Mr. Végh has reached to this expressive power of written and drawn letters through studies of styles and old book-art. His first trials in graphic art coincide with the rapid development of Hungarian amateur book-art. This was about fifteen years ago. Together with the taste for national ornaments in architecture a peculiar art of books and posters sets in, on Hungarian soil. This art has taken over forms and lines as well from the beautiful baroque prayer-books and patents of nobility, as a patch of colour from the woven and embroidered stuffs or carvings of peasants. Archaism and folk-art—in a subtle mixture—may even to-day be discovered in the graphic art of Gustavus Végh. When his art further ripened in the course of his stay in Berlin, a robust airiness attached to these folk-elements. He has found that lapidary simplicity which is required by the up-to-date printing presses and modern

tasks of life. He managed to become akin to the material ; colours and forms crystallize under his hands ; he learns the language of poster-bills, but the ornamental ground-idea remains unimpaired. ¶

At last in Paris, where he has spent the last two years, the noblest traditions of graphic art direct him towards a new world : to the graphical fixation of life. On his figural plates, Montmartre, the embankment of the Seine, the charming views of streets appear, one after the other, with the immediateness of the Chinese ink, the colour pencil, chalk or etching-needle. ¶ ¶ ¶ ¶ ¶

The naïve inspiration which he hid, up till now behind Biblical ornaments and the marks of initials carved in stone, suddenly breaks forth from the fresh snapshots of pencil sketches or water-colours. The delightful coloured Japanese woodcuts and the lithography of the 'nineties, illustrating Montmartre, infuse a new culture into his veins and quicken his blood. Demons and pigmies, invalids and scented damsels, humour and soft melan-



MONOGRAM IN COLOURS
BY GUSTAV VÉGH

BUDAPEST—BUENOS AIRES



"SAN MARCOS, LEON, SPAIN." PENCIL DRAWING BY ROBERTO HOSMANN

choly fill these pages. An artist of a quite new calibre develops before the eyes of his friends. In the international exhibition of water-colour at Milan this gaudy and French airiness is the striking feature of his exhibited works, while in the last exhibition of the Rome Biennial the pages of his peculiarly modernised liturgical books called for attention. His exhibition to be opened presently in Paris will show the whole development of this graphic artist, encompassing all—from commercial cards, labels, to the handsome editions of the sacred year—that he has drawn on paper or bound in leather.

Végh is a pious servant of art, who, like the musicians of old, plays the organ by day and composes frolicsome songs at night. But he is noble in both kinds.

PAUL NADAI.

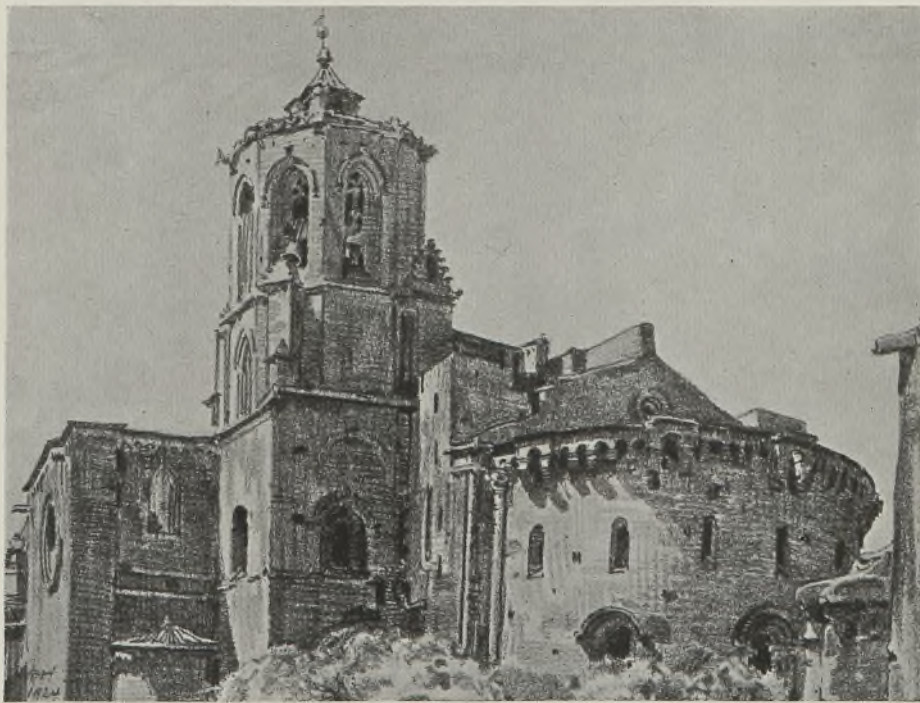
BUENOS AIRES.—Those of the younger school of Argentine artists who devote themselves to pure line draw-

ing are almost perforce driven abroad in search of subjects; a fact sufficiently explanatory of the predilection shown by Señor Roberto Hosmann for the rich architectural fields of Italy and Spain. A recent exhibition of sketches made during the autumn of 1924 came as a decided surprise to the local art world, Señor Hosmann, an Argentine of two generations, being more widely known in commercial than in artistic circles. That this is unlikely to be the case henceforward the quality of the drawings here reproduced sufficiently explains, his work being marked by a decision and purity of execution that renders it anything but the performance of a *dilettante*; indeed, many of the drawings were marked by just that quality of truthful exactitude tempered by the ability of the draughtsman to seize the perfect view-point which one associates with Samuel Prout. They are, moreover, an interesting commentary on the progress of the art movement in Argentina at the present day.

H. H. H.



"STREET IN PORTO FERRAIO ELBA." PENCIL DRAWING BY ROBERTO HOSMANN



(Above) "SIENA, CASA COMUNALE"
(Below) "CHURCH IN TARRAGONA, SPAIN"
PENCIL DRAWINGS BY R. HOSMANN

REVIEWS

V. & D. Bricks: (Brochure issued by the Società Anonima G. Verzocchi, 1, Corso Italia, Milan.) Probably never before has a firebrick or anything like it been introduced to the British public in so sumptuous a guise as this "V. & D." brick. Signor Verzocchi has secured the collaboration of a number of talented artists, and has reproduced their drawings in colour, in photogravure and in line. These drawings, with the preface in English and the information given on the tissues, supply an almost complete

account of the bricks. We see the works at Newcastle-upon-Tyne, where they are made, the uses to which they are put, their shapes and sizes: and the illustrations vary in medium from woodcut to water-colour, and in style from the Pennellesque *Blast Furnaces* we reproduce to the amusing symbolical fantasies of Sig. Depero. All the illustrations are of very high merit and of really extraordinary variety. ■

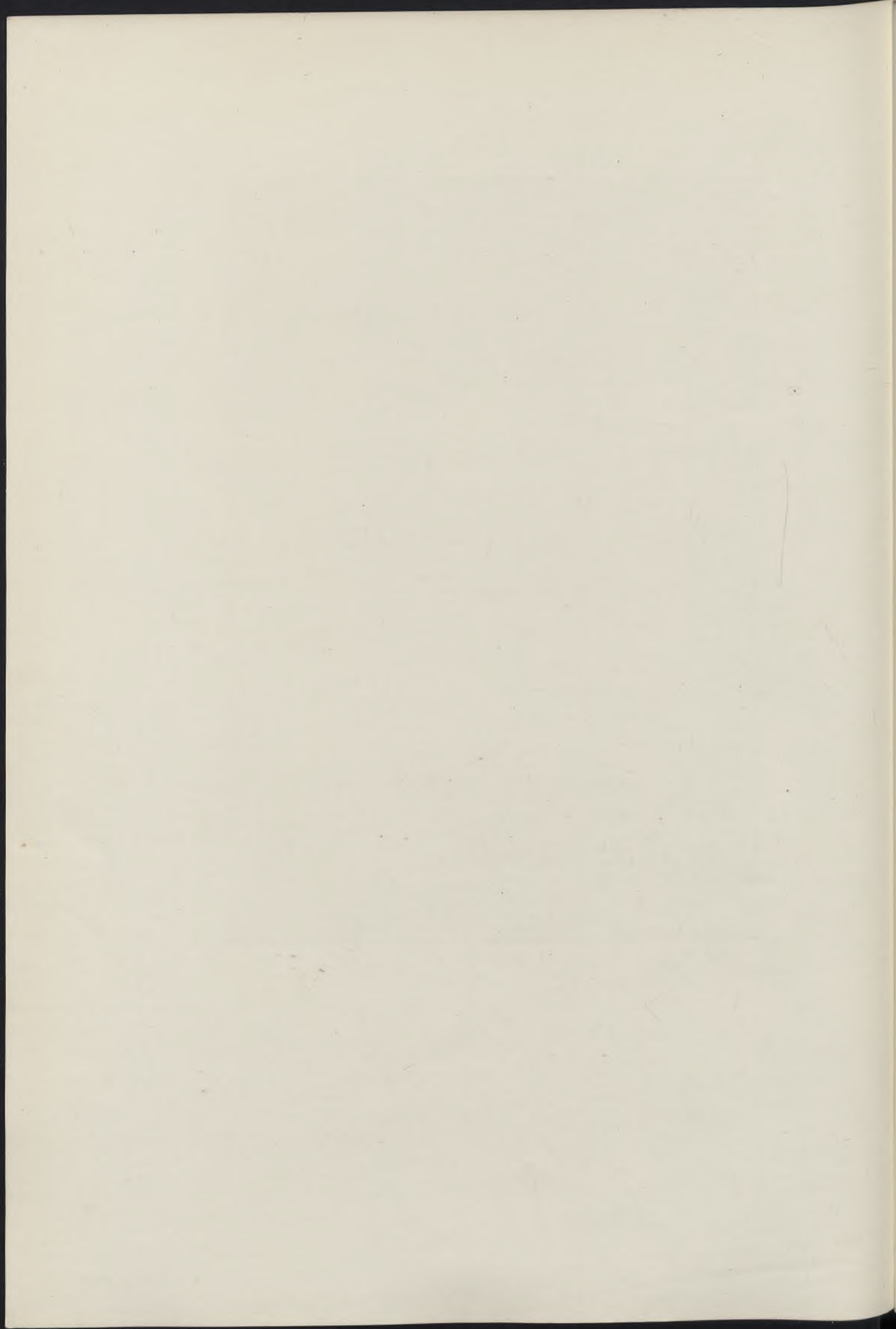
Dryad Handicrafts, Leaflets and Booklets (42 St. Nicholas St., Leicester) from 6d to 3s. 6d. net. An excellent series of eminently practical leaflets is that issued by the Dryad Handicrafts. The subjects com-



"V. AND D. BRICKS ARE USED FOR BLAST FURNACES." DRAWING BY FRATINO. (From the booklet issued by Messrs. G. Verzocchi, Milan)



“‘V. & D.’ BRICKS WITHSTAND THE MOST POWERFUL FRICTION.” BY G. SCOLARI. (FROM THE BOOKLET ISSUED BY MESSRS. G. VERZOCCHI, MILAN).



prise: Glove Making, Making of Paper Candlesticks, Colour Printing with Linoleum and Wood Blocks, Cane-Work, Passepartout Framing, Toy Carving, Simple Jewellery, Quilting and Patchwork, Pewter Work and a Book of Materials. Each brochure is written by an expert; clear diagrams of tools and suitable designs are given, and even prices are supplied. It is difficult to see how any young craftsman can afford to be without these aids, and all are very cheap. ♪ ♪ ♪ ♪

Monumenta Scenica: Monuments of the Theatre, Scenery, Decorations and Costumes for the Theatre and the Great Festivals of all Times; reproduced after originals in the National Library, Vienna, etc. (Vienna: National Library. London agents, E. P. Goldschmidt and Co., Ltd., 45, Old Bond Street.) 200 numbered copies for British Empire and America. Vols. I. and II., 168s. each (12 vols. in all, sold in sets only). The first two volumes of this most sumptuous production comprise respectively the "Maschere" of Lodovico Ottavio Burnacini (1636-1707), and a set of "Scenery and Architectural Phantasies." Burnacini, who flourished in the great age of the Imperial Viennese Theatre, made in miniature a compendium from among his various costume designs—and this collection seems to have been intended as a permanent record rather than a series of sketches designed for specific performances. He founded his work on national costumes, but gave to each figure a flavour of the baroque; and the twenty examples here given show him to have been a master in imagination, draughtsmanship and colour. The scenes and "phantasies" are from pen-drawings, water-colours and so forth, by Galli-Bibiena (1657-1743), Piranesi and others, and constitute a most attractive conspectus of theatrical architecture; while Mr. Joseph Gregor provides a learned and thought-provoking essay on the subject in general. The colour collotype reproductions in both portfolios are so wonderfully executed that they might well be mistaken for originals. ♪ ♪ ♪ ♪

The Arts in Early England. Vol. II.: Anglo-Saxon Architecture. By G. BALDWIN BROWN, M.A. (John Murray.) 30s. net. The architecture of our Anglo-

Saxon forefathers was perhaps on the whole the least interesting of their artistic manifestations. Excellent people though they were at devising ingenious constitutional puzzles they were thoroughly incapable when it came to building. It is poor clumsy stuff, this architecture of theirs, lacking that life and energy which came in with the Romanesque. From the historical point of view it is nevertheless an important subject, and the use and incorporation of Roman materials is in itself a fascinating study. Mr. Baldwin Brown's book, of which this is a second edition, is a standard work, confidently to be recommended for its erudition and comprehensiveness. ♪ ♪ ♪ ♪

The Uncollected Work of Aubrey Beardsley. Introduction by C. LEWIS HIND. (John Lane.) 42s. net. Special edition of 110 copies at 110s. net. This new Beardsley volume includes Morte d'Arthur illustration, illustrations to Edgar Allan Poe, caricatures, the experiment in oil paints, and a great mass of Juvenilia. As Mr. Lewis Hind observes in his interesting introduction there is an extraordinary contrast between the hearty and obvious fun and high spirits of the free school-boy scribbles, and the restrained, morbid, splendour of the drawings Beardsley produced a very few years later. We do not think with Mr. Hind, however, that the change was due solely to artistic influences; but rather that it was the cloud of ill health that produced his dark glory of design, so exotic and alien to the curriculum of the Brighton Grammar School. ♪ ♪ ♪ ♪

Mr. Marionette. By KATHLEEN COLVILLE; with drawings by ALBERT RUTHERSTON. (Chatto and Windus.) 5s. net. This early-comer among the autumn children's books, while not specially distinguished, is a capable example of its kind. We foresee trouble for fathers and uncles, however, in trying to explain words like "bizarre," "fictitious" and "fragile" to the very young. Mr. Rutherfordston's method and colour lend themselves peculiarly well to illustrations for children: his curly clouds, *gauche* figures and lack of subtlety recall the Noah's Ark; and the book as a whole is very well produced. ♪ ♪ ♪ ♪

CORRESPONDENCE

[THE EDITOR has decided to discontinue "The Lay Figure," which has, up to the present, occupied the last page of each issue of the Magazine, and will in future give this page to letters from readers. Letters may relate to any aspect of the visual arts, and should not, as a rule, exceed 200 words in length. Longer letters may, however, be published from time to time, if in the Editor's opinion their subjects are of great general interest. The right is reserved to publish part of a letter, and in no case can any communication intended for this page be returned. Full names and addresses must be given by all correspondents, not necessarily for publication.]

To the Editor of THE STUDIO.

SIR,—A man in uniform with a little truck has just left a book at my door; he handed it to me with the air of one conferring a blessing. This is the ugliest and most unattractive book I personally have ever seen, except, perhaps, the earlier editions of the same work. ♣ ♣

By this time many of your readers will have guessed that it is the London Telephone Directory I mean. I don't think Londoners love this book very much; in houses it is, of course, always hidden, but in public places it has to be chained up (I suppose for its own protection): even then it is ferociously attacked, and one often sees copies hanging like dead starfish in Tube Stations and other places. ♣

Is it not strange that one Government Department should issue such a book while another spends immense sums on furthering art education and endeavouring to raise the national standards of taste? ♣

Why train thousands of young designers from one Department and forbid all the other Departments from making any use of designers on the grounds of petty economy? ♣ ♣ ♣ ♣ ♣

Why should the Government set the worst possible example in matters of

taste? I was recently in a small country town full of charming houses, but I saw there a terrible eyesore in the main street—it was the post office. The local architecture has a definite character, but the post office ignores it; it does its best to spoil the harmony of this old street, and it goes far towards doing so. Furthermore, this building is not good for its own purpose, it is ill-designed even as a post office. ♣

I know very well what is always said when these questions are raised: "To do things with taste costs more money;" I also know the answer: "It doesn't." It is as easy to get a good type for printing as a bad. It is as cheap to choose a pleasant coloured paper for binding a book as an ugly one. Good architects are no dearer than bad builders in the end. Recent designs in connection with housing schemes have proved quite beyond argument that buildings with some relation to their surroundings can be erected quite as cheaply as the other kind; it is simply a question of design. The Government has itself trained dozens of people competent to advise it in these matters. Why, Sir, does it not seek their advice? ♣ ♣

I am yours, etc.,

GEORGE SHERINGHAM.

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ART EXHIBITIONS



LONDON.—AGNEW & SONS, 43 Old Bond Street, W. 1. Exhibition of the Magnasco Society. Open during November.

ARCHITECTURAL ASSOCIATION, 34-36 Bedford Square, W.C. 1. Annual Exhibition of Members' Holiday Sketches and Photos. Open till November 30.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Campden Hill Club. Open November 19 to 27.

BEAUX ARTS GALLERY, Bruton Street, W. 1. Paintings by Vivian D. Ryan. Open till November 28. Water-colours of the Thames, by W. Walcot. Open December 1 to 23.

BURLINGTON HOUSE, Piccadilly, W. 1. Arts and Crafts Exhibition Society. Entry forms (during November) from the Secretary, 6 Queen Square, W.C. 1. Receiving during December for Exhibition opening in January.

CHENIL GALLERIES, Chelsea. Tri-National Exhibition (France, England and America). Open till December 9.

COLNAGHI & Co., 144-6 New Bond Street, W. 1. Guild of Potters. Modern Pottery. Open November 18 to December 31.

ELLIOTT & FRY, 63 Baker Street, W. 1. Three Arts Club Exhibition. Open November 16 to 30.

GOUPIL GALLERY (Messrs. W. Marchant & Co.), 5 Regent Street, W. 1. Autumn Salon. Open till December 24.

GIEVES GALLERY, 22 Old Bond Street, W. 1. The New Autumn Group. Open November 16 to 27.

GRAHAM GALLERY, 72 New Bond Street, W. 1. Water-colours by Gertrude Massey. Open December 7 to 19.

GREATOREX GALLERIES, 14 Grafton Street, W. 1. "Game Birds and Wild Fowl": water-colours by Philip Rickman. Etchings and dry-points by C. W. Cain. Open November 18 to December 31.

LEICESTER GALLERIES, Green Street, W.C. 2. Paintings of Venice, etc., by Walter W. Russell, A.R.A. Flower-paintings by Beatrice Bland. Water-colours and engravings by Adam Buck (1759-1833). Open till November 28.

LYCEUM CLUB, 138 Piccadilly, W. 1. Exhibition of Xmas gifts by Mrs. Francis-Lewis. Open November 25 and 26.

MACRAE GALLERIES, Fulham Road, S.W. 11. Paintings by M. E. Berry, Edith Mitchell and James Swan. Open till November 25. "Impressions of Australia": water-colours by Edith Vaizey-Hope. Open November 28 to December 12.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. R.B.A. Exhibition. Open during November.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Oil Painters. Open till December 12.

R.W.S. GALLERY, 5A Pall Mall East, S.W. 1. Winter Exhibition of R.W.S. Open during November.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Water-colours by Claire Leighton, Allan McNab, Frank C. Medworth and Leon Underwood. Open during November. Annual Exhibition of the English Wood-Engraving Society. Open during December.

SLADE SCHOOL, University College, Gower Street, W.C. 1. Six lectures on Far Eastern Art by Lt.-Col. E. F. Strange, C.B.E. On Tuesdays at 5.30 p.m., the first being on Tuesday, November 10.

SPRING GARDENS GALLERIES, Trafalgar Square, W.C. 2. Humour Exhibition. Open till November 21. Anonymous Exhibition (Festival of Arts and Letters). Receiving day November 23. Open November 27 to December 23.

TOOTH, MESSRS. ARTHUR, & SONS, LTD. Water-colours and Pastels—English, French and Dutch. Open till December 30.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Venice, and English Gardens by Margaret Linnell. Open till November 23. Water-colours by Bessie Wigan (Mrs. Charles Marriott). Open till December 2. "Painting and Crafts" by M. Bowerley, M. Eastman, E. F. Everett, Estella Canziani, Letty Graham and Catherine Oules. Open November 20 to December 3. Water-colours by Amy and Angela Brazil. Open November 25 to December 8.

WHITECHAPEL ART GALLERY, High Street, E. 1. Exhibition of Canadian Art. Open November 25 to December 23.

BRIGHTON.—PUBLIC ART GALLERIES, Church Street. Autumn Exhibition. Open till December 6.

DERBY.—ART GALLERY. Autumn Exhibition of Modern Paintings. Open during November.

EDINBURGH.—NEW GALLERY. Fine and Applied Art by the Scottish Society of Women Artists. Open from November 12 to December 5.

GLASGOW.—GLASGOW & WEST OF SCOTLAND AMATEUR PHOTOGRAPHIC ASSOC., 180 West Regent Street. Exhibition of Contact Prints. Receiving day November 30. Open December 7 to 14.

KINGSTON.—MUNICIPAL GALLERY. Thames Valley Art Club. Open till November 21.

LIVERPOOL.—WALKER ART GALLERY. Fifty-third Autumn Exhibition. Open till December 12.

SWANSEA.—ROYAL NATIONAL EISTEDDFOD OF WALES. August 1926. £1000 in prizes offered in the Arts Section, for work in all branches of painting, graphic art, architecture, sculpture and applied art. Programme giving full particulars obtainable of Morgan & Higgs, publishers, Swansea, 1s. 2d. post free.

PARIS.—GALERIES DURAND-RUEL, 37 Avenue Friedland. Pictures by C. J. Maks and Kasnya. Open November 16 to December 2. Mme. Eran and Maurice Savreux. Open December 7 to 19.

NOTE.—The Editor will be pleased to receive particulars of any Art Exhibitions, Competitions, Lectures, and other announcements likely to be of interest to readers of the "Studio."

The Second Annual
APPLIED ARTS
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HANDICRAFTS
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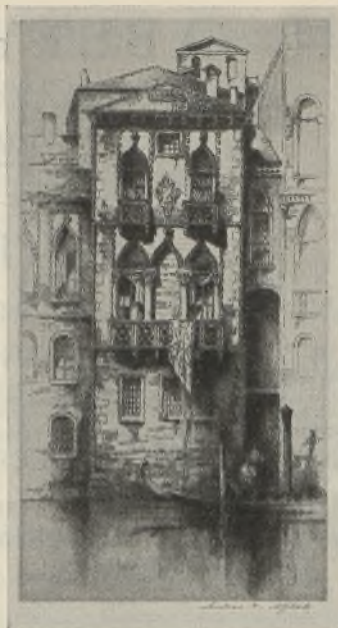


The first Exhibition which was held in December last and opened by H.H. PRINCESS BIBESCO, was universally acknowledged by PUBLIC, PRESS and EXHIBITORS to have been the most successful and artistic Exhibition of its kind.

The *Daily Telegraph* wrote :

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The Exhibition will open each day at 11 a.m. and in order to suit the convenience of those who are engaged during the day, it has been decided to keep the Exhibition OPEN TILL 10 p.m. EACH EVENING.



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The Exhibition will include Oil Paintings, Water-Colours, Black and White, Embroidery, Weaving, Lace, Wood Carving, Modelling, Bookbinding, Enamels, Jewellery, Photographs, etc. Particulars for 1925 from New Schedule with name of present Secretary, Mrs. PONTIFEX, 17, Broadwater Dove, Tunbridge Wells.

EAST SUSSEX ARTS CLUB

An Open Exhibition of Handicrafts will be held
in Hastings, December 3rd to 12th.

Entry forms and particulars from :

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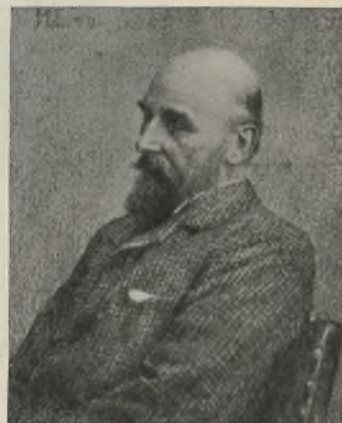
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CHURCH STREET, KENSINGTON, represents an awakened sense of beauty which is gradually putting to flight much of the unprepossessing legacy of London in the way of architecture and decoration. The raw material of Church Street was not very beautiful, or even consistent. Neither shops nor houses (mingled in haphazard fashion) had much unity amongst themselves or distinction when considered individually. The success of a devoted band of shopkeepers of taste, The Church Street Kensington Guild, in introducing the elements of beauty into the street and largely transforming its appearance, is an augury of better things and a very creditable achievement.



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Without wholesale destruction little could of course be done in securing unity of effect. The problem has therefore been tackled by decoration, and an attempt to make the variety as picturesque as possible. Colour, the obvious resource, has been judiciously employed, the Guild recommending the use of white or a quiet and pleasant grey. Signs have been placed before many of the shops, well lettered and pleasantly designed. The treatment of lettering on the shop fronts also displays distinction and refinement.

By these means and at a very slight cost the aspect of the street has been greatly improved. The Guild into which the shopkeepers formed themselves now numbers some 70 members. Many of them deal in artistic wares, and both interiors and exteriors (it would be invidious here to specify any particular shop) hold out attractions to the art-loving public.

To be continued.

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CHRISTMAS SHOPPING SERVICE

WITH the object of increasing its service to its readers at home and abroad, THE STUDIO has inaugurated a shopping service department, of which it has appointed Miss Marion Reynolds the Manageress, and month by month it will illustrate in these pages articles in constant demand.

Any of these articles, or of those illustrated in the advertisement columns, Miss Reynolds will be pleased to buy for subscribers, without extra charge, on receipt of money order and full name and address. Money orders should include cost of postage and insurance, if the latter is desired. Cheques and money orders should be made payable to The Studio Limited.



Since candles are becoming more and more popular for table decoration I have illustrated some very original ones, decorated with gay patterns moulded in coloured wax; the left-hand one is red and green; the one on the right, a black "silhouette" design. Price 9d. each. The candlesticks are of orange lacquer with a gold sheen. Price 5s. 6d. and 8s. 6d. respectively.

(Below) A finger-bowl of pale amber glass, ornamented with a delicate design in black. It could also serve as a bonbonnière, or it is quite attractive enough to possess for its own sake. Price 2s. 6d., and the little dish 1s. 3d. Postage 9d.

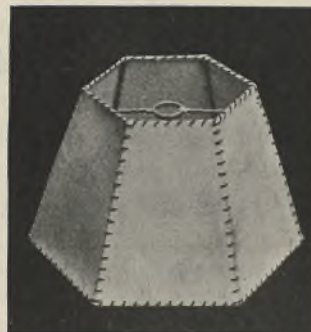


Above is illustrated the blotter I was commissioned to find for my last month's correspondent. Made of antique leather, it is lined with printed batik material, and fitted with a leather pocket. Very strong and beautifully finished. Price 35s. Postage 6d.



The photograph gives but little idea of the charm of this beautifully-designed "gesso" chair. It is made in several colours, soft red, green, orange and a lovely rich blue. The seat is of woven rush. Price 30s., carriage forward.

(Below) A pair of hand-sewn leather gloves (men's), for riding, driving or shooting. The string reinforcement will be much appreciated by the man who follows those pursuits. Price 16s. 9d. per pair, all sizes.



Vellum electric lamp shade. This type of shade has two great advantages—it can be easily cleaned (Londoners please note), and the soft parchmenty colour goes with any scheme of decoration. Incidentally, it will last for years. This size, 12½ in. wide, price 49s. 6d., postage 9d. Other sizes obtainable.

THE STUDIO



(Left) Walnut letter weight (4s. 6d.) and oak book-ends (10s. 6d. the pair), both very nicely finished and solid. A good present for a man.



(Below) Child's real Shetland jumper; colours brown, grey and "natural." Prices 8s. 6d. to 14s. 6d., according to age (sizes 4 to 14 years). Very warm, and wears for ever.

(Right) Rose-coloured work-basket of woven rush, with flowers of many colours in raffia work on the lid. Price 8s. 6d. Postage 6d.



(Below) Red lacquer match box and candlestick. Price 10s. 6d. each. Beautifully executed by disabled ex-Service men.



(Below) Another example of work by disabled men, consisting of table mats, very effectively lacquered in black with little Japanese figures in gold. Price 4s. 3d. (round), and 5s. 6d. (oval).

Above I have shown an unbreakable doll (roughly 18in. tall). With her chubby face and pretty frock she should appeal to children both young and old. Price 17s. 6d., postage 9d.



A delightful addition to drawing room or boudoir, this pair of book-ends (above) is decorated with baskets of flowers in relief, in artistic colourings. Price 15s. the pair, postage 9d.



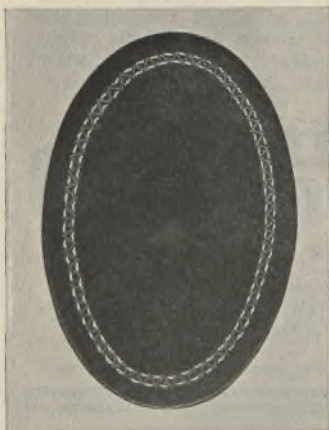
(Below) Reversible lacquered tray, with unusual and effective design in lovely colours (about 2ft. lengthways). Price 12s. 6d., postage 9d.

(On right) Cut-glass powder bowl. Price 5s., and postage, etc., 1s. 6d. extra. A lovely gift at very small cost.



The Arab riding his camel is a nursery toy (about 7½in. high) and has great artistic charm beside. His price is 3s. 6d., postage 9d. Look out for more charming animal toys in next month's "Shopping" pages.

(Below) Another reversible lacquered tray (about 1½ft. across). Makes an effective decoration even when not in use. Price 9s. 6d., postage 9d.



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RESULT

THE Competition, announced in the March number and subsequent issues, was for an article on "The means of strengthening the relationship between art and commerce, to the mutual advantage of artists and manufacturers, and with the object of producing better and more beautiful goods." The actual names of competitors were not seen until after adjudication had been made. Several entries which contained good material were disqualified owing to non-observance of the rules. MR. BRANGWYN has made the following awards, and it is hoped to publish the first prize-winning essay and some of the others in an early issue.

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Miss Jennie Hunter Dunlop ("Westward Ho!") 22 Mandeville Gardens, Ballygunge, Calcutta, India.	Mr. Michael L. P. Reilly ("Treasure Seeker") "Elmhurst," Lichfield Road, Four Oaks, Sutton Coldfield.
Mr. Frank C. E. Erwood ("Michael") "Jesmond Dene," Foxcroft Road, Shooters Hill, London, S.E.18.	Dr. John Ritchie ("Spango") "Eskbank," Dalbeattie Road, Dum- fries.
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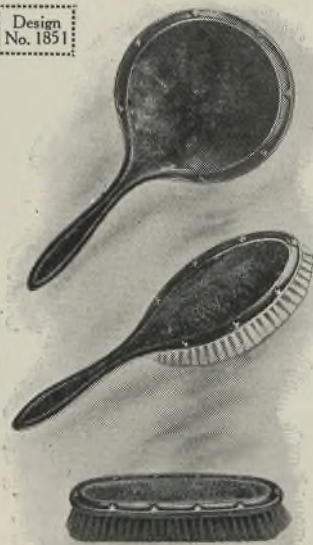
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AD. XX

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Prefaced by a letter from Mr. Neville Chamberlain and an essay by Mr. Frank Brangwyn, R.A., the “Year-Book’s” twentieth issue equals or surpasses previous numbers. No person interested in home-making can afford to be without it. A few copies only remain, and the issues for the last two years are out of print.

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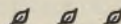
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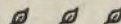
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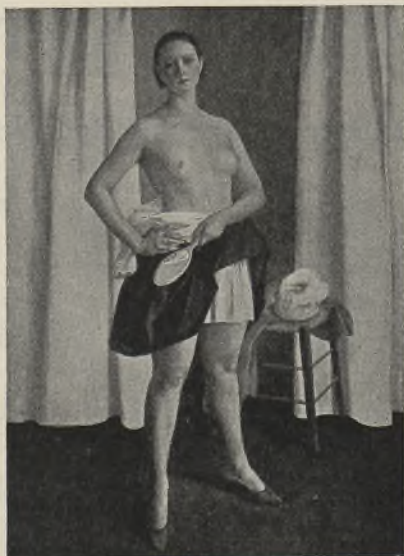
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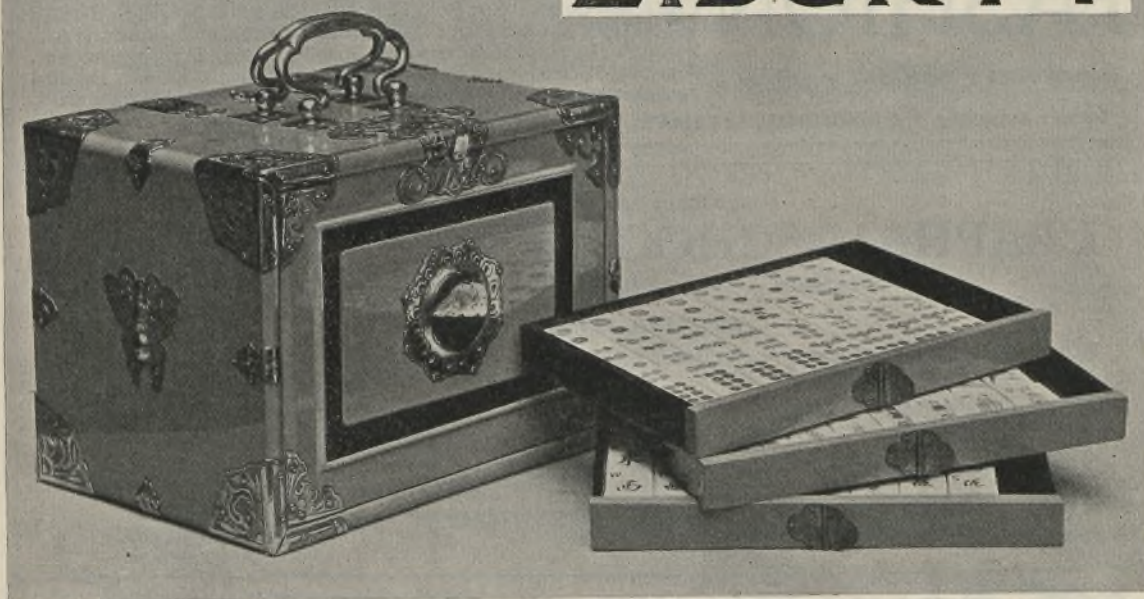
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THE STUDIO

A Magazine of Fine
and Applied Art

Founded in 1893



VOLUME 90 NUMBER 393
DEC. 15TH 1925

Alleinvertief für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG GMBH.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.11. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



EDITED BY GEOFFREY HOLME

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WÄHREND amerikanische Maler sonst mit Vorliebe sich in Europa ihre Ausbildung und die Motive zu ihren Bildern holen, ist W. Langdon Kihn (S. 339 ff.) in der Heimat geblieben und hat sich aus dem, was sie ihm bot, einen eigenen Motivenkreis geschaffen. 1898 zu Brooklyn geboren und in New York ausgebildet, trat der junge Künstler bereits 1920 seine erste Fahrt zu den Indianern an. Sie führte ihn damals zu den Schwarzfüßen in Montana; das Jahr darauf suchte er die Pueblo-Indianer in Neu-Mexiko auf und 1922 führte ihn sein Weg zu den Eingeborenen im englischen Nord-Amerika. Viele Monate hielt er sich bei dem Stoney-Stamme in Alberta (Abb. S. 339, 340, 345), bei den Krotenays am oberen Columbia-Flusse und bei den Indianern auf Vancouver (Abb. S. 339, 345) auf. Er lebte unter und mit den Indianern als ihr Freund und Gast, er konnte sich mit ihrem Charakter und ihren Lebensgewohnheiten vertraut machen und er hat in einem Aufsätze in der New-Yorker „World“ eine Lanze für ein besseres Verständnis der amerikanischen Eingeborenen - Bevölkerung gebrochen. Besonders bei den Indianern in Britisch-Columbien und in Vancouver fand er noch die alten Lebensformen und Sitten, von denen das Totemdorf auf S. 343 eine lebendige Anschauung gibt. So ist er der Maler der Indianer geworden. In einem breiten, klaren, festen Zeichenstil und mit einem sicheren Sinn für die bildmäßige und dekorative Ausgestaltung seiner Blätter schildert er die Häuptlinge (Abb. S. 339, 341), die Mediziner (Abb. S. 340), die Frauen, und hinter dem Rassencharakter weiß er überall das Individuum fühlbar zu machen. Seine Zeichnungen sind unsentimental, aber doch erfüllt von einem feinen, menschlichen Verständnis für die Gestalten, die er schildert, und getragen von einer unaufdringlichen Sympathie für diese aussterbende Rasse, die ihm, wie er in dem genannten Aufsätze bekennt, interessanter ist, als die Weißen, die der Erde näher steht, die er als ehrenhaft und gastfreundlich kennengelernt hat, die keine unechten Vergnügungen kennt, sondern ihren Empfindungen in uralten, reich ausgebildeten Tänzen Ausdruck gibt. Tief bedauert es der Künstler, daß der indianischen

VOL. XC, NR. 393, Dezember 1925

Kunst „Amerikas kostbarsten Erbe,“ der Untergang droht; er rühmt besonders die Akoma-Keramik, die er als die schönste der Welt bezeichnet.

Aus diesem Reiche der Naturvölker führt der Aufsatz über Christopher Whall (S. 365 ff.) in den Kreis artistischer europäischer Kultur. Mit Christopher Whall, der vor einem Jahre verstorben ist, ist einer der letzten „Viktorianer“ dahingegangen. Er ist noch unter dem unmittelbaren Einflusse von Ruskin und William Morris aufgewachsen und hat den Einfluß der praeraffaelitischen Schule in seinen empfänglichsten Jahren voll aufgenommen. Ihren Gedanken und ihren Formen ist er Zeit seines Lebens treu geblieben. Damals war es ja, als unter Ruskins mächtiger Anregung die Künstler sich gegen die Entseelung und Mechanisierung des Lebens durch den modernen Industrialismus auflehnten und die erneute Durchgeistigung der Arbeit durch die Kunst zu ihrem Feldgeschrei machten. Whall hat seine Forderungen auf einem bestimmten Gebiete, auf dem der Kunst des Glasfensters, zu verwirklichen gestrebt, indem er das „gemalte“ Fenster zu verdrängen suchte durch Schöpfungen der Glasmalerei, die nach den Grundsätzen und nach dem Verfahren der klassischen Glasfensterkunst des Mittelalters hergestellt waren. Auch darin ist er dem Ruskin-Morrischen Programme treu geblieben, daß er als Künstler-Handwerker gearbeitet und vom ersten Entwurf bis zur Vollendung seine Glasfenster mit eigener Hand hergestellt hat; erst in seinen späteren Jahren hat er sich hierbei von einigen seiner Schüler, von Douglas Strachan und seiner Tochter Veronika, unterstützen lassen. Seine Entwürfe (Abb. 365, 367) und seine Werke (Abb. S. 366) zeigen den typischen praeraffaelitischen Stil, und wenn die moderne Kunst inzwischen Formen gefunden hat, die der Technik des Glasfensters neue und wohl wirksamere Möglichkeiten abgewinnen, so bleibt einem Manne wie Whall doch das Verdienst, die künstlerischen Aufgaben auf diesem Gebiete zuerst wieder klar erkannt und durchgeführt zu haben. Übrigens steht Whall auch darin Ruskin nahe, daß er geradezu ein leidenschaftlicher Freund der Natur und der Naturkunde war, und eine Studie, wie die auf

S. 364 würde um ihrer Treue und ihres feinen Natursinnes halber sicher des Meisters Lob gewonnen haben.

Reginald F. Wells (S. 359 ff.) ist von Hause aus Bildhauer und hat als solcher mit kleineren Bronzegruppen und Gestalten Erfolg gehabt (Abb. S. 360). Dann hat ihn die Keramik gefesselt; ein Künstler-Handwerker auch er, hat er seine Werkstatt nacheinander an verschiedenen Orten aufgeschlagen. Er arbeitet jetzt zu Storrington in Sussex. Ein Blick auf seine Arbeiten lehrt, daß auch er von dem klassischen Vorbilde für ostasiatische Keramik die entscheidenden Anregungen aufgenommen hat; aber er hat diese mit reifer Einsicht zu verarbeiten verstanden (S. 359, 361, 363). Seine Keramiken sind in ihrer Form von jener vollendeten Einfachheit, die nur durch das natürliche und feine Spiel der Flächen und Linien wirkt, und im gleichen Sinne behandelt er die Farbe, die er gleichmäßig über den ganzen Körper des Gefäßes ausbreitet. Reinheit der Farbe zu erzielen bleibt sein oberstes Augenmerk; das Spiel des Lichtes und die zarten Wirkungen, die aus der Technik selbst hervorgehen, geben seinen Schöpfungen jene lebendige Schönheit, die nur den klassischen Arbeiten auf diesem Gebiete eigen ist. Von Ornamentierung und Dekoration sieht er dabei ganz ab.

Einundzwanzig Künstler, die in der Umgebung von St. Johns Wood ansässig sind, haben sich zu einer „Neuen Herbstgruppe“ zusammengeschlossen und sind mit einer Ausstellung vor das englische Publikum getreten (Abb. S. 346 ff.) Ein einheitliches Programm bindet diese Gruppe nicht zusammen. Es sind durchweg Künstler, die sich, ohne moderne Anregungen zu verschmähen, im wesentlichen auf dem Boden der Überlieferung halten. Ihr Wirkungskreis ist mannigfaltig, er umfaßt Gemälde, Aquarelle, dekorative und graphische Arbeiten. Etwas Eigenes sind die Blumenminiaturen von Lorna Burgoyne (Abb. S. 351), von denen man wohl mit Recht sagen kann, daß sie Frauenarbeit im guten Sinne sind. In einem flotten Linoleumschnitt hat Claude Flight den Triumphbogen zu Paris dargestellt (Abb. S. 349). Die „Abfahrt zum Dienst“ schildert Miß H. G. Gones-Parry auf einem lustigen Aquarell (S. 353), das dem Vorgange humoristisch-groteske Züge abgewinnt. Die Bildnerei vertritt eine „Scheheresade“ von Dora Clarke (Abb. S. 351), bei der Anregungen der ostasiatischen Plastik benutzt sind. — Unter den Werken, die auf den jüngsten Londoner Ausstellungen zu sehen waren (S. 368 ff.), fällt A. R. Thomsons Bildnis „Der Chef der Firma“ (S. 373) durch eine geistreiche Charakteristik

auf, der es nicht an einem Beisatz von Karikatur fehlt. Amüsant ist, wie die „Branche“ dieses Geschäftsmannes zur Andeutung gebracht ist. Mukul Dey benutzt bei seiner Radierung „Der Ganges während der Mondfinsternis“ (S. 374) europäische Kunstmittel, um orientalische Gefühle zum Ausdruck zu bringen.

Die Architektenschule an der Universität Liverpool, über die auf S. 376 ff. berichtet wird, nimmt unter den Bauschulen Englands einen der ersten Plätze, wenn nicht den ersten, ein. Sie steht unter der Leitung von Professor H. C. Reilly. Ursprünglich mit einem zweijährigen Lehrgange beginnend, hat sie nach und nach das Studium bis auf fünf Jahre verlängert, wobei sie in der Art verfährt, daß der Schüler von Grund auf im Werkmäßigen unterrichtet und erzogen wird und erst im letzten Jahre Freiheit zu eigenem Schaffen erhält. Sie verleiht den Titel eines Bachelor und eines Meisters der Baukunst; den letzteren erhalten jedoch nur solche Schüler, die sich durch die Ausführung selbständiger Bauten legitimiert haben. Von dem Einflusse, den diese Schule ausübt, zeugt der Umstand, daß von den sieben Rompreisen, die die englische Regierung bisher an Architekten verliehen hat, nicht weniger als vier an Schüler von Liverpool gefallen sind, und selbst bis in die fernen Kolonien des britischen Weltreiches sind die Einwirkungen der Liverpooler Bauschule erkennbar. Von den aus dieser Schule hervorgegangenen Arbeiten hält sich F. N. Astburys „Stadtter“ (S. 376) im wesentlichen an die Formgebung des Klassizismus. G. A. Butling hat einen Tunnelleingang auf (S. 377) entworfen, bei dem freilich der Zusammenhang zwischen dem pompösen Oberbau und der verkehrstechnischen Aufgabe eines Tunnels undefiniert bleibt. Auf realerem Boden hält sich der Entwurf zu einer Halle für einen Ozeandampfer von C. A. Minoprio (S. 378)

Pariser Nachklänge von der großen Kunstgewerbeausstellung bringt der Bericht auf S. 388. Es sind Arbeiten in Schmiedeeisen und in Blei, die mitgeteilt werden und die bezeugen, daß auch auf diesem lange vernachlässigten Gebiete die moderne Kunst nach neuen Formen in alten Techniken sucht. Bei dieser Gelegenheit teilt M. Valotaire mit, daß der Plan, die Pariser Ausstellung im nächsten Jahre wieder zu eröffnen, erwogen worden ist, jedoch keine Aussicht auf Verwirklichung hat. Eher ist es möglich, daß einige interessante Bestandteile der Ausstellung dauernd erhalten bleiben, wobei in erster Linie das Haus von Indochina und der Marrast geschaffene „Garten am Cours-la-Reine“ in Betracht kommt.

Die deutsche Kunst vertritt die bei uns bereits bekannte markig aufgebaute und kraftvoll charakterisierte Büste von Adolf Wagner, die die Tochter des großen Volkswirtschaftlers, Frau Cornelia Páczka-Wagner, geschaffen und die in der Berliner Universität einen würdigen Platz gefunden hat (Abb. S. 391). Aus Hamburg wird (S. 390) über die Bildwerke berichtet, mit denen Ludwig Kunstmann die Halle der 1924 von Stövhase und Hartjenstein vollendeten Neubaus der Hamburger Privatbank geschaffen hat. Diese Bildwerke bedienen sich eines ungewöhnlichen Materials, des Eisens, und diesem spröden Stoffe entsprechen die breiten Flächen und die harten kantigen Linien der Skulptur. Kunstmann hat in dieser Halle die sieben Todsünden zur Darstellung gebracht und jede einzelne von ihnen in Gestalten von herber, eindringlicher Charakteristik symbolisiert. In ihrem innigen Zusammenhang mit Form und Raum der Architektur dürfen die Arbeiten als echte Architekturplastik angesprochen werden.

Innerhalb der ungarischen Kunst nimmt Aurel Náray (S. 387) eine eigene Stellung ein. Er ist 1883 als der Sohn eines Dichters geboren und selbst eine Dichternatur. Ein Träumer, ein lyrischer Poet, der sich auf autodidaktischem Wege zum Künstler ausgebildet hat. Ihm gelingen zarte Frauengestalten, die er gern in die Stimmung verlorener Träumerei taucht (S. 386), Gern holt er sich seine Motive aus der Bibel, deren Erzählungen seine rege Phantasie in Bewegung setzen, und insbesondere ist es das große alte Thema von der Passion, zu dem er mit Vorliebe greift. Diesem Motivenkreise gehört seine „Verspottung Christi“ (Abb. S. 387) an. Man will im Stile seiner Kunst eine gewisse Verwandtschaft mit Munkácsy bemerken, aber Náray ist jedenfalls weicher, lyrischer gestimmt als Munkácsy; er liebt es, das Harte und Grausame zu mildern und zu verschleiern. In seinem eigenen Lande noch wenig bekannt, hat er vor einigen Jahren sich durch eine Ausstellung in Philadelphia in den Vereinigten Staaten Ruf und Anerkennung erworben.

Prof. Dr. Albert Dresdner

UMSCHAU

CHEMNITZ. Der bekannte Berliner Corinth-Sammler Erich Goeritz schenkte der Städtischen Kunstsammlung seiner Vaterstadt eine Sammlung von 1000 Lithographien Daumiers. (Charivaridrucke.) Neben vielen Einzelblättern umfaßt sie 31 zum Teil vollständige Folgen, vornehmlich aus dem Kreise der Bürgererien.

LEIPZIG. Goethe-Ausstellung im hiesigen Kunstverein. Am 18. Oktober wurde in den sämtlichen Räumen des Leipziger Kunstvereins eine Goethe-Ausstellung eröffnet, in der die Sammlung Kippenberg in Leipzig, die weitaus bedeutendste in Privatbesitz befindliche Goethe-Sammlung, ihre wesentlichsten Schätze an Handschriften, Büchern, Bildern, Büsten und Medaillen aus dem gesamten Umkreis der Welt Goethes in den Unterabteilungen: Goethe, Faust, Werther, das Weimarer Fürstenhaus, Musik und Theater, zeigen wird. Ein Silhouettenkabinett schließt sich an. In Verbindung mit der Ausstellung waren vom Leipziger Kunstverein eine Reihe namhafter Gelehrter zu Vorträgen eingeladen worden, in deren Mittelpunkt Goethe und die klassische Zeit stehen soll.

MAGDEBURG. Der Kunstverein veranstaltet vom 6. Dezember bis 2. Januar eine Ausstellung der „Börde“.

VENEDIG. Internationale Kunstausstellung. Vom April bis Oktober 1926 veranstaltet die Stadt Venedig wiederum eine große Internationale Kunst-

ausstellung, es ist die 15. Auch Deutschland wird sich Pressenachrichten zufolge dort in einem eigenen Pavillon beteiligen.

*

PREISHERABSETZUNG

Mit großer Genugtuung dürfen wir feststellen, daß unsere Erwartungen, die wir bei der Neueinführung des „Studio“ in Deutschland zu Beginn dieses Jahres hegten, nicht enttäuscht worden sind. Das Interesse für die alte angesehene internationale Kunstzeitschrift ist wieder erwacht, so daß wir getrost auf dem eingeschlagenen Wege fortschreiten dürfen. Allen Beziehern und sonstigen Förderern verbindlichsten Dank. — Das „Studio“ selbst ist mit dem weiteren Ausbau seiner Zeitschrift begriffen und vermehrt zunächst den illustrierten Teil um 16 Seiten pro Nummer. — Aus unserem Leserkreise ist es uns vielfach nahegelegt worden, die zu jedem Heft beigegebene deutsche Einleitung — so dankenswert sie auch sei — und die wir bei der Neueinführung des „Studio“ in das deutsche Sprachgebiet nicht entraten zu können glaubten, als entbehrlich fortzulassen. Diesen Wünschen kommen wir mit dem neuen Jahrgang nach und setzen als Gegenleistung den Vierteljahresbezugspreis auf 6, — Mark herab, hoffend, daß diese Maßnahme zu unseren alten Beziehern viele neue Freunde werben wird.

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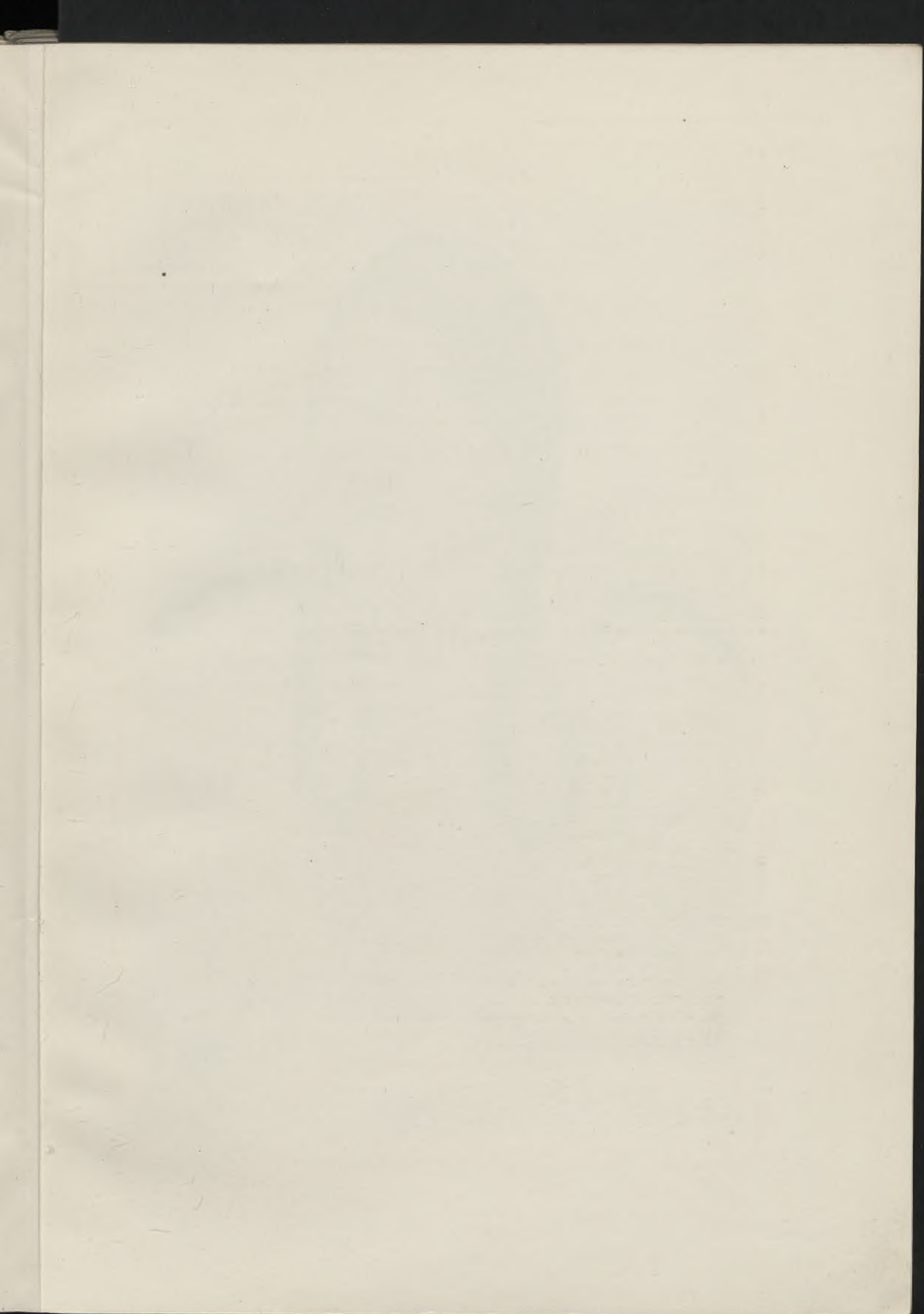
ADOLF UND HERMANN PEFFER

Alleinvertrieb für Deutschland, Deutsch-Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG G.M.B.H

BERLIN SW 11, KÖNIGGRÄTZER STRASSE 104

Verlag: Deutsche Bauzeitung G. m. b. H., Berlin · Für den Inhalt verantwortlich: G. Süß, Berlin · Druck: W. Büxenstein, Berlin





"MRS. LONG." ("E-NO-CM;" ASSINIBOINE
SIOUX WOMAN). BY W. LANGDON KIHN.

INDIAN PORTRAITS OF W. LANGDON KIHN



"MRS. HALLOWAY." STONEY INDIAN OF MORLEY, ALBERTA BY W. LANGDON KIHN

INDIAN PORTRAITS OF W. LANGDON KIHN. BY LEONARD RICHMOND, R.O.I.

W. LANGDON KIHN is a young New York artist, who although only born in 1898, in Brooklyn, shows surprising skill in his art (chiefly of Indian portraiture). His short career is already crowded with many successes. While at Boys' High School his artistic gift won for him the Alexander Medal, and he gained the Fine Arts scholarship in the Ethical Culture Art School of New York City. He also won an art scholarship in the School of Fine and Applied Arts. He made no use of either of these scholarships, so he entered the Art Students League, where he studied under Dumond and Miller. Later he entered the school of F. Winold Reiss, where he was a special student under Mr. Reiss, who exhibited much interest in his young pupil.

His first artistic adventure was with the historic tribe of Blackfeet in Montana, who are well known for their kindly actions towards the white man. This was early in 1920 and from that date commences Mr. Kihn's career as a portraitist of Indians.

VOL. XC. No. 333.—DECEMBER 1925.

The next spring he passed among the Pueblo Indians of Laguma and Acoma, New Mexico.

Then in the early spring of 1922, Mr. Kihn broke into fresh territory by taking a journey to the "Canadian Rockies." For seven months he stayed with the Stoney tribe at Morley, Alberta; the Kootenay tribe, on the Upper Columbia River, and the Nootka totem-pole Indians of Vancouver Island. In Vancouver Island he found excellent primitive decoration and traditional colouring of bright hues, which was singularly appropriate for adaptation to his own style of artistic treatment.

In his drawings and paintings of the Red Indians the sumptuous decorations and gaiety of colour connected with the intimate life of the various native tribes have provided the artist with just the right material.

Mr. Kihn is a master of design and significant form. Moreover he is entirely individual in his drawings. His portraits are quite uncanny in their incisive delineation of character, combined with a strong sculpturesque treatment of the face in a



"CAPTAIN JACK." NOOTKA INDIAN OF VANCOUVER ISLAND: DIRECT DESCENDANT OF THE FAMOUS CHIEF CALLICUM. BY W. LANGDON KIHN

INDIAN PORTRAITS OF W. LANGDON KIHN



"MENA-WASECU." STONEY
INDIAN, MORLEY, ALBERTA
BY W. LANGDON KIHN

setting of gay coloured blankets below, and other native costume. His portraits are not camouflaged with a multiplicity of Rembrandtesque luminous lights and shadows. Therefore his severity of handling, and economy of detailed forms, demand artistic caution, since each line and shadow serve a definite constructive purpose. His successful interpretation of the Indian is due to the fact that he lives from time to time with the different tribes; thus not only seeing their mode and manner of living, but feeling from personal contact the tragedy that reveals the hopelessness of their condition as a vanishing race, and—also tragic—the want of understanding and sympathy from the so-called civilised white man. ♦ ♦ ♦ ♦ ♦

The uninitiated call the Indian a savage, but those who have lived long and intimately with him know otherwise. From the human standpoint he is very little different from ourselves. From the poetical standpoint, often superior. Mr. Kihn's Indian name is Zoi-och-ka-tsai-ya meaning Chase-enemy-in-the-water. Mr. Kihn's own words which appeared in the *New York World* are interesting. He says: ♦

"Indian life over the entire West is

dying. The Pueblo Indians of the Southwest, with whom I have been living, are losing their glorious art of pottery making. The children are influenced by white school teachers to neglect their customs. They are wearing, more and more of them, the hideous clothes forced upon us by "civilisation." Their love of the dance is thwarted, repressed at every opportunity. Indian art, America's most precious heritage, is on the point of destruction. And if once destroyed, it will not grow again. Future generations, more intelligent than we, will regard us as fools, too busy with building bathrooms to see beauty. ♦

"The Akomas are very hospitable to the white man when they see that he does not intend to exploit them in any way. This is quite an unusual occurrence, for his white brother, who professes such love, is nine times out of ten out for the cash in some way or other. ♦ ♦ ♦ ♦

"I found them to be honest, much more so than the white men with whom they come in contact. They are more interesting to me than white men, for they are funda-



"WIYA-SHA." INDIAN WOMAN OF NORTHERN ALBERTA. BY W. LANGDON KIHN



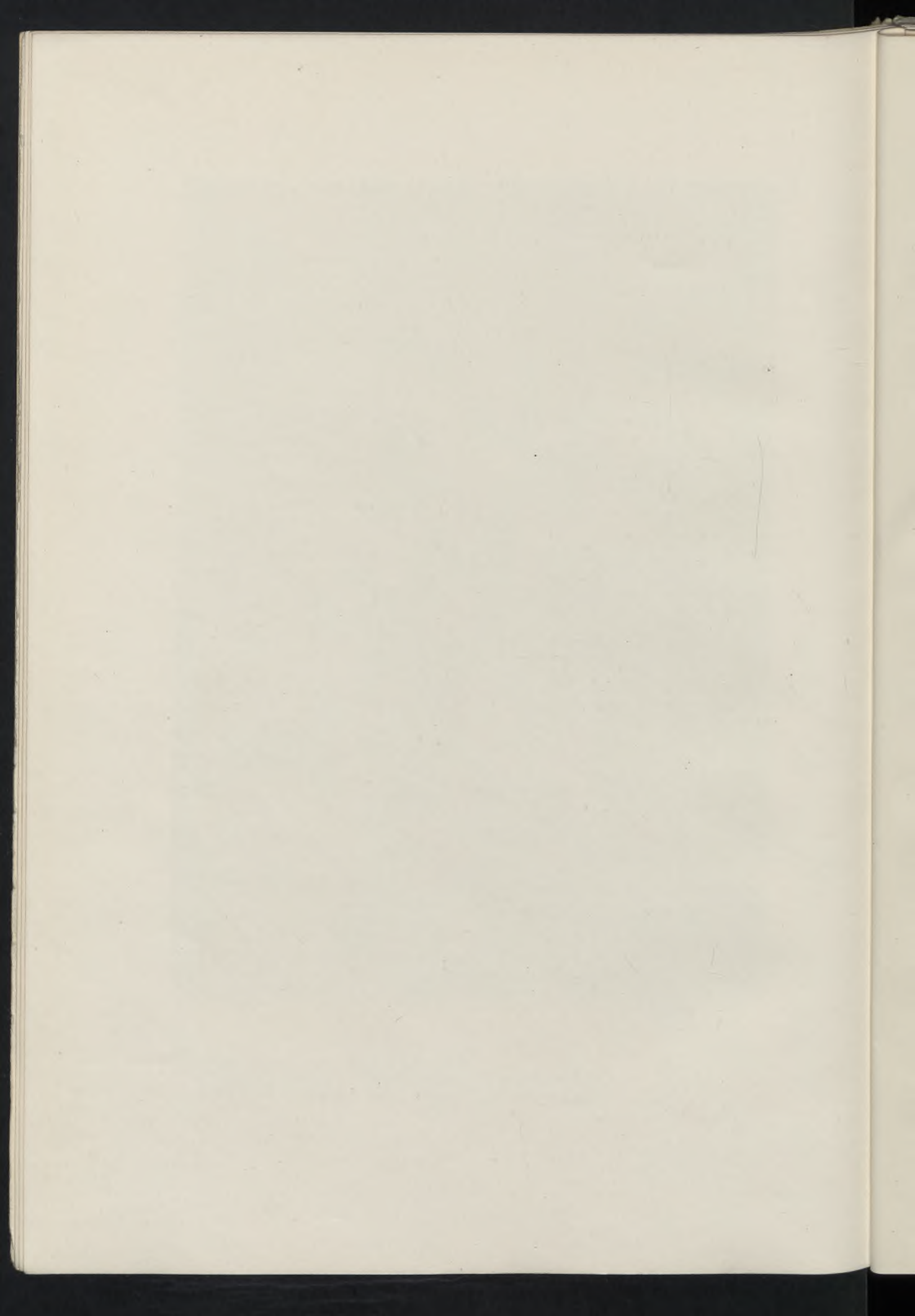
"TSYEBASA," OR "GROUSE WITH CLOSED EYES." A CHIEF OF THE
FIREWEED CLAN, GITKSAN INDIANS. BY W. LANGDON KIHN.



"MAWLAHUN." A WOMAN CHIEF OF THE RAVEN
CLAN AT GITSEGUKLA, B.C. BY W. LANGDON KIHN.



"GITWINKOOL." (TOTEM-POLE
VILLAGE OF GITKSAN INDIANS,
BRITISH COLUMBIA). OIL PAINT-
ING BY W. LANGDON KIHN.



INDIAN PORTRAITS OF W. LANGDON KIHN



"NAPOLEON MAQUINNA." CHIEF OF NOOTKA INDIANS, VANCOUVER ISLAND: DIRECT DESCENDANT OF FAMOUS CHIEF MAQUINNA. (WEARING CEREMONIAL HEAD-DRESS OF CARVED AND PAINTED WOOD) BY W. LANGDON KIHN

mentally real, closer to the earth. And they have no false amusements, for they dance everything, when their 'moral' pale friends will let them. ■ ■ ■

"I have seen many of their dances—the corn dance, the Comanche dance, the grass and the buffalo dance. In the North only the drum is used with the singing. In the South-west they have rattles also. And the South-western Indians till the soil, raise corn and wheat, herd sheep and cattle, while in the North-west cattle and horse raising is the main industry. ■

"They have an optimistic soul, are like children, forget their troubles—put them aside quickly—and they are happiest when dancing. Talking of their condition, they are melancholy; they realise that they will not last much longer. Exploitation of their lands, even on the reservations, where they are persuaded to sell to white men, and the continual nagging in the schools are destroying little by little what remains of their primitive virtue. ■ ■ ■

"The native Akoma pottery is among the finest in the world. It is all made by

hand, without a potter's wheel, and the decoration is wonderful—conventional designs of gods that symbolise natural forces.

"The North-western Indians still shoot with the bow and arrow. They used to live in tepees, you know, and they still do in summer. In winter they use shacks and log cabins. The adobe hut is the house of the New Mexican Indian. It is made of clay mud mixed with straw. The roofs are flat. Many of the houses don't need windows—there is no rain." ■ ■ ■

Mr. Kihn in his Indian portraits conveys to us the actual people; not depicting his subjects as seen through the rose-coloured glasses of the sentimentalist. For this we owe him much gratitude. He has also painted several landscapes of Indian territory, treated with the same instinct for decoration and clear frank expression as seen in his portraiture. All his pictures, quite apart from their undoubted aesthetic qualities, contain enough material truth to be of genuine help to scientists and ethnologists. ■ ■ ■ ■ ■

Mr. Kihn has exhibited his pictures recently in the leading Galleries and



"HECTOR CRAWLER" ("CALF-CHILD" OR "TATANKA-CINCA"): STONEY INDIAN MEDICINE-MAN OF ALBERTA. BY W. LANGDON KIHN

W. L. KIHN—THE NEW AUTUMN GROUP

Museums of New York City Santa Fe, New Mexico, San Francisco, Salt Lake City, Los Angeles, Seattle, Washington, Columbus, Ohio, and many other important art centres in the United States. It is to be hoped that it will not be long before the British art public will have the opportunity of viewing a collection of his paintings in London. ❖ ❖ ❖

THE NEW AUTUMN GROUP. BY W. GAUNT, B.A. ❖ ❖ ❖ ❖

THE "New Autumn Group" is an association of artists, held together not particularly by any great similarity in the works of the various members, nor any strongly defined and common outlook (save that of a general progressive tendency) but rather by the accident of proximity, and partly also by the very variety of the member's interests which make it, to use a cliché, a sort of microcosm of artistic industry. The centre is St. John's Wood. There are twenty-one members, and their work includes painting in oil and water-colour, figure and landscape, sculpture,



NOOTKA INDIAN FISHING VILLAGE
NORTH-WEST COAST OF VANCOUVER
ISLAND. BY W. LANGDON KIHN

book-illustration, miniatures, colour-prints, stained-glass design, and so on. ❖

Miss G. Jones-Parry provides some good work in pencil and colour wash, especially for book-illustration. She has a pleasing sense of bright colour, and in the light touch with which she distils out a Victorian flavour and turns it to decorative use, she follows the genre which Mr. Albert Rutherston has so successfully employed. Miss E. G. Lipscombe has done some good landscapes in oil; in particular one would mention some studies in the south of France. The picture of *Bruges* we reproduce has a nice scale of low colour and well-considered form. Miss Hilda Hechle paints mountain scenery in water- and tempera-colour, also with a feeling for form. Miss Dora Clarke, sculptress, is illustrated here by *Scheherezade*. One notices here as in so much modern sculpture a great stress on the rectangularity of forms. One feels that a modern realisation, like that of the Chinese, of the value of curved forms, might produce some interesting results. However, that is by the way. Miss M. D. Cole does delicate illustrative work, in which, though quite admirable one would like sometimes to see the corrective of a linear discord, as one might say a "slower" sort of line. Miss Lorna Burgoyne has well-executed flower miniatures, one of the best of which we reproduce. More masculine work is provided by Miss V. Baber Mimpriss, Miss W. E. B. Hardmann and Miss V. M. Barnewall, who it may be noted here has made a speciality of stained glass design. It is interesting to note also that "Fish" is a member of the group. ❖ ❖ ❖

Mr. Claude Flight is one of the most experimental members of the group, and continually tries new methods of expression. Thus the *Arc de Triomphe du Carrousel* which we reproduce in colour, an excellent print of the impressionistic kind, is no longer of a style quite typical of him. He advances now deeper into the problems of form, emphasising the solidity of construction and a harmony of constructional principle. Mr. Flight is always interesting—but in some works he pushes perhaps too far the abstract principle. The abstract is better suggested than defined, that is to say that to lose touch



"NOTRE DAME DES FLOTS." WATER-COLOUR BY MISS V. M. BARNEWALL.
(New Autumn Group).



ELECTIONEERING AT LAUGHARNE, S. WALES." WATER-COLOUR BY MISS V. BABER MIMPRISS.
(New Autumn Group).



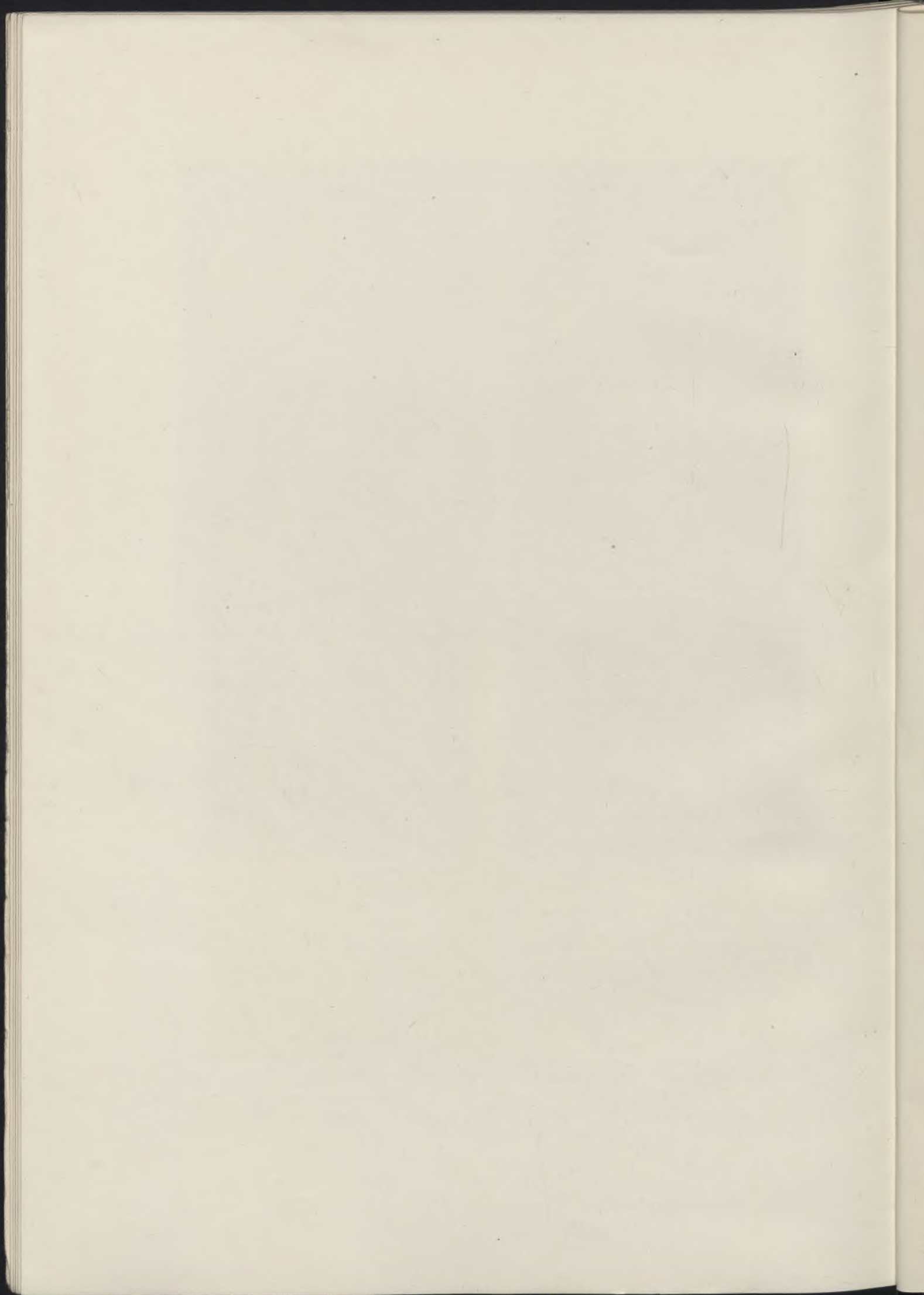
"ASSISI" BY MISS W. E. B. HARDMAN.
CHILDREN'S CHRISTMAS DECORA-
TION. BY MISS M. A. PEART

"MADAME S'AMUSE." BY MISS M. D. COLE.
(By Courtesy of Sharmid).
"STILL LIFE." BY CYRIL COLE.

(New Autumn Group.)



"L'ARC DE TRIOMPHE DU
CARROUSEL." LINOCUT BY
CLAUDE FLIGHT.
NEW AUTUMN GROUP.



THE NEW AUTUMN GROUP



"THE WILD STRAWBERRY"
MINIATURE BY LORNA BUR-
GOYNE. (New Autumn Group
By courtesy of Mrs. Holmstead)

with nature is to eliminate the idea of the abstract just as to over-elaborate nature eliminates it. A print of his we have seen—a lighted 'bus sweeping along a street—seems however to strike the happy mean. Mr. Flight's interests are varied, and he practises oil and water-colour painting, wood-block colour prints, and latterly he has begun work on some bas-reliefs—in which too one would feel a keener enjoyment of the abstract flow of line if a little more naturalism had been allowed. Mr. Reginald Higgins's work has been much reproduced, and the example here shows very well his easy decorative quality and graceful sense of silhouette. Mr. Higgins has also a very agreeable appreciation of colour. It is churlish to quarrel with what is so admirably done, but if one were to make a criticism it is that there is rather too much of the poster or advertisement quality, speaking strictly from the "picture" point of view. The present writer may be wrong, but he is more inclined to look on a picture as a hole in the wall, rather than a decorative space simply. Mr. R. H. Leefe provides theatrical designs of a striking kind. The Decoration we reproduce is an effective example, and though for a theatrical decoration it contains a large amount of detail there is a certain force of conception in it which

carries this off. Mr. Cyril Cole paints still life with solidity. Of the remaining male members of the group we do not on this occasion reproduce any example. Mr. Adrian Hill possesses undoubted ability but is rather inclined to ignore the logic of the processes he employs, thus in a pen-drawing imitating that stipple which would come more easily from chalk. Mr. R. Kirkland Jamieson has done some really first-rate water-colours, most distin-



"SCHEHEREZADE." (GILDED
WOOD.) BY DORA CLARKE
(New Autumn Group)

THE NEW AUTUMN GROUP



"CLIMBING THE MEIJE, DAUPHINÉ." BY HILDA HECHLE
(New Autumn Group)

guished and original in design, and also in colour which is sparingly employed. ▯

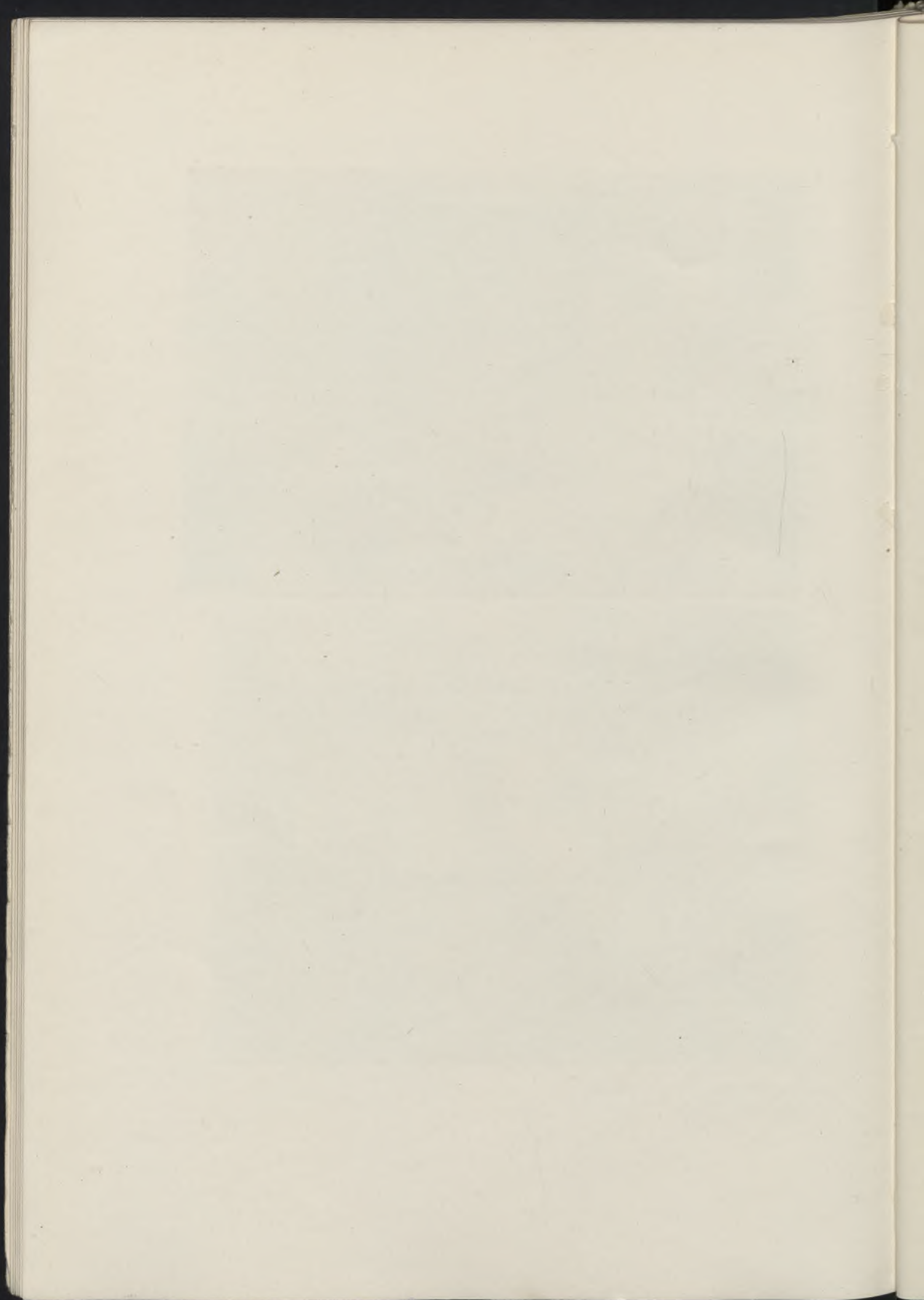
The general progressive tendency of the group, despite its variety, is quite real. None are bound by convention. All are interested seriously in the physical properties of their various media. None can be called commonplace. A general criticism would be that a little more body and fire might be introduced into their work—that is to say that out of regard for the modern "science of art" they tend to be a trifle restrained, and that they might get more of the richness and depth of nature, the luscious physical properties of things. In short, let themselves go a little. Some are rather afraid of this, as if of becoming the slaves of nature. Yet there is no fear of that. One criticises only because their work is interesting, not in any carping spirit, and wishes the group the success it deserves. ▯ ▯ ▯ ▯ ▯



"THE COMPASSION OF THE WELL-BELOVED"
BY REGINALD E. HIGGINS, R.O.I.
(New Autumn Group)



"OFF TO SERVICE." WATER-
COLOUR BY MISS H. G. JONES-
PARRY. (NEW AUTUMN GROUP).



THE NEW AUTUMN GROUP



"BRUGES." BY EDITH
E. G. LIPSCOMBE
(New Autumn Group)



"THEATRICAL DECORA-
TION." BY R. H. LEEFE
(New Autumn Group)

THREE
DRAWINGS
BY
ROLAND
STRASSER

(EXHIBITED AT
MR. W. B.
PATERSON'S
GALLERY)



"THE COCK-FIGHTER." CHALK
DRAWING BY ROLAND STRASSER

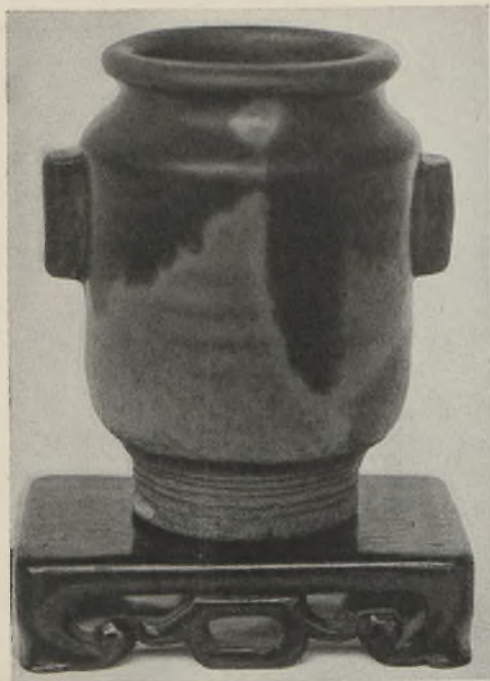


"CHINAMAN WITH PIPE." CHALK
DRAWING BY ROLAND STRASSER



"BALI DANCER." CHALK
DRAWING BY ROLAND STRASSER.
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THE POTTERY OF MR. REGINALD F. WELLS



POT (BURNT RED
OVER BROWN). BY
REGINALD F. WELLS
(Fine Art Society, Ltd.)

THE POTTERY OF MR. REGINALD F. WELLS. BY BERNARD RACK- HAM. ♦ ♦ ♦ ♦ ♦ ♦

THE shifting of interest away from the "fine" arts towards the so-called "applied" arts is one of the significant features of the post-war period in England, and nowhere are its effects more readily seen than in pottery. Several artists have begun to find in clay as a material and the kiln as an auxiliary agent a sympathetic means of self-expression. Among these artist potters is Mr. Reginald F. Wells, whose earliest efforts in this direction were indeed made before the war. During the many centuries of its history, pottery has developed along manifold lines, almost bewildering in their diversity, with a tendency sometimes to stray into the fields of other crafts. It is therefore all to the good that such artists as Mr. Wells should put themselves under a certain austerity of restraint, basing their

work steadfastly on the essential qualities of their material. ♦ ♦ ♦ ♦

Mr. Wells began as a sculptor, and achieved success with several bronze statuettes which were among the most remarkable works of their time in this kind. Later he turned his attention to pottery, which in certain of its forms—indeed, in its truest forms—may rightly be classed as abstract sculpture. His first experiments in this new venture were made at Coldrum, near Wrotham, the birthplace of those Kentish "slip" wares of the seventeenth century which, from the point of view of faithfulness to the principles of ceramic craftsmanship, are among the best wares produced in England since mediæval times. A better environment for winning the right attitude of mind for work in potter's clay could hardly have been chosen. In 1910 Mr. Wells moved to Chelsea, where he carried on his kilns until the war called him to more immediately useful occupations. It is fortunate that he has seen his way to a return to plastic art, though now in another place, at Storrington in Sussex. ♦ ♦

His early training is seen strongly in his work as a potter. The pressure of the shaping hand on the yielding but outward-thrusting clay as it whirls on the wheel, shows itself clearly in all his productions. It is, as it should be, by their shape, sensitively recording the mood of the artist, that his bowls and vases make their first appeal. And in this connection it is of course the mood of the artist which is all important. From a small mind nothing big can be looked for; the large, masculine quality of the wares which come from the workshop at Storrington gives the measure of the mind that controls it. They are clearly of the same kindred as the bronze *Sower* and *Athlete* which are among Mr. Wells's most striking works as a sculptor.

But strength and beauty of form are not the only values that can be realised in pottery. Only second in importance is colour, especially the colour obtainable in the process of glazing. In this sphere the Chinese have been the great masters, and Mr. Wells has studied to some purpose what they achieved. Not merely the general tone of "self colour" glazes has engaged his attention, but also the subtle

THE POTTERY OF MR. REGINALD F. WELLS



"FIRST STEPS" (BRONZE)
BY REGINALD F. WELLS
(Fine Art Society, Ltd.)

gradations of tone obtainable by careful control of composition and firing, and of the relation of such colouring to the light and shade of the form. The effects arising from the downward flow of the liquescent glaze during the firing have also been brought into play, giving when rightly controlled a dappled or slightly undulating surface agreeable alike to sight and touch. And with it all we are not allowed to forget the body, as it were of bone and flesh, upon which this outer dress is laid. Too often the splendour of colour that can be called forth with the help of the furnace has blinded the potter to the need of keeping and cherishing that clay quality which is the foremost birthright of a pot. The English potters of the past, before they became engulfed in the flood of industrialism, were less prone than some others to yield to this temptation, and it is

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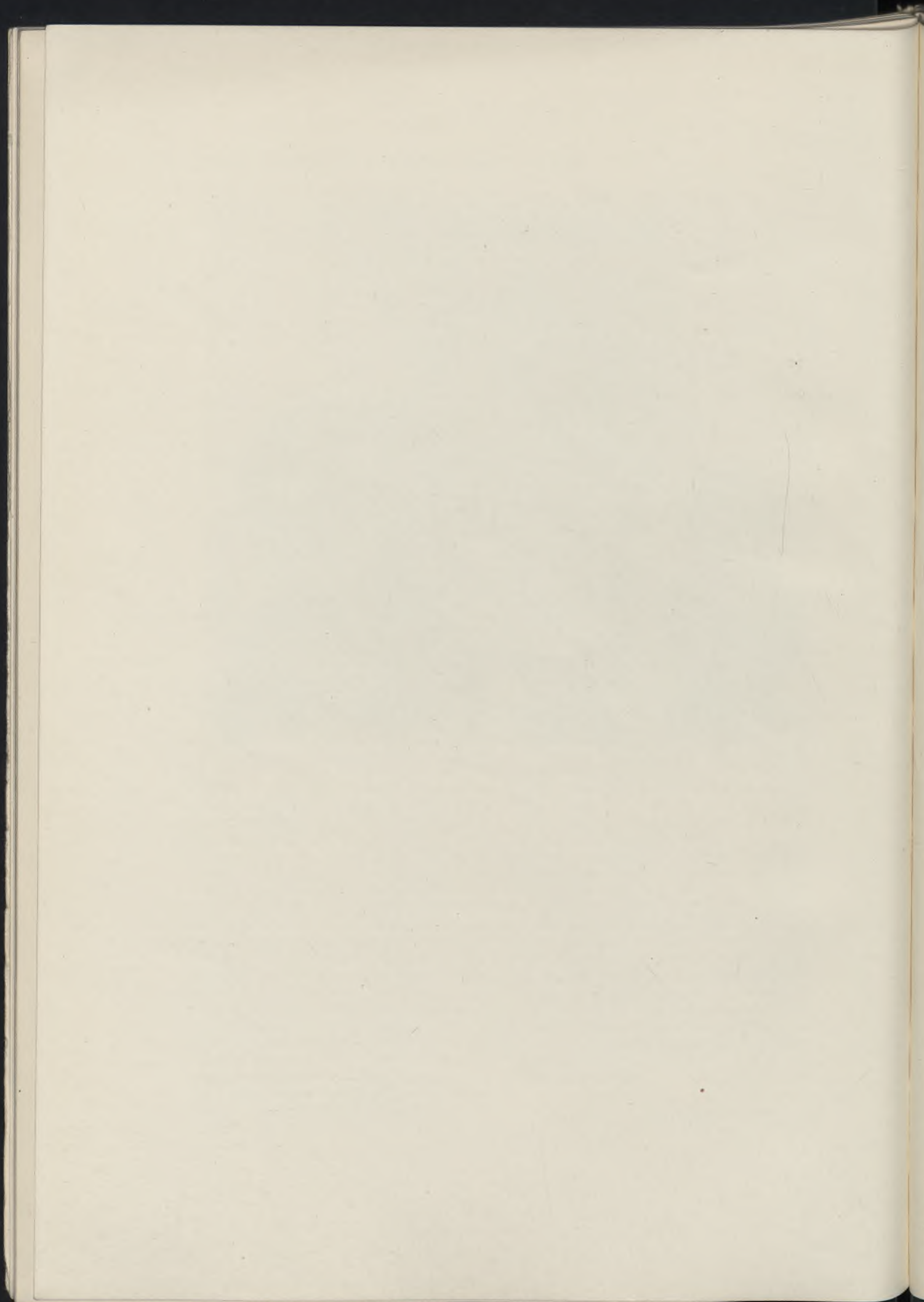
cheering to find successors in the present who are once more alive to the essentials of their craft. ♦ ♦ ♦ ♦ ♦

We can only be glad of the progress that has been made in this country since the war in appreciation of such wares as those of Mr. Wells. They are valuable not only for their own sake, but also for the wholesome stimulus they give towards the improvement of pottery made for useful purposes on purely commercial lines. Indeed it may fairly be claimed that the upward movement that can certainly be discerned in the designing of ordinary table wares in the last few years is due in no small measure to the efforts of pioneering artist potters who have had the courage to take the risks of striking out on paths of their own choosing. ♦ ♦ ♦

BERNARD RACKHAM.



"SOON" POTTERY. BY
REGINALD F. WELLS.
THE FINE ART SOCIETY, LTD.)





(ABOVE) VASE SHAPED IN SUGGESTION OF OPENING
BUD (PEARL GREY OVER CROCUS MAUVE).
(BELOW) SHALLOW BOWL (PASTEL GREEN CRACKLE),
SHOWING HARD FIRED BODY.
BY REGINALD F. WELLS.

(The Fine Art Society, Ltd.).



"STUDY OF FOLIAGE," 1897.
BY CHRISTOPHER WHALL.
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CHRISTOPHER WHALL AND HIS INFLUENCE. ♦ ♦ ♦ ♦

IT is common knowledge that one very remarkable characteristic of our day is the zeal displayed by most of us in being unfair to our forerunners, though they are often our betters. Christopher Whall was antagonistic towards publicity, and now a new generation, brimming with the sunburnt pertness of early youth, is eager that he should be forgotten. ♦ ♦ ♦

When, on December 23rd, 1924, Christopher Whall died at the age of seventy-five, a just obituary in *The Times*, followed by an excellent letter from Mr. Selwyn Image, troubled the young very much, the name being unknown to them. Also, surely, a Victorian seventy-five years old must be "just a back number!" The making of "back numbers" has gone on briskly for a long time, for the very young wish to draw attention forcibly to their own enterprise, and forget in their enthusiasm that they themselves after a few years will be regarded as obsolete by their juniors. Then they will begin to think of the arts historically, and not as day-by-day arenas for sectarian changes and contests.

Inevitably, Christopher Whall was moulded as an artist by the nineteenth century and its actions and reactions. In his boyhood, and throughout his life, arts and handicrafts reacted variously against the incessant growth of industrial aims and evils, and the mischief of all reactions is that their exponents are always inclined to pity their lot and to be very talkative and self-conscious. "Such art as we have," said William Morris, "is not the work of the mass of craftsmen unconscious of any definite style, but producing beauty instinctively; conscious rather of the desire to turn out a creditable piece of work than of any aim towards positive beauty. That is the essential motive-power towards art in past ages; but our art is the work of a small minority composed of educated persons, fully conscious of their aim of producing beauty, and distinguished from the great body of workmen by the possession of that aim."

Christopher Whall became a recognised leader in that small minority after a public-school education and a thorough training



"ST. DOROTHY." CARTOON FOR STAINED GLASS WINDOW IN THE PARISH CHURCH, ASHBOURNE, DERBYSHIRE. BY CHRISTOPHER WHALL

CHRISTOPHER WHALL AND HIS INFLUENCE



"ANGELI LUCIFERI." STAINED GLASS WINDOW BY CHRISTOPHER WHALL

in art, first in England, at the Royal Academy, and then in travel abroad. Ruskin and the pre-Raphaelite movement were the contemporary influences at home throughout his apprenticeship, and in 1884 he united his lot to a handful of able men who devoted their lives to a revival of genuine stained glass, as opposed to the industrial vogue of *painted* windows. Some of his friends and colleagues gave their great gifts to designing, as Anning Bell does to-day, while Christopher Whall not only designed for stained glass, but carried out the whole production right through from preliminary sketches to finished windows, at first alone, then aided by brilliant pupils, among whom were Douglas Strachan and Miss Veronica Whall, his daughter, who continues to carry on the traditions of her father's own school. ♦ ♦ ♦ ♦

Though Whall founded himself upon the finest traditions of mediæval glass, he was by no means an antiquarian revivalist, but essentially and eminently of his own day in sympathy, effort, and achievement; and though he opposed publicity throughout his career, his designs and windows had an influence that permeated the movement of art and craft, and that was really the main thing that enabled a few men in our country to make the very best coloured windows in Europe. This fact was recognised on the Continent. Happily, too, Whall was persuaded to write a technical book—a very admirable work—on his first-hand knowledge, so that critics of the future will be able to review his life-work as a whole, passing, for example, from his radiant windows in the Lady Chapel of Gloucester Cathedral, completed by 1905, to the mastery of detailed



"ST. ELIZABETH." CARTOON
FOR STAINED GLASS WIN-
DOW IN THE LADY CHAPEL
OF GLOUCESTER CATHEDRAL
BY CHRISTOPHER WHALLE



CHRISTOPHER WHALL—LONDON

information that he gives in his treatise, where we feel from page to page that no craftsman has ever had a keener love for the limitations pressed upon him by his materials. ♦ ♦ ♦ ♦ ♦

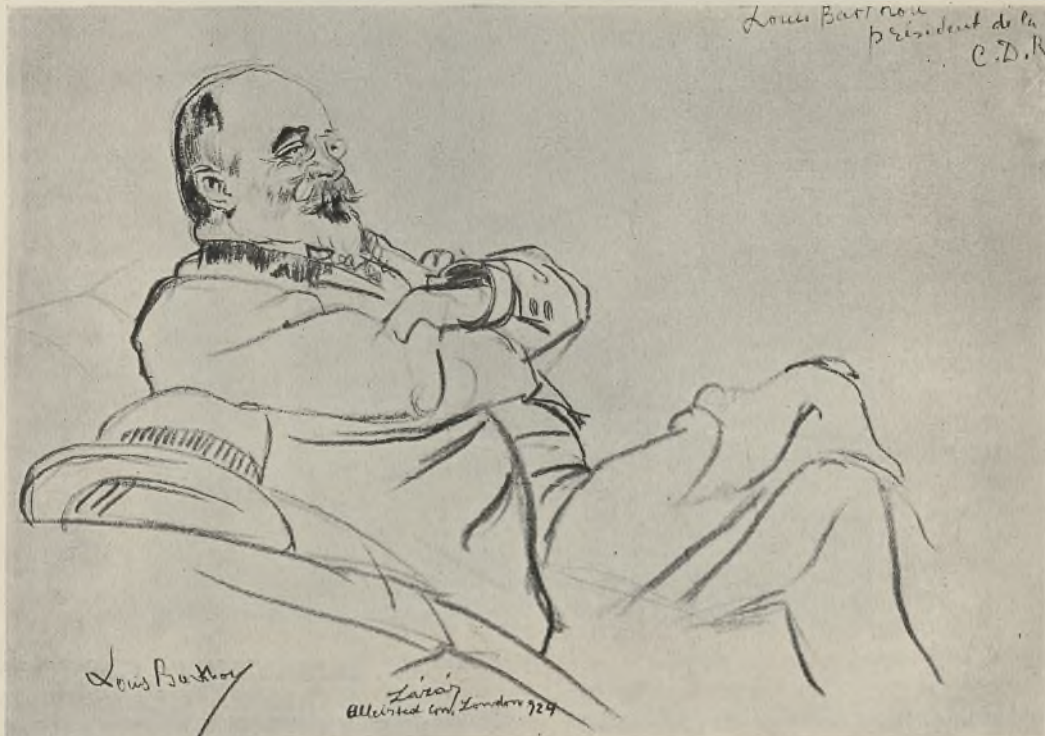
His life-long hobby was natural history, and he united it variously to his practice as a designer. It helped to educate his fondness for colour, and influenced his admirable choice of glass from his pot-metal. There are persons who believe that windows of pot-metal, a mosaic of variously coloured glass held together by grooved leaded "canes," and supported by horizontal iron bars, should be altogether free from painted work, but they are mistaken. Mediæval windows of the best pot-metal have fine lines, hatchings, stippling and glazings freely painted on them in monochrome. To this extent they are enamelled. ♦ ♦ ♦

Recent critics have drawn attention to some defects of design in Whall's School, notably an occasional excess of feminine qualities. Yes, but windows must be

judged *in situ*, not from monochromic illustrations, particularly when their maker is a master of beautiful varied colour, like Christopher Whall. And let us all remember that, but for Whall and his few colleagues, the art of stained glass in our country could not have been raised into good craftsmanship from its debasement in Victorian commercialism. Assuredly he was a master craftsman; and that is what he wished his after-comers to be, each with an educated freedom free from imitation. ♦ ♦ ♦ ♦ ♦

WALTER SHAW SPARROW.

LONDON.—The winter exhibition of the Royal Society of Painters in Water Colours is definitely attractive as a gathering of sound work which represents adequately most of the more rational phases of modern water-colour painting. Among the best things in it must be counted the contributions of Mr. Russell Flint—his *Sloping Sands*, *Dinard*, and *La*



"M. LOUIS BARTHOU." PENCIL DRAWING BY OSCAR LÁZÁR



POSTER DESIGN BY E. L. MERRETT
(By courtesy of the Triplex Safety
Glass Co., Ltd.)

Passerelle are specially worthy of note—Mr. W. T. Wood, Mr. H. E. Crocket, Mr. W. W. Russell, Mr. C. A. Hunt, Mr. Oliver Hall, Mr. Albert Goodwin, Mr. Moffat Lindner, and Sir Herbert Hughes-Stanton; and there is an admirably vigorous study by Mr. Brangwyn. A group of sketches by J. S. Sargent is also included; it gives a fairly good impression of his capacities. ♦ ♦ ♦

In the exhibition of the Royal Institute of Oil Painters the most notable achievements are, perhaps, Sir William Orpen's *Night* and *The Doll*, Mr. W. E. Webster's brilliantly handled *Frills*, Sir David Murray's luminous *Loch Awe, Argyllshire*, Mr. Tom Robertson's dignified *Mackerel Boats, St. Ives*, Miss Anna Airy's *Billingsgate Market*, Mr. H. A. Budd's cleverly characterised *Street Musicians*, and the admirable study of sunlight, *St. Leonard, Honfleur*, by Mr. Terrick Williams; and

LONDON

other excellent things come from Mr. James Clark, Mr. Albert Gilbert, Mr. St. George Hare, Mr. A. J. Black, Mr. Tom Mostyn, and Mr. I. M. Cohen. The Royal Society of British Artists has in its winter show devoted most of its space to water-colours—a collection which is certainly interesting and of good average quality. Among the oil painters, Mr. Foottet, Mr. Maclean, Mr. Francis Black, and Mrs. Marston are well represented, and of the other contributors the most prominent are Mrs. Granger-Taylor, Mr. Burleigh Bruhl, Mr. Hawksworth, Mr. G. R. Rushton, Mr. Leonard Richmond, and Mr. Solomon J. Solomon. ♦ ♦

Recent exhibitions include a show, at the Gieves Gallery, of works in various mediums by members of the Hampstead Society of Artists. There were in it good things by Mr. J. R. K. Duff, Mr. H. A. Olivier, Mr. W. Cristall, Mr. Montague Smyth, Mr. A. J. W. Burgess, Mr. F. D. Walenn, and other artists of repute, and the collection as a whole did much credit to the society. Another attractive gathering of drawings and studies by a group of artists was to be seen at the Redfern



TOY SHIP BY S.
G. HULME BEAMAN

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LONDON



"THE SPINNER." BY W. REID DICK, A.R.A.
(Erected over entrance to Vigo House, Regent Street, designed for Messrs. R. W. Forsyth by Sir John Burnet)

Gallery—the water-colour landscapes by Mr. G. Bissill and the drawings of animals by Mr. G. S. Brien—were the most noteworthy performances, and there were three admirable tinted drawings by the late C. Lovat Fraser—and in yet another exhibition, at 18, Cork Street, a delightful series of wood-block prints in colour by the Japanese artist, Yoshijiro Urushibara, was presented. ■ ■ ■ ■ ■

Other shows which deserve to be recorded were held at the St. George's Gallery and the Arlington Gallery. The collection at the St. George's Gallery was made up of water-colours and drawings by Mr. Leon Underwood, Mr. F. C. Medworth, Miss C. Leighton, and Mr. A. McNab; and the drawings by Mr. McNab were the most interesting things in it, though there was capable work also by Mr. Medworth

and Miss Leighton. The artists who exhibited at the Arlington Gallery were Miss Jessie Mothersole and Miss E. G. Kemp; the former showed a number of pleasant water-colour paintings of places and people in Czecho-Slovakia, and the latter a series of studies—also in water-colour—of subjects in China. ■ ■ ■

It was with a lively interest and anticipation that we visited the Exhibition of Tri-National Art at the New Chenil Galleries, a feeling which we regret to say soon changed to one of disappointment. There was much mediocrity with a leavening of absurdity, *e.g.*, a composition of match stalks and odds and ends gummed to a canvas. We did not look for the name of the author. What was the use? In the French section there were several works completely abandon-



"STREET MUSICIANS."
BY HERBERT A. BUDD.

(Royal Inst. of Oil Painters).



"AU BUFFET." BY J. L. FORAIN.
(Lent to Chenil Galleries, Tri-
National Exhn., by Paul Cremetti, Esq.)



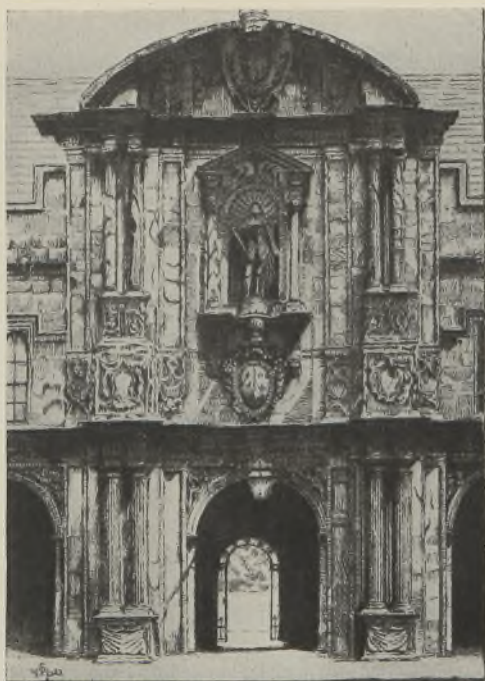
"THE HEAD OF THE FIRM."
BY A. R. THOMSON.

(Chenil Galleries, Tri-National Exhn.)



**"THE GANGES DURING THE LUNAR ECLIPSE."
DRYPOINT BY MUKUL DEY.**

(Published by Messrs. P. & D. Colnaghi & Co.).



"KING CHARLES GATEWAY, ST. JOHN'S COLLEGE, OXFORD"
ETCHING BY SYDNEY H. PAVIÈRE

ing "representation" and most illogically retaining the titles of actual things. Why, for instance, is that arrangement of more or less geometrical brush strokes by Picasso called *Le Gueridon*? Why is Brancusi's *Fish* called a fish instead of "A piece of polished brass"? One is tempted to call it a piece of brazen effrontery, and the only sense in which it is "fishy" is one not intended by the author. American Section.—Not, we think, representative. There is nothing distinctively American; and if this effect of nationality was not aimed at, why was Nationality stressed in the title of the show? English Section.—Somewhat anæmic. We reproduce one of Mr. A. R. Thompson's pictures, marred by too facile a quality of caricature, but clever. Mr. Augustus John has manysketches, far below his best standard. We liked Mr. Roger Fry's *Self-Portrait*, and a still-life by Mr. John Flanagan, but found little more to attract attention. ♦ ♦ ♦

Notice of the International Exhibition at Burlington House has been held over for adequate treatment in the next number of the magazine. ♦ ♦ ♦

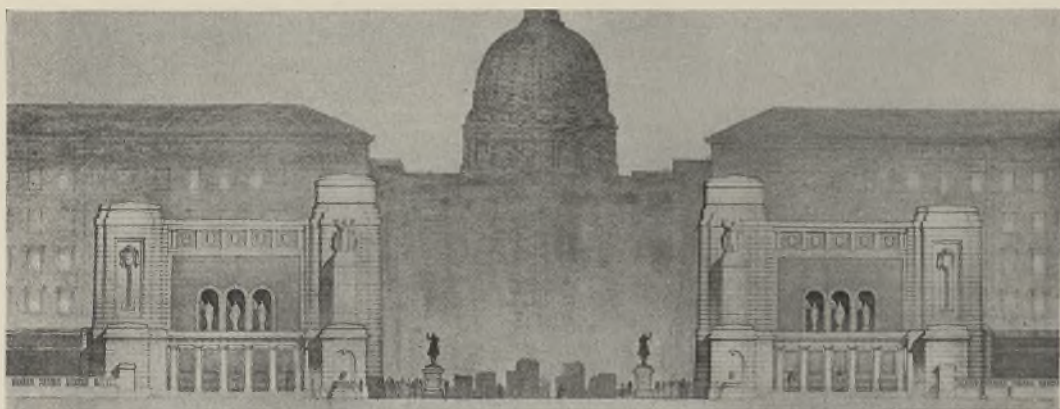
As an example of well-considered architectural sculpture, *The Spinner*, by Mr. Reid Dick, of which an illustration is given, deserves serious consideration. It forms part of the decoration of the building recently erected from the designs of Sir John Burnet at the corner of Regent Street and Vigo Street. The poster by Mr. E. L. Merrett, a former student at Heatherley's, must be noted as a piece of ingenious invention which is certainly well calculated to attract attention; and the etching, *The Ganges during the Lunar Eclipse*, by an Indian artist, Mukul Dey, is interesting because it shows an effective application of Western technical methods to the expression of a definitely Eastern motive. The two other etchings by Mr. Sydney Pavière represent adequately an artist of well-proved capacity. ♦ ♦ ♦

The sketch on page 368 was one of many made by Oscar Lázár, an able Hungarian caricaturist at a meeting of the League of Nations. Mr. Beaman's toy ship should rejoice the heart of its possessor, and the disproportion of the figures matters not at all. ♦ ♦ ♦



"THE PORCH OF ST. MARY-THE-VIRGIN, OXFORD." ETCHING BY SYDNEY H. PAVIÈRE

LIVERPOOL



"A GATEWAY TO A TOWN." DESIGN FOR PRELIMINARY ROUND OF ROME SCHOLARSHIP 1925. BY F. N. ASTBURY. (5th year student Liverpool University School of Architecture)

LIVERPOOL.—The Mersey port has quite the average quota of art institutions for a city of her size; indeed, it is wonderful how some of them, especially those dependent upon local interest, keep death at bay. A few of them are successful, if not interesting, a few others are interesting if not successful. ❖ ❖

One, combining the interesting and the successful, stands in a peculiar position of its own, as something much more than a Liverpool phenomenon. The School of Architecture of the University of Liverpool owes less to Liverpool than Liverpool owes to the school, which has brought the city consideration from the farthest quarters. ❖ ❖ ❖ ❖ ❖

Twenty-one years ago Professor C. H. Reilly took charge of the little school which then existed; that he has created from that nucleus the astonishing hot-bed of architectural ability now in being shows the nature of his influence, and the power of personality. ❖ ❖ ❖ ❖ ❖

The school is the oldest in the kingdom and its two-year course of early years was extended to the present five-year course. It was, in this, the first school in the country to be recognised by the R.I.B.A. It is also the only school in the kingdom which gives its own degrees. To that of Bachelor of Architecture has recently been added that of Master of Architecture, the latter to be conferred only on those Bachelors who have distinguished themselves by the erection of fine and outstand-

ing buildings. The advent of students from all over the world is one outcome of the Liverpool school's fame, and the future architecture of New Zealand or South Africa is being inspired in Liverpool. It is even believed that some inspiration may have been conveyed to Liverpool, though this, in the prophet's own country, is naturally more difficult, and the suggestion that it might have been attempted is purely personal to the writer. ❖

Not only do students come from far, they also go far, not only when their course is ended but whilst it is in progress. American architects delight to receive the Liverpool fourth-year man as a visitor, in the most practical way, by making the visit profitable to the guest. Professor Reilly, in his writings and elsewhere, has accentuated his faith in this American friendship, which he has fostered constantly so far as his school is concerned, and also in other ways. To those who see in the West the portent of the next great phase of art, this enthusiasm from a mind as forceful and informed as the Professor's is significant. ❖ ❖ ❖ ❖ ❖

The reasons for the Liverpool architectural successes are many, but it seems that the basis is energy. The broad outlook is present, and so is hard, unremitting work, the solid grounding of the student in the classical forms as a preliminary to the exercise of his imagination. Unfledged excursions into the tenuous if exhilarating empyrean of architectural Bolshevism are



"AN ENTRANCE TO A TUNNEL," SIX
HOURS SKETCH. BY G. A. BUTLING
(4th year student, Liverpool University
School of Architecture)

not encouraged at Liverpool, though the student is expected to cultivate his individuality and to use it to the full as soon as circumstances of a technical nature permit. Thus, in the fifth year, the student must make for himself and work out to its full extent, a thesis in design. The results of this have been excellent. When the structure has been erected, when bits and ends of knowledge have been welded into a concrete whole, the school permits and inspires adventure; but adventure has to be earned. How many schools have failed their students in this! ▯

Of the many awards earned by these

students the results of the Government Rome Scholarships have been most exhilarating. Seven Rome Scholarships have now been given since the institution of the award. Four have gone to the Liverpool School, the two great London schools have each earned it once, and the odd prize went to Manchester. ▯ ▯

From general evidence of this sort as well as from the yearly exhibitions of the school, one may be allowed to surmise that the Liverpool School of Architecture is not an ordinary institution; especially as this view is held by eminent opinion throughout the architectural world. J. W. S.

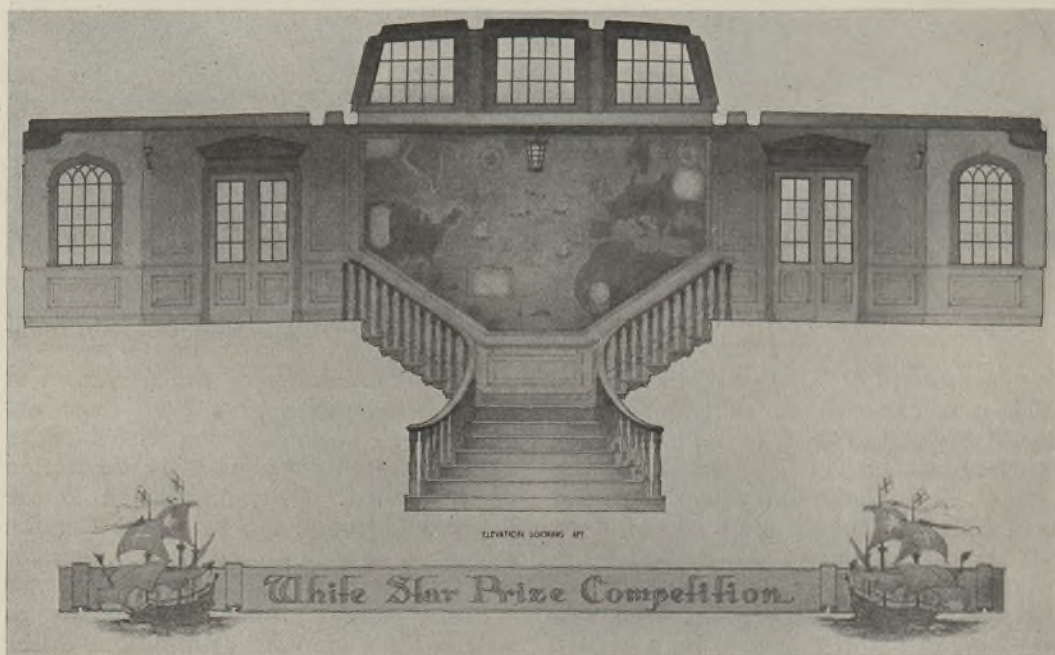
LIVERPOOL

The Walker Gallery Autumn Exhibition consists, as usual, of an amazing mixture of ingredients, but chaos has been avoided by the presence of Mr. L. Campbell Taylor, A.R.A. as London hanger. Never was the Campbell Taylor touch—that repose which is born of beauty—more needed than at Liverpool, where, in addition to the task of taming many roaring pictures which he has not chosen but cannot exclude, the hanger in chief has three side shows to reckon with. Nor could anything more wildly contrasted than these shows be imagined. A room is devoted to Sargent, and two smaller rooms are given respectively to the Rotary scheme work done by the local artists and to a loan collection of Victorian art, very amazing, but not inferior to the main body of the modern work throughout the show. This fact is one of many depressions.

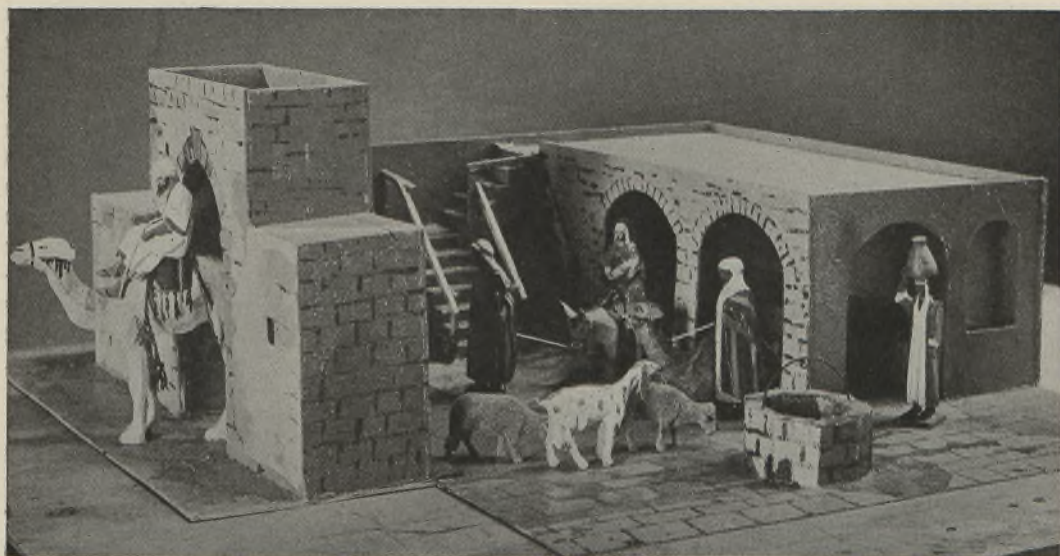
The Rotary scheme is the outcome of Rotarian interest in the art produced in Liverpool. As home-made goods are not generally popular in a town which looks ever to London, this active support from business-like people is an excellent thing

for the town. Commissions and prize competitions are included in the scheme, which has indeed an interest wider than Liverpool, if the scope and power of Rotary is considered. The local artists are to be congratulated on their new friends; that the work shown here has a rather depressed look demonstrates the need there is for encouragement.

It is difficult to understand that sinking feeling which assaults one at big exhibitions. The small exhibition will never give to the main body of artists the opportunity offered by these shows, of being seen, and yet it sometimes seems as if it were better not to be seen than seen by people in the condition to which omnibus shows reduce them, whether artist, critic or layman. Or is it that the work of the present time, as seen in such shows, leaves something to be desired? Is there not a family resemblance between the mediocrities of the Victorian era and the mediocrities of to-day? Is there any more interest or power in a stolid still life than in an 1880 sob picture? Did not the latter touch



"ENTRANCE HALL AND COMPANION-WAY OF A NORTH ATLANTIC PASSENGER LINER" WINNING DESIGN FOR THE WHITE STAR PRIZE. BY C. A. MINOPRIO. (5th year student, L'pool. Univ. School of Architecture)



TOY NATIVITY SET (WOOD)
BY FRANK H. WHITTINGTON

some, at least, of the emotions of man? Well, this is doubtless heretical. It is the result of much modern and semi-modern art as seen at the strange yearly occurrence which is, and yet is not, a sign of grace at Liverpool.
J. W. S.

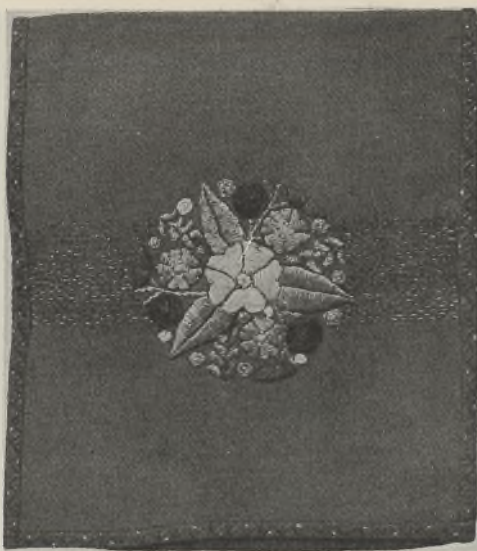
BROCKENHURST (Hants). — The approach of Christmas inevitably leads to thoughts of toys for the children; and parents who are looking for something original, well-made and likely to amuse the young may be interested to see our examples of Mr. F. H. Whittington's "Forest Toys," made at Brockenhurst, in the New Forest. The difference between these toys and the ordinary factory product is that the former are made by a designer disciplined in the arts of painting and wood-engraving, and are carefully considered not only from the point of view of their "playableness" but also from that of sound construction and solidity. There are single animals of all kinds, and many fascinating sets, like those illustrated.

The last thing in the world that a toy should be is blatantly didactic; but if the toy can unobtrusively mingle a little instruction with amusement, so much the better. Mr. Whittington's animal sets are all made in their proper proportions, so that the child unconsciously learns the relative sizes of the various beasts.

BIRMINGHAM.—While the dweller in London has the opportunity, through multitudes of exhibitions, of seeing examples of the various modern art "movements," the provincial Troglodyte has, comparatively, few of such facilities. Although Birmingham takes a high place in virtue of its important permanent collection, certain features of which are unique, and there are frequent exhibitions in the New Street Galleries, one welcomes the activity and catholicity which animate the recently-founded Ruskin Gallery, with its almost weekly succession of "one man," and "group" exhibitions. Among the most interesting of recent shows we may



TOY CIRCUS SET (WOOD)
BY F. H. WHITTINGTON



EMBROIDERED HANDKERCHIEF CASE. BY ISABEL RATTRAY

mention the work of the Birmingham Craftsmen's Group, the leading members of which are connected with the Art School; the Halesowen Group, which comprised the work of Mr. C. V. Mackenzie, Mr. W. Ward and Mr. McQueen; a small collection of bronzes by Mr. Albert Toft; posters and pictures by Miss Grace Digby (whose Batik work was illustrated in our pages a short time ago); and a series of paintings and drawings of Black Country subjects by Mr. E. Butler Bayliss.

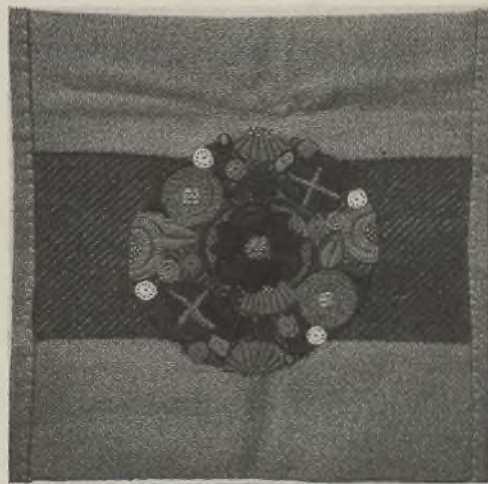
At the rooms of the Y.M.C.A. Mr. George Leigh showed a large number of drawings of Walberswick and neighbourhood.

The Birmingham Royal Society of Artists have just opened their autumn exhibition of members' works. Included are memorial groups of works by three members recently deceased: Mr. W. J. Morgan, R.B.A., Mr. V. de Ville, and Mr. W. B. Fortescue. M. B. B.

EDINBURGH.—Miss Mabel Dawson, R.S.W., is one of the enthusiastic members of the recently formed "Modern Embroideries Society, Edinburgh." For a number of years Miss Dawson's water-colours, principally of bird life, have always been prominent in the various exhibitions, but I think it is only within the last few years that she has

turned her talent with the same display of artistic feeling and distinguishment to the art of embroidery. Her technical accomplishment in design and colour, and her subservience of her materials and their applicable use are notable, the left side of the panel being specially attractive in its colour values, the golden hue of the figure on the right keeping its plane perhaps more evincibly in the original. Other interesting examples of some of the Society's members' work with a short notice of their ideals appeared in *THE STUDIO* for June, 1925. E. A. T.

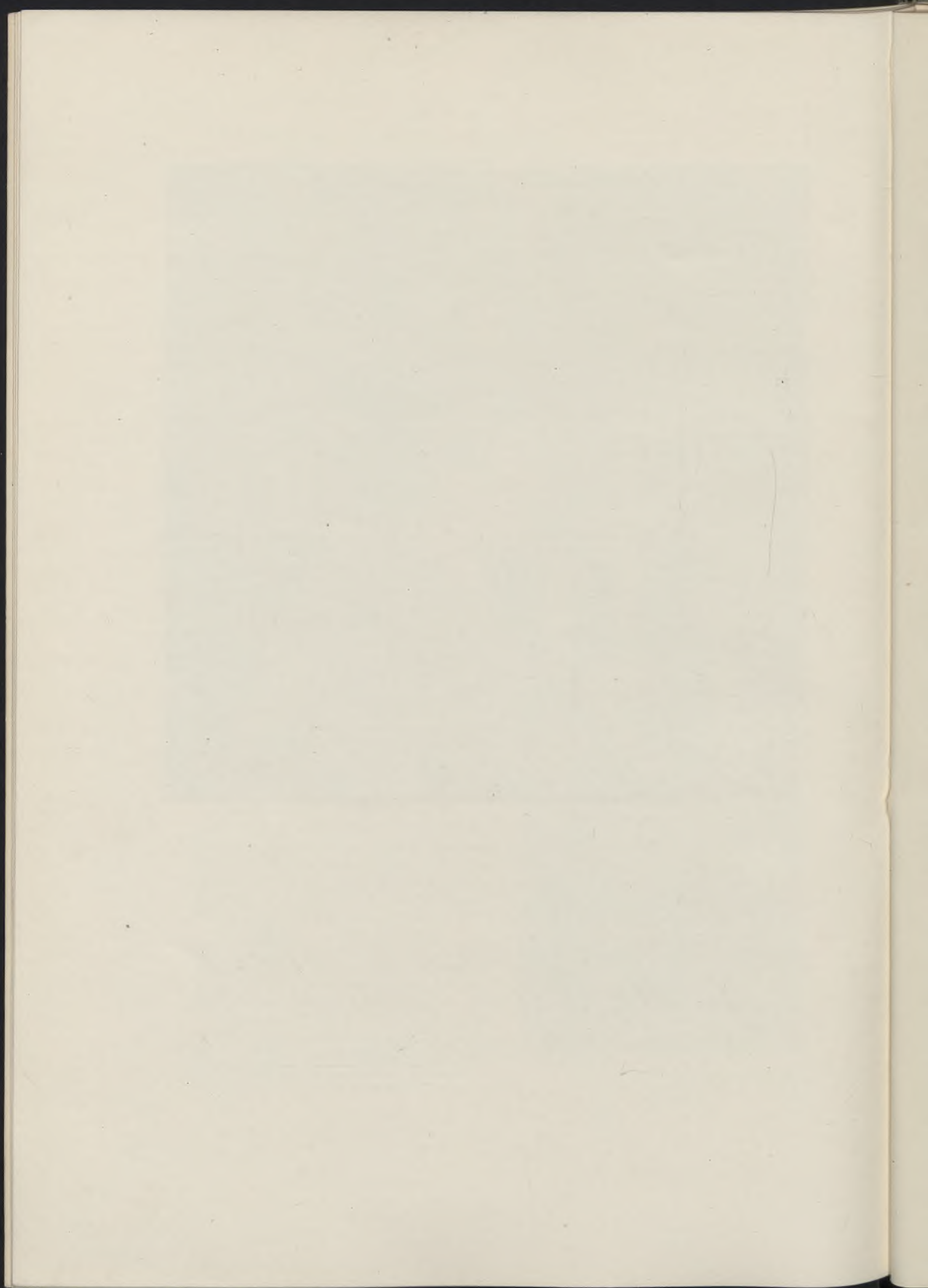
GLASGOW.—A little over thirty years ago, a then new movement in the design and art of embroidery was commenced in the Glasgow School of Art, under the leading spirited guidance of Mrs. Jessie Newbery, whose influence notably affected the work of the embroideresses throughout Scotland. Since those years many women artists and designers, whose works under those early influences have become notable, have with a vital and living spirit added their own thoughtfulness to its progress. Amongst the living enthusiasts Miss Margaret Swanson holds and maintains a prominent position. As a water-colour artist her knowledge of colour led her to overcome the difficulty many children have in seeing a white stitch on a white ground, with the



PART OF AN EMBROIDERED TABLE SCARF. BY MARY DEANS



"CANDLEMASS." EMBROIDERED
PANEL BY MABEL DAWSON, R.S.W.
(MODERN EMBROIDERIES SOCIETY, EDINBURGH.
BY COURTESY OF MRS. E. I. YOUNGER).





"THE BUILDING OF HADRIAN'S BRIDGE, ca. 120 A.D." LUNETTE IN THE LAING GALLERY, NEWCASTLE-UPON-TYNE. BY A. K. LAWRENCE

result that she experimented with coloured threads around the size of the stitch and ultimately formulated for each individuality suitable methods and definite training in colour harmony, contrast and discords. She has indefatigably carried on her methods to a large number of students in her own studio, holding annually an exhibition of the interesting results, two of which are here illustrated. E. A. T.

NEWCASTLE - UPON - TYNE.— On the occasion of the twenty-first anniversary of the opening of the Laing Gallery, Sir Martin Conway opened an exhibition of pictures and objects acquired by gift, bequest and purchase since the opening in 1904. Sir Martin also unveiled two of a series of local historical lunettes in Gallery D.

The subject of the first mural decoration is *The Building of Hadrian's Bridge, c.*

120 A.D., by Mr. A. Kingsley Lawrence, the distinguished artist and winner of the Prix de Rome in 1923. Mr. Lawrence was formerly a student of the King Edward VII. School of Art, Armstrong College, Newcastle. He has recently been chosen to execute one of the historical panels for St. Stephen's Hall, Westminster. The selection of the subjects for these panels is under the control of Sir Henry Newbolt, while the task of unification and treatment of the themes is in the hands of Sir David Y. Cameron.

The second lunette is by Mr. T. W. Pattison, whose work in recent years has commanded considerable attention. The subject of the decoration is *The Building of the New Castle, Newcastle-upon-Tyne, c. 1177*. Mr. T. W. Pattison was also formerly a student of the King Edward VII. School of Art.

These panels add greatly to the interest



"THE BUILDING OF THE NEW CASTLE, NEWCASTLE-UPON-TYNE." LUNETTE IN THE LAING GALLERY. BY T. W. PATTISON

WINCHESTER



"THE 'MAJESTIC' IN SOUTH-AMPTON DOCK." ETCHING BY MISS A. M. ELLIOTT (Winchester Art Club)

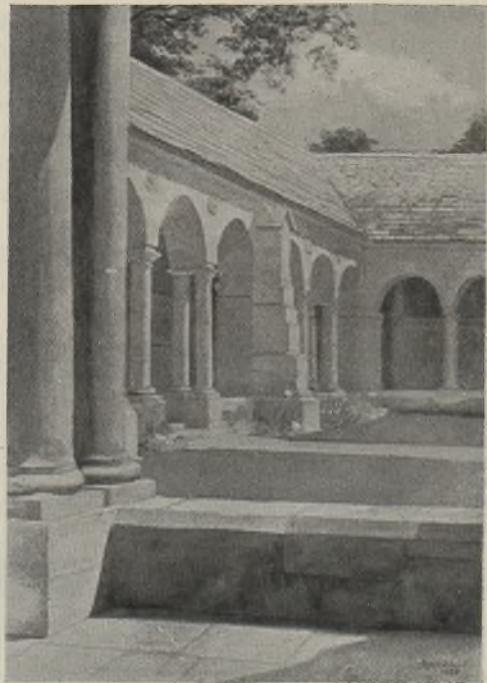
of the Gallery, both from the artistic and historical points of view. The remaining lunettes will be painted from time to time with subjects of local historical interest. ❖

WINCHESTER.—It is now four years since the Winchester Art Club held its first annual exhibition. It was a modest enough beginning—one room of mixed professional and local work reached to a fair standard; the others were mainly filled with sketches which, to say the least, were amateurish. The show was essentially provincial in both character and quality. Since that time, however, the club has gone from strength to strength. Well-known artists from London and elsewhere have been induced to send characteristic samples of their work. The local exhibitors have reacted to the stimulus of such external rivalry, and have learnt not a little by the example of their betters. A sketching class, held in the summer of 1924 under the direction of Mr. William Wood, had a wholesome influence upon the style of several members; and there is a marked trend towards a homogeneous method in the use of David Cox paper, strict draughtsmanship, and direct, if somewhat sombre, colour-wash. The result is that in this year's exhibition there are two or three rooms at least in which a level standard of excellence is maintained throughout and amateur braves comparison with the professional without discredit.

The public interest has grown with the club's progress and expansion; an Art Union has been organised, and the charming rooms of the Judge's Lodging in the

Close are thronged by daily visitors or would-be purchasers. It may safely be said that no town in southern England displays a more vigorous interest in the arts. ❖ ❖ ❖ ❖ ❖ ❖

To the water-colour medium the club has with some demur kept true. Woodcuts, etchings and drawings are of course admitted; but oil has been ruled out. At its private exhibitions however—held once or twice a year with a critical talk from some professional—oils may take their place. Occasionally too there have been loan exhibitions of the works of some well-known artist. Professor Rothenstein, for instance, sent examples both of his drawings and his oils. One point is perhaps worthy of note. The stimulus of the club's activity has not merely impelled its members to experiment in new methods; it has also sent them further afield. In early exhibitions local views were almost tiresomely numerous; now the paint-box, it would seem, goes out on holiday; and sketches come home from the Fens, from Wales, from Normandy, and even from Cashmir. ❖ ❖ ❖ ❖



"THE MEMORIAL CLOISTERS WINCHESTER." WATER-COLOUR BY SYBIL BLUNT (Winchester Art Club)



"THE SLAVE." WATER-
COLOUR. BY E. OSMOND.

(Winchester Art Club).



"RÊVERIE TRAGIQUE."
BY AURELE NARAY.

BUDAPEST

BUDAPEST.—Aurele Náray is an isolated figure in Hungarian art. Son of a poet who for some time enjoyed considerable fame, but ended his life in obscurity and misery, he was forced to pursue his development without the aid of masters or of regular attendance at schools of art. A timid and very sensitive nature, not made to put up a strong resistance to the hard blows of life, he very soon retired into himself, and, assisted by his natural gifts—an extremely fine sensitiveness and a rich (though somewhat morbid) imagination—he built up his kingdom of dreams. For Náray is a dreamer, a lyrical poet of form and colour who, while fixing the aspect of reality in his mind, clothes it in conformity to his ideals, in his own forms and colours. In all his work he tries to lessen the roughness of reality and to beautify it. As a painter he especially affects subtle greyish-blue tones, and he has a peculiar knowledge and

mastery of these tones in all their shades. Sometimes he makes use of vigorous touches of white, to make certain forms stand out better and accentuate their plasticity. In this, as in his way of circumscribing his figures with brush strokes full of moving lines, some have found an affinity between him and Munkácsy. Born in 1883, Náray is in the full vigour of his maturity. A sympathetic student of the Bible, he finds therein a world which closely resembles that of his imagination. He began by illustrating the life and sufferings of Christ, and from this time date several pictures which are most moving in their expressiveness and their fine and rich *nuances* of colour and tone. Though very little known in his own country, he spent a short time in America some years ago, and there, at Philadelphia, he met with most conspicuous success and appreciation. ♦ ♦ ♦ ♦

A. E.



"CHRIST AND THE
MOCKERS." BY
AURELE NÁRAY

PARIS



PART OF A GATE IN WROUGHT LEAD. BY N. IMENITOFF (Paris Internat. Exhn.)

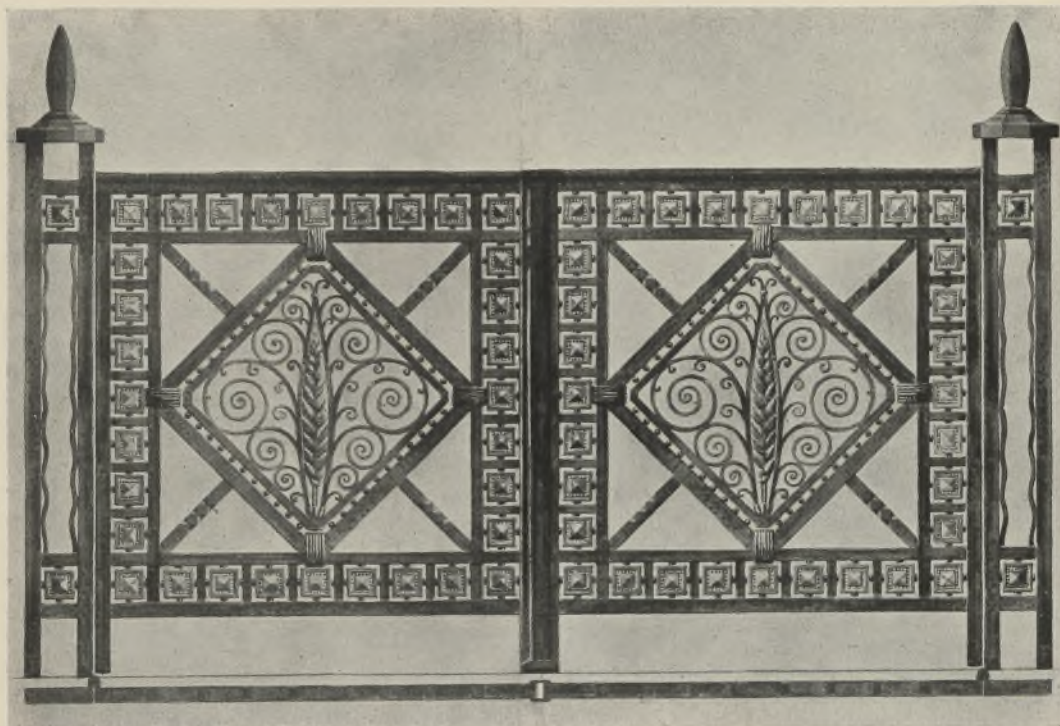
PARIS.—When this issue appears, the International Exhibition of Decorative Art will have been closed for a month. It has undoubtedly been a success, and many exhibitors who formerly hung back are now among those who are asking for a re-opening next spring. They argue, not without good reason, that it seems a pity to demolish noteworthy buildings which were expensive to erect; that the expenses of installation would be lessened by being spread over two years; and that many who hesitated this spring would be only too anxious to come in next. They point out also that Wembley's second year was more successful than the first. It is unlikely, however, that these arguments will prevail, for there are grave objections on the score of finance, and it has to be taken into account that the City of Paris, which came to an arrangement with the State organisers of the exhibition to give up certain quarters thereto, now wishes to re-open these quarters for their normal purpose. Though it is not likely that the exhibition will be

continued next year, there is a strong feeling that certain pavilions (notably that of Indo-China) should be preserved, and that M. Marrast's delightful garden on the Cours-la-Reine should remain. At any rate there will be an aftermath in the creation of a permanent exhibition gallery at the Quai d'Orsay.

It must be admitted that the exhibition has met with brilliant success, and that immediate results are to be looked for from the public's ready acceptance of the wares offered to it. One may remark, for example, the magnificent success of the metalwork. It is now some twenty-five years since Emile Robert made the first efforts to revive this art, which, after being so well practised in the seventeenth and eighteenth centuries, had fallen into a state of mere copying. But to-day we may rejoice at a wonderful burgeoning, due to the labour and intellect of such men as Edgar Brandt, Szabo and Piquet, as well as of some great firms like Borderel, Vinant, Bagnes. Some of this fine metalwork we reproduce. M. VALOTAIRE.



WROUGHT-IRON TRADEMARK SIGN FOR FOURRURES MAX BY E. BRANDT. (Paris Internat. Exhn. By courtesy of Messrs. Fourrures Max, Place de la Bourse, Paris)



WROUGHT-IRON GATE IN THE
COUR DES MÉTIERS, PARIS INTER-
NATIONAL EXHIBITION. BY SZABO

BERLIN.—The bust of the celebrated German economist his Excellency Professor Adolph Wagner, p. 391, has been executed by his daughter Cornelia Páczka-Wagner, the widow of the well-known Hungarian painter Franz Páczka. She has made her reputation as painter and graphic artist, but the irresistible impulse to create plastic form has ultimately sunk the scales of her creative activity on the side of sculpture. It was no easy task to reproduce the vulture-like physiognomy of the eminent scholar with all its wrinkles and irregularities, but she has wonderfully succeeded, suppressing no characteristic detail and yet attaining a monumental quality. The Berlin University has put up this bronze bust in memory of the great scientist. The artist is now completing her *magnum opus*—a fountain in stone and bronze which is to sum up her thoughts on the destiny of womanhood. She is an indefatigable worker and sound technician, but her fertility and many-sidedness make labour happiness. ▀

I have pleasure in acknowledging the kind permission of Messrs. Velhagen and Klasing, of Berlin and Leipzig, for the reproduction of the picture by Fritz Burmann which appeared on p. 321 of the November *STUDIO*; and regret that my information came to hand too late for acknowledgment to be made under the caption.

JARNO JESSEN.

The recent evolution in European art has brought a change in the domain of portrait-painting. The period of demolition has been followed by a period of building up of new forms. The self-exaltation of the artist making a law of his personal views seems now to make room again for more quiet and clear forms, for recognition of rules and a return to nature. Consequently a renewed attention is being paid to those painters who, far from being misled by the alternating creeds of the last generation, felt called to reflect life with genial faithfulness. Among them is Antal Járosy, the young and



MISS IRMELA VON DULONG. BY ANTAL JÁROSY

sympathetic Yugoslav painter, now residing in Berlin. ♦ ♦ ♦ ♦ ♦

The reproduction contained in the present issue gives a good idea of his serious and conscientious art. The face and figure of the sitter reveal a pronounced originality. A fine head with clear-cut features crowns the slender figure. Járosy found out the right way of emphasising this striking peculiarity. By a turn of the profile he lent to the head an energetic expression bringing into relief its contour; the position of the left hand grasping the right arm reflects the elastic energy animating the body. The music of the two cool colours—the yellow bodice against the blue-green background, yields the most charming effect. The result was a portrait of striking likeness and character. The effect thus obtained, although seemingly casual, was in fact due to careful study. MAX OSBORN.

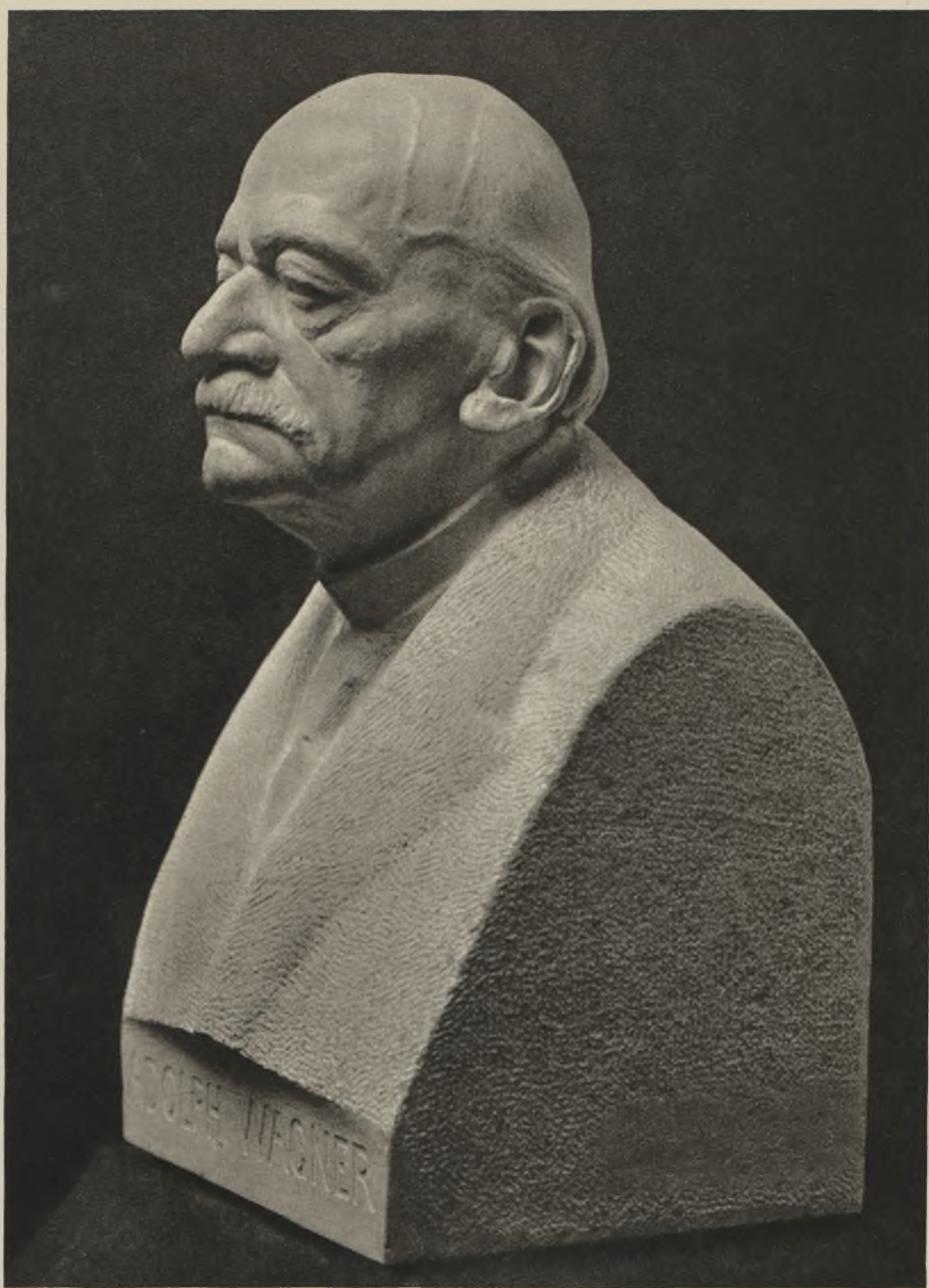
HAMBURG. — We now find everywhere a new form of architectural ornamentation which is an expression of our own age and the child of our modern habits. An excellent example of this may

be found in the iron reliefs by Ludwig Kunstmann, in the hall of the Hamburger Privatbank, of 1860. The architecture of this building is of the school of Stövhase and Hartjenstein, and the building was finished last year. The sculptures are no copies of the art of a past age. They are entirely modern, a part of our everyday life, but at the same time of no age in particular. Most modern in their plainness, they overwhelm us and force us to stop a moment in our daily work to think why and what we are. Their seriousness is typical of North German art. The figures depict the deadly sins mentioned in the New Testament—greed, avarice, envy, gluttony, sloth, pride, anger. The figures are a part of the building, they blend with the architecture. They are strong and simple, and for this reason are typical of our age. ♦ ♦ ♦

KURT ROOS-GUTSCHOW.



"AVARICE" (IRON). BY LUDWIG KUNSTMANN



"ADOLPH WAGNER." (THE ARTIST'S
FATHER). BY CORNELIA PÁCZKA.



DESIGN FOR A PIANO ADVERTISEMENT.
WASH DRAWING BY JOHN LA GATTA.

(By Courtesy of the George Batten Co.).

NEW YORK—John La Gatta, born in 1894 in Italy—a Neapolitan who is also an American—is one of a body of men who have made and are making a deep and probably lasting impression on the art of the world. The American artist connected by his work with the commercial life of that nation, whether as illustrator, advertising artist or in other ways, is a person to reckon with. He has done something. He has brought art to the place where art should be—not in a closed compartment, as a thing either superior or inferior to ordinary life, not in a condition of slavery to the commercial ignoramus, as much English commercial art is, but right in the daily life of the country. The fight for recognition of these forms of art as something other than a trade product has probably been hard, but it has been successful. It seems to have also made a new school. ■ ■ ■ ■ ■

"Throughout my career," says Mr. La Gatta, "I have had to adjust my appre-

ciation for emotion, rhythm and solidity in art to its practical application for reproduction." If Mr. La Gatta's work is contrasted with much one sees in which, apparently, the need for adjustment has been absent, the necessity would appear to be healthy for the artist as artist as well as citizen. The virility and fire in the work go to prove that adjustment need not at all mean loss of freedom and individuality. The Americans have kept their right to imagination in commercial or illustrative work—that is their supreme achievement. Perhaps American editors and advertisers have more appreciation and leave artists freer than some of their commercialised English prototypes. Or perhaps the artists, by joint action and by hard fighting, have kept up their standard. The latter seems most probable. Mr. La Gatta's work shows in full measure one of the school's greatest powers—its solid, conscientious, yet untrammelled drawing.

J. W. S.



ILLUSTRATION FOR MEREDITH NICHOLSON'S NOVEL: "THEY LIVED HAPPILY EVER AFTER" WASH DRAWING BY JOHN LA GATTA. (By courtesy of the International Magazine Co., Inc.)

REVIEWS



"UNDER THE WILLOWS"
BY J. S. SARGENT, R.A.
(From "Barbizon House
an Illustrated Record")

REVIEWS

Oxford Renowned. By L. RICE-OXLEY. Illustrated by A. B. KNAPP-FISHER, F.R.I.B.A. (Methuen.) 18s. net. There is an irritating sort of books about the serene archetype of universities—Oxford, written, it would usually seem, by cheerful and uncultivated persons who know the city with that warm intimacy which comes of never having been there. These books are frequently adorned with picturesque drawings of highly improbable young men in the full academic dress which actually nowadays is quite a myth. From these it is refreshing to turn to the volume by Mr. Rice-Oxley, who really is acquainted with that of which he treats: and to Mr. Knapp-Fisher's illustrations which capture very successfully the mellow refinement of architecture and the autumnal glow which is most characteristic of the Oxford atmosphere. There is an abstract quality in these drawings appealing to one's sense of what is rational and fitting. ▯ ▯

Mr. Rice-Oxley, taking a rather discursive line, builds up his work with many touches of interesting detail, of the various colleges, of their great men, even of the works of art and curiosity they contain.

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He weaves a fine texture of associations round the city of perfect charm, which some are so misguided as to venture to compare with another place called (as far as the present reviewer remembers) Cambridge—but he had better stop here before his readers think him to be in any way biased or controversial. ▯ ▯

The Golden Age of the Medici. By SELWYN BRINTON, M.A., F.R.S.A. (Methuen.) 15s. net. The Medici, as we all know, displayed on the one hand a somewhat lurid social elegance, and on the other a rare discernment in matters relating to art and scholarship. They possessed at once the value and the danger of a mercantile aristocracy. They were men of vivid character, dominant, at times atrociously cruel. Mr. Brinton writes in the cold historical manner. His style is not weakened by those qualities which are commonly regarded as defects in an historical writer—the qualities of humour and imagination. His Medici, therefore, are learned abstractions rather than living men. There is more humanity in the reproduction of Vasari's portrait of Lorenzo than in all Mr. Brinton's careful writing. That a book should be written on Florentine society with hardly a single detailed allusion to women is remarkable indeed; though I do not know whether the author is to be congratulated on this peculiar reticence. Simonetta and the fair Donati are treated as mere names. The illustrations are good, but there seems little point in reproducing so many pictures and sculptures which are familiar to every one, and the work would have gained greatly if it had contained more portraits. For the serious student of the history of art the book has considerable value. It is a scholarly, decorous, and thoroughly conscientious piece of work. C. E. V.

Art in Advertising: a study of British and American pictorial publicity. By PERCY V. BRADSHAW. (The Press Art School.) 42s. net. From several points of view this book is notable. It contains a great deal of information that is not readily available to the student and general reader, as well as much of interest for experts in various fields. The work is well printed and produced, and the numerous illustrations, which have been selected with discrimination, exemplify

much of the best that has been done in the modern movement of displayed and illustrated advertisement. The place of the artist in the field of publicity, and the duties he is able legitimately to perform, are set forth with commendable clearness and force, and Mr. Bradshaw rightly appeals for co-operation between the worlds of business and art, and for the cultivation of the true spirit of craftsmanship on the part of art workers. His line of argument, which holds the balance fairly between the interests of the artist and the business man, is ably supported by words from Sir Herbert Morgan, Mr. Fred Taylor, Mr. Edmund J. Sullivan and Mr. Frank Brangwyn. A great deal of light is thrown on the practical application of art to printed publicity, and many of the intricacies which surround the practice of modern advertising are made clear in chapters dealing with printing, posters, agents, commercial studios, and various forms of public appeal. Although the value of the book would have been enhanced by the inclusion of more contributions from American artists, the designs as a whole are representative and prove that the barriers which formerly separated art and commerce are rapidly breaking down. Many fine drawings illustrated make evident the fact that advertising has provided the inspiration for some of the most notable art of the present day.

Early English Ornament: the sources, development and relation to foreign styles of pre-Norman ornamental art in England. By J. BRÖNDSTED, Ph. D.; trans. by F. MAJOR. (Hachette.) 16s. net. There has been, perhaps, one age when English productions had a real influence upon continental art, and that nearly the most barbarous of our history. Yet the English treasures of the eighth century which Dr. Bröndsted has collected together shine with astonishing clearness among the wreckage of ancient traditions to which Western art had fallen in the century before Charlemagne. They include, besides metal work, ivories and illuminated manuscripts, a stone sculpture which in Northumbria reached such fluency that there have been attempts to date it four centuries later. With all this our archæologists are too modest, for the Book of



"COURTYARD OF THE GOLDEN CROSS HOTEL." BY A. B. KNAPP-FISHER (From "Oxford Renowned," by L. Rice-Oxley)

Kells and the Tara chalice are names with which many are familiar, but Anglo-Saxon manuscripts and metal work, that are scarcely inferior, remain still obscure. It seems a pity that Dr. Bröndsted, after so clearly defining Irish, Frankish and Oriental influences upon Anglo-Saxon ornament, should not have pushed his inquiries further. His view that the Gospels of Lindisfarne is really an Irish work is well maintained in spite of much that has been written to prove English origin. But how did this elaborate style which seems strangely like a development of the generally Teutonic tendencies of several previous centuries reach Ireland? Is it not possible that Anglo-Saxons brought the germs of it to Ireland in the seventh century, and that the Irish sent back the finished product to England in the eighth? Dr. Bröndsted plunges occasionally into deep waters, but his book is the first complete *résumé* of Anglo-Saxon ornament, and for this as well as for its truly enlightening illustrations may well be recommended to the general reader.

GERALD REITLINGER.

REVIEWS

SOME AUTUMN ILLUSTRATED BOOKS

So great is the press of autumn books, and so small the space in which to review them, that we propose to address here a brief résumé to those wise readers who appreciate finely produced and illustrated literature at a moderate price. The Bodley Head has issued Mr. James Branch Cabell's *Figures of Earth* (21s.) with plates by that most original and imaginative humorist, Frank C. Papé—Mr. Cabell's own delicately allusive wit and piquant philosophy are put forth with the ideal pictorial complement. From the same publisher, and illustrated by the same artist, comes Anatole France's *Penguin Island* (16s.), translated by A. W. Evans—one more of this excellent series of translations, not to be missed by the discerning. An edition of *The Picture of Dorian Gray*, illustrated by Henry Keen, and with an introduction by Osbert Burdett (Lane, 16s.), will attract the numerous devotees of Wilde; and a translation of M. André Maurois' *Ariel*, by Ella D'Arcy (Lane, 10s. 6d.), so flexible and idiomatic that one would imagine it an original, will be a boon to the still more numerous band who have come under the spell of Shelley. The method of writing an author's life in novel form is one which might well be extended. In unworthy hands it would doubtless lead to abuses, but, practised by so sound a scholar as M. Maurois, it gives a far better picture than the average pedestrian biography. There are eight colour-plates by Jacquier, modern in feeling and capturing the real Shelley, as his contemporaries describe him. Messrs. Chapman and Hall publish at 15s. an edition of *Everyman, and other Plays* with colour decorations by John Austen, who is developing a very powerful original technique and freeing himself from the derivative tendencies which were formerly in evidence. He is unquestionably in the first rank of our decorative book-illustrators. From the Oxford University Press comes a selection of *Border Ballads* (12s. 6d.) with quaint woodcut headpieces by Douglas Percy Bliss. Mr. Bliss includes such ever-welcome favourites as "The Wife of Usher's Well" and "Sir Patrick Spens," while Dr. H. J. C. Grierson contributes a foreword and there is a useful

glossary of Scottish words. *The Kasidah* of Sir Richard Burton, illustrated by John Kettlewell (Philip Allan, 6s.), provides the first cheap edition of a poem not unworthy to be placed near the Rubāiyāt. Mr. D. Croal Thomson's annual *Barbizon House Record* (21s.) is, as usual, tastefully got up, and is profusely illustrated with plates after Brabazon, Brangwyn, Cameron, Clausen, Constable, Corot, Daumier, Hals, Israels, Millet, Morland, Raeburn, Rodin, Turner, Whistler, and many others. We give one of the Sargents on page 394. All these are books which to see is to covet, and to covet is to purchase. ♦ ♦ ♦

CHILDREN'S BOOKS

From the Bodley Head we have received a book in which are collected various stories of children from the works of Anatole France (*Little Sea Dogs, and other Tales of Childhood*, 7s. 6d.). While not specifically a book for children, it is calculated to charm those interested in children. It is sympathetically illustrated by Marcia Lane Foster, and translated by Alfred Allinson and J. Lewis May. Two outstanding children's books are Mr. A. A. Milne's *Gallery of Children*, illustrated in colour by H. Willebeek Le Mair (Stanley Paul, 12s. 6d.), and Mr. Harold Gaze's *The Merry Piper*, illustrated, also in colour, by the author (Longmans, Green, 7s. 6d.). Mr. Milne is much the more "literary" of the two—not that he uses hard words or ever becomes too subtle, but his style has a pleasing rhythm. The illustrations are delightful, as are those of Mr. Gaze (some of whose work we reproduced just a year ago). Mr. E. V. Lucas, in *Playtime and Company* (Methuen, 7s. 6d.) commands a variety of metres, rollicking and otherwise; and his irresistibly comic verselets are accompanied by drawings no less droll by Ernest H. Shepard. The work by Charles Folkard and Dorothy Fitchew, in *Nursery Rhymes* (Moring, 5s.) (though lacking the verve of line distinguishing the book above-mentioned) has ideas, humour and clarity. Miss Margaret Baker's *Little Girl who curtsied to the Owl* (Werner Laurie, 3s. 6d.) is liberally besprinkled with silhouettes which display a thorough acquaintance with the attitudes of children and animals and a delicate humour in their presentment.

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ART EXHIBITIONS



LONDON.—**ABBEY GALLERY**, 2 Victoria Street, S.W.1. Water-Colours by C. B. Prescott. Hand-wrought silver by Georg Jensen. Open till December 31.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. "Expressions of Nature on Land and Sea" by John F. Slater. Open during December.

BEAUX ARTS GALLERY, Bruton Street, W. 1. Water-colours of the Thames, by W. Walcot. Open till December 23.

BURLINGTON HOUSE, Piccadilly, W. 1. Arts and Crafts Exhibition Society. Receiving during December for Exhibition opening in January. International Society of Sculptors, Painters and Gravers. Open during December.

CHESTER GALLERY, 2 Chester Terrace, S.W. Christmas Presents. Open till December 24.

COLNAGHI & Co., 144-6 New Bond Street, W. 1. Guild of Potters. Modern Pottery. Open till December 31.

ELLIOTT & FRY, 63, Baker Street, W. 1. L. E. Thompson and E. B. Mackinnon. Open till December 30.

FINE ART SOCIETY, LTD., 148 New Bond Street, W. 1. Water-colours by W. Russell Flint, A.R.A., R.W.S. Open during December.

GOUPIL GALLERY (Messrs. W. Marchant & Co.), 5 Regent Street, W. 1. Autumn Salon. Open till December 24.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Craftsmen and Flower Painters. Open during December.

GRAHAM GALLERY, 72 New Bond Street, W. 1. Water-colours by Gertrude Massey. Open till December 19.

GREATOREX GALLERIES, 14 Grafton Street, W. 1. "Game Birds and Wild Fowl": water-colours by Philip Rickman. Etchings and dry-points by C. W. Cain. Open till December 31.

LEICESTER GALLERIES, Green Street, W.C. 2. Humorous drawings and sculpture by the late William Caine. Paintings by Ernest and Dod Procter, and Léon de Smet. Open till December 31.

LONDON SCHOOL OF ART, Stratford Studios, Stratford Road, W. 8. Annual Exhibition of Students' work. Open December 21 and 22.

MACRAE GALLERIES, Fulham Road, S.W. 11. "Impressions of Australia": water-colours by Edith Vaizey-Hope. Open till December 12. Water-colours and Woodcuts by Kenneth Broad. Open from December 14 to December 31.

R.B.A. GALLERIES, Suffolk Street, Pall Mall, New Society of Artists. Receiving day, January 9.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Society of Wood-engravers. Open till December 30. Water-colours by Jacquier and others. Open from January 4 to January 30.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Oil Painters. Open till December 12.

R.W.S. GALLERY, 5A Pall Mall East, S.W. 1. Winter Exhibition of R.W.S. Open till December 19. The London Group. Open from January 1 to January 29, 1926.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Annual Exhibition of the English Wood-Engraving Society. Open till December 24.

SPRING GARDENS GALLERIES, Trafalgar Square, W.C. 2. Anonymous Exhibition (Festival of Arts and Letters). Open till December 23.

TOOTH, MESSRS. ARTHUR, & SONS, LTD. Water-colours and Pastels—English, French and Dutch. Open till December 30. Modern Colour Printing. Open during December.

TWENTY-ONE GALLERY, Adelphi, W.C. 2. Etchings by Robert S. Austin. Open till December 24.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Flower Paintings by Ethel Mayer. Water-colours by Pearl Sheldon. Open till December 24.

WHITECHAPEL ART GALLERY, High Street, E. 1. Exhibition of Canadian Art. Open till December 23.

GLASGOW.—**GLASGOW & WEST OF SCOTLAND AMATEUR PHOTOGRAPHIC ASSOC.**, 180 West Regent Street. Exhibition of Contact Prints. Open till December 14.

LIVERPOOL.—**WALKER ART GALLERY**. Fifty-third Autumn Exhibition. Open till December 12.

SWANSEA.—**ROYAL NATIONAL EISTEDDFOD OF WALES**. August 1926. £1000 in prizes offered in the Arts Section, for work in all branches of painting, graphic art, architecture, sculpture and applied art. Programme giving full particulars obtainable of Morgan & Higgs, publishers, Swansea, 1s. 2d. post free.

HAGUE, Holland.—**SUR-RY GALLERY**. Water-colours by George Horton. Open till December 15.

PARIS.—**GALERIES DURAND-RUEL**, 37 Avenue Friedland. Mme. Eran and Maurice Savreux. Open till December 19.

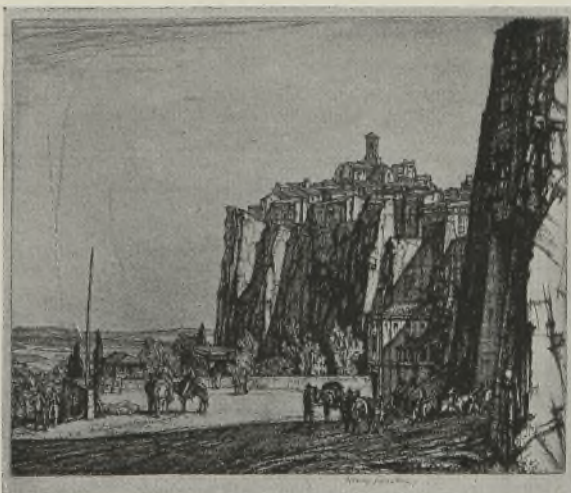
NOTE.—The Editor will be pleased to receive particulars of any Art Exhibitions, Competitions, Lectures, and other announcements likely to be of interest to readers of the "Studio."

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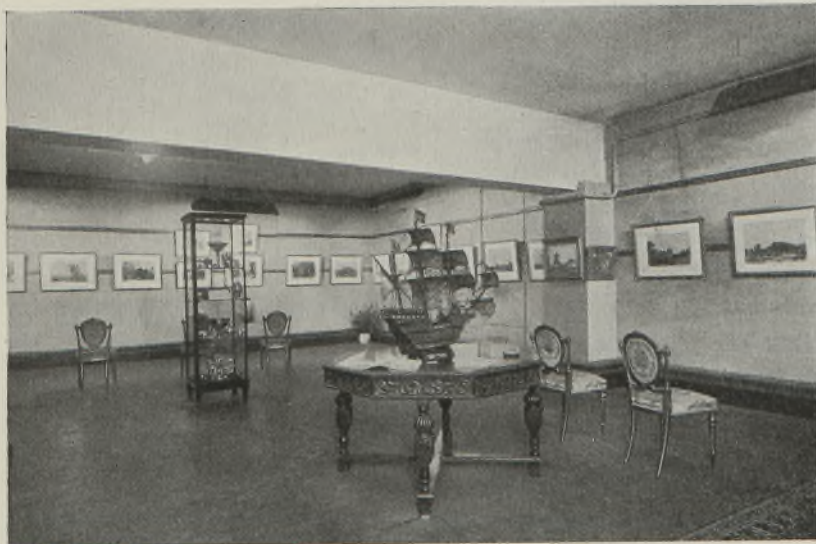
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BURTON, SIR RICHARD.

"The Kasidah"; illus. by John Kettlewell. 6s. net. (Philip Allan & Co.)

CORTISSOZ, ROYAL.

"Personalities in Art." 15s. (Charles Scribner's Sons.)

DELAMOTTE, F.

"A Primer of Illumination, for the Use of Beginners." 2nd ed., enlarged. 6s. net. (Crosby, Lockwood & Son.)

DICK, STEWART.

"Hours in the National Gallery"; illus. 3s. 6d. net. (Duckworth.)

DICKINSON, GEORGE.

"English Papier-Maché: its Origin, Development and Decline"; illus. 21s. net. (Leamington: Courier Press.)

GIBSON, FRANK.

"Six French Artists of the Nineteenth Century"; illus. 15s. net. (Robert Scott.)

HUBBARD, E. HESKETH, AND R. H. GREEN.

"The Gateways of Salisbury Cathedral Close"; described by R. H. Green, original colour woodcuts by E. Hesketh Hubbard. 42s. net. (Breamore: The Forest Press.)

KUHNERT, WILHELM.

"Meine Tiere"; etchings by Wilhelm Kuhnert. (Berlin: Reimar Hobbing.)

LETHABY, W. R.

"Westminster Abbey Re-Examined"; 175 illus. 21s. net. (Duckworth.)

LITCHFIELD, FREDERICK.

"Pottery and Porcelain: a Guide to Collectors." 4th ed., new, completely revised and improved; 72 full-page plates (8 in colour) and numerous illustrations in the text. 35s. net. (A. & C. Black, Ltd.)

MAILLARD, ELISA.

"Old French Furniture and its Surroundings (1610-1815)"; trans. by MacIver Percival. (Heinemann.)

MONRO, HAROLD, ED.

"The Chapbook: a Yearly Miscellany"; illus. 5s. net. (Jonathan Cape, for The Poetry Bookshop.)

MOULT, THOMAS, ED.

"The Best Poems of 1924"; decorated by Philip Hagreen. (Jonathan Cape.)

RICCI, CORRADO.

"Romanesque Architecture in Italy"; 350 illus. 42s. net. (Heinemann.)

SALWEY, JASPER.

"The Art of Drawing in Lead Pencil"; illus. 12s. 6d. net. (Batsford.)

SHORT, ERNEST H.

"The House of God: a History of Religious Architecture and Symbolism"; illus. 30s. net. (Phillip Allan & Co.)

WOLFF, E.

"Anatomy for Artists"; illus. by George Charlton. 12s. 6d. net. (H. K. Lewis & Co.)

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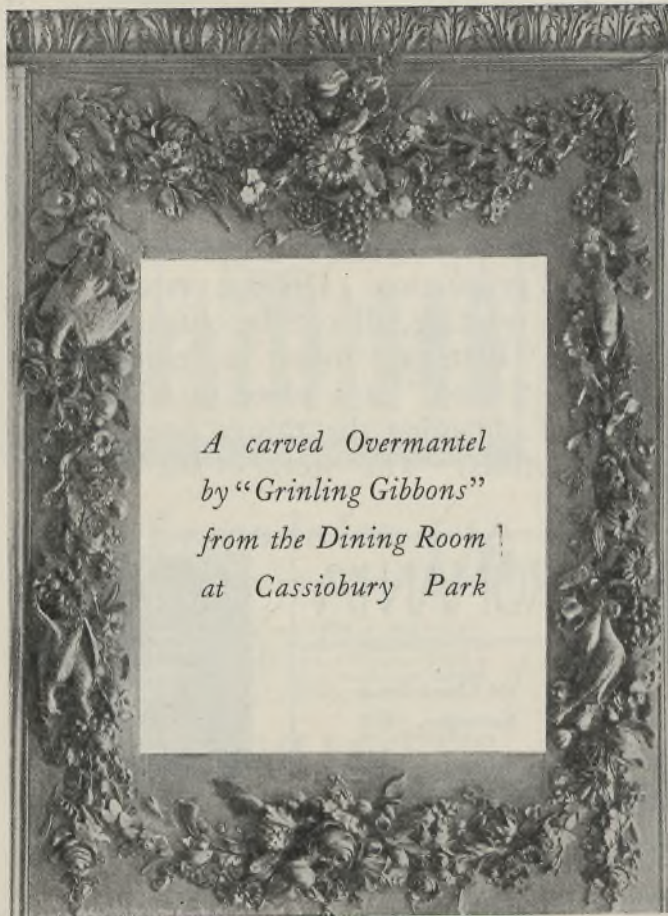
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The Church Street Kensington Guild—continued.

IN last month's issue of THE STUDIO a notice was given of the Church Street Kensington Guild. As we then said, the Guild has accomplished very praiseworthy work. The artistic enthusiasm of the members shows also that it makes an appeal to that civic consciousness which elsewhere languishes for want of organization. The idea of a general participation in the task of creating beauty is a fine one which might be adopted with advantage all over London. The exceptional enlightenment of Church Street is reflected in the individual shops, which though conforming to main principles have nevertheless each a distinct character.



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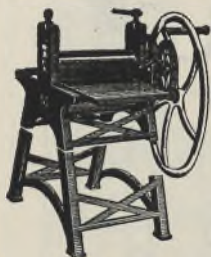
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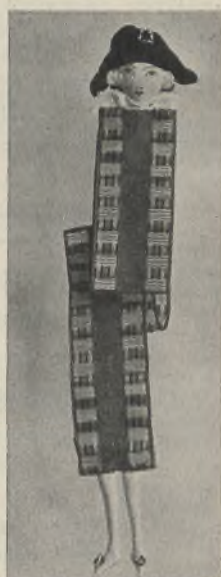
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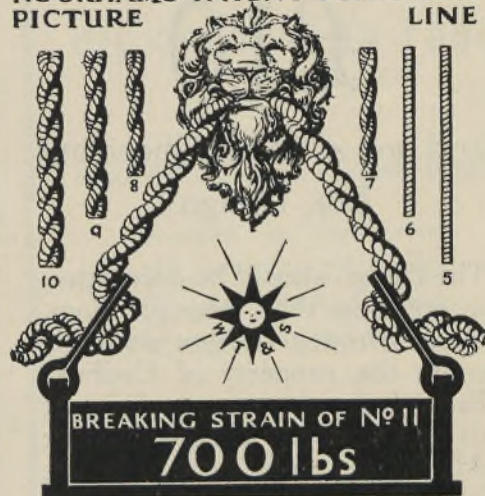
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