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THE STUDIO



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"JOVENES VALENCIANAS," OIL PAINTING BY HERMEN ANGLADA-CAMARASA. (BY COURTESY OF SEÑOR ADAN C. DIEHL).



THE STUDIO

HERMENGILDO ANGLADA-CAMARASA. BY S. HUTCHINSON HARRIS. ♦ ♦ ♦ ♦ ♦

IN the lull after the revolt and effervescence of rejuvenating art which found an outlet in Futurism, Cubism, Expressionism, Vorticism, or what not, no modern pictures give a greater sense of permanence than those of H. Anglada-Camarasa. Yet no one is less likely to lend his name to a school. His sincerity may suggest the Primitives; the simplification of the repre-

sentation of the person in his portraits, Florentine tempera; his landscape light, Impressionism; above all, his painstaking finish, and not less the treatment of his subject, a strong Oriental affinity. But he is essentially individual. He may have imitators, he will not have disciples. It is on this ground of originality, of personality, that Ricardo Baeza claims him as the legitimate heir of Goya, the most *goyesco*, not less than the greatest artist Spanish painting has produced since Goya, although his methods are so different.



"SEÑORA ADELINA GUIRALDES"
BY H. ANGLADA-CAMARASA
(By courtesy of Señor Ricardo Guiraldes)

HERMENGILDO ANGLADA-CAMARASA



"PORTRAIT OF A SPANISH DANCER"
BY H. ANGLADA-CAMARASA

In doing so, he has described him as the artist who has given a new representation of the Spanish spirit, and in some examples, such as the *Campesinos de Gandia*, as having furnished an immortal emblem of Levantine Spain. Before this imposing work (7 ft. by 12 ft.), the Englishman feels in the presence of something foreign, pleasing to his sense, his mind perplexed by the intermingling of brute strength and fragile beauty. The soul of Provençal Spain! That lends a clue. It has been said that a Spanish picture may always be recognised by its *réalisme* and its *violence*, that no school is so forcibly truthful, while displaying such emotional intensity. Anglada does not merely copy nature, or narrate, or weave decorations, he reveals; not only tragic emotion, but the seductive nervous sensibility of women, the harmony of the countryside, the soothing solemnity of mountain and sea. "The Spanish spirit," inhabiting that "Sunny" country, where so quickly the life-generator fiercely devours his own children; the offspring of the violent marriage of the East with the West; the Spanish spirit, embodied in an English view in the bullfight, that ceremonial inheritor of the tense vitality, the colour, the courage and dexterity of the chivalrous age, and of its cruelty too. ■ ■

The *Campesinos de Gandia* (Countryfolk

of Gandia) was first exhibited at the Centenary Exhibition at Buenos Aires in 1910. It is the synthesis of a Valencian festival, the preservation in the conservative peasantry of the gorgeous past. The framework of the composition is easily traced. In the centre the fore leg of the great farm horse (no less the horse of the tournament) is so straight and firmly planted as to form a stay to the whole, even though this is continued upwards to the massive neck, strengthened by the plough, or equally by its development to withstand the shock of the rival's gallop in the lists. The head thrown up, thus strangely suggesting, with its bizarre ornaments, a camel's, and so an older fatherland, takes its place in an arch. The rude strength of the hind-legs forms a strut on one side of the picture; those of the second horse one on the other. A recollection that the Moorish ogive gave birth to European Gothic architecture may be evoked. The figure to the right declares the persistence of the Visigoth; the Valencian vase on her shoulder continues the arch upward. The woman opposite, a dish of fruit, emblematic of fruitful Valencia, in one hand, is Classical in profile and in the perfect grace of her arms and shoulders—a yet earlier forbear of Spanish civilisation. Graceful as they are, both women appear but handmaidens to the beauty, wholly Spanish, seated on the pillion in the centre, because of her challenging allure. The head of the single man, the keystone, exhibits his ancestry beneath his peasant gravity. This last theme is developed with much genial variety of character, and with much suavity of line and colour in the soft Southern night, in the large picture of the Aragonese serenaders, *Los Enamorados de Jaca*, exhibited at Rome in 1911. ■

In its representation of movement and rhythm, *El Tango de la Corona* (liberally translated, *The Gipsy Wedding Dance of the Bridal Wreath*) may be said to be as much musical as descriptive. In another direction, from his studied distribution of colour Anglada achieves a modern vitality akin to the development of the orchestra in music. At first glance the subject and treatment recall Watteau, but examination shows with what force and



**"GIPSY DANCE." BY
H. ANGLADA-CAMARASA.**

(In the collection of the Prince de Wagram).

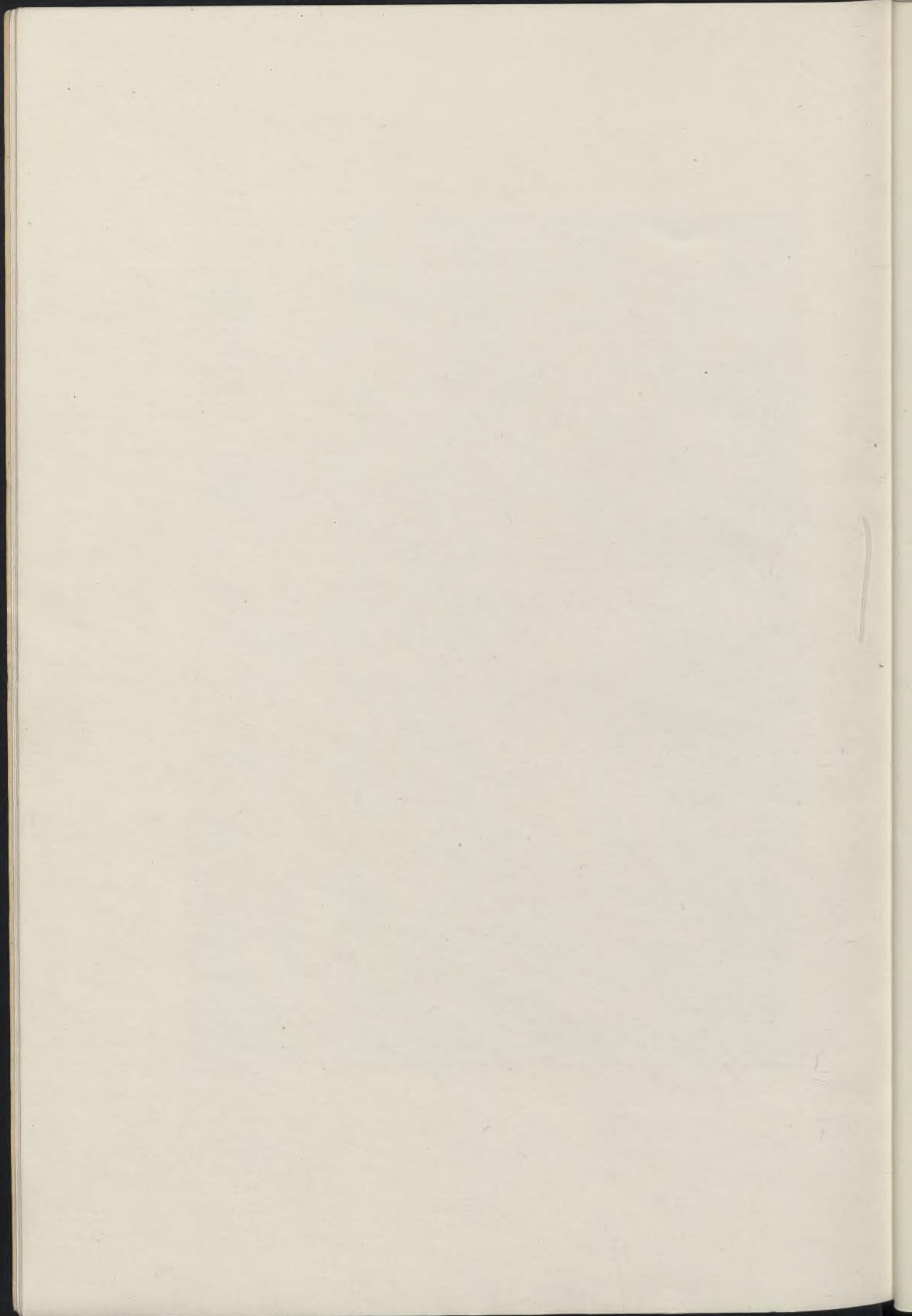


"CAMPEÑINOS DE GANDIA." BY
H. ANGLADA-CAMARASA.



"LA GATA ROSA." OIL
PAINTING BY HERMEN
ANGLADA-CAMARASA.
(BY COURTESY OF SEÑOR ADAN C.
DIEHL.)





HERMENGILDO ANGLADA-CAMARASA

realism it is treated in comparison with the Frenchman's pretty conceits. The poplars show the fidelity to nature, and how they are used to contribute to the whole effect; their silvery bark a wedding favour, their trunks (permanently contorted by the violent wind blowing along the valley) a flail to the whirling dance, their rustling leaves an echo of the castanets. ¶ ¶ ¶ ¶ ¶

If regard for value in design and the orchestration of colour are marked in Anglada's work, not less so are the sureness and craftsmanship of Oriental art. This contributes greatly to the sense of permanence which his work inspires. To these three characteristics mention of a fourth should be added, the attenuated treatment of the living figure, which seems to contrast a radiant elusiveness of soul with the solid texture of the surroundings, for which so much respect is shown. ¶

It is idle to inquire what is Anglada's subject or his forte; all the glorious Creation interests him. As one sees recent pictures, on which so much careful labour has been expended, and hears him say quietly that they are studies for some-

thing greater he has in view, it recalls Tolstoy's sigh, notwithstanding his laborious production, "if one could but accomplish a thousandth part of what one aspires to, a hundredth part of what one attempts"; and it was not surprising to hear Anglada reply lately, when asked on looking at the portrait of an estimable lady taken on the celebration of her hundredth birthday, if he would like to live to be as old as that, "Till two hundred." ¶ ¶ ¶ ¶ ¶

More fortunate than many who have worshipped their art with such independent zeal, Anglada early enjoyed its recognition. At Venice, in 1907, he received the Grand Prix Gold Medal, and at the Centenary Exhibition at Buenos Aires in 1910, the Prix d'honneur. At the International Congress of Art at Rome in 1911, his name appeared first of those among whom the Grand Prix was divided, but he refused this award in protest against the deviation in the method of adjudication which had been made from the conditions which had been announced when the competition was invited. What he no doubt valued more, was that the



"THE FIG TREE (VALLE DE BOQUE)"
BY H. ANGLADA-CAMARASA

ANGLADA-CAMARASA

Committee had offered him in advance to re-accommodate their *salle d'honneur* to his requirements in any way he might desire, an honour which was repeated by the Committee of the International Exhibition at Venice in 1914. For he is exigent in the matter of hanging and lighting, holding that the great labour of art carried to distinction deserves the conditions necessary for its proper presentation. The Musée du Luxembourg has *The Opals*, presented by Baron Henri de Rothschild, the Stockholm Gallery *Glow-worm*, the Venice Gallery *Old Horse and Cock*, the Buenos Aires Gallery, *Valencian Women*, the Bilbao Gallery *Desnudo de Gitana (Gipsy Woman, Nude)*, the Hispanic Society of New York *Valencian Girls with their Horse and Dog*, the Ghent Gallery *The Woman in Rose*, the Royal Art Club of Barcelona *The Box*, Havana (what were the *museos* of his own country thinking about to let them slip?) has a large collection of cartoons of the human figure, acquired in Paris. ♦ ♦ ♦

S. HUTCHINSON HARRIS.

MODERN AUSTRIAN GLASS. BY A. S. LEVETUS. ♦ ♦ ♦

THE beautiful crystal glass, both for table and decoration, for which Vienna has achieved so much fame has now a tradition of a little more than a hundred years. For it was in 1823 that the house of Lobmeyr was founded. It has kept up its traditions ever since. Moreover, it was exactly this firm which, when the modern movement entered on its so prosperous career, from the artistic point of view, encouraged the modern designers to turn their attention to glass, to study its texture and possibilities, not only to ordinary glassware, but particularly to crystal, and to muslin glass. In the course of time all the great modern artists, arts and craftsmen and women, have designed for J. and L. Lobmeyr. Under the careful guidance of Stefan Rath their nephew and successor, who has been manager for the last quarter of a century, a large number of wonderful pieces of crystal glass have been created, one more lovely than the other. The recent



FLOWER BOWL (CUT AND ENGRAVED GLASS). DESIGNED BY OSCAR STRNAD AND FRÄULEIN U. RATH. EXECUTED BY MESSRS. J. AND L. LOBMEYR

MODERN AUSTRIAN GLASS



CUT GLASS TABLE ORNAMENT
DESIGNED BY OTHON ERIC WAG-
NER (CIZEK SCHOOL). EXE-
CUTED BY J. AND L. LOBMEYR

exhibition at Paris showed to how great an extent Herr Rath has availed himself of the best modern artists. They on their part have knowledge of the medium into which their designs have been translated, the craftsmen who performed this task rendered their whole minds to guide their hands in the forming of it and carrying out of the artists' intentions. ♦ ♦ ♦

Without this bond between arts and craftsmen it would have been impossible to have given life to such wonderful specimens either of crystal or muslin glass. It was first made at Winterberg, a small place in the Bohemian Wolds. But the fashion for it had died out. It was left to Herr Rath to revive the making of this glass and his designers and workers to

revivify it. On page 14 we show some pieces designed by Oswald Haerdtl, who, by the way, is assistant to Professor Josef Hoffmann. They are delightful in form and of a singular delicacy, carafes, tumblers, flower-glasses, and other vessels, all demonstrating that they will bear comparison with the loveliest of that produced in past centuries. Tremendous care is employed in the forming of muslin glass. Most of the pieces have been achieved by one single operation, being made near the kiln. Besides those here shown Professors Hoffmann, Strnad and Otto Prutscher have all designed vessels to be executed in muslin glass and in crystal. ♦ ♦ ♦

A wonderful column in crystal designed by O. E. Wagner calls for special remark. In this it can be seen to what an extent the cube may be applied successfully to crystal glass, and from this to other objects of applied art. The model was cut by the designer, who is assistant to Professor Cizek. Surely if the cube is justifiable, it is so here. The illustration on page 10 was designed by Professor Strnad. The model was made by Fräulein Rath. One perceives the subtle combination between these two, artist and craftswoman, for she has lent form and life to his thoughts. It is an exquisite performance. The procedure of its making was that followed in old crystal glass. ♦ ♦ ♦ ♦

The piece engraved in cameo, *The Three Goddesses*, designed by Jaroslav



GLASSWARE DESIGNED AND
EXECUTED BY ERNST LICHT-
BLAU'S WERKSTÄTTE

MODERN AUSTRIAN GLASS

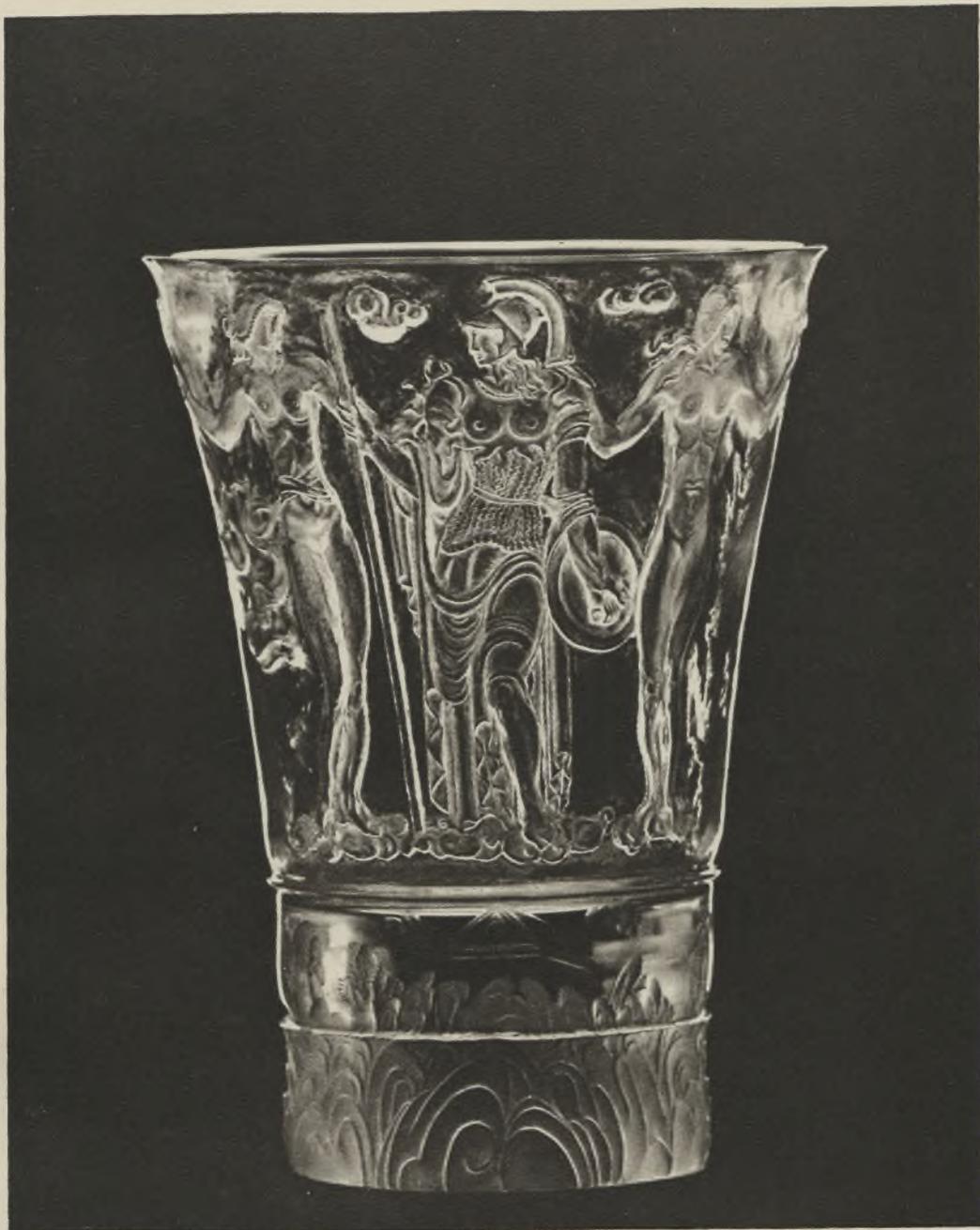


BLUE CRYSTAL VASE DECORATED
IN WHITE ENAMEL. DESIGNED AND
EXECUTED BY FRÄULEIN L. FINK
MESSRS. J. AND L. LOBMEYR

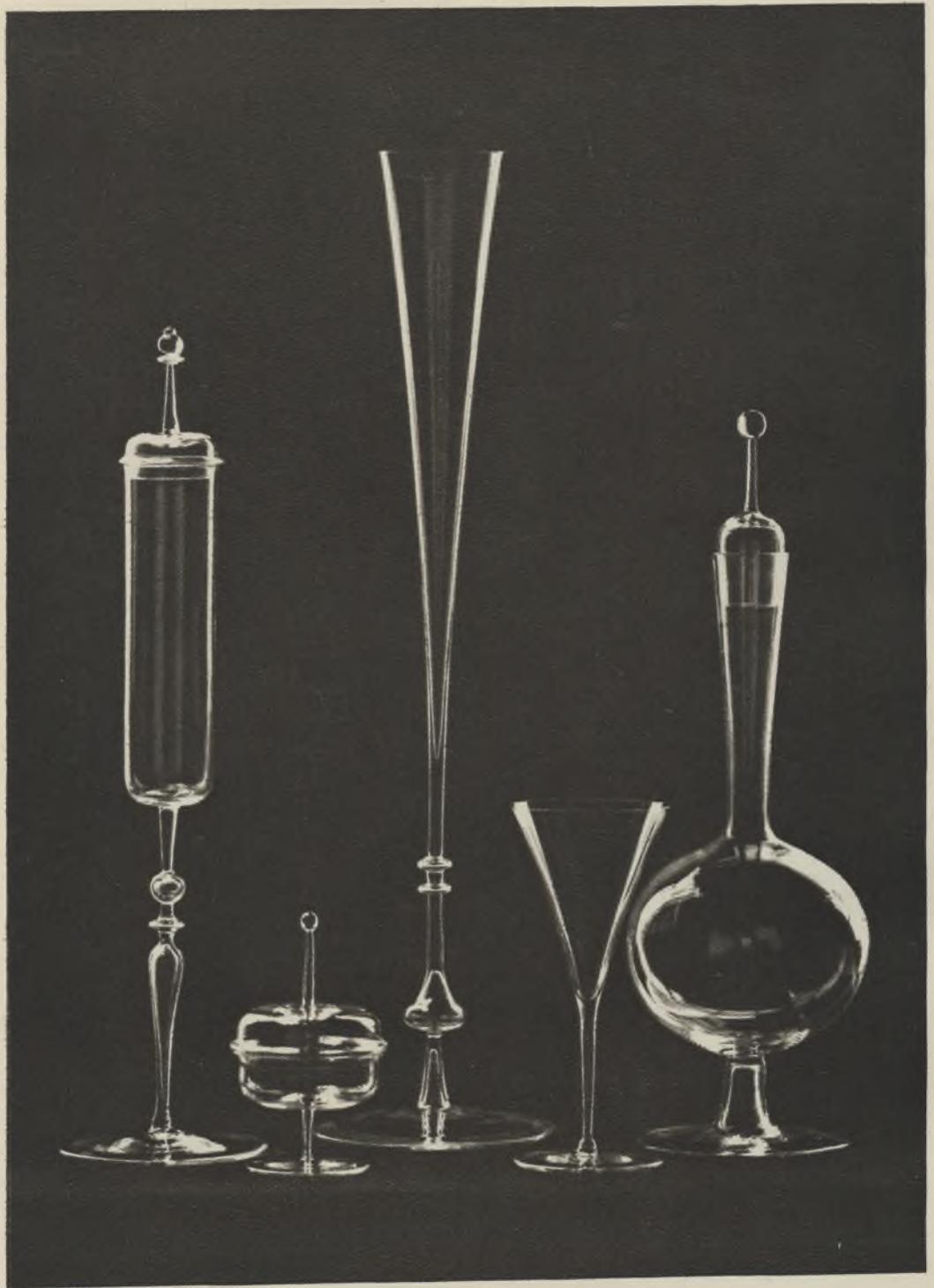
Horejc, a professor at the Arts and Crafts School in Prague, is another beautiful theme applied to crystal. The movements of the figures, their graceful attitudes have been revealed in a singularly beautiful manner by the cameo which here is of extraordinary dimensions. It is but rarely that one comes across so large a one. This artist has also designed other lovely objects executed in crystal, for the same firm. Others emanated from Vally Wieselthier. One of these, a vase, calls for mention, *The Queen of Sheba*, in which she shows the richness of her phantasy and true artistic qualities. Lotte Fink is another artist who has given her attention to this subject. Our illustration shows her gifts in this direction. It is painted in white enamel on a ground of blue crystal. The decoration was made in the same manner as an old Limoges. In this she discloses remarkable talents, at the same time a simplicity of treatment and understanding for the material into which her design is carried out. Indeed this is a characteristic common to all the arts and craftsmen and women in Austria. It is a tradition of a hundred and fifty years revived in the modern movement in applied and industrial arts, followed up with right comprehension



GLASSWARE DESIGNED
AND EXECUTED BY ERNST
LICHTBLAU'S WERKSTÄTTE



"THE THREE GODDESSES." CRYSTAL
VASE, CUT AND ENGRAVED IN
RELIEF. DESIGNED BY J. HOREJC,
EXECUTED BY STEFAN RATH.



MUSLIN GLASSWARE DESIGNED BY OSWALD
HAERDTL, EXECUTED BY J. AND L. LOBMEYR.

MODERN AUSTRIAN GLASS—GEORGES GOBO

for the value between design and material. It is this knowledge which has contributed so much to the beauty of the objects here treated. Without this understanding nothing really beautiful would be possible.

The two illustrations (pages 11 and 12) of work carried out at Ernst Lichtblau's Werkstätte display the virtues of simplicity. Form and contour are here the only æsthetic aids, and it must be admitted that these delightful pieces have a dignity and beauty not inferior to that of the decorative glassware. ❖ ❖ ❖

From the engraved glass designed by Karl Pferschy and made by the Tiroler Glashütte in Kramsach, Tyrol, it will be seen that this artist likewise is original in his conceptions, that he too is alive to the right use of decoration and the use to which it is to be put. The Glashütte in which it was made is now about three hundred years old. Here too they have revived old methods, introduced new ones with the result that they have executed some beautiful work, designed by modern artists. In this way Austria is again taking the lead, or rather she is maintaining it. Bohemian glass was known all over the world. It is in Bohemia, now part of Czechoslovakia, then forming a part of the Austrian Empire that J. and L. Lobmeyr have had their workshops for more than a hundred years. Kramsach is the only place in present Austria in which glass is made. ❖ ❖ ❖ ❖

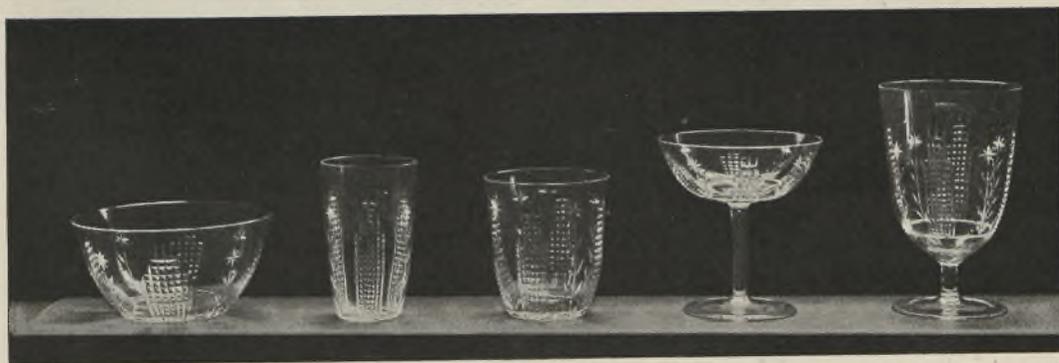
A. S. LEVETUS.



CUT GLASS (HIGH RELIEF)
DESIGNED BY DR. KARL
ZWIAUER. EXECUTED BY
THE TIROLER GLASHÜTTE

GEORGES GOBO: PAINTER, EN-
GRAVER AND LITHOGRAPHER.
BY M. VALOTAIRE. ❖ ❖ ❖

SINCE the end of last century the original graphic arts have been subject to strange alternations of popularity and discredit. Etching, triumphant in the eighteenth century, gave place to the



CUT GLASS DESIGNED
BY JOSEPH HOFFMANN
EXECUTED BY THE
WIENER WERKSTÄTTE

GEORGES GOBO

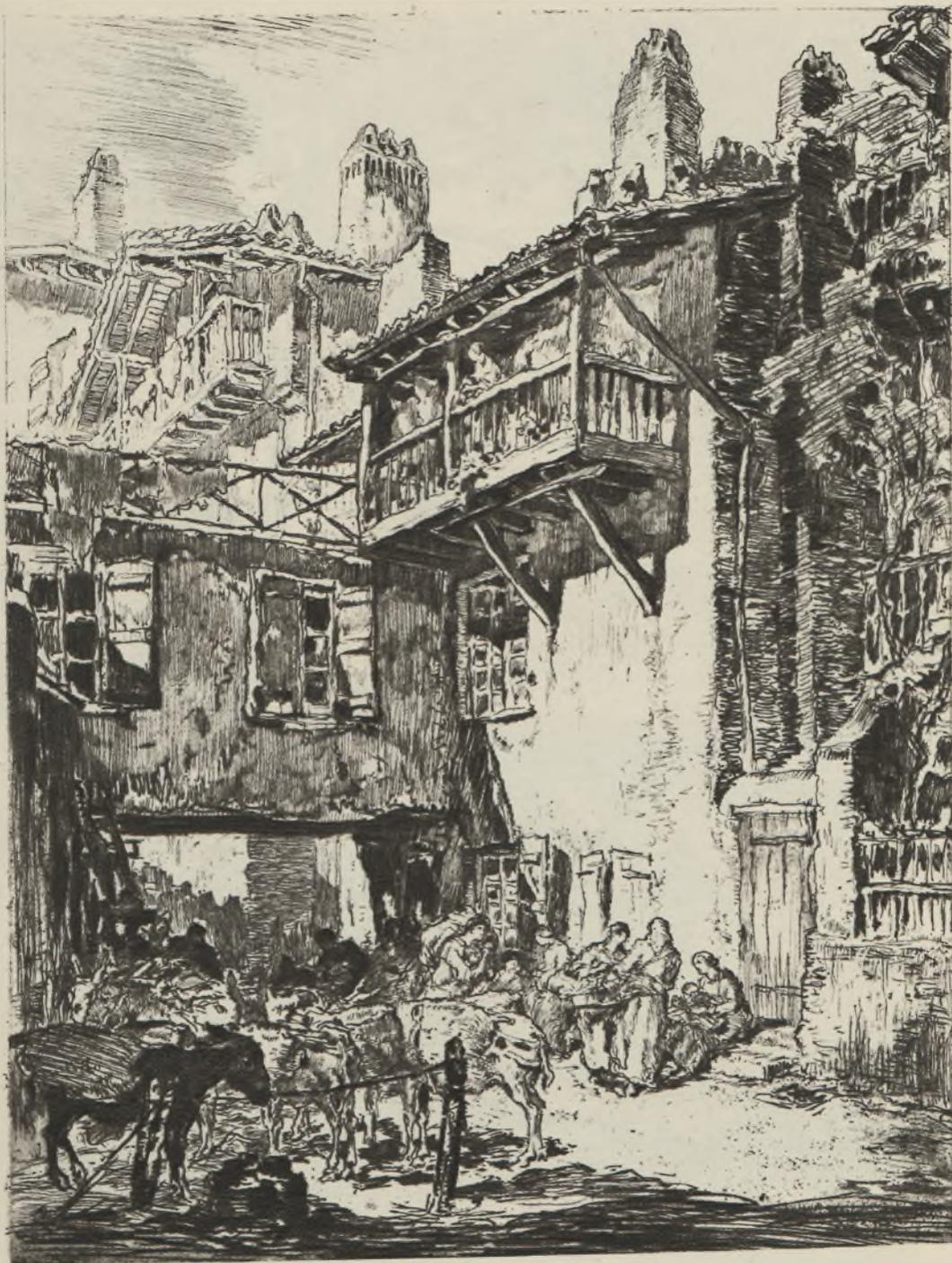


"EGLISE DE BIDART." ORIGINAL LITHOGRAPH BY GEORGES GOBO

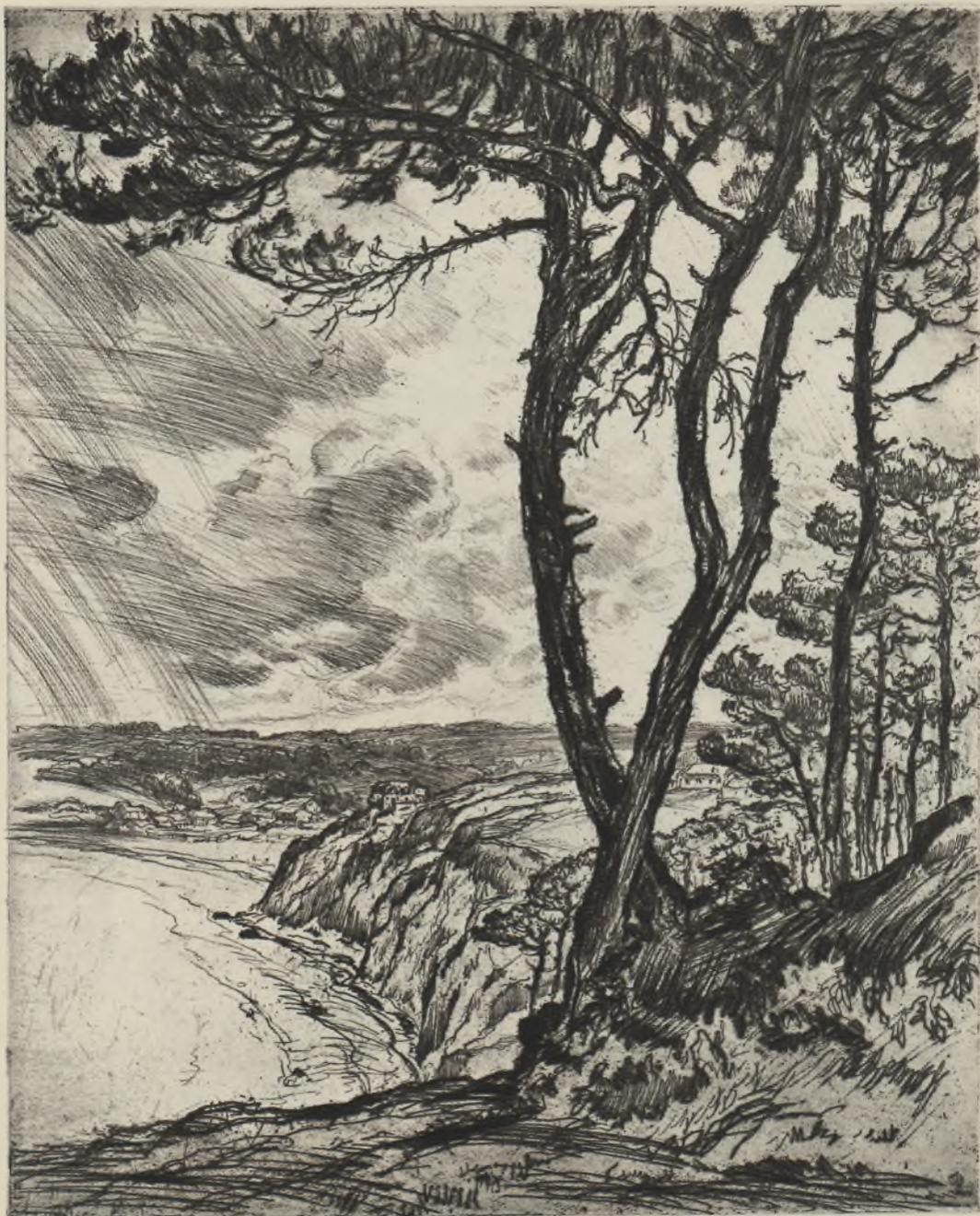
more recently discovered lithography, which was spread by the Romantic masters; then towards the middle of the nineteenth century the tameness and sketchiness into which it had fallen conduced to a strong revival of etching which, in turn, in some thirty years, had to play second fiddle to wood engraving. In our own times original black-and-white etching is again in the full tide of success, but perhaps more in the Anglo-Saxon countries than in France, where the great public are less appreciative of the decorative qualities of large plates in monochrome. But it may be said without exaggeration that up to very recent times wood-engraving has exercised a merciless tyranny over the graphic arts, particularly in book-illustration. What French publisher has for fifteen years unblushingly issued volumes illustrated and decorated otherwise than with woodcuts? Even popular works have been subject to this domination, relinquishing mechanical processes for the

wood—and even false wood. And with what results! On the pretext of simplification, spontaneity, technical ingenuity, we have rapidly come down to formless, coarse designs, much more "primitive" than those of the primitive wood-engravers.

One of our wittiest humorists, whose line drawings are never reproduced by other than photo-mechanical process, drily confessed to me one day that he often drew down upon himself the anathema of the collectors. "And," he added, "it isn't wood blocks they want now, but carpentry!" These excesses of yesterday (and, alas, of to-day) were bound to produce a reaction, and we are now on the fringe of a new era. Not only was the reaction bound to come, but it was almost certain to manifest itself, as it has done, in a renewal of lithography. Some years ago I expressed these views to M. Georges Gobo, the talented etcher, whom I had already introduced to STUDIO readers in June, 1919. I knew that the



"LES ÂNES À ST. JEAN DE LUZ."
ETCHING BY GEORGES GOBO.



"LA PLAGE DU RIS."
ETCHING BY GEORGES GOBO.
18

craft of lithography had no secrets for him; I knew his wonderful gifts as a designer, the spontaneous, free, vivid quality of his line; I saw him drawing on the stone as on a page from a sketch-book, and signing proofs which should be his own design with all its savour. I had the pleasure of seeing M. Gobo decide to take up the lithographic chalk and straightway produce the beautiful plates one might have expected from him. His vision remains here as wide, vigorous, colourful, as in his etchings; life is here rendered in the same faithful lines, as exact in their considered "impressionism."

Lithography thus understood, as a drawing without any artifice in translation or interpretation, runs no such risk of stumbling against the obstacles which formerly contributed to its ruin. There is no need to think of it as a minor art, and one may re-affirm, as Roger Marx once did, "the equal rights of copper, stone and wood in the translation of thought into form."

Lithography has the brightest future before it, as much in the production of large, freely-treated decorative plates

(meant for the wall rather than the portfolio) as in book-illustration. There is no reason why this medium should not be employed in conjunction with typography when a good lay-out and fine printing present to the eye that impression of perfect architectural unity which is the sole genuine criterion of a fine book. And it is a pleasure to see Messrs. Helleu et Sergent, the well-known publishers, following out this idea with an edition of Verhaeren illustrated with lithographs by Brangwyn. I am not committing an indiscretion, I think, in saying here that M. Gobo is at present the illustrator and "overseer" of a work by Charles Maurras, "L'Etang de Berre," which will be issued in a limited edition and will have some hundred lithographs in the text, and as many original plates.

M. Gobo has not abandoned etching, however, as witness the beautiful plates here reproduced. And one may perhaps add that lithography and etching are only different aspects of a talent which rejects any specialist label, and which also expresses itself in masterly canvases which I hope may one day be reproduced in the pages of this journal.



"ATELAGE BASQUE." ORIGINAL
LITHOGRAPH BY GEORGES GOBO

GUY KORTRIGHT. BY JESSICA
WALKER STEPHENS. ♦ ♦ ♦

THE greatest fascination of Mr. Guy Kortright's, as of every other artist's work, is the part which he does unconsciously and in which he was never, and never could be, trained. The essence of the man must go, and go involuntarily, into his work. This is the originality which no amount of effort brings, and in Mr. Kortright's case the work seems reflective of a northern temperament. This may come from ancestry or from years of residence in Canada, but it results in atmospheric definition and a quality of light reminiscent of the light on Northern seas. ♦ ♦ ♦ ♦ ♦

Mr. Kortright received his early training in Toronto, under Mr. Wylie Grier, a well-known portrait painter, but his inclination was towards landscape rather

than figure painting. He came to England on a visit at the age of twenty, studied at St. Ives, under Mr. Louis Grier, brother of his Canadian instructor, and, on the death of his father, Sir Cornelius Kortright, K.C.M.G., decided to stay in England. ♦ ♦ ♦ ♦ ♦

A landscapist, of whatever type, can find inspiration in Wales and St. Ives, the west country of Sussex, which latter county Mr. Kortright holds very dear from a painting point of view. But the eyes which see England in this case have a sight quite their own, concerned more with the broad feeling of the land than any topographical literal proprieties, or paintward considerations, dear to the careful and troubled mind. It is difficult to say that he is not a realist, though he is willing to let realism go if he can thereby gain the things of space and line and colour which he loves most fervently. He is not of the

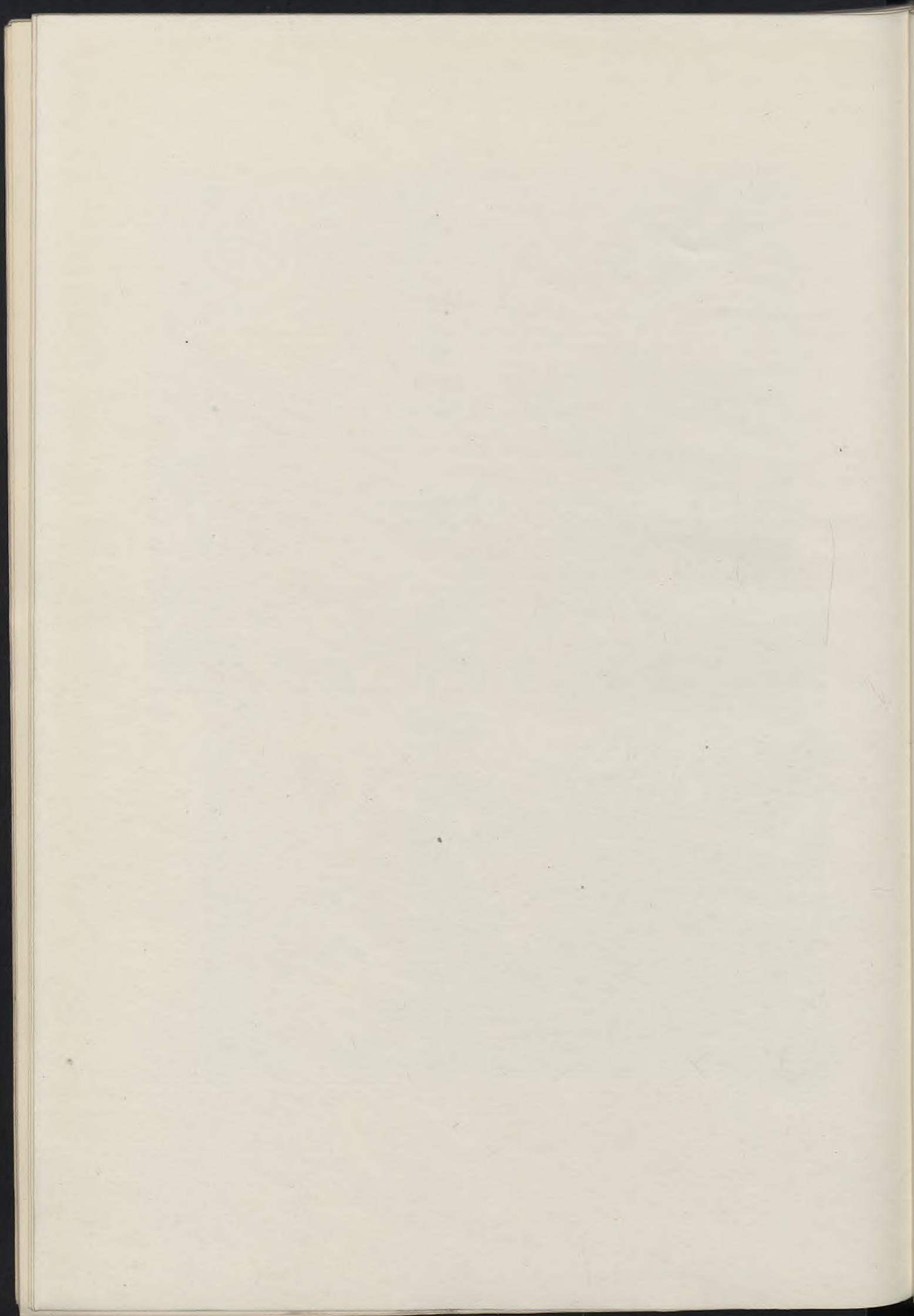


"EASTERLY HAZE." WATER-
COLOUR BY GUY KORTRIGHT



"SILVER SUN." WATER-COL-
OUR BY GUY KORTRIGHT.







"A BORDER CASTLE." WATER-COLOUR BY GUY KORTRIGHT

school which shuns literal exactness to the point of condemning as banal anything in art which bears even a tortuous resemblance to things seen by man in his natural state, though he is modern. In many ways partaking of the methods of his time he partakes of them as a utiliser, not an imitator. It is unfortunate that in this he is uncommon. Before the War Mr. Kortright spent some time in Paris, afterwards settling in Wales and painting its beauties in oil, which was then his medium. This was broken by the War. During the grim five years Mr. Kortright's service was not all outside of art, for he was, with other able men, a camouflage officer at Liverpool. His adoption of water-colour in preference to oil as a medium dates from his post-war residence in London, where an exhibition of his work will take place soon. Now his only excursions into

oil painting have reference to flower paintings and the very charming decorations of furniture in which all his gifts of colour and decorative spacing find a field. Of these more may be heard in *THE STUDIO* later. ❖ ❖ ❖ ❖ ❖

The water-colours are immensely expressive of the tenderness and purity of nature and her cool gentleness, especially in spring. They seem to be the expression by a worshipper of the things he worships, wrought by one who concentrates not on himself and his own mind, but on nature and the mind behind her. This is an excellent attitude and one to be recommended to expressionists in general. If, by means of line or colour, or the mysterious essence of man calling to things around him we express the glory of things, we are really doing all that can reasonably be expected of us, even in art. ❖ ❖

MODERN DANISH METALWORK.

DANISH handicraft and art industry has been at a very high standard from old times, it having always been considered a shame for an artisan or an artist to deliver up a work which was not as it should be, and numerous works from the old times preserved for the future generations in the Museum of Rosenborg and in the National Museum bear witness to the great ability and sure taste of these old artisans. Thus tradition was followed down through the ages until the latter half of last century when the mass production of German silver wares found its way over the frontier and, at least for a time, owing to the cheapness of the goods, succeeded in forcing the Danish artistically made silver wares out of the home market, and even induced the Danish silversmiths to imitate the German goods in order to compete with them. ♦ ♦ ♦ ♦ ♦

Things were thus looking rather black for the silver handicraft, when some 30-35 years ago a Danish artist, Mogens Ballin,

took up the work of bringing back silver work to the old Danish type. ♦ ♦

His attempts so far quickly met with success that they were received with much applause by the public, and various young Danish artists soon joined him in his efforts and became his collaborators. Among the pupils he got at that time was Georg Jensen, who has since made a world-wide reputation. ♦ ♦ ♦

The pioneer, Mogens Ballin, unfortunately died at the beginning of this century, but he had lived long enough to form a school of able and enthusiastic artists, who considered themselves in honour bound to continue and maintain the old national traditions to get away from the mechanical work, and instead produce work stamped by the personality of the artist. ♦ ♦

In the ordinary industries it is difficult for Denmark to compete with foreign countries owing to her lack of raw materials, but in the art industry where the personality of the person executing the work is of overwhelming importance, Denmark, they maintain, has a great



SILVER FRUIT-BOWL
DESIGNED AND EXECUTED BY GEORG JENSEN



BRONZE-WARE DESIGNED AND
EXECUTED BY JUST ANDERSEN.



SILVERWARE DESIGNED
(ABOVE) BY GEORG JENSEN,
(BELOW) BY JOHAN ROHDE.
BOTH EXECUTED BY GEORG
JENSEN'S SØLVSMEDIE.

DANISH METALWORK—THE ART OF PIETRO GAUDENZI

chance of asserting herself. That this is correct may be deduced from the universal success which the Danish Royal Porcelain has met with, a success which is doubtless due to the fact that the famous Danish porcelain factories have followed the old traditions and by the help of able artists created a special Danish style. ■ ■ ■

The same points apply to the silverware industry. The artists here have also old traditions to follow, they receive an excellent training, and the highly developed and sure taste, of which their works as a rule bear witness, enables them to produce work possessed of a charm all its own. This is also readily admitted abroad, for instance, in Berlin, where silver wares from Copenhagen are well known. ■ ■ ■

A series of artists are working in silver goods, and among the most prominent, besides Georg Jensen, may be mentioned Just Andersen, Johan Rothe (collaborator of Jensen), Evald Nielsen, Kai Bojesen, and

the large silversmith firms of Dragsted and Michelsen, who employ a number of young and able artists. ■ ■ ■

Just Andersen is making the silver wreath for the bier of the late Queen Alexandra, given by the main trades of Denmark, and Georg Jensen is making that presented by Danes living in England.

AXEL GERFALK.

THE ART OF PIETRO GAUDENZI BY SELWYN BRINTON, M.A. ■

RIGHT in the centre of busy, noisy Milan, when we have climbed the many flights of stairs—"tutte le scale," says the porter cheerfully—we find ourselves in another atmosphere of creative leisure and quiet, which may have in some measure consoled the artist for the heartburnings in leaving that sunny Roman home looking out on Monte Mario; and here I have enjoyed some talks with Gaudenzi which gave me an insight into his view of art, as its message comes directly to himself. That view is serious and inspired—inspired by the great message which the masters of the past have left to us, serious in connecting his art with the deepest emotions of the spiritual life. "We work," said the artist to me one afternoon of last summer, "for long days and weeks searching, struggling, hoping for the moment of expression; then, suddenly, at some often unexpected moment, it has come—the vision is there, the mind can feel, the hand obey in perfect sympathy." The mystic note was always there, in such paintings as *I Priori*, in *The Deposition*, in that noble group of priests in *L'Evangelio*, where perhaps the influence of Mancini and the Flemish Masters is not absent; and this mystic feeling was accentuated by the blow which fell upon him at Milan in the loss of his wife. ■

There are certain losses such as these which it seems almost a profanation to bring forward; but here the blow, as time brought healing, became a new source of inspiration in a whole series of paintings which, connecting themselves and centering in the *Sposalizio*, reveal past memories, as in that exquisite group of *Il Nido*, or



SILVER POT DESIGNED AND
EXECUTED BY GEORG JENSEN

THE ART OF PIETRO GAUDENZI



"MATERNAL LOVE" (PORTRAIT OF THE ARTIST'S LATE WIFE) BY PIETRO GAUDENZI (By courtesy of Sig. A. Zanelli)

later (*L'Ala*) the thought of union with the spirit world beyond. ■ ■ ■

Of late Gaudenzi has given much attention to portrait work, with marked success. His portrait of Signora Albanesi won him in 1924 the gold medal at Monza of the "Mostra del Ritratto della Donna," and was last summer selected for the Pittsburgh Exhibition. Delightfully fresh and clean in colour is his little *Barbara Legler*, in costume of rose and blue; but I was myself most impressed last summer with a portrait study, not then completed but sketched in masterly fashion in pastel (life-size and three-quarter length), of the famous preacher and philanthropist, Padre Lemerria—an absolutely "speaking" likeness, so much so that a lady who had never seen the sitter recognised him at once from this study. For this artist is a master of the human figure. In the summer of 1924 I saw and admired in his studio a female torso, which brought back to me some of Carena's work, but was superb in its drawing; it won the gold medal at Munich, and has since, I believe, gone to Pittsburgh.

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Even more interesting I found last year a recumbent nude figure of a girl, like those painted with such mastery by Giorgione, Titian or Palma, and almost a bold challenge to the great Venetians. It is hardly fair to criticise a work which was then still unfinished, but this painting, if lacking the ideal beauty of those golden-haired Venetian women, had in an extraordinary sense the artistic quality of volume, so that one seemed to see round the figure in its relation to space. Yet one smaller canvas pleased me more than any there—a simple study of a white hyacinth painted against a white ground, but which the artist had laboured on, seeking to, as it were, bathe himself in that clean exquisite purity. For it is just that same feeling, that *candore* of the soul, touching the deepest problems of life in love and sorrow, which seems to breathe through the art of Pietro Gaudenzi with something indefinable, but greater even than its masterly technique—something that, as in *L'Ala*, moves white spirit wings behind the earthly forms. ■ ■ ■ ■ ■

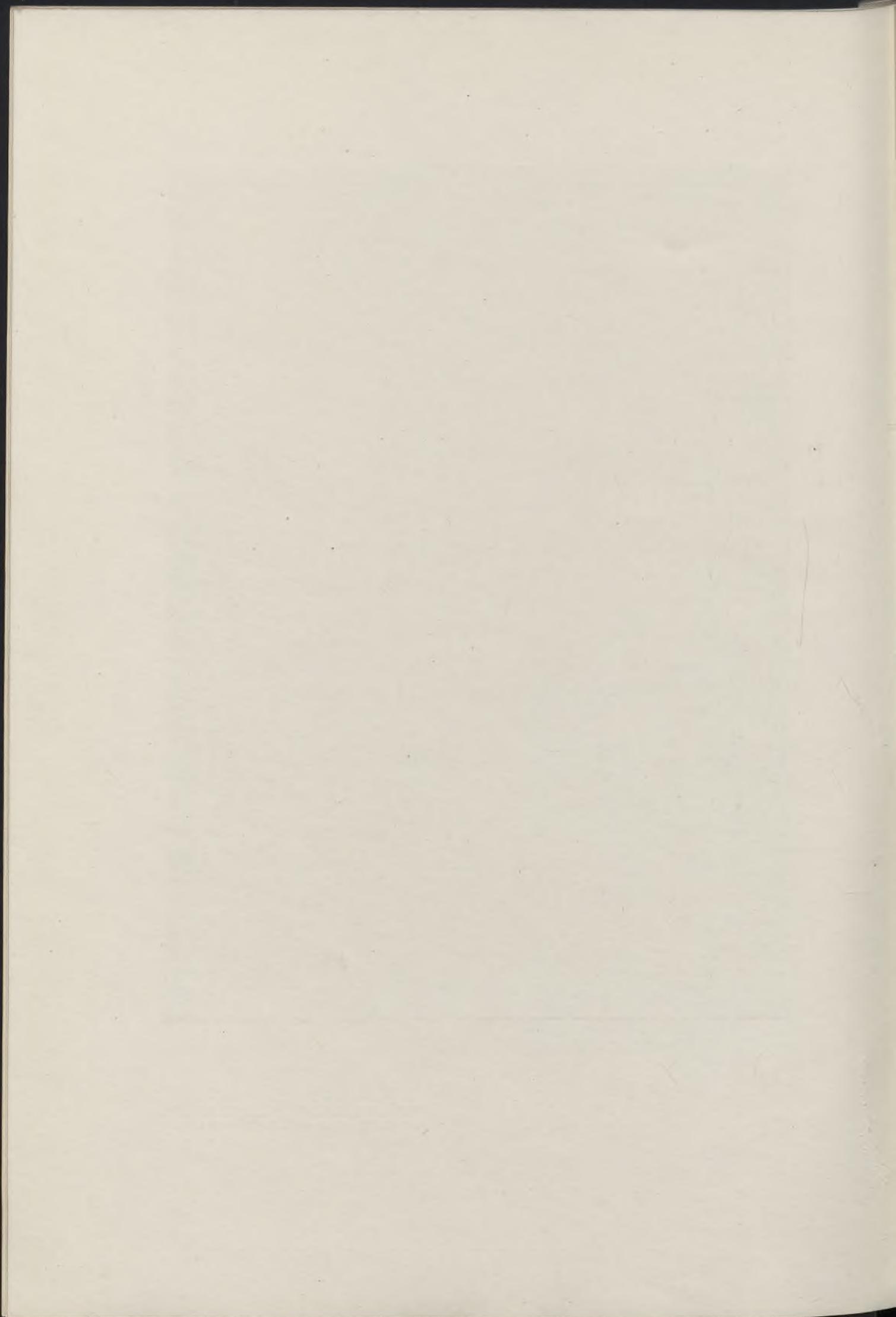
SELWYN BRINTON.



"SIGNORA ALBANESI." BY PIETRO GAUDENZI (Awarded Gold Medal at the Exhn. of Feminine Portraiture, Monza, 1924)



"CHILDREN." OIL PAINTING
BY PIETRO GAUDENZI.
(EXHIBITED BY MESSRS. L. H. LEFEVRE & SON).





"BABY LEGLER." TEMPERA
PAINTING BY PIETRO GAUDENZI

ADOLF SEITZ



WINDOW-DECORATION FOR A CUTLERY FIRM. BY ADOLF SEITZ

ADOLF SEITZ. BY JARNO JESSEN.

ON the firm-sign of Adolf Seitz, from Munich, we read the attribute, "painter and sculptor," and we expect a kind of renaissance-universalism. But the deeper we study the works of the artist the more the craftsman demands attention. The painter and the sculptor seem to have been consumed by the smith, the woodcutter, the ivory carver, the graphic artist, the employee of industry and commerce. Yet the artistic element remains obvious everywhere and makes all the achievements of this master craftsman perfectly delightful. He astonishes by his sway over all sorts of materials, knows how to shape and adorn tender ivory, intractable iron, trickish mother-of-pearl and tough wood. He can blend them in happy unions, also with silver, gold and porcelain, can ennoble their nature by ever varying technical procedures and ornamental motifs. When he shapes the

human figure, animals, flowers and ornaments, the creative artist is at work. He produces as naturalist, as maker of fantasies, as a friend of the grotesque, bows before all the historical styles, also the Indian, the Japanese, the Chinese, but he can never suppress his up-to-date spirit, the impressionist's temperament.

He is a specialist in ivory works, can accomplish in this material things of Japanese perfection. Whether it is the question of cutting a medal, of executing a bookplate, of making commercial stationery or choicest steel-ware, he can always satisfy his commissioner. His *credo* is: What I have to produce must be perfectly produced. In the first place it must entirely serve its purpose. The necessary form has clearly to express the artistic wit or the idea, and this must be worked out according to the material. A poster has first to be a colour-spot which arrests the eye, then good line and composition, and, besides, a good idea for the mental



TRADEMARKS BY
ADOLF SEITZ.
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POT BY
W. S. MURRAY

BOWL BY SYLVIA
FOX-STRANGEWAYS

POT BY SYLVIA
FOX-STRANGEWAYS



"THE PROBLEM" BY
CHRISTINE GREGORY

"ON THE ROCKS" BY
WILFRID NORTON

"BISON GROUP" BY
STELLA CROFTS

GUILD OF POTTERS EXHIBITION.

(Gallery of P. & D. Colnaghi and Co.).



COVER FOR A FILM PROSPECTUS. BY ADOLF SEITZ

occupation of the student. A design must be conceived technically from the very beginning, and unless a thing of luxury comes into question everything must be as simple and cheap as possible. He knows the character of each material. What he worked in ebony or ivory could not have been executed in steel or silver. The talent to grasp the appropriate motif is particularly useful in his services for film and sport.

The artist never forgot what he owes to his workshop training. He has been thoroughly instructed in the fine-smith profession. In the craft school he always attended the evening drawing courses, and a bursary helped him to his longed-for art study. In the Munich Kunstgewerbe Schule the sculptor, Professor Pruska, and the painter, Professor Wirnhier, became his teachers, and to the latter he owes the important directives to draw directly from nature and to work for industrial art. Four years as soldier schooled eye and hand by continual sketching and taught the grasp of the essential, and it was left to a master like Professor Maximilian Dasio to give the last polish to this many-sided talent.

THE GUILD OF POTTERS.

IT is significant to find, in these days, so many serious and thoughtful artists devoting their creative energies to the potter's craft. At the display at Messrs. Colnaghi's of work by members of the Guild of Potters, Mr. W. S. Murray was represented by a number of typical pieces in which one again recognised the fine inspiration and brilliant technique to be expected from this well-known craftsman. In a somewhat different category were the more personal and elastic essays of a number of sculptor-potters, including Mr. Wilfrid Norton, Miss Christine Gregory, Miss Stella Crofts, Miss Fox-Strangeways and Mr. Stanley Thorogood. Miss Gwendolen Parnell's dainty and charming figures in the Chelsea vein, were more obvious in their appeal and therefore probably more popular. Finally, mention must be made of Mr. Charles Vyse's technically sound, if somewhat academic and impersonal work, and also of Miss Dora Lunn's characteristic and satisfying group of bowls and vases, excellent examples of the potter's craft and delightful objects for the display of flowers. Altogether the show was very encouraging at a time when so many of our crafts are in a moribund state. S. B. W.



"LA JOCONDE." GLAZED POTTERY STATUETTE BY GWENDOLEN PARNELL (Guild of Potters Exhn. Messrs. P. and D. Colnaghi's Gallery)

PRINCE AND PAINTER: PRINCE
EUGEN OF SWEDEN. ♦ ♦

PRINCE EUGEN has reached, through years of intense work and artistic and mental growth, a most prominent place among the modern painters. And when he now displays the whole result of his artist's work from the beginning of his career until now (about 450 numbers), these exhibitions—in Copenhagen, 1922, and in Stockholm, Oslo and Helsingfors, 1925 — produce a most imposing impression. Not only because of their high artistic standard, but also because of their abundance and variety of expression: drawings, water-colours, pastels, oil paintings, tempera, frescoes, small sketches and wall decorations of astonishing size. From the most opposite artistic "camps" sincere praise and admiration have been showered on him—and justly—adding to the glory of this entire and deeply sincere artist. ♦ ♦ ♦ ♦ ♦

After two years of earnest studies in Paris in the studio of Bonnat and Puvis de Chavannes, Prince Eugen succeeded in

getting his leave from the Army, and from then he dedicated his life to art. He himself considers his actual start as an independent artist from the summer of 1891. The most vivid impressions for his painting he has taken from nature round Stockholm, where he lived for sixteen summers in a little country house near the old castle, *Tyreso*. ♦ ♦ ♦ ♦ ♦

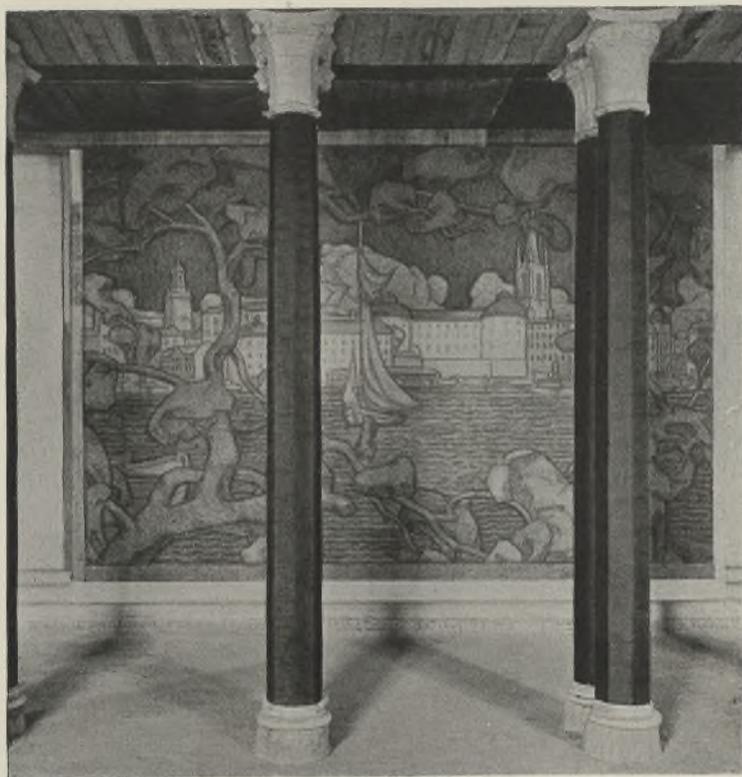
Besides this his long and frequent journeys in Italy have happily influenced his love for style, rhythm and monumental beauty. During the summers at *Tyreso*, that rich nature attracts his lyric mind and fans the flame of his love for colour and poetry. The huge trees, the sloping meadows, the lakes in the twilight or pale summer night haze. His works, *The Cloud*, *The Summer Night* date from this period. (The latter is called by the famous Danish art critic, Carl Madsen, "a classic work of art.") ♦ ♦ ♦ ♦ ♦

Prince Eugen is also known as an excellent painter of clouds. And he has studied the secret logic of the cloud formations with a known professor of physics. Because it is in his nature always



"THE LUMBER-BOAT." BY
PRINCE EUGEN OF SWEDEN

PRINCE AND PAINTER: PRINCE EUGEN OF SWEDEN



"STOCKHOLM." PART OF FRESCO IN THE GALLERY OF STOCKHOLM CITY HALL. BY PRINCE EUGEN OF SWEDEN

to learn a thing from the ground, yet without losing himself in pedantry. ▯

When he leaves *Tyreso* as a summer place, he settles in his own splendid home, *Waldemarsudde*, outside Stockholm. This old territory is filled with romance. Situated high on the rocks, Prince Eugen's new palace looks over the gulf that reflects Stockholm in the distance, and behind and on those rocks a wonderful garden with terraces and picturesque arrangements is produced as by magic out of the hard stone. Because Prince Eugen loves flowers. And from this enchanted place the sea with its steamers and vessels, Stockholm, floating on the waves, and—as a contrast—the big factories on the opposite shore give the Prince-artist perpetual motives for his painting. ▯ ▯

His production also grows in abundance. From the beginning a dreamer and a lyric poet in colours, Prince Eugen succeeds in a rare way in giving the sensation of poetry and mysterious charm to his paintings of Swedish nature. And now, when the

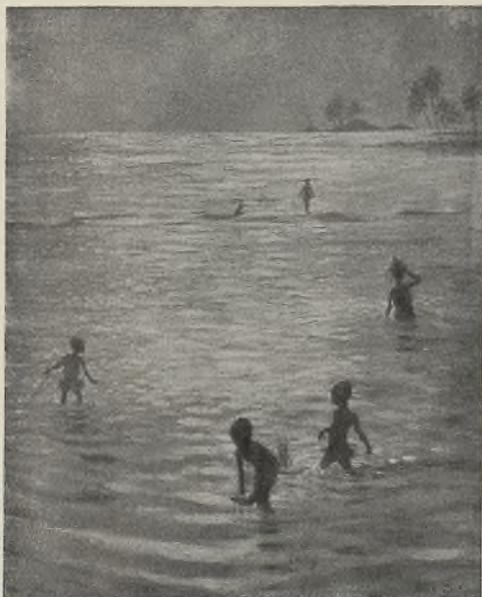
factories attract his interest, and he paints them at dawn or twilight with smoking chimneys, he never only gives the brutal photographic descriptions of reality, that passes the limit of beauty. His ennobled art transforms the subject to thing in itself—which gives it a soul. ▯ ▯

Prince Eugen considers himself "not from the beginning a born painter." "I am only," he continues, quoting a recent letter I have before me, "a lover of nature who has something on his heart which he must express. And with a certain energy and by serious work I have found painting as the means of expression. Painting is, in other words, not the primary thing." Thus runs his modest confession.

But it is certain that the "primary thing" in Prince Eugen's personality was from the beginning poetry, and this quality, added to his intense and sincere personality, filled with aspirations for art in its noblest manifestations, has formed the rare artist, who now stands before us.

ELLEN LUNDBERG NYBLÖM.

ELLIS SILAS, F.R.G.S., AND HIS PAPUAN PAINTINGS



"THE PATHWAY OF THE SUN." BY ELLIS SILAS

ELLIS SILAS, F.R.G.S., AND HIS PAPUAN PAINTINGS.

GRANDSON of an eminent composer, Mr. Ellis Silas commenced his career in the studio of his father, Louis F. Silas, a disciple of the eighteenth century French school, but it was in the sea and ships that he became chiefly interested, and his earlier years were spent travelling round the British coast; these short journeys culminating in a voyage to Australia where for some years he remained until he was drawn into the maelstrom of 1914. He joined the A.I.F. and was present at the historic landing at Anzac, which resulted in a book of sketches that was published under the title of "Crusading at Anzac"; later he was commissioned by the Australian Government to execute canvases for the War Museum. It was at this time that he was honoured by a private audience with their Majesties the King and Queen. Mr. Silas remained in London, exhibited at most of the important exhibitions and became a prominent member of the London Sketch Club. He forsook marine subjects for the fascination of London street scenes, achieving success in this new *métier*, but the call of the ocean became too insistent

and he left the quiet greys for the prismatic splendour of the tropics. ■ ■ ■

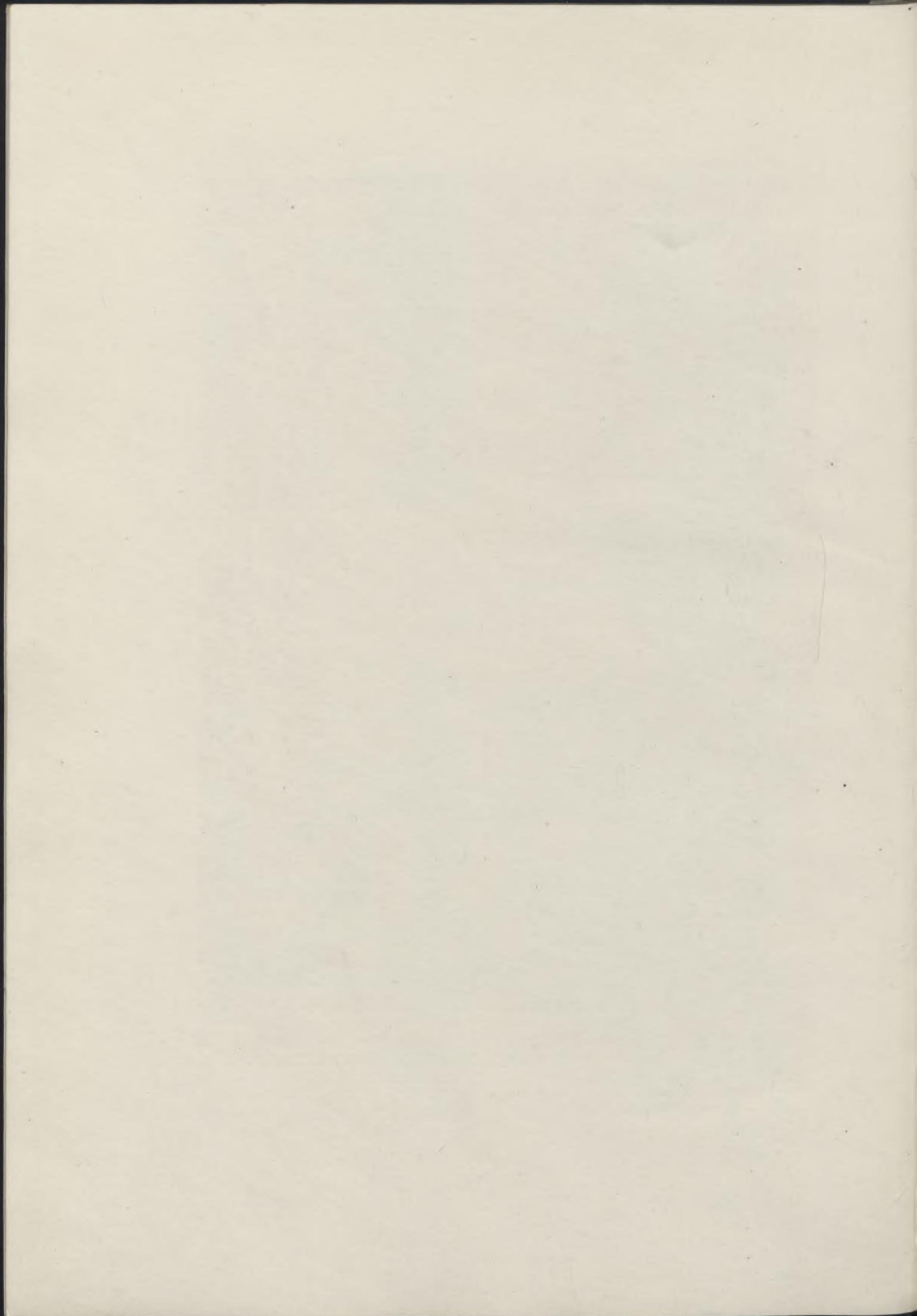
Thus Mr. Silas on his travels:—

"My expedition to Papua was the result of chance, backed by a lifelong desire to see the tropics, it mattered not to me that it was Papua. When, therefore, a friend, who lived in the Trobriand Islands, invited me to visit him, I felt here was my opportunity. I was told there would be dangers; but after the experiences of a great war, to venture into a savage and little-known country did not appear the hazardous enterprise which otherwise it might have done. However, it is with Papua as a painting ground that we are concerned. Adventures there were of course, but of these I have treated in my book 'A Primitive Arcadia.'

"Naturally my preconception of the Tropics was that of a clime where one could rely upon an interminable succession of sunny days, but disillusionment came swiftly; settled weather was the exception, not the rule, and little did I realise the almost insuperable difficulties that would beset me; that apart from being equipped with technical efficiency, that physical endurance was an equally important factor; and for the first few months I concluded that I had attempted the impossible, so formidable were the climatic conditions, particularly the intense light from which there was no escape, but during the N.W. Monsoons there were days so dark that artificial light became necessary, and the weather at all seasons was unreliable. During my first year the lavish colouring which I had anticipated came not; it was mainly a series of ugly leaden days. Of the rich flora there was none, green, grey and dull brown were the dominant notes and the villages presented but few of the qualities that go to the making of a picture. When at last fine weather set in, the colouring became as intense as hitherto it had been dull; some of the effects were startlingly crude and frequently theatrical which treated as purely decorative schemes presented unlimited possibilities, but generally the powerful sunlight destroyed the large masses, the effects being kaleidoscopic. Naturally when I worked in the villages, I was invariably surrounded by crowds of interested and sometimes excited Trobrianders, who, although in their own



"THE LAGOON, KINIWINA, DURING
THE N.W. MONSOONS." WATER-
COLOUR BY ELLIS SILAS.





"THE JUNGLE TRACK." WATER-
COLOUR BY ELLIS SILAS.



"SNOW-COVERED TOWN."

BY ADOLF FÉNYES.

(International Society Exhibition).

sphere were clever artists, they had never seen anything like this before; and my work must have appeared to them almost magical in its execution, particularly since they attribute their own beautiful wood-carving to the influence of their spirit world. As models, these vivacious people were difficult and with but one exception, a single sitting was the most that I could obtain: the novelty worn off, nothing would induce them to sit again. However, despite these adverse circumstances and an execrable climate my days passed happily enough in that jungle studio on the edge of the world, where I worked surrounded by the witchery of this mysterious continent with its curious odours and dreamy influence; and some day I hope to return to the heat-misted solitude of these sea scoured atolls." ♦ ♦ ♦ ♦

LONDON.—During the last few weeks of 1925 there was an unusual crowd of exhibitions which had a definite claim to attention. The most important of them was the show of more than six hundred works in various mediums, arranged in the galleries of the Royal Academy by the International Society of Sculptors, Painters and Gravers. It was a very



"VULCAN HOLDING MODEL OF 'LOCOMOTION NO. 1'; L.N.E.R. 1925 'PACIFIC' EXPRESS LOCOMOTIVE BEHIND." VERSO OF BRONZE MEDAL FOR RAILWAY CENTENARY. BY GILBERT BAYES (By courtesy of the L.N.E.Rly.)

comprehensive gathering in which artists, alive and dead, of many nationalities, were represented, and in which European art, past and present, was, on the whole, effectively summed up. To deal with it in detail is hardly possible, but mention must be made of certain things which were of outstanding importance—for instance, the *Petite Ferme*, by Emile Claus, the brilliant *Régates à Argenteuil*, by Claude Monet, the *Snow-covered Town*, by Adolf Fényes, the clever study, *Anella*, by Jozsef Rippl-Ronai, *La Jeune à Chaton*, by Paul Mathieu, and the characteristic contributions by Sir William Orpen, Mr. A. J. Munnings, Mr. Glyn Philpot, Mr. Connard, and Mr. George Sheringham. There were, of course, many others of great interest which gave relief to a collection which in its pervading atmosphere was rather gloomy, but there was, besides, much dull stuff that might with advantage have been omitted. ♦ ♦ ♦

Another large exhibition was the Goupil Gallery Salon, in which there were nearly five hundred works. Here again, the mediocrities and mistaken efforts greatly outnumbered the things that mattered, but there were, nevertheless, sufficient



"NESTLINGS" BY K. OKUNO

LONDON

real achievements to make the show noteworthy. Among the best were two landscapes by Mr. Arnesby Brown, the interior, *The Late Sir Guy Laking in St. James's Palace*, by Sir W. Orpen, *The Dock*, by Mr. W. W. Russell, *The Search*, by Mr. Anning Bell, *The Celebration*, by Miss Vera Ross, *A Man with a Hare*, by Mr. T. C. Dugdale, the water-colours and drawings by Mr. Wilson Steer, Mr. Russell, and Mr. Muirhead Bone, and works by Mr. Sheringham, Mr. Davis Richter, Mr. Gilbert Spencer, Mr. W. Arnold-Forster, Mr. Leon Little, Miss Anna Airy, Mr. Martin Hardie, Mr. Ronald Gray, and Mr. Leonard Richmond.

The chief shows in the galleries of the Fine Art Society have been of water-colours by Mr. Russell Flint, Mr. W. Egginton, and Mr. Dacres Adams, and of flower paintings and landscapes by Miss A. K. Browning. Mr. Russell Flint

showed as convincingly as ever his amazing control over the water-colour medium, and in the landscapes and figure subjects by which he was represented reached the highest level of his practice. Mr. Egginton's landscapes, painted in the Isle of Skye and the English Lake District, made a considerable appeal by their robustness of statement and their sympathetic interpretation of nature; and Mr. Dacres Adams brought together a series of studies of Oxford and its colleges in which his scholarly technical methods and sound sense of style were effectively displayed. Miss Browning's flower pictures deserve praise for their freshness of colour, their freedom of handling and their pleasant unconventionality. ♪ ♪ ♪ ♪

There have been two exhibitions by groups of artists at the Alpine Club Gallery, both of them of satisfactory quality. In the first the landscapes by



DESIGN FOR A "PIANOLA" AD-
VERTISEMENT. BY H. FORSTER
(By courtesy of the Æolian Co.)



**"THE CELEBRATION."
BY VERA ROSS.**

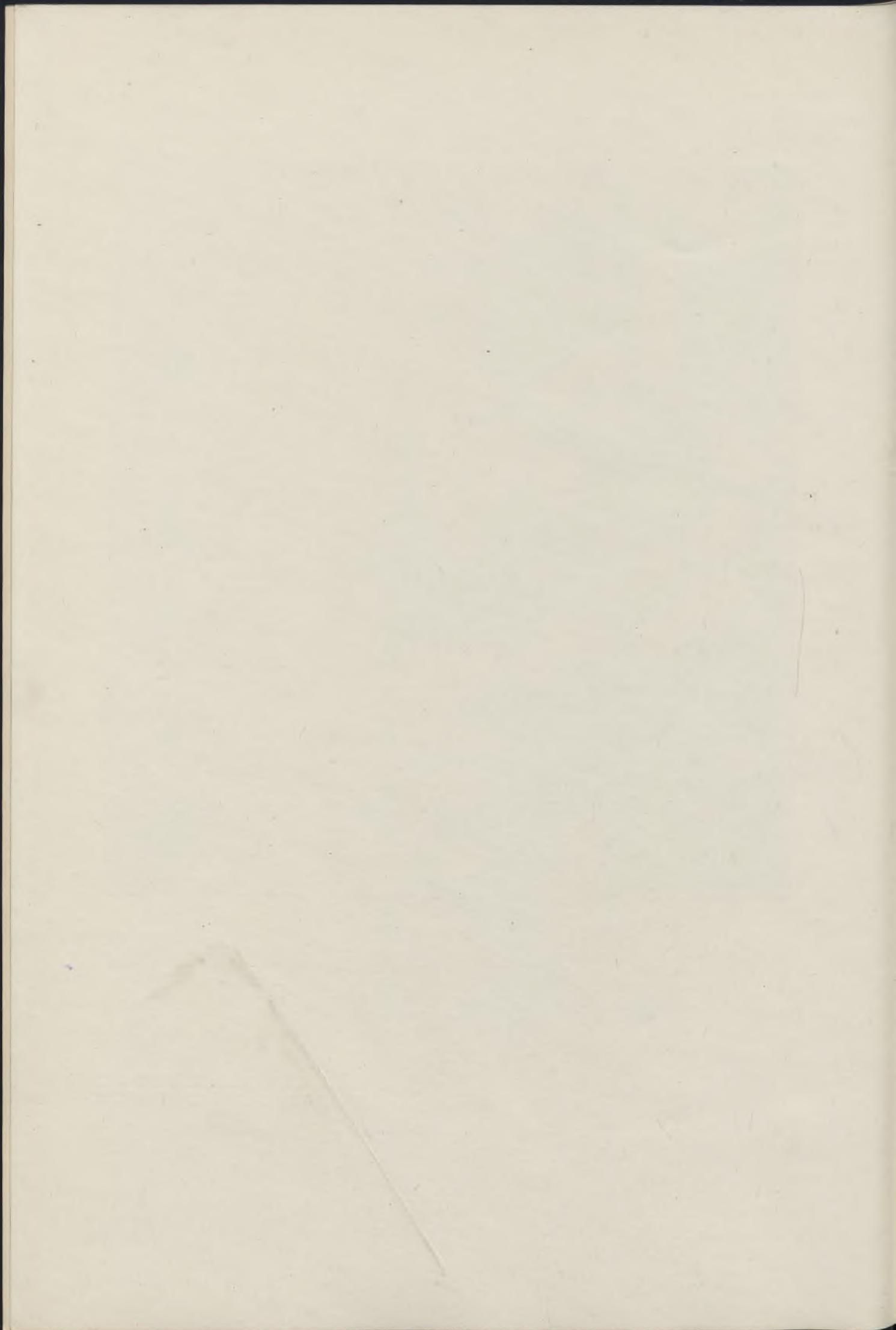
(Messrs. W. Marchant & Co., Goupil Gallery).



DECORATION IN TEMPERA AT THE
HON. CLAUD BIDDULPH'S HOUSE AT
RODMARTEN. BY HILDA BENJAMIN.



DESIGN FOR BLOCK PRINTED
SILK. BY MARGERY TOMLIN.



Mr. E. L. Lawrenson, the water-colours and woodcuts by Miss E. Kirkpatrick, and the pottery by Miss S. R. Crofts, were worthy of note, and the pencil drawings by Mrs. Lawrenson had much merit. In the second the best things were the water-colours by Miss K. M. Wyatt, Miss E. K. Cornish, Miss C. Boyle, and Mr. J. Aston, and the serious and well-studied oil paintings by Mr. E. P. Cornish, and there were, too, some pieces of silver work by Miss E. M. Mulready, some miniature flower paintings by Miss L. Burgoyne, and a series of pottery figures by Miss D. Selous, which were well worthy of consideration. ♪ ♪ ♪

The English Wood-Engraving Society, at the St. George's Gallery, and the Society of Wood Engravers, at the Redfern Gallery, arranged shows which were important as affording evidence of the vitality of an art which after years of neglect is now coming into its own again. In both of them there was, it must be admitted, a good deal of work in which clever execution was wasted upon indifferent subject matter and eccentric motives, but there were enough sanely intentioned and soundly handled things to give the exhibitions real authority. Mr.

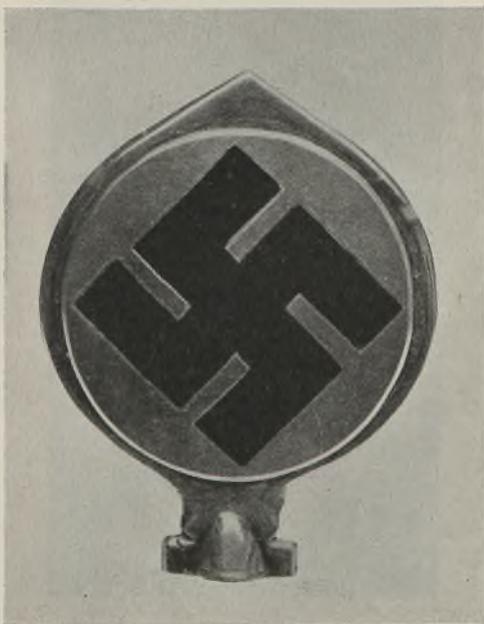


MOTOR MASCOT (ENAMEL)
BY CHARLES R. GERRARD

Henry Rushbury's etchings at Messrs. Connell's gallery provided a complete summing up of his achievement in this medium and an effective demonstration of his capacities; and they put beyond question his right to be ranked among the chief of our younger etchers. ♪ ♪

At Walker's Galleries there was a mixed collection of works by various artists, among whom the most conspicuous were Miss Catherine Dules, Miss Maud Eastman, Miss M. Bowerley, and Miss L. Graham; and at Messrs. Tooth's Gallery a "Christmas Exhibition," in which there were important examples of artists like Lhermitte, Forain, H. B. Brabazon, Mr. Muirhead Bone, Mr. Albert Goodwin, Sir D. Y. Cameron, and Mr. Arthur Rackham, and other masters. ♪ ♪

Mrs. Nell Drew, of Edinburgh, has recently shown in London a collection of examples of her work in applied embroidery, among them specimens of quilting, an old, traditional form of needlework which she is trying to revive and to develop along new and original lines. Her aim is to preserve the methods of execution which have been proved by experience to be best suited to this type of craft work but to avoid merely slavish reproduction



MOTOR MASCOT (ENAMEL)
BY CHARLES R. GERRARD

LONDON

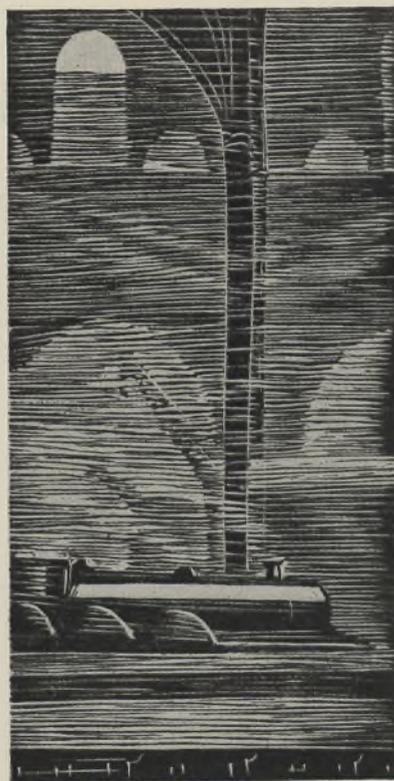


"HEAD OF A DOG." WOOD-
CUT BY PHYLLIS GARDNER

of old patterns ; and she seeks to bring about a closer co-operation in production between the artist designer and the craftsman. ■ ■ ■ ■ ■

Our colour-plate shows one of a series of designs for block printed silk by Miss Margery Tomlin, a Polytechnic student, some of whose successes were noted in our October issue last year. Her originality in design and refined taste in colour augur well for the future. ■ ■ ■

Miss Hilda Benjamin's panel shows a right appreciation of the principles of mural decoration. Mr. H. Forster's advertisement design is admirably adapted to the product to be advertised and to the public for which it is meant. Mr. Charles R. Gerrard evinces a true sense of the best advantage to which his material may be put ; his mascots should appeal to discerning motorists, who are tired of incongruous statuettes. Mr. Gilbert Bayes gives one more example of his dignified conceptions and skilful execution in the medal cast for the Railway Centenary. On this page we show woodcuts by two sisters, Phyllis and Delphis Gardner, the canine portrait very sympathetic in interpretation, the *Great Eastern* a vivid impression of speed, and both turning the qualities of the wood block to good account.



"THE GREAT EASTERN." WOOD-
CUT BY DELPHIS GARDNER



"TRAGIC DIGNITY." PEN
DRAWING BY J. FRANCIS
SMITH. (Autumn Exhibition
Liverpool)

LIVERPOOL.—The Reign of Terror, as a peculiarly stupendous theme of tragedy, has naturally inspired many picture makers. The decorative black and white drawing illustrated is, according to its author, Mr. J. Francis Smith, frankly symbolical. It is in intention rather an allegory of the whole period than an illustration of any particular incident.

The crude notice to the mob on the right symbolises the crucifixion of France, and the woman symbolises the French nobility in its dignified and memorable acceptance of the inevitable. The sky means the hope of dawning peace and the coming of a new era, and is treated accordingly.

Allegorical work is only practised in a limited way at the present time, possibly because neither artist nor observer wishes to give to the mental side of a picture all the concentrated attention which the

making or reading of an allegory demands. Yet any picture, even an illustration, grows immensely in interest when its full meaning is understood. This is one of many instances, especially in things connected with art and its manifestations, of the natural disinclination of the human creature to use its brain save under compulsion, and the great rewards offered by art, and all other mental subjects, to the super-active creature who thinks. The allegory which is very easy to read being generally a bad allegory, we prefer to ignore the subtler and finer sort also and dismiss all allegory as cheap. Yet the symbolism of art is one of its greatest uses. ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

In the present drawing a happy use has been made of the medium and the decorative feeling emphasises the theme's dignity.

J. W. S.

NEWCASTLE-UPON-TYNE



WATER-COLOUR LANDSCAPE
BY BIRKET FOSTER, R.W.S.
(Lent by Miss Evans to Laing
Gallery Centenary Exhibition)

NEWCASTLE - UPON - TYNE.—
Birket Foster Centenary at the Laing Gallery. The loan collection of works by Birket Foster which occupies two of the large galleries is in commemoration of the hundredth anniversary of the birth of the artist, and in continuation of a series of special Exhibitions recording the work of deceased local painters, which commenced in 1907 with a collection of works by T. M. Richardson, Senr., and his sons. The water-colour drawings and other examples number 140, and every phase of Birket Foster's work is illustrated, including many of his best-known and most representative examples. The collection of forty-four Venetian subjects, lent by Lieut.-Col. Frank Seely, forms a valuable contribution to the Exhibition. ■ ■ ■ ■

Although Birket Foster's name is generally associated with small drawings ("small but profound, and at the same time possessing the popular appeal" as his work has been aptly described), he occasionally made large drawings, and *Ben Nevis* is perhaps the most successful example of this phase of his work. In this and many other drawings he has used body colour very largely, but always with extraordinary clarity. From

1869 to 1877 he contributed oil paintings to the Royal Academy, but abandoned this medium for water-colour which was far more appreciated by the general public. An important example of his work in this medium is *Homewards* from the collection of Sir William J. Noble, Bt. The north of England formed a happy hunting ground for subjects. *St. Nicholas Church and the Black Gate* is an admirable illustration of his powers as a draughtsman, and of his love for marvellously minute detail. Other local subjects are *Newcastle from the Windmill Hills*, *Gateshead* and *Cullercoats*. ■

Arranged in chronological order in desk cases is a collection of books illustrated by Birket Foster. This section commences with the "Illustrated London News" for 1846 in which appears the first illustration on which his name occurs. The woodcut depicts the ruins of Tynemouth Priory. ■

"*Evangeline*" and Rogers's "*Italy*"—the latter having an extraordinary success as well as a great influence upon the future and the technique of the artist—are also included in the collection. Black and white etchings and woodcuts complete a most valuable and interesting representation of the art of this talented north country artist.

GLASGOW

GLASGOW.—Glasgow's annual Art Institute is a large and important exhibition, comparing in point of size with any British show outside London and frequently embellishing its walls with the chief features of the Royal Academy. Its sixty-fourth exhibition which ran during the autumn was perhaps more exclusively Scottish than some of recent years. Apart from Sargent, Epstein, and one or two of the modern Frenchmen like Segonzac and Marchand, its contributors were mostly representative of art as it develops in older and younger circles in Scotland.

It should be appreciated that Scotland is an entity in art expression. This applies not to the evidence of a particular School so much as in the articulation of a mood and a temperament. Scotsmen are still, to a certain extent, in the isolation of nationalism. In Paris, slightly less so in London, artists can become mentally

cosmopolitan, divested of the maternal influence of a traditional environment. Prejudices are readily shed. Extremism finds followers, for good or bad. The experiments of Paris are put through the crucible in London very speedily.

As one sees in the Glasgow Art Institute, what is known as "modernism" has not sown any roots in Scotland because that process does not take place in a country where the traditions are held fast. The Scots temperament—with its restrained lyricism, brooding sentiment and searching sincerity—finds nothing akin in the Latin harshness of Gauguin or Picasso. Nor have the Scots ever pinned red herrings on their canvases. Their sense of the ludicrous is too sharp. Critical estimates might put it that home-keeping youth has ever homely wit; yet fidelity to conscience is a safer virtue than mere audacity in any art; and the Scots artist's conscience is bred out of the shorter catechism.



"WASHING DAY, KIRKCUDBRIGHT." BY
J. HAMILTON MACKENZIE, A.R.S.A.
(Royal Glasgow Institute)

GLASGOW

One saw in the Art Institute here and there a stray survivor of the old brown landscape school from which the move was made towards the Dutch and Barbizon methods. Despite the turbulences of Cézanne's enthusiasts, the battles over John, the noisiness of Nevinson and Nash, the calm of Dutch placidity maintained its spell over Glasgow and still reigns. Yet youth must change and largely through the influence of the Glasgow Art School, a curious eddy has appeared. History has repeated itself, and a Pre-Raphaelite fervour has become manifest. ♦ ♦ ♦ ♦ ♦

Going back as Millais and his brotherhood did, to the early Italians, younger men have been painting in a more formalistic way. An excellent example of that mood is John C. Lamont's large picture, one of the features of the year in the Institute, reproduced on this page. The impression of the Millais mood, accidental as it is, occurs at once to the observer,

who appreciates at the same time the sombre colour of the red dress, the green of the window space and the happily-seen fortuitous effects of intruding sunlight. ♦

More realistic in spirit, while much bolder and more venturesome, is another young man's work, *My Parents*, by David S. Ewart. Here the sentiment is truly Scottish in its homely character and kindness; its bold colour promises too that here is an artist who will not submit to a timid convention of low tones and morose hues. ♦ ♦ ♦ ♦ ♦

Among the older men, none is so alert to fresh colour as J. Hamilton Mackenzie, A.R.S.A., whose *Washing Day, Kirkcudbright*, joyously catches the elation of the open air, its homely subject being given nevertheless the qualities of colour value and painter-like handling in a fashion that the younger artists, studio-pent, are far from realising. ♦ ♦ ♦ ♦ ♦

To recall the galleries in general, one must remember particularly the vehemence



"SIESTA." BY JOHN C. LAMONT. (Royal Glasgow Institute)



"MY PARENTS." BY
DAVID S. EWART
(Royal Glasgow Inst.)

of Epstein's heads of *Rima*, Cunninghame Graham and Mrs. McEvoy. But even the Cunninghame Graham is not Scots in spirit as are the quietly characterised heads by Reid Dick and Alexander Proudfoot's dignified head, *Thea*. There were examples of Rodin, Bourdelle and Desbois in an effective collection of 85 works which included Wm. McMillan's marble half-length figure *Syrinx*, bought by the Glasgow Corporation collection, and small works by Gilbert Bayes, Paulin, Kellock Brown, A. Dawson, and others.

Sir James Guthrie with two typically fine portraits dominated the paintings. Lavery had small subjects and Sir D. Y. Cameron's landscape was in his ruddy-brown and turquoise scheme which grows familiar. The fascination of the veteran of the Glasgow School, Macaulay Stevenson, was strong in his misty landscapes from Picardy; nor was there any falling off in the craftsmanship of David Gauld, Stuart Park, Hornel, Whitelaw Hamilton, Hugh Munro, George Houston, Brownlie

Docharty and the other stalwarts of the Institute. ■ ■ ■ ■ ■

Good work was seen from the brush of Allan D. Mainds. Two thoroughly good small pictures showed A. M'Glashan's progress. Sound painting was done by Haswell Miller, and the sincere style of R. Sivell was earnestly applied to small works. In his new vein of oils E. A. Taylor showed the sound influence of Cézanne, wisely used. Russell Flint again recalled Brangwyn in his large decorative subject. The formal manner adopted by Cecile Walton Robertson was seen in *Dawn*. Portraits were shown by Maurice Greiffenhagen, John Maiken, Norah Neilson-Gray, Cowan Dobson, and J. B. Anderson. ■ ■ ■ ■ ■

The water-colour section was of much interest and of high standard; architecture was given more prominence than for some time past; while the etchings, woodcuts, lithographs and drawings added both distinction and freshness of expression to their gallery. ROBINS MILLAR.

COLCHESTER



Wildes Score Lowestoft.

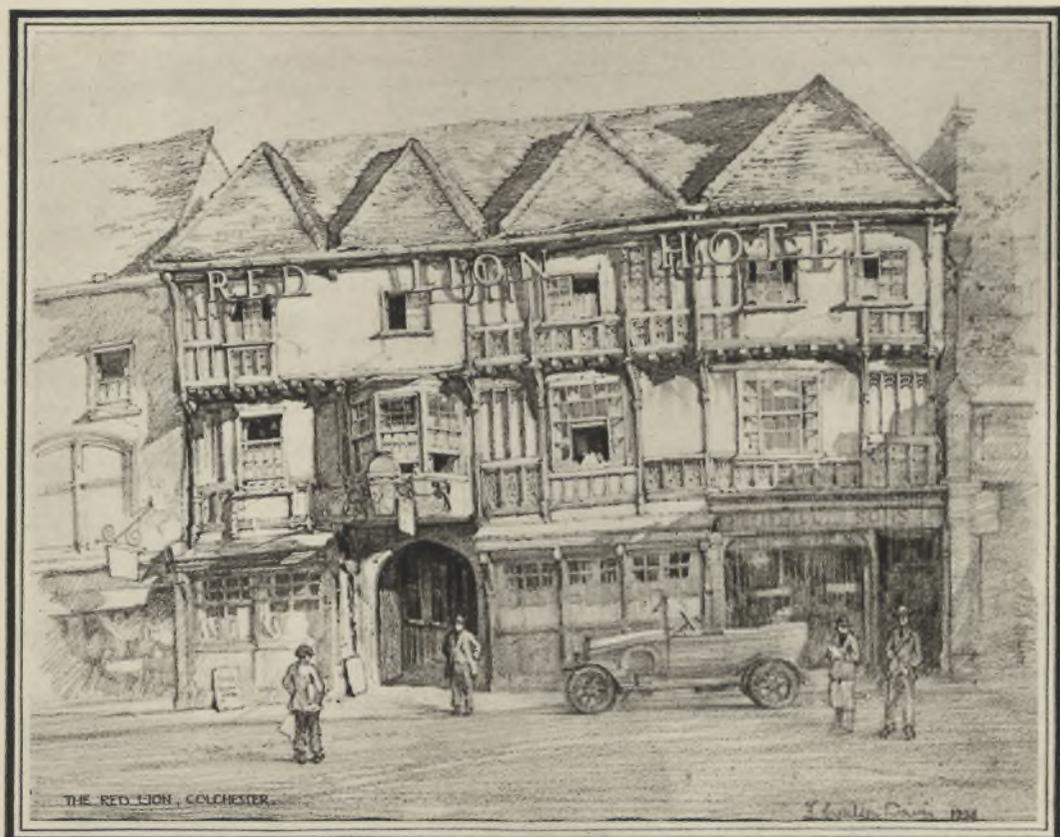
F Coulson-Davis

"WILDES SCORE, LOWESTOFT." PENCIL DRAWING BY F. COULSON-DAVIS

COLCHESTER.—The work of Mr. F. Coulson-Davis is of a very valuable quality, and the examples here reproduced offer evidence of a singularly thoughtful and vigorous mind. It is a theory of this artist that the draughtsman should feel himself along his line: that is to say, that each stroke of the pencil should be the expression of a personal experience. By this means, vague and indecisive work becomes, of course, impossible; while the opposite fault of over-elaboration into

which one might easily fall, is avoided in his case by a sense of selection that is the more admirable for being so subtly concealed. An uncrowded fulness may be described as the end he everywhere aims at, and in this he is assisted by a sure and scholarly technique. The breadth of effect which others have secured by looser methods, Mr. Coulson-Davis obtains solely by his sensitive and varied line. In the drawing of *The Red Lion, Colchester*, these characteristics are finely shown, and readers of *THE STUDIO* will acknowledge that while no single detail is insisted on, yet every part is accurately observed and brilliantly delineated. Indeed it would be difficult to point to anything more satisfying than Mr. Coulson-Davis's treatment of the old wood work and crumbling plaster of this famous inn, or in his study of *Wildes Score, Lowestoft*, than the manner in which he has suggested the odd admixture of romance and squalor that characterises the half-hidden byways of a seaport town.

It will readily be understood from the foregoing that Mr. Coulson-Davis is an adherent of the tradition of the great English linesmen, and widely versed in their works; but at the same time he is always original, always approaching the problems of his art from the angle of the experimentalist who requires to be satisfied with each step of his progress and takes nothing for granted, however apparently authoritative. In this note prominence has been given to the artist's pencil-work, but his activities are by no means confined to this medium, though in it some of his best results have been achieved. As a water-colourist Mr. Coulson-Davis is of the present age, in the importance he attaches to clean, luminous colour and in the impression of space and atmosphere he conveys. An interesting side of his character is called into play by the work he has done in woodcarving, a branch of art peculiarly valuable for its insistence, at every stage, upon breadth, precision and power. But nowhere is the demand on these qualities more severe than in etching, and his excursions into this field justify the belief that as an etcher Mr. Coulson-Davis will presently take a high place. A pupil of



"THE RED LION, COLCHESTER." PENCIL
DRAWING BY F. COULSON-DAVIS.



"BOSTON." PENCIL DRAWING
BY HELEN ROBINSON.
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Sir Frank Short, than whom no better master could be named, he was quick to gain an insight into the complexities that involve one of the most difficult as it is one of the most exquisite of the arts. ♪

A. F. W.

WINCHESTER.—The work of Miss Helen Robinson, a drawing of whose is reproduced in this issue, is in the sober and craftsmanlike tradition of English water-colour. The use of clear washes within clean lines, drawn with pencil, pen or chalk, is not confined to any "school;" but the grave simplicity of Miss Robinson's technique would make her perhaps more at home on the walls of the New English Art Club than among her fellow pupils of Mr. Byam Shaw's school. The method is not indeed confined to England or even to Europe: being, for instance, essentially that used by the print-makers of Japan. In western hands it has, however, since the fifteenth century been usual to render tonal "values" as well as formal character and colour in the line and wash manner. It is certainly the least troublesome method of achieving a pleasant and convincing version of a well-chosen subject; but it is only a strong and refined draughtsmanship and a sound sense of design which saves it from a certain emptiness, unless of course the work is vigorously inventive. Miss Robinson's gift is not for invention, and if her drawings are not unreasonably empty it is because she takes drawing (in its limited sense of delineation of actual form) very seriously and has a correct taste. She has, moreover, some notion of how to relate her figures (which she draws with a learned abstraction) to their material or spiritual environment. In a greater age her draughtsmanship, good taste, and humanity might have urged her to larger and more enduring enterprises, and she could hardly have been content to limit her output to those able but slight designs which are about the only kind of contemporary wall decoration for which there is a steady demand. ♪ ♪ ♪

Though she no longer lives actually in Winchester, and has recently worked as much in France as in England, Miss Helen Robinson is still actively associated with the Winchester Art Club.



INTERIOR DECORATION FOR
A FARMAN PASSENGER AERO-
PLANE. BY RENÉ JOUBERT
AND PHILIPPE PETIT
(Copyright "Dim")

PARIS. — What great strides have recently been made in the progress of civil aviation the accompanying illustration demonstrates, not scientifically but artistically. Time was when the aviator and his passenger were to be imagined as crouching in a tiny hollow space within the machine. Now the passenger may take his ease in a sumptuous saloon. The lines of the ceiling and "walls" possess great beauty, giving in themselves an impression of speed and efficiency. This is due in great measure to their being strictly conditioned by the whole severe constructional purpose of the aeroplane. The rather futurist cushioned seats, too, seem appropriate here to an element in which there is no definite form—probably the only element in which we shall be ever induced to consider futurist art as appropriate. However, the present ensemble is eminently satisfactory with its air of Parisian *chic* and latent power to be felt behind. W. G.

In our issue for May, 1924, appeared two paintings by Miss Louise Janin, with a note in which were set out the aims of this very individual and talented artist, and her æsthetic principles.

PARIS

At that time her show at the Bernheim Jeune Galleries, which caused considerable comment, had just come to an end.

Miss Louise Janin, on the one hand, met with enthusiastic admirers, who were pleased to discover a painter so dominated by spiritual forces and symbolism; and on the other, there were detractors who, none too delicately, attacked her "technique"—because it was different from theirs. Miss Janin, obviously intellectual and tenacious of purpose, was undaunted. The successes she has had since, at the Colonial Exhibition of the 1924 Salon, the Orientalistes, the Salon des Tuileries, and finally at the International Exhibition last year, have only served to confirm her personal reasons for persevering in the way she has chosen. Even though the profound spiritual significance of her compositions be not at once apparent to the profane (less learned than she in the literatures, philosophies and religions of the Far East), even the

profane can at the outset recognise their high decorative merit. ¶ ¶ ¶

Miss Janin has very sound ideas on this question. The composition of a mural decoration must not be "centred" like that of an easel picture. The attention should not be concentrated on any particular point. On the other hand, only flat tones adapt themselves to a large decorative composition, as against the academic pattern, which breaks up the surface to be covered. Lastly, white or light backgrounds alone are able to suggest space and distance. ¶ ¶ ¶

To discuss Miss Janin's art and her æsthetic in full would be impossible here. But we may recognise in her a strong personality, endowed with a remarkable talent; and we may hail her as an ardent apostle of that art in which mere painting is not all-sufficient, and in which deep thought counts for something. ¶ ¶

M. VALOTAIRE.



"SUBMARINE FANTASY"
BY LOUISE JANIN



"SPRING AND SONG"
BY LOUISE JANIN
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MUNICH



"LION-HUNT"
BY OTTO DILL

MUNICH.—While the majority of H. v. Zügel's pupils, including even the more famous of them, are content to paint, with only minor modifications, like their master, Otto Dill's work shows an important advance and development of the master's principles. The portrayal of the violent, powerful movements of an animal—which Zügel almost entirely abandoned in favour of air and light studies—is Dill's special province. It might also, indeed, be said that the deeply moving pathos of Dill's pictures of animals fighting, and of racing, is more nearly associated with Delacroix's work and, to go back further still, with that of Rubens. A moment of intense excitement, of dramatic, violently stirred life is always seized in Dill's pictures: whether it be a lion-fight, when the infuriated beast, the horse and rider whirl madly in a wild inextricable mass, or a horse-race, when the highly trained animal threatens momentarily to break loose from the starting-post. ■ ■

The treatment of colour also varies with the different subjects studied: great masses

of colour laid generously and freely on the canvas, rich, deep tones, in striking nuances and arrangement, force and energy of brushwork, such are the characteristics. The breathless tension of the wild-beasts' fight is expressed in the dull almost oppressive colouring of these pictures, with their brilliant clear-red, lifeless green and vague golden-brown tones. Red, but in conjunction with warm bright colours, is also dominant in the bull-fight pictures. In the racing pictures, moreover, which represent the earliest stage of Dill's artistic development, the colouring is clear and gracious, and almost cold silver-grey tones are employed with taste and unerring effect to soften the multi-coloured, peculiar features of the course, the riders' caps and coats. ■ ■

It is perhaps superfluous to remark that the interest centered on the movements of the animals' bodies calls for wide, cleared space, in order to render it credible. Landscape plays a rather large part in the picture, so that the action has great freedom of movement and animal

and landscape are so placed in intimate connection. ■ ■ ■ ■ ■

Otto Dill's pictures show mature impressionistic technique, a rare freshness and directness of effect, and a delicate sensitiveness for individual tone-values, which is all heightened by his painstaking, accurate observation and study of nature.

WILLY BURGER.

BERLIN.—Professor Emil Rudolf Weiss has given evidence of his latest artistic harvest in the Gallery Flechtheim. It does good to study this self-reliant master in all the unsteadiness and exaggeration of present-day German art-life. His innermost nature has not been altered by impressionism and expressionism, although he accepted much of their teachings. He has always striven to give clear statements in his pictures, to make forms plastic, whether it was the question of a nude, a portrait, a fruit, still life, flowers, or a landscape. His colouring served as a psychic element, but was applied with scientific examination, when decorative

works had to be executed. Seriousness and veracity are the dominant features in his draughtsmanship. Although he can be vigorous in his tonalities, he now veils his subjects in a fine greyish atmosphere, which lends them distinction and a certain elegiac charm. Yet the artist is by no means a dreamer or a melancholic. He is firmly rooted in his time and fulfils the demands of the day with a mobile and self-confident spirit. ■ ■ ■ ■ ■

Weiss was born for the painter's vocation. When he came from his native town, Baden-Baden, to study in Karlsruhe with Pötzelberger, he was schooled so excellently that his drawings were admired in the Académie Julien. Much he owed also to Count Kalkreuth, the noble-minded realist. For many years he regularly returned to Paris, the Eldorado of the art-students, and he travelled to learn in the galleries of Italy and Spain. With all this artistic outfit he has concentrated his energies on decorative painting. Since he came under the spell of Picasso and Matisse, the three-dimensional shrank to



"THE BULL-FIGHT"
BY OTTO DILL
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BERLIN



"STILL LIFE." BY E. R. WEISS
(Gallery Alfred Flechtheim)

the two dimensions of the surface, and the cleverly out-balanced design and the respective relations of the values became the aim of his endeavours. Thus the approach to applied art was made, and his gifts recommended him to Director Professor Bruno Paul, who ensured this talent as headmaster of the class for decorative painting in the Staatliche Kunstgewerbeschule. Here he tries in his teaching to inculcate the principle that for decorative painting anything like perspective or cubism must be eliminated. The picture-composition has only to reckon with the surface; it is impossible to transfer nature. The objects chosen for rendition, he says, must refer to each other in their colouring, no regard can be taken of the values in nature. For almost twenty

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years he has been training a great number of grateful pupils, and his bracing influence could never grow inert, because he keeps himself fresh by travels and by activity in various domains. ■ ■ ■ ■

Weiss is recognised as one of the best masters of German book-art. He is busy with all the modern demands of publicity. Monumental achievements by which he lately distinguished himself were the wall-pictures for the Werkbund-Haus in Cologne and those for the steamers, "Columbus" and "Berlin." In these paintings his love of order and cleanliness, the sense for refinement, and that modern note of elegance, a characteristic feature of his whole bearing, make him stand out among the best talents in this field. ■

JARNO JESSEN.



WALL-PAINTING IN THE
SALOON OF THE LINER
"COLUMBUS." BY E. R. WEISS
(Gallery Alfred Flechtheim)

VIENNA



"CIRCUS PONIES"
BY OSWALD ROUX
(Secession, Vienna)

VIENNA.—The Secession exhibition was remarkable for the comparatively large number of flower-pieces shown there, each canvas bearing the mark of individual treatment though the flowers be the same, chiefly summer ones. Their bright tones enlivened the walls and lent colour everywhere, though it was never obtrusive. Where there is so much that is good, it seems idle to mention names, yet one may mention a few: Aloys Hänisch, Josef Stoitzner, Josef Dobrowsky, Ernst Eck. Some very fine landscapes should also be mentioned, notably those by Gustav Schütt, whose lovely depiction of the Laxenburg Palace garden is a most beautiful rendering of soft green tones, fresh atmosphere and light effect. Oskar Laske is as bright and inventive as ever, particularly in his *Arche Noah*, described in twelve charming lithographs; Franz Wacik, a humorist of another kind, shows himself in another light, as a landscapist,

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chiefly mountainous, robust and individual in treatment and of a high quality; Oswald Roux, whose theme is horses, this time gives a remarkable rendering of a circus stable, where the subject is sympathetic in expression, decidedly a work of distinction. The artist has caught that mysterious sense of feeling of rest after work and appeal from animal to man. Space does not allow criticism of other works exhibited. But a few words must be said of that of F. M. Zerlacher, a distinguished member of the Secession, who passed away a few months ago. In him the Society has lost one of its most promising young artists. His self-portrait, acquired for the Secession Gallery, is most characteristic, for he has succeeded in bringing to outward expression his dominant inner self, while in the unfinished portrait of Professor Friedrich Becke, his last work, the artist has penetrated into the personality of this eminent geologist.

A. S. L.

AMSTERDAM

AMSTERDAM.—In connection with the historical exhibition held last year in the Rijks Museum commemorating the 650th anniversary of the great city's foundation, there has been on view in the Municipal Art Gallery, or Stedelijk Museum, a collection of pictures by the late G. H. Breitner, the daringly clever painter of Amsterdam street scenes and military studies. This collection, numbering roughly about sixty canvases belonging for the greater part to this amazing artist's later and most characteristic period, forms a striking interpretation of an important commercial city's street life with its busy traffic, hurrying crowds and endless rows of tall houses. A pupil of Neurdenburg and Rochussen, Breitner belongs to that school of Dutch painting which claims as its masterpieces the works of Mesdag, Mauve, the brothers Maris, and Israëls. His work indeed shows at times, particularly in the warm colouring of quiet, sunlit, side streets, the influence of Willem Maris, with whom he studied for some time. In *Leidsche Plein* Breitner has caught the very spirit of Amsterdam

streets on a grey, wet day, while the large canvas depicting the famous Damrak, snow-covered, with in the foreground a heavily laden dray drawn by two horses is one of the most interesting pictures exhibited from the point of view of technique and atmosphere. Equally good is the view of the Dam, one of the busiest parts of the city, with a glimpse of the Royal Palace and the Nieuwe Kerk in the distance. Totally different both in style and execution is *Log-rafts*; the long narrow Amstel is seen in the orange light of a winter afterglow, snow can be discerned on the roofs of the far-away houses, the river reflects the glory of the sky, and the only dark note is struck by the floating timbers, while in the distance rises faintly grey the smoke of factories; the perspective in this picture is admirable, the yellow light on the river, perfectly rendered, making of this canvas one of the most charming and interesting exhibited.

This exhibition, containing as it does some of Breitner's finest works, has called forth considerable comment.

H. H. H.



"A STREET IN AMSTERDAM"
BY G. H. BREITNER

MILAN

MILAN. — The autumn exhibition season, commencing at the end of October with the work of two important societies, the Royal Academy of the Brera and the Società per le Belle Arti, in the Palazzo della Permanente, is now in full activity in Milan. In the exhibition just mentioned the landscape work by Paoletti, of Venice, by Giuseppe Galli, Viviani, of Florence, the Milanese painter Bazzaro, and Mitizanetti, of Venice, was important; and in figures the clever nude by Palanti, of a girl drying herself, painted strongly in tempera, that by Riccardo Galli, reminiscent somewhat of Tito, and the two paintings by Anselmo Bucci—of which I prefer myself his *Painters* to his conception of St. John the Baptist looking like a dervish—are to be specially mentioned. A new feature this year was the display of black and white in the lower rooms. Here the charcoal drawings by Vellani, the monotypes by Giannino Grossi, the etchings and lithographs by Graziosi—sculptor

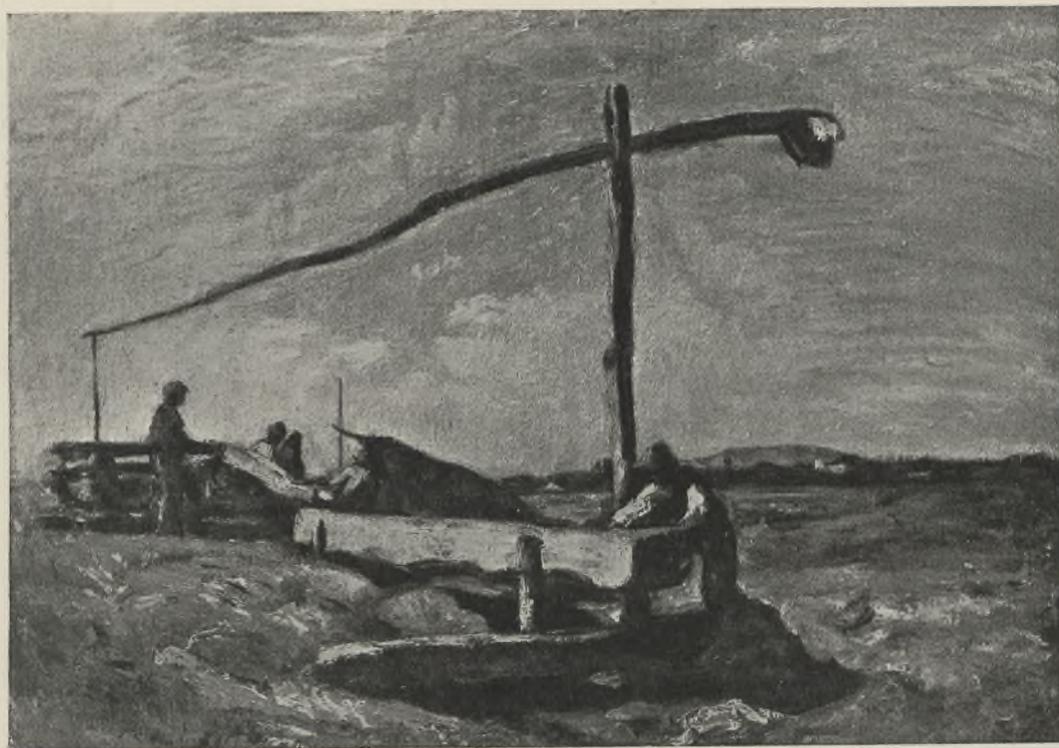
as well as etcher—and the etchings of Venice by Baldassini, and those of Benvenuto Disertori, were a very valuable and attractive addition to this year's display.

The Pesaro Gallery has commenced its season with the work of two women and two men. Of these first, Mara Corradini shows some very strong work of very varied character in her portraits, marines and figure work, and with 92 paintings is fully represented. I was particularly impressed by some of her sea paintings, put in boldly and not carried too far in such subjects as her *Mare del Nord*. The best of her portraits is the admirable *Sorelle*; in a *Venetian Garden* she follows perhaps too closely the lead given by Emma Ciardi. Gabriella Fabricotti treats flower subjects with distinction. Gariazzo has some good figures; and Rescalli finds inspiration in the high peaks near Susa.

S. B.



"LAGUNA VENEZIANA, BRAGOZZO"
BY MARA CORRADINI. (Pesaro
Gallery, Milan)



"PRIMITIVE WELL AT PUSZTA"
BY BÉLA IVÁNYI-GRÜNWARD

BUDAPEST. — Béla Iványi-Grünwald, one of whose recent works we give on this page, occupies a prominent place among Hungarian painters. He belongs to that generation of Hungarian masters whose art has pursued an altogether singular course since the War. All his faculties seem to have been renewed—his colour sense and vigour of expression enormously augmented. The explanation lies in the enforced isolation to which Hungarian artists have had to submit since the War. Immune from all outside influences, they have had to content themselves with their own ways and mediums; and from this involuntary isolation have arisen new problems and above all new modes of expression. The process has been in many ways analogous to that which brought about the formation of the mediæval and Renaissance national schools of art. Through this intensification of feeling and interest, their art gained in depth, and became at once more individual and more national. Unexpected qualities revealed themselves in these artists (who

are by no means young men). In Iványi-Grünwald, for example, there has appeared an exuberance of temperament having a kinship with that of Munkácsy, the grandfather, so to speak, of modern Hungarian art, whose posthumous influence is gaining more and more ground. Iványi-Grünwald's temperament seems to make objects grow, and gives them a quality of volume and heroic dimensions in altering their proportions. Through his interpretation in the light of his latest style, of motifs which have been familiar, and even hackneyed, for generations of our painters, he has succeeded in giving a new and very individual expression to Hungarian landscape. By turns a faithful student of nature, using the realist formula, then an impressionist, then for a brief period seeking inspiration in the primitive art of a Gauguin, and finally a decorator, using figures, and drawing nearer to the style of the sixteenth century Italians, he has at last attained to a mode of expression which must remain definitively stamped as his own.

A. E.

LENINGRAD



PLATE. BY V.
S. CHEKHONIN

LENINGRAD.—When the former Imperial Porcelain Manufactory of St. Petersburg, which had existed since the middle of the eighteenth century and in the first rank worked exclusively for the needs of the Russian court, was transformed after the revolution into the present Russian State Porcelain Manufactory, simultaneously a great evolution mani-

festated itself in the whole decorative style of its works. Revolutionary devices, portraits of the heroes of the revolution, scenes of contemporary town and rural life and, not least, allegorical compositions of the new state order became now predominating as ornamental motives for pieces of domestic use and especially were used with success for the decoration of great plates. And not only the subjects themselves altered, but still more their stylistic treatment. The chief merit in creating this new style belongs to Vassili S. Chekhonin, who formerly was well known as a prominent and genuine master in the arts of the book and the miniature, and now adapted his graphic style to the decoration of porcelain. Minor artists working at the manufactory soon appropriated this style, in which elements of the ornamental taste of the eighteenth and the beginning of the nineteenth centuries combine with the radical tendencies of modernist art, and without exaggeration the decorative style of the Russian State Manufactory's dishes, tea-pots, cups, vases, etc., for the last few years may be baptised with the name of Chekhonin.

As he is no figure-modeller, his influence



PLATE BEARING THE
SOVIET MONOGRAM
BY V. S. CHEKHONIN



"BRAKEMAN CLIMBING ABOARD A FREIGHT TRAIN ON THE PENNSYLVANIA RAILROAD"
 PHOTOGRAPH BY EWING GALLOWAY
 (By courtesy of the Pennsylvania Railroad)

in this line is less visible. Here also new types appear as militiamen, mariners, with the red standard, etc., but the treatment of these new figures, more or less capital, does not much differ from the former manner, and none of its modellers has till now revealed genuine and individual style.
 P. E.

NEW YORK.—That photography may with advantage be enlisted as an aid to commerce is once more demonstrated by the excellent example of that art above reproduced. Mr. Ewing Galloway (who has a large and varied practice in New York) here gives us a straightforward impression, free from melodrama and faking. The moment and position have been intelligently selected, and the model is free from the self-consciousness which is so often a disadvantage in camera subjects.

PITTSBURGH.—Thirteen nations were represented by works of art shown in the twenty-fourth International Exhibition at the Carnegie Institute in Pittsburgh; among them Germany and Austria for the first time in eleven years since the beginning of the World War in 1914. The exhibition is the only one of its kind on the American continent, begun in 1896 and held each year since that time with the exception of the five years of the War. Nationality of the contributing painters was the guide to the hanging of the collection, consisting of 488 canvases, of which 366 were European and 122 American. Among the last-mentioned were works of three distinguished artists who died within the last year; John Singer Sargent, George W. Bellows and Willard Metcalf. Sargent was represented by one of his best-known paintings, *The Daughters of Mrs. Hunter*, lent for this exhibition

PITTSBURGH



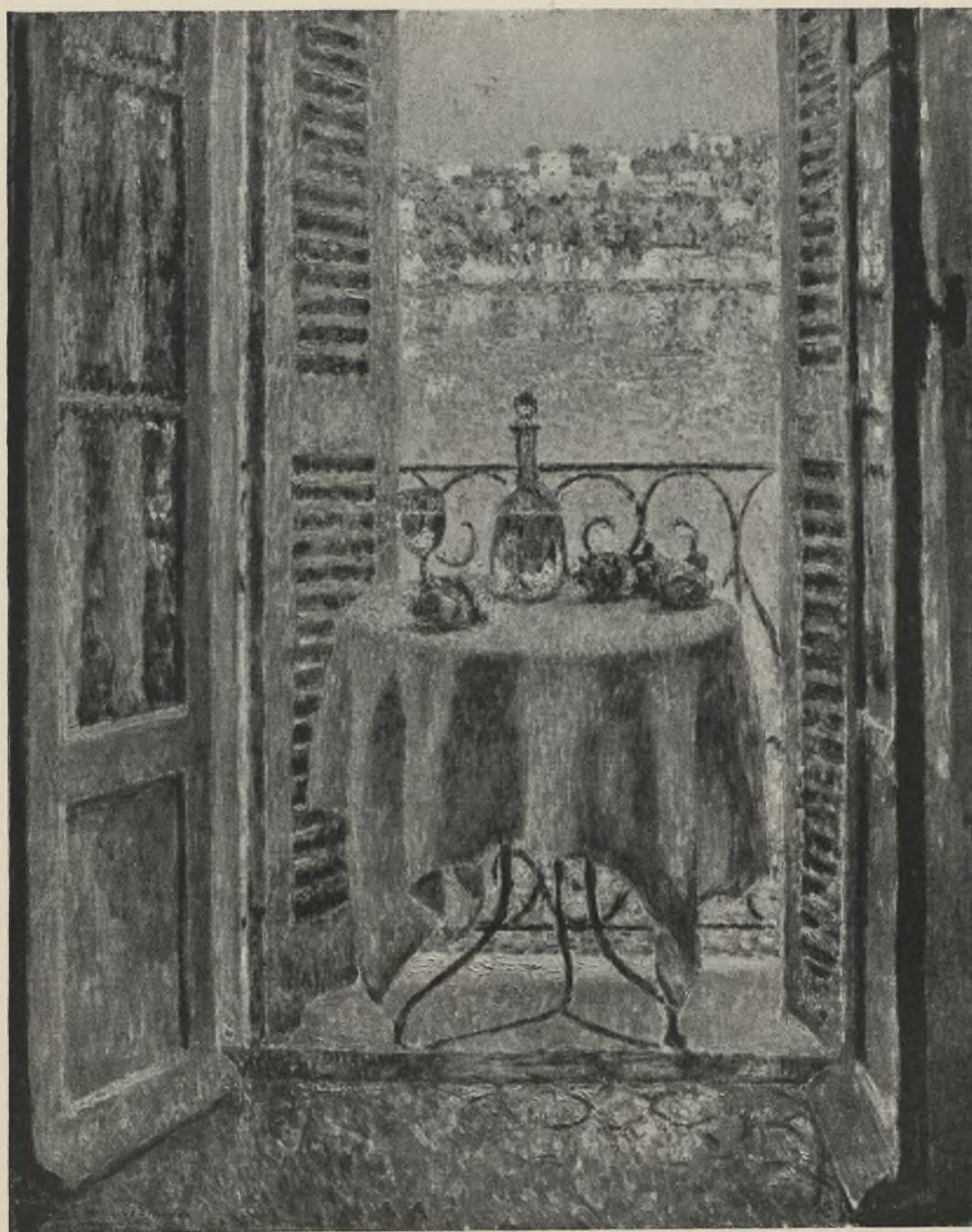
"BLUE AND SILVER." BY EMILY COURT
(Allegheny County Garden Club Prize
24th Carnegie Institute Internat. Exhn.)

by Mrs. Charles Hunter, of London. Opening on October 15th, the exhibition continued until December 6th, and the entire European section is now being shown successively at the Philadelphia Art Club, at the Grand Central Galleries, New York, and at the City Art Museum, St. Louis. The prizes were awarded by a jury of six artists, presided over by Mr. Homer Saint Gaudens, Director of the Department of Fine Arts of the Institute, and including Señor Anglada y Camarasa, M. Ernest Laurent, Mr. Algernon Talmage, Mr. Leopold Seyffert, Mr. Daniel Garber and Mr. Kenneth Hayes Miller. ▯

The first prize of \$1,500 was awarded to M. Henri Eugène Le Sidaner, of Versailles, France, for his painting, *Window on the Bay of Villefranche*. To an Italian painter, Signor Ubaldo Oppi, of Milan, was given the second prize of \$1,000 for his *Nude*. Mr. Charles W. Hawthorne, of New York, was the winner of the third prize of \$500 for his group of three figures, *The Captain, the Cook, and the*

First Mate; and the first honourable mention of \$300 went to a work by M. Louis Legrand, of Paris, *In the Café*. Honourable mention was also made of the works of Mr. Henry Bishop, of London, entitled *Bread Sellers at Rabat*; of the New York painter, Mr. Leon Kroll's, group of *Young Women*; and of *Reflection*, a nude by Miss Rosalie Emslie, of Sevenoaks, England. The Allegheny County Garden Club prize of \$500, awarded this year for the first time, went to a flower-painting entitled *Blue and Silver*, by Miss Emily Court, of London.

Among the remarkable works were M. Besnard's portrait of Camille Barrère, French Ambassador to Rome, and *The Family of Emile René Menard*, by M. J. E. Blanche. Others of note in the French group were Mme. Dauchez, Laurent, Aman-Jean, Laurens Matisse, Monet, J. G. Martin and Lucien Simon. In the British group were works by such prominent men as Sims, Munnings, Augustus John, Sir John Lavery, Sir William Orpen,



"WINDOW ON THE BAY OF
VILLEFRANCHE." BY H. E.
LE SIDANER. (First Prize, 24th
Carnegie Institute International Exhibition)



"REFLECTION." BY ROSALIE EMSLIE
(Hon. Mention, 24th Carnegie Inst. International Exhibition)

with Mrs. Laura Knight and Mr. George Clausen. Melchers, Buish, Wiles, Ufer, Folinsbee, Schofield and Miss Beauxfigured notably among the Americans; Italico Brass, Tito, Mancini among the Italians; Zubiaurre and Zuloaga among the Spanish painters. ♦ ♦ ♦ ♦ ♦

Included among the German artists exhibiting were Franz von Stuck, Willy Jaeckel, Karl Hofer, Ulrich Hubner, Hugo von Haberman-Fechin, Anisfeld; Gregorieff and Grinberg, Russians; and Vaes, Baseleer, Delaunois among the Belgians. The Swedish painters, Anna Boberg, Liljefors and Fjaestad were well represented as in former years in these shows by works of convincing realism. Notable among the paintings of the Polish group were those of Mme. Olga de Boznanski. In addition to those previously mentioned there were groups by Dutch, Austrian and Czecho-slovakian painters. ♦ ♦

Visitors to the exhibition were invited to indicate their choice of the collection

by casting ballots for the most popular picture, to which a prize of \$200 was awarded. EUGÈNE CASTELLO.

REVIEWS

Gulliver's Travels. By JONATHAN SWIFT. New edition in 2 volumes; with woodcuts by DAVID JONES. Limited to 480 numbered copies. (Golden Cockerel Press.) 63s. net.—A book from the Golden Cockerel Press is a thing that engages the senses both of sight and touch. Both in texture and general appearance of paper and typography it is a delight, and a great classic could appear under no better auspices. The present edition of Swift's masterpiece of satire is the finest we have seen, from the point of view of production. The very paper is scholarly. Mr. David Jones's woodcuts are wrought with a fitting and pleasant archaism and complete one's unalloyed pleasure in the work. ♦ ♦

British Artists of To-day. No. II. JOHN NASH. (The Fleuron.) 3s. 6d.—For long, on the continent, they have had their series of books on contemporary artists. We in England have been unenterprising; though THE STUDIO has sent out hardy and persistent pioneers. And now, behold, the publishers, treading on each others heels to remedy the deficiency—Messrs. Benn mustering their battalion, the Hogarth Press dispatching a tentative single spy, Messrs. Lane bringing up reinforcements from abroad, and finally the Fleuron advancing to fill the gaps. Nor do we make the mistake, prevalent abroad, of thinking any sort of reproduction a good enough reproduction. Those in the "Fleuron" books are excellent; the books themselves pleasantly produced, neat and pocketable. The present example consists of seventeen plates, which give a good all-round idea of Nash's qualities; his skill in emphasising basic structure, his love of nature in her quaint and somewhat clumsy moods (a sort of Edmund Blundenishness in paint), his clean lucidity of technique (quality in which illogical, foggy England seems to excel!), and his tendency to let this *gaucherie* develop, at times, into mannerism. ■ ■ ■ ■ ■

The Art of Drawing in Lead Pencil. By JASPER SALWEY, A.R.I.B.A. Second edition. (B. T. Batsford.) 12s. 6d. An exhaustive treatise on the art of the pencil, which is the most authoritative book that has been published for the instruction and guidance of the student. On reflection, it is remarkable how little appreciation has been given by collectors to a medium capable of so much artistic expression; possibly the lack is due to the artists themselves, who have not taken the art seriously, or to the want of sufficient encouragement by those who command the avenues of art exchange. Whatever the cause, there is, undoubtedly, a future for the artist who is gifted with the facility for this medium, and to such a one chapter XII should be an incentive, every word of which will live and have its influence so long as the art remains. ■ ■ ■ ■ ■

With the pencil the sensitive brain of the artist finds its truest expression, no inspiration or emotion being hindered or lost in its manipulation, his spirit can



"THE ROOD TOWER, LINCOLN"
PENCIL DRAWING BY F. L. GRIGGS, A.R.A. (From "The Art of Drawing in Lead Pencil" by Jasper Salwey.—Batsford)

wing itself into perfect song on paper, as he stands before the beauties that inspire him. This book should go far to open the eyes of collectors to the beauty of the medium, and may, we hope, lead to encouraging appreciation, for with the pencil every quality most desired is possible in the hands of a master, except colour, and even that by suggestion. ■ ■ ■ ■ ■

The book is well illustrated, the author's graceful drawings are fully explanatory of every method and style the medium is capable of, although we may venture an opinion that the best work is that which is begun and finished on the spot, not in the studio. Reproduction of superb work from such masters as Ingres, Bone, Griggs and others, including two beautiful examples from Sir Wm. Orpen and R. Ihlee all add to the embellishment of a really unique book. ■ ■ ■ ■ ■

ALBERT CHANLER.

Meddlesome Matty, and other Poems for Infant Minds. By JANE AND ANNE TAYLOR. With Introduction by EDITH SITWELL. Illustrated by WYNDHAM PAYNE. (John Lane.) 6s. net. These cheery pieces of

REVIEWS



ILLUSTRATION TO J. AND A. TAYLOR'S
"MEDDLESOME MATTY" BY W. PAYNE
(John Lane, The Bodley Head, Ltd.)

doggerel, which would be more accurately described as verses than poems, though written little more than a century ago now seem to belong to a period inconceivably remote. In tripping anapæsts and slick iambics the amiable sisters Taylor (and Miss Adelaide O'Keefe, who for some reason does not appear on the title-page) give warnings to "infant minds" of the extreme probability of disasters arising from the minor vices of childhood. The moral value of such counsels to-day may be doubted, but for the adult reader at least they provide plenty of fun. One poem, "False Alarms," is on the old theme of "The Boy who cried 'Wolf!'" but it is less amusing than Mr. Belloc's "Cautionary Tale," as are most of the pieces. Indeed, it is difficult to avoid comparisons with Henry King, Matilda and Mr. Belloc's other boys and girls, and comparisons are notoriously odious. Mr. Wyndham Payne has embellished the edition with a series of the most ebullient and witty drawings, reproduced in pochoir. We give the Glazier, who came to mend the window broken through Harry's turpitude in playing ball when he had been bidden to desist, but our illustration cannot convey the charm of colour with which Mr. Payne has made the book so pleasing to the eye. ❖ ❖ ❖

Sandro Botticelli. By WILHELM BODE, translated by F. RENFIELD and F. L. RUDSTON BROWN. (Methuen & Co., Ltd.) 31s. 6d. net. "The standard work on Sandro Botticelli, by Herbert Horne," runs the opening sentence of Dr. Bode's preface "is based on the most painstaking and exhaustive research among the records of the man and his works, but the author scarcely does full justice to the artist and poet in Botticelli." That is quite a fair and quite a friendly opening, and while differing widely from Horne, Dr. Bode is throughout perfectly fair to him. But it will be interesting to see how far his restoration to Botticelli of whole classes of Madonnas and portraits which Horne firmly excluded will be accepted by the learned authorities. It was hardly necessary, for the charm and felicity of Dr. Bode's handling of his subject, especially as to the artist's relations with the Medici and with Savonarola, are fully sustained by the consideration of undisputed works. If Horne did turn in his grave it would probably be with a smile, and perhaps a murmured "*experto crede.*" ❖ ❖

L'Architettura Rusticana nell'arte Italiana: dalle capanne alla casa medievale. By G. FERRARI. (Milan: U. Hoepli). Lire 160. This finely presented volume treats of the rustic architecture of Italy through her different provinces, commencing always with the basal forms of the "capanna" or hut—round, square or oblong—shown not only within Italy—in the Agro Romano, Latium, Apulia and Sicily—but illustrated in its more primitive forms in Asia and Africa. Out of this Dr. Ferrari, in his excellent text, evolves the rustic architecture now existing through Italy, illustrating this by examples from Latium, Emilia, Tuscany, the Abruzzi and Sicily—a side of architecture which frequently reaches forms of very great beauty. The illustrations in colour and process of pencil reproduction are of exceptional richness and beauty; and the whole work is a serious contribution which is of great interest, especially to ourselves in England, where our timbered cottages are such a precious heritage. ❖ ❖ ❖ ❖

CORRESPONDENCE is invited from readers for this page. Letters should relate to art and should not exceed 200 words in length.

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LONDON.—ALPINE CLUB GALLERY, Mill Street, S.W. Portraits and other pictures by John Wells. Open from February 4 to February 27.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Pictures by Modern Artists. Open during January.

BURLINGTON FINE ARTS CLUB, 17 Savile Row, W. 1. Objects of Art. Open till the end of February.

BURLINGTON HOUSE, Piccadilly, W. 1. Arts and Crafts Exhibition Society. Open during January and February.

COLNAGHI & Co., 144-6 New Bond Street, W. 1. Paintings and Drawings by C. E. Cundall. Open from January 15 to February 16.

Co-OPERATIVE UNION. Poster Competition. Latest date for receiving January 31. For particulars apply to Mr. C. E. Wood, Secretary, Publications Committee, Holyoake House, Hanover Street, Manchester.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Retrospective Exhibition of Etchings by D. S. Maclaughlan. Pastels of Chamonix and elsewhere by Wynford Dewhurst. Open during January.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Craftsmen and Flower Painters. Open during January.

GREATOREX GALLERIES, 14 Grafton Street, W. 1. Miscellaneous Etchings and Drypoints by Modern Artists. Open January and February.

GROSVENOR SCHOOL OF MODERN ART, 33 Warwick Square. Lectures by Frank Rutter. "Van Gogh, Seurat and Signac," January 21; "Gauguin and Puvis de Chavannes," January 28; "Matisse," February 4; "Les Fauves," February 11.

LEICESTER GALLERIES, Green Street, W.C. 2. "Les Peintres-Graveurs Indépendants" 1st Exhibition. Open till January 30.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. New Society of Artists. Open from January 18 to February 13. Women's International Art Society. Receiving day, February 18.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Water-colours by Jacquier, A. C. Bailey, H. Peart and A. B. Knapp-Fisher. Open till January 30.

ROYAL ACADEMY. Works by the late Mr. J. S. Sargent, R.A. Open from January 14.

R.W.S. GALLERY, 5A Pall Mall East, S.W. 1. The London Group. Open till January 29, 1926. Royal Society of Painter Etchers. Receiving day, January 30. Open from February 6 to March 11.

SOUTH LONDON ART GALLERY, Peckham Road, S.E. 5. Old Cambrians Art Club. Open till January 31.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Water-colours by May Good. Open till January 28.

YAMANAKA & Co., 127 New Bond Street, W. 1. Ancient Chinese Bronzes. Open till January 21.

BIRMINGHAM.—Art Circle. Receiving day, January 4. Open till January 28. Spring Exhibition. Receiving day, March 25. Open from April 15 to May 27. Photographic Exhibition. Open from February 20 to February 27. Architectural Exhibition. Receiving day, March 1. Open from March 2 till March 18.

BRIGHTON.—PUBLIC ART GALLERIES. Brighton Arts Club and Sussex Arts Club. Open till January 17.

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 GEORGES PETIT, 8 Rue de Sèze. New Group. Open till January 24. Other painters, various dates in January.

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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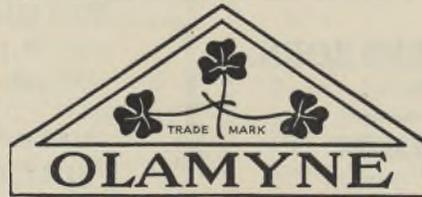
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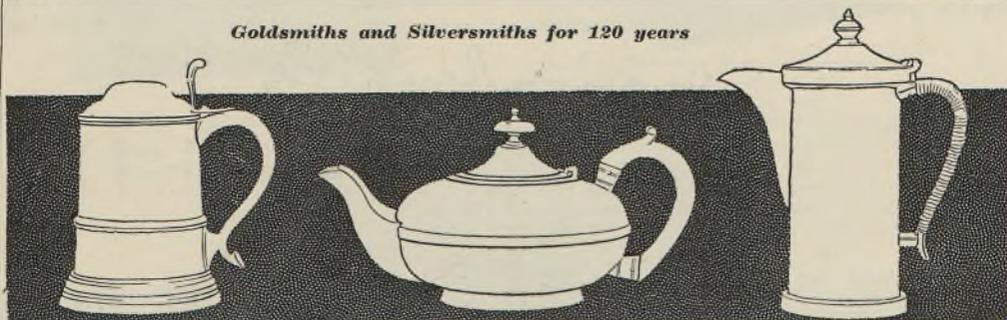
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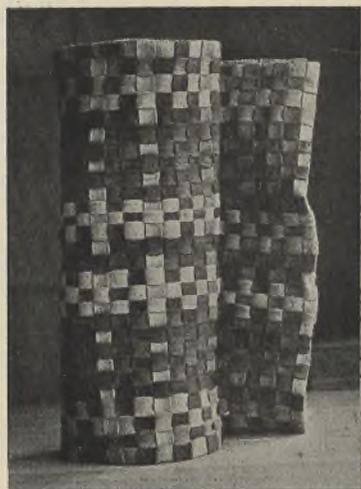
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ALTHOUGH Christmas is over and gifts no longer in such great demand, I have this month illustrated some further ideas for original presents. After all, the pleasant problem of what to give for weddings and birthdays is with us all the year round. By many people, too, no gift is more appreciated than the strictly useful one; for instance, a good pair of stockings or gloves seldom come amiss, not to speak of the many things that need constantly renewing for the house.

Orders should be sent to me at THE STUDIO Offices, 44 Leicester Square, London, W.C.2, and accompanied by remittance. Please remember I am always ready to answer inquiries from STUDIO readers, both in connection with these illustrations or the advertisement pages.



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This fountain pen proved so popular a few months ago, that I have inserted the illustration again for the benefit of those who did not see the September STUDIO. Price 3s., postage 1½d.



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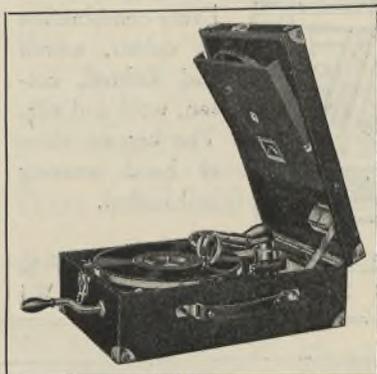
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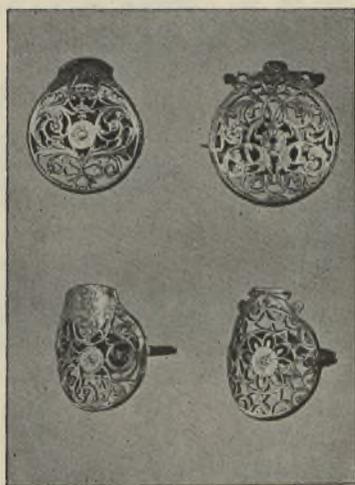
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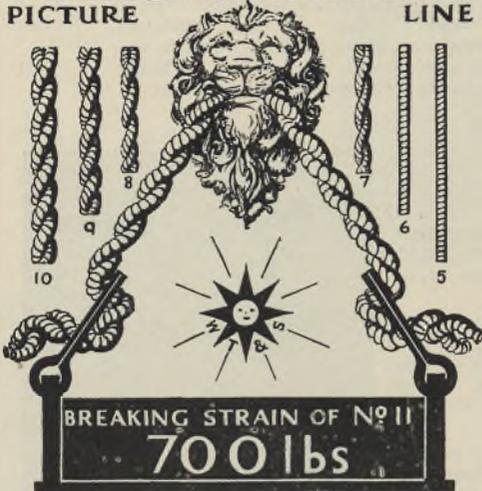


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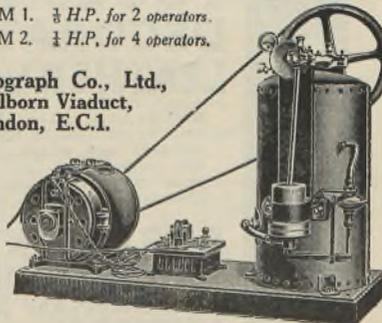
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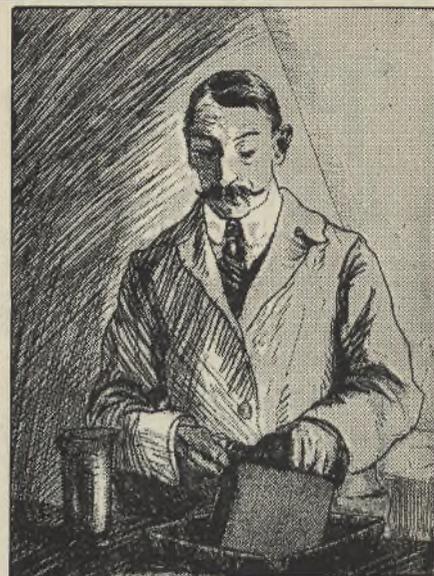


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THE STUDIO



EDITED BY GEOFFREY HOLME

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"THE PUNT GUNNER." OIL PAINTING BY CHARLES SIMPSON, R.O.I.

SOME MODERN BIRD ARTISTS.
BY R. W. ALSTON. ♦ ♦ ♦

BIRD painters in England have been chiefly illustrators. It has been a branch of the art of illustration which has grown up under the patronage of sportsmen and naturalists, and such patrons are hard task-masters. Being men of trained observation for the facts that interest them they are quick to appreciate what appeals to their own interests. Thus since the day of the old-fashioned sporting prints illustrations have certainly gained in accuracy, but the charm of the old traditions of decoration and design has been discarded, together with the more or less arbitrary colouring, which was a matter of taste more than of truth.

In so short an article as this it is impossible to do full justice to those artists such as the late Joseph Wolf, Mr. George Lodge, and Mr. Archibald Thorburn, who have all frankly accepted illustration as a factor in their art. We are chiefly indebted to them for freeing the illustration of birds and small animals from that archaic stiffness which petrifies the otherwise charming woodcuts of Bewick. ♦

Mr. Thorburn has many English followers. Imitation, however distant, is the sincerest flattery, and an artist who has so many admirers and collectors will not resent a voice in favour of what seem to me to be his more personal drawings



"WHITE-SHOULDERED
EAGLE." WATER-COLOUR
BY ARCHIBALD THORBURN

VOL. XCI. No. 395.—FEBRUARY 1926.



"GODWIT." WATER-COLOUR
BY ARCHIBALD THORBURN

and sketches, with which he fills his notebooks. His birds, however, even in his most minutely finished pictures, keep their vitality wonderfully, and he is unrivalled in rendering the silky texture of plumage, and in the notation of bird characteristics. To place one of his drawings from life against the old type of stiff illustration is a revelation of how much has been gained. In view of all that Mr. Thorburn has done it is disappointing that his numerous followers have concentrated on that side of his art which appeals exclusively to sportsmen, and that in their pictures (as opposed to book-illustrations) the ideals of the gun-room predominate.

There are, however, many artists who have resisted this popular temptation, and who yet owe something to the example of both Joseph Wolf and Mr. Thorburn. Mr. Frank Southgate, Mr. Vernon Stokes, Miss Winifred Austen, and Mr. A. J. Detmold, both in their pictures and etchings have made a notable contribution to this branch of art; Mr. A. W. Seaby and, in Germany, Mrs. Bresslern-Roth are artists well known for their admirable colour-woodcuts; the latter has a fine sense of colour and decoration, and her woodcuts are broadly designed with a very attractive convention. Mr. Warwick Reynolds is the popular illustrator of Mr. F. St. Mars's animal stories. ♦ ♦

Frank Benson, the American artist, is a master of landscape as well as of birds, which no doubt helps him to overcome one of the first difficulties of this particular subject—the problem of placing so small

SOME MODERN BIRD ARTISTS

an animal as a bird in relation to the landscape. His birds are not isolated "objects of natural history," but form part of the background, and in his elimination of unessential detail he adds much to the vitality and design of his birds in flight, which are drawn with vigour and mastery.

Whereas Joseph Wolf discerned the structure of birds and the lie of the feathered tracts, Bruno Liljefors, the Swede, gives us the truthful vision of the impressionist, not so much in colour as in the observation of movement. His is the unbiassed vision without compromise. A bird in flight may be drawn with four wings in an attempt to capture the movement of the wingbeats and to give a sense of vitality almost reminiscent of the cinematograph. His early work is more detailed, and every detail is realised with faithful observation. There is never any trace of concession to what the public and the dealers want, and this sincerity alone

makes his work of great value to artists. His birds in flight or swimming on the water are often depicted with something of the decorative effect which we get in Eastern art. ♣ ♣ ♣ ♣ ♣

Mr. Charles Simpson is an English artist who has most successfully gathered up the various threads of realism and tradition. For painting should be more than a selection of impressions received from nature. The artist should have a personal vision and remould his conceptions in his mind. This does not imply that he should not study nature. In observation alone most of us lack the powers of a trained painter. Not many of us are as observant as the late W. H. Hudson, who noticed that little green-grey warblers *look* blue in some lights, and sparkle with prismatic colour in others; but are not these facts as important to the artist as the exact local colour of the willow wren with the streak over the eye



"FLYING BRANT." ETCHING BY FRANK W. BENSON
(Published by Messrs. H. C. Dickins)



**"SEA-EAGLES." BY
BRUNO LILJEFORS.**
(By Courtesy of Amiralitetsrådet H.
Wolf. Photo, C. E. Fritze, Stockholm.)

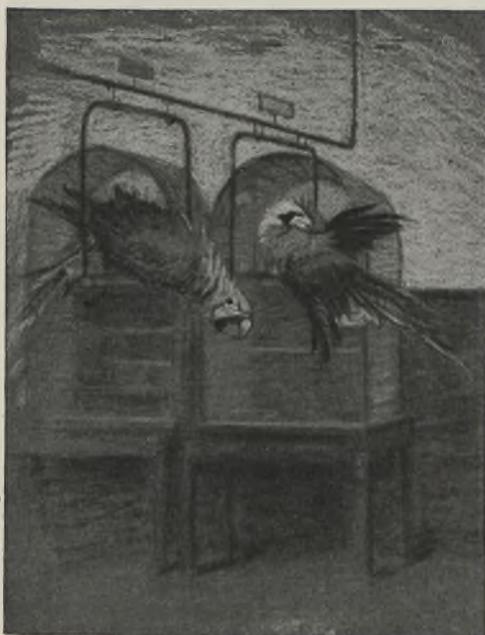


"TAKING THE WATER, WIDGEON."
ETCHING BY WINIFRED AUSTEN, R.E.
(Published by Messrs. Arthur Greatorex, Ltd.)

SOME MODERN BIRD ARTISTS

into the bargain? Mr. Charles Simpson is a keen naturalist, but he is something more. In his best pictures, which I think are his large canvasses and wall paintings, there is a definite attempt at a serious treatment of birds from the artist's point of view. In the large picture which we reproduce, the result of a shot from the punt gun is shown, but the *raison d'être* of the composition is the gold of sunset reflected in the water, and the flight of the wild duck. The whole is beautiful in colour and design, and fine in feeling. ❧

There have been bird painters in the past, in China and Ancient Egypt, in Pompeii and of the early Italian Renaissance. The seventeenth-eighteenth century French and Dutch artists also produced many beautiful still-life pictures of dead game and farmyard poultry. Such subjects, no doubt, impose their limitations, but they often had the decorative qualities which are so necessary to pictures that are to take their place on a wall. Beautiful in colour and pigment they possess many of the qualities which are now ignored, but in spite of the numerous pictures of birds, in such a subject it is difficult to discern a continuous tradition.



"MACAWS." PASTEL
BY VERNON STOKES
(Messrs. Sharmid)



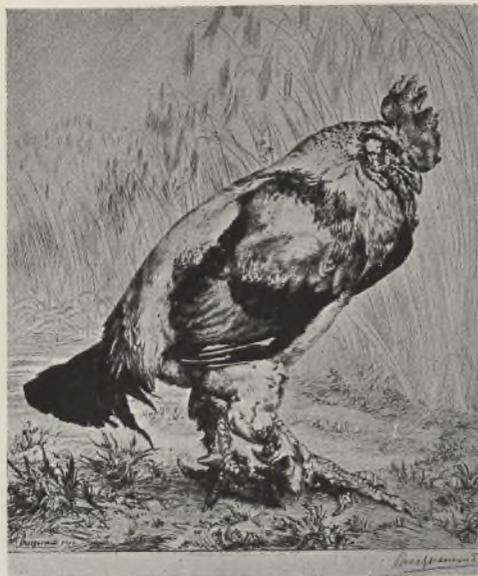
"THE CAPTIVE." ETCHING
BY E. J. DETMOLD
(Published by Mr. A. A. Bailey)

Mr. Simpson for his part has the distinction of having added emotional drama to a subject that has hitherto only inspired illustration and decorative effect among Western artists, and this sense of drama is the main inspiration of the book on wild birds which he is now writing and illustrating. ❧ ❧ ❧ ❧ ❧

There is a strange and interesting feeling in the etchings of the Frenchman, Félix Bracquemond. His birds, it is true, lack construction, and seem to have an unnecessary woodenness which recalls the stuffed specimen, but about his pictures as a whole there is a sinister romanticism. It is a feeling we have seen hinted at in the curious little tail-pieces of Bewick, or still more do we feel it in the etchings of Méryon, which are a more probable source of his inspiration. ❧ ❧ ❧ ❧ ❧

Joseph Crawhall is an artist who has been reviewed in other numbers of this magazine. Both he and Bruno Liljefors have been influenced by Eastern art and have thereby gained in sense of pattern and in the use of silhouette. Joseph Crawhall in particular developed a consummately skilful and broad touch. But calligraphy and pattern to the best Eastern artists are not to be thought of as ends in themselves, and in an art saturated in

SOME MODERN BIRD ARTISTS



"LE VIEUX COQ." ETCHING
BY FÉLIX BRACQUEMOND
(By courtesy of Campbell
Dodgson, Esq., C.B.E.)

artistic traditions and associations so different from ours one is uncertain of how much we occidentals understand. The artists of China and Japan have painted birds and flowers with a sympathy and reverence which is not in the Western minds. To us, the implicit meaning of the "Flower in the crannied wall" is a matter more of philosophical speculation than of emotional or intuitive insight. To the Buddhist artist a bird on a reed or a flower blown in the wind catch up in their rhythm and pattern something more profound than exquisite taste. It is a triumph of concentration, a feeling for which the Western artist demands a very different incident. Our attitude to "the animal kingdom," as we call it, is more condescending. It is either sentimental or frankly utilitarian, and consequently when our artists paint such subjects they are apt to be more superficial. The bird is looked on as a thing to be shot or named by the ornithologist, or preserved as the friend of man. ♦ ♦ ♦ ♦ ♦

That is why we should be grateful to Mr. Charles Simpson and Mr. Frank Benson and to such of our artists as have a breadth and understanding about their vision which raises their subject above

any suspicion of triviality. Just because they do not stress the subject overmuch, the bird is not seen as an isolated, scientific fact, but with its wider relations to art and nature. ♦ ♦ ♦ ♦

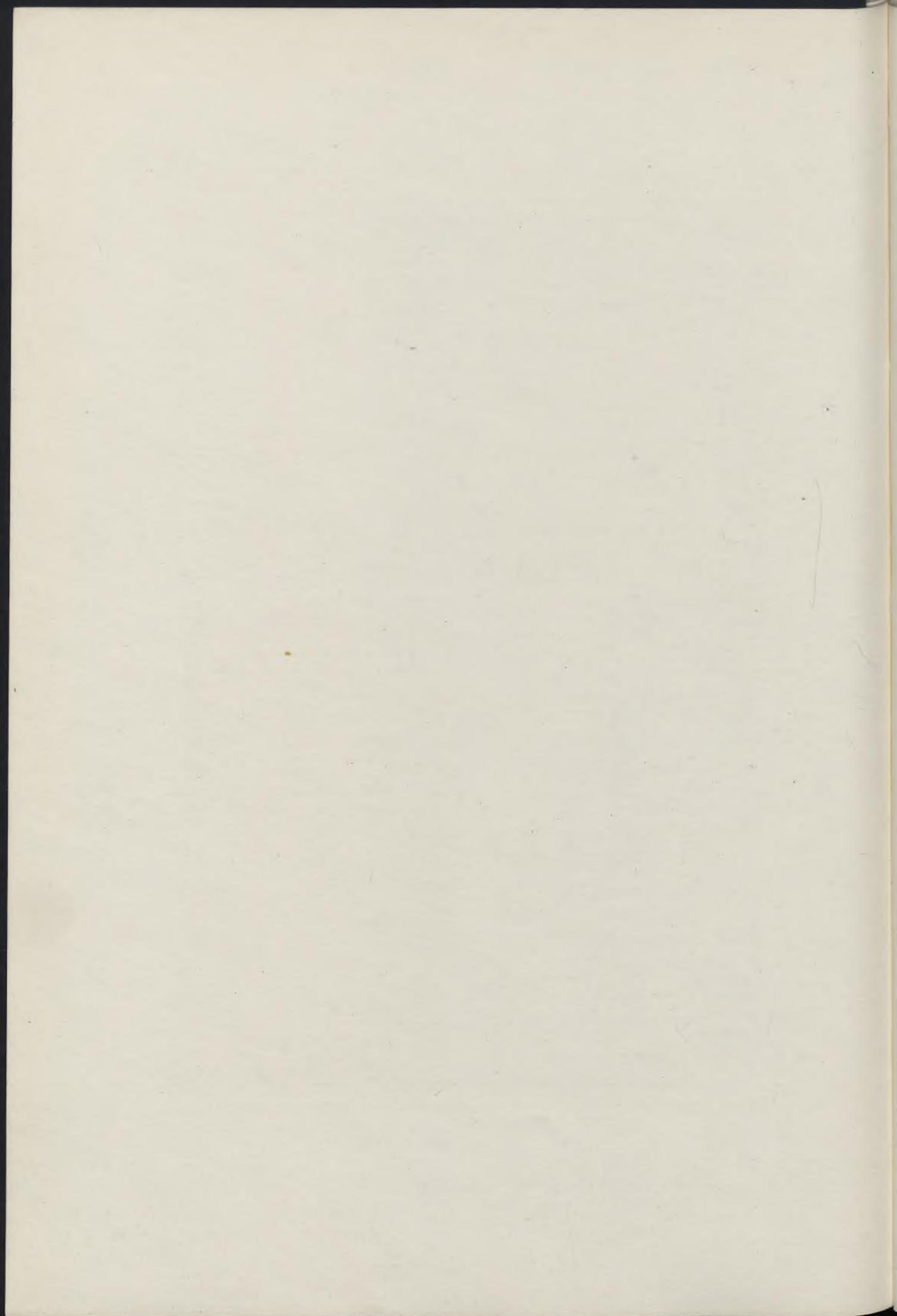
"Surely," exclaimed Barbellion in his diary, "the flight of a gull is as wonderful as the Andes." That remarkable naturalist was acutely aware of the affinities and still more of the infinities of whatever subject he studied. It may seem an extravagant hope that such a statement can find a translation into the infinitely difficult medium of the painter, and become a thing *felt* and not just known or said. But at least it seems fair that we should expect of our artists that their illustrations of birds should be true and accurate, and that their pictures should be decorative. If the public will appreciate such qualities, there is no doubt that the artists can provide them. ♦ ♦ ♦



"PEREGRINE FALCON." ETCHING
BY WARWICK REYNOLDS, R.S.W.



"ZEBRAFINKEN." COLOUR-WOODCUT
BY NORBERTINE BRESSLERN-ROTH.



CARPETS BY M. DA SILVA BRUHNS



CARPET DESIGNED
BY YVAN DA SILVA

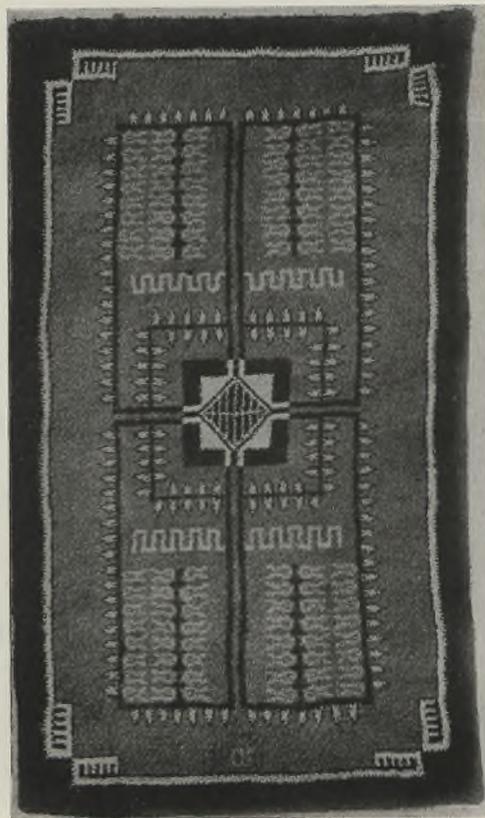
CARPETS BY M. DA SILVA BRUHNS.

IN our issue of September, 1924, our readers' attention was drawn to the many difficulties to be faced by the present-day craftsman who attacks the problem of designing carpets suitable for modern decorative schemes; and we then dealt with the carpets made after designs by M. Fayet, strange and attractive schemes, full of imagination in composition and delicate in their colour-harmonies.

M. Yvan Da Silva Bruhns, for his part, has made a study of the subject for many years, and his solution of the problem is very different, indeed one might say on exactly opposite lines. His earliest education was scientific in the main, and he went on to study biology and medicine, which pursuits seem to have had a strong influence on his methods as an artist. It would seem that the logical methods of science have been his guides in designing, and have

contributed to his success. While occupied with his studies, he was painting at the same time, mainly landscapes, but with a decorative feeling which made his work almost entirely conventionalised. He soon abandoned science in order to devote himself to applied art. In 1919 he conceived the desire to produce himself one of those woollen carpets which give the visual effect of fur and which feel like turf or thick moss to the feet.

Feeling that in this sphere of applied art, as in other departments, the artist should be not only the originator of the design, but should be able to carry it out from first to last, so as to appreciate its peculiar difficulties and the technical factors controlling it, M. Da Silva unravelled a piece of Oriental carpet in order to discover its exact process of manufacture; and subsequently procured the necessary tools and made his first carpet. So encouraging was the result, and so much appreciated by the connoisseurs,



CARPET DESIGNED
BY YVAN DA SILVA

M. DA SILVA

that M. Da Silva decided to take up this work seriously, and, after a careful apprenticeship, he has become a master in it. The design once evolved, the artist himself carries out the *mise en carte*, which is a delicate operation made so as to leave nothing to chance or to the fancy of the worker. He himself chooses his wools and personally superintends the process of colouring them, for often he employs tints resembling one another very closely, but yet differing slightly. And finally, to avoid as far as possible the deformation of the design through "settling down" under the pressure of the feet (which factor he takes into account when making the design) he has evolved a system of tight knots very close together, made of very stout strands of wool of a suitable length.

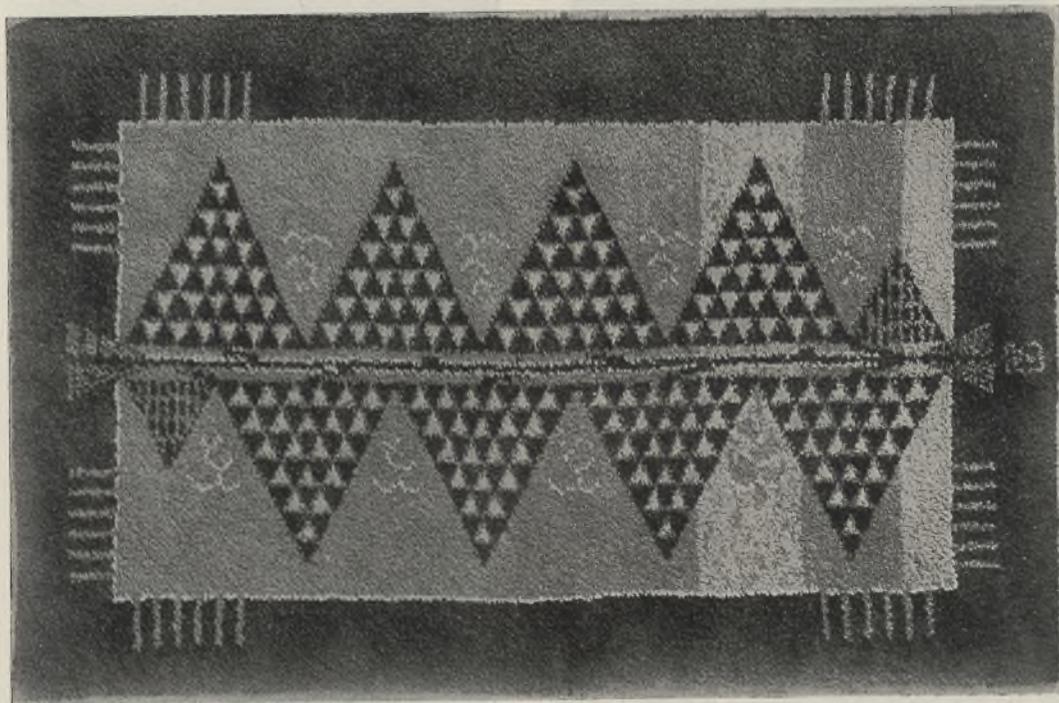
M. Da Silva began with geometrical compositions on a uniform ground, and then made some attempts in highly conventional floral design. He has now returned to the geometrical style, inspired by the very logical idea that a carpet should have the same simplicity and order as a pavement, but with greater richness and depth in tones.

M. VALOTAIRE.

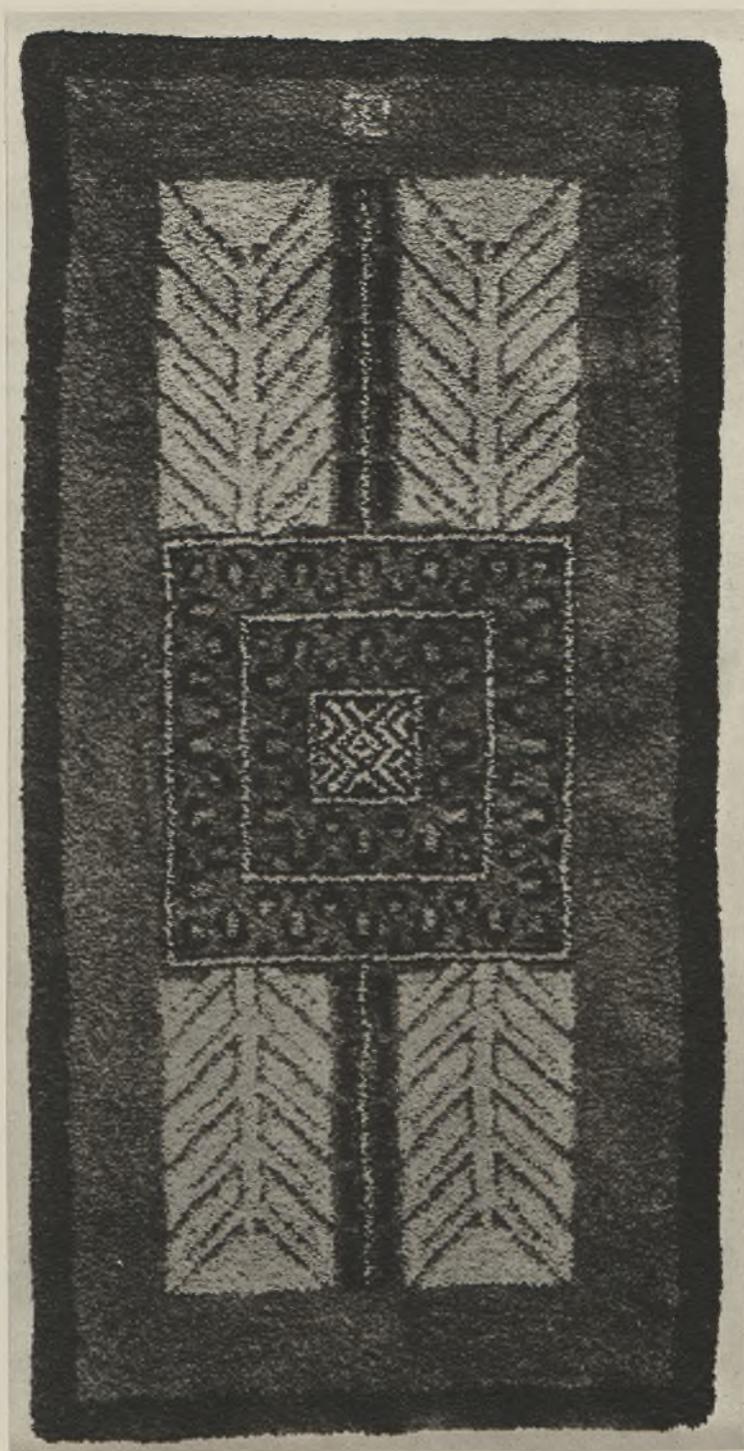
TWO NEW "STUDIO" BOOKS.

NEXT month will see the coming of the new age of "The Studio Year-Book of Decorative Art." The cause which this annual has consistently upheld—the beauty of the home—is now more strongly supported than it was at the beginning of the century, and it may be fairly claimed that the "Year-Book" has done not a little to effect this result. This year, there are over 450 illustrations, including 8 colour-plates; and authoritative articles are contributed by the Rt. Hon. Sir Frederick Ponsonby, Professor C. H. Reilly and Lt.-Col. E. F. Strange. ◊ ◊ ◊

In March will also appear a new "Studio" édition de luxe, "The Highway and its Vehicles;" by Hilaire Belloc, limited to 1,250 numbered copies. From mediaeval illuminations to Victorian mezzotints the pageantry of the road is here displayed; its joys, its dangers, and the almost endless variety of its vehicles. Mr. Belloc's name is a sufficient guarantee that the text will be of absorbing interest. There will be 24 colour-plates and over 100 other illustrations. ◊ ◊ ◊



CARPET DESIGNED
BY YVAN DA SILVA



CARPET DESIGNED
BY M. DA SILVA.



**"THE PILOT." ETCHING
BY ARTHUR BRISCOE.**
(Shortly to be Published by
Messrs. H. C. Dickins.)

THE ETCHINGS OF ARTHUR BRISCOE



"THE HELMSMAN." ETCHING BY ARTHUR BRISCOE (Shortly to be published by Messrs. H. C. Dickins)

THE ETCHINGS OF ARTHUR BRISCOE. BY MALCOLM C. SALAMAN.

SINCE James McBey's etching genius surprised the connoisseurs and excited the print-market nearly fifteen years ago, I cannot remember any such sudden scramble among collectors as now there is for the prints of Arthur Briscoe. With intimate knowledge of wind and wave, gained in long experience as a yachtsman, and during the war years in command of diverse craft on watch and ward of our coasts, Mr. Briscoe had for years been painting marine subjects. Recently, after further experience of the high seas in a full-rigged ship, he has addressed himself to the medium of the etcher, and very quickly, having something fresh and authentic to say in the idiom of the bitten line, he has found his *métier*. As one looks at his etchings, so immediately convincing in their nautical verity, so pictorially alive with the immense vitality of the sea, the beauty of sailing ships and the energies of the sailormen in conflict or compromise with the winds, one seems almost to

" . . . hear the waves dash and the tackle strain,
The canvas flap, the rattle of the chain
That runs out through the hawse, the clank of the winch
Winding the rusty cable inch by inch."

And surely that is the lusty lilt of a chanty. See, for instance, in *The Capstan*, one of the four new plates of the "High Seas" series we are privileged to reproduce before Mr. Dickins publishes them next month, how Mr. Briscoe's vivid and spontaneous draughtsmanship in supple expressive line makes us realise the power and energy with which the men are doing their monotonous round with the capstan, all except that tall young sailor who, unlike his mates, is putting no stress upon his muscles. May not he be the chanty-leader? How beautifully the light falls upon the men and the wet deck! And with what sure linear suggestion the etcher conveys the significance of the action, as the capstan slowly revolves, and the sail lies loosed along the jib-boom ready for hoisting. Then, *The Pilot*; the ship is hove to while the pilot climbs aboard, and the boat that has brought him alongside is being

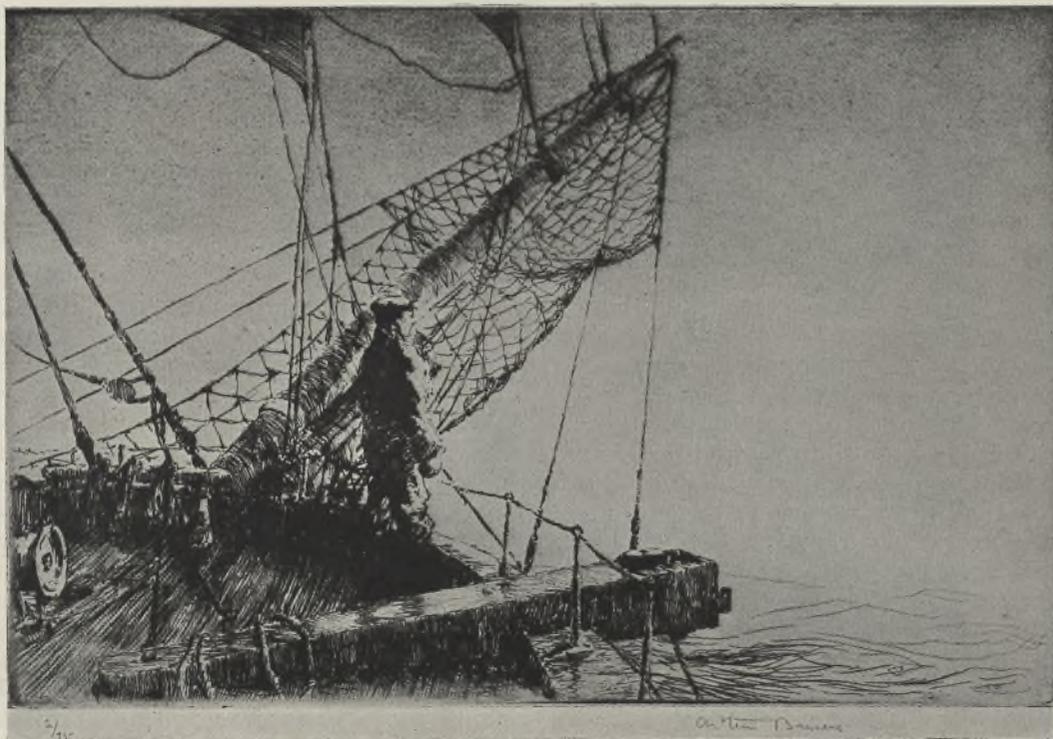


THE ETCHINGS OF ARTHUR BRISCOE

fended off as a wave washes along the hull's length. Here is the nautical incident vividly focussed; the sea is alive in a few scribbly lines, and the flight of a gull carries the eye away in the luminous air. *The Helmsman* is an unusually arresting print. The design is simple, with just the lines of the taffrail behind the helmsman, and a life-buoy repeating the wheel's curve, but imagination is urged to give it extraordinary significance. For it is a grim figure of a man that stands there in oilskins, his arms stretched apart to govern the wheel in defiance of the storm that rages about him with wind and rain, while in his deep-set eyes there is an unfathomable look, as of one who has vision beyond mortality. In *The Lookout—Sunrise*, a wonder of light is the expressive motive of the design, in which the spacing of light and shade is almost lyrical in effect. In the ship's bow beside the cat-head a young sailor stands watching the sunrise spreading light over the sea; the sails are flapping

and the halyards are slack, and in a few suggestive lines the etcher quietly echoes "the innumerable laughter of the sea-waves."

Excluding these four new plates on the eve of issue, Mr. Briscoe has published only thirteen plates, but these have proved enough to win him already a place among contemporary etchers which is absolutely distinctive; for, while there are others who, with vivacious line can interpret the moods and aspects of the sea—notable among these being that talented young etcher, Mr. Joseph Gray, another of Mr. Dickins's happy discoveries—Mr. Briscoe has found in the activities of the "hands" aboard sailing-ships on the high seas an entirely new range of motives for the etching-needle. So he has to his credit five splendid plates which only an authentic etcher with Mr. Briscoe's nautical experience could have accomplished: *Typhoon—The Burst Topsail, Furling the Foresail, Walking up the Topsail, Clewlines and Buntlines*, and



"THE LOOKOUT, SUNRISE." ETCHING
BY ARTHUR BRISCOE. (Shortly to be published by Messrs. H. C. Dickins)

ETCHINGS OF ARTHUR BRISCOE—REVIVAL OF THATCHING



"THE CAPSTAN." ETCHING BY ARTHUR BRISCOE (Shortly to be published by Messrs. H. C. Dickins)

On the Mainyard. In these we see the men on deck or aloft doing their jobs regardless of weather-peril, and because Mr. Briscoe's pictorial presentations are convincingly true to experience as well as loyally conditioned by the artistic economy of the etched line, the connoisseurs are eager for prints which so refresh the eye and stir the spirit. ❖ ❖ ❖ ❖

Already they are recognised as prizes for the collector's portfolios, but, beyond their etching charm and vivacity, they afford in the actualities of their subject matter extraordinarily suggestive illustrations to the voluminous literature which has been recently devoted to the prowess and beauty of the old sailing ships which steam-power has driven gradually from the high seas. Mr. Briscoe loves their memory as wholeheartedly as any veteran captain who has raced a "Cutty Sark," a "Thermopylæ" or an "Ariel" from East to West and he will lose no opportunity, rare though it be nowadays, of a cruise on a "wind jammer." ❖ ❖ ❖

MALCOLM C. SALAMAN.

THE REVIVAL OF THATCHING. ❖

THE art of thatching has, of late years, taken on a fresh lease of life. Discouraged, for a long time, by bye-laws drawn up from a townsman's point of view, and condemned by narrow prejudice and vague theories of hygiene, it has been in danger of final extinction. Fortunately more liberal views have prevailed in time to save it, helped, in some measure, by changes in economic influences. Some of our leading architects, whose authority is indisputable, have pronounced definitely in its favour and contributed, in a practical manner, to its revival. The charm of this delightful roofing material, when handled by an artist, is shown in the accompanying reproductions of some delightful drawings by Mr. P. D. Hepworth of thatched houses designed by him recently. They are typical examples of one aspect of his distinguished and individual work. When speaking of thatch Mr. Hepworth reminds us that "one should distinguish between reed and straw.

THE REVIVAL OF THATCHING



THATCHED HOUSE.
ARCHITECT, P. D.
HEPWORTH, F.R.I.B.A.

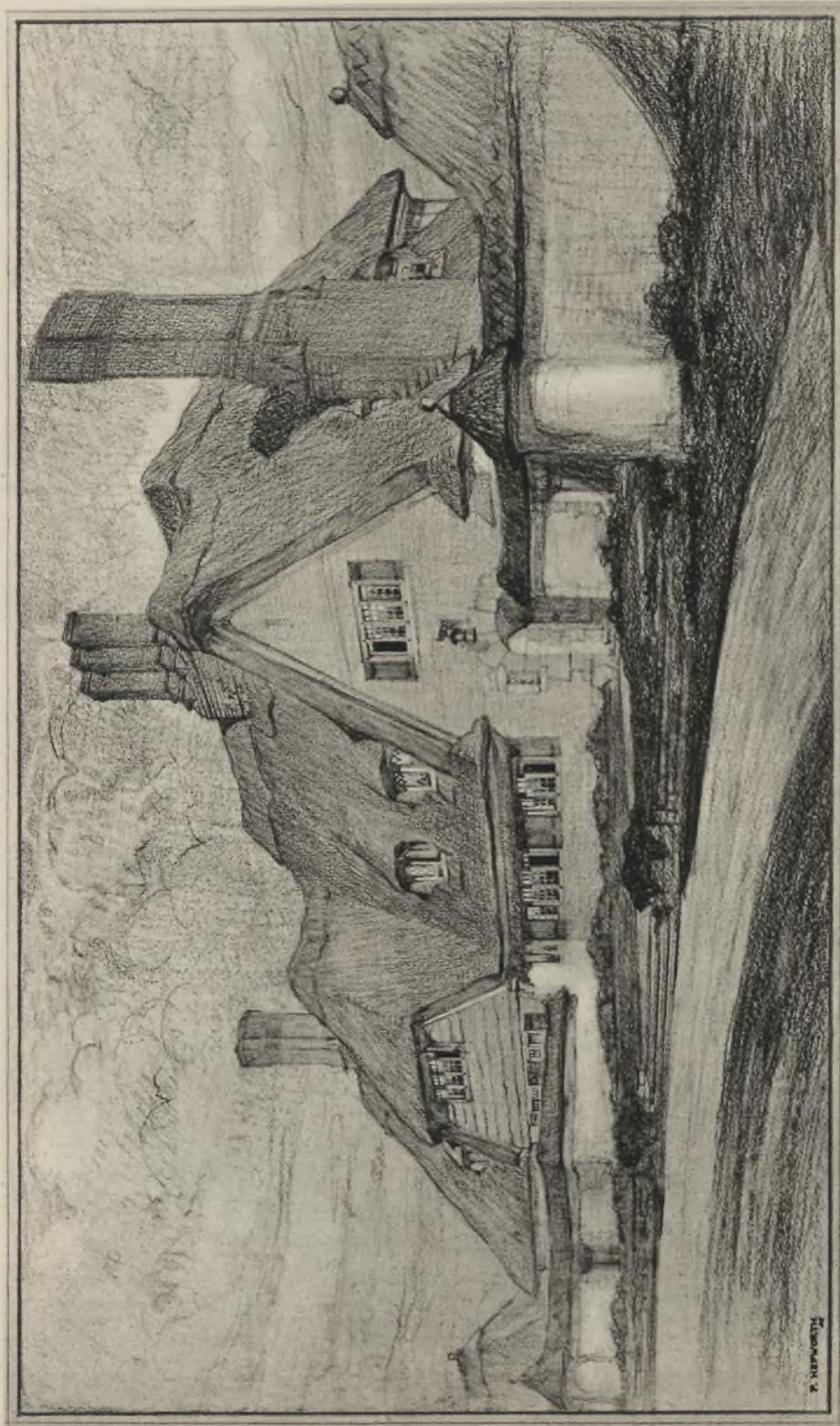
The danger of fire, if the former is employed, is extremely small, as can readily be proved by deliberately trying to set fire to a reed roof. In the case of straw the risk is greater. Some insurance companies now recognise this and will insure a reed-roofed house at about half the premium required if straw is used." Mr. Hepworth claims that the life of a reed roof can be estimated at seventy to eighty years, if cleaned down and knocked up every few years (a small matter), while straw lasts only about fifteen to twenty years. He also points out that, "apart from its appearance, thatching has one great advantage from the architect's point of view in that it enables him to plan more freely for internal requirements. Unequal spans, broken ridges and other structural complications, which would present great difficulties with a rigid material like tiles, are smoothed over with the utmost ease by thatch. It lends itself beautifully to Dormer windows necessary to those jolly little rooms that can often be saved out of waste roof space, but expensive items in a tiled roof. Thatching is one of the oldest roofing

devices, and the craft has been handed down in the families of some of the best known thatchers, from father to son, for hundreds of years. Farman of Walsham and Cowell of Soham are cases in point. One still sees, in many little villages in Norfolk, Devonshire and the Midlands, this roofing material used, as a matter of course on new houses, good thatchers having as much work as they can undertake. Reeds provide the best materials for the purpose, preferably those from the Norfolk Broads. ¶ ¶ ¶ ¶

These are cut in January or February, after frosts, when the 'flag' which grows at their tops has fallen. They are then laid down in bundles to dry during spring. In thatching, the rafters, which can be spaced at about 20in. centres, the material being light, are first battened and the reeds laid in in bunches. They are held down by rows of hazel bands (called swais) and fastened to the rafters by tarred cord. At the eaves they are cut as in straw, but knocked up hard until the right line is obtained. The ridge is formed of rushes or wheatstraw, fastened down with hazel sticks, bent and driven in hard. In modern Holland, where thatch is now much in vogue, a very large half-round tile is used for the ridge, which is the part which requires most attention. ¶ ¶ ¶

If the thatching is of straw it should be the 'pulled,' unbruised stalk that has not been thrashed, that from rye being best. Its thickness should be 18in. to 20in., whereas with reeds 12in. to 14in. is usual. A steep pitch, fifty-five degrees or more, is desirable, both for weather reasons and appearance. This will not, as a rule, prove expensive, as it might with other materials owing to the ease with which Dormer windows can be introduced." ¶ ¶ ¶ ¶

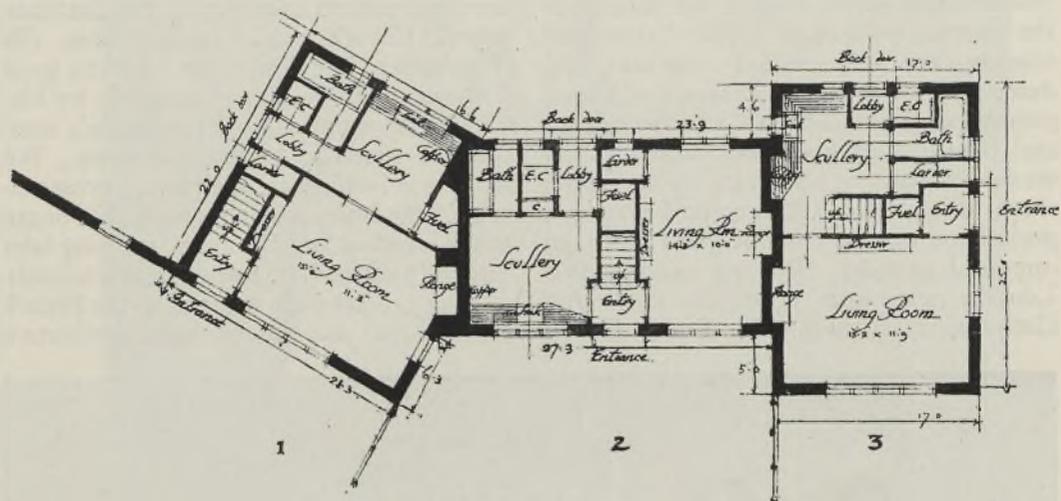
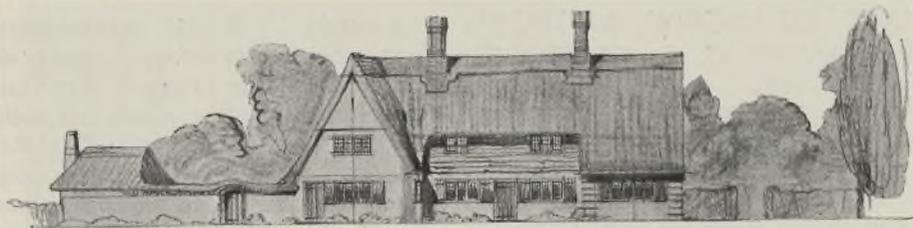
Mr. Hepworth's advocacy of the use of thatch, under suitable conditions, is interesting in view of the prejudice against it which still undoubtedly exists in many quarters. It was, in olden times, one of the commonest materials employed. The name of the little town of Thexted in Essex shows that it was once wholly a thatched town, while it is surprising to learn that there are still over fifty thatched churches in East Anglia alone. ¶



HOUSE NEAR MELTON MOWBRAY.
ARCHITECT, P. D. HEPWORTH, F.R.I.B.A.



HOUSE IN KENT, SOUTH ASPECT.
ARCHITECT, P. D. HEPWORTH, F.R.I.B.A.
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THATCHED COTTAGES AT SHAB HALL, DUNTON GREEN. ARCHITECT, P. D. HEPWORTH, F.R.I.B.A.

RECENT GLASGOW ACQUISITIONS. BY T. C. F. BROTCHE.

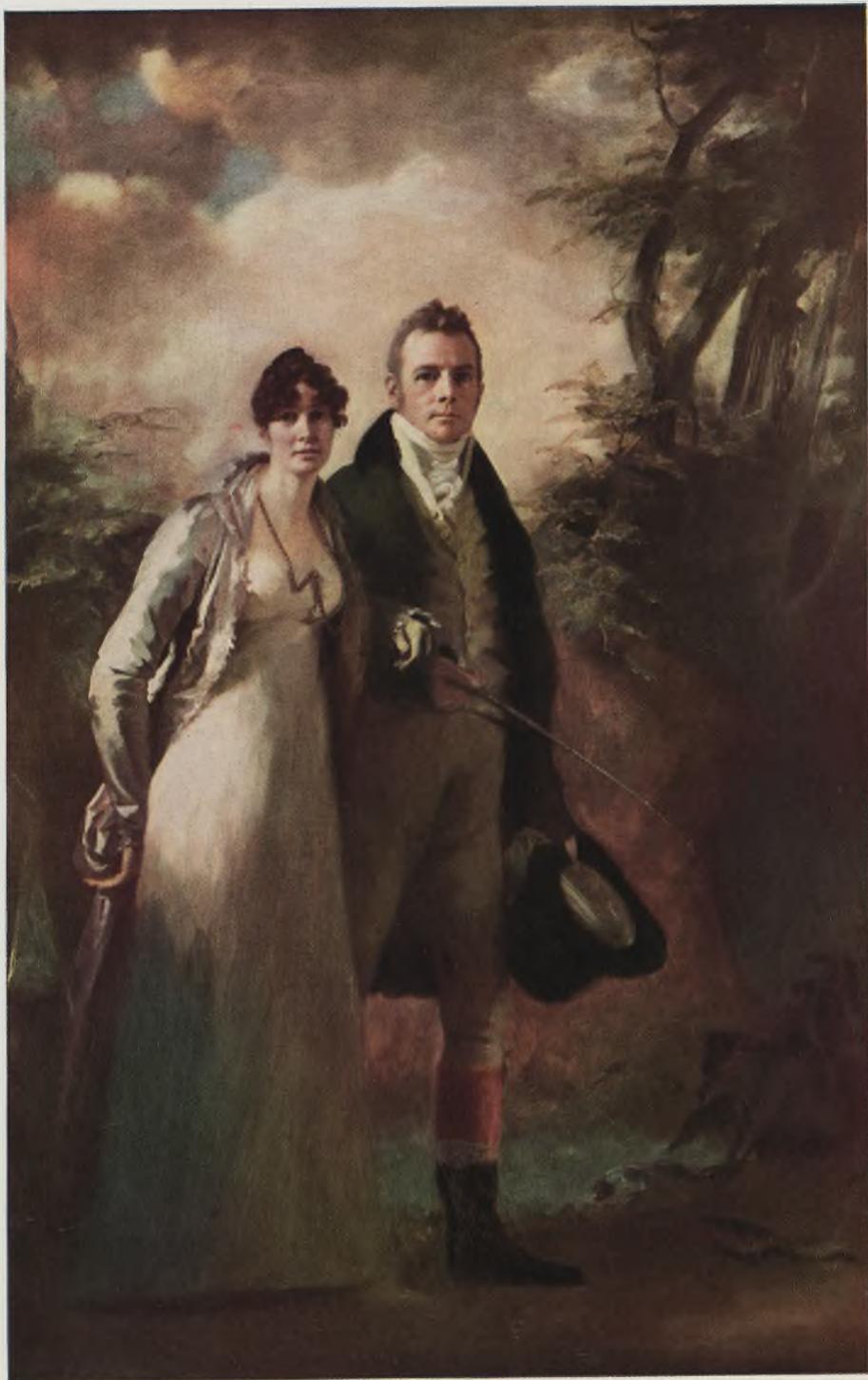
DURING the year that has passed several remarkable benefactions have fallen to the lot of the municipal collection of pictures in the Glasgow Art Galleries. I venture to say there are few collections more interesting or more widely representative. The classic periods of Dutch, Flemish and Italian art are represented magnificently in the wonderful collection made about eighty years ago by a Glasgow coachbuilder which formed the nucleus of the existing collection. The "immortal coachbuilder"—so shall I term him, and deservedly—was the predecessor of a long procession of business men, who have given and continue to give, cheerfully of their wealth to enhance the value of the city's shrine of art. As a Glaswegian I may be a prejudiced witness: let me quote, then, an impartial outsider. Writing recently in a London newspaper upon the Civic Art Galleries of Britain, Mr. Frank Rutter

remarked: "In its representation of European painting from the sixteenth century onward the Glasgow Art Gallery is superior to all other municipal collections in the United Kingdom." That flattering descriptive note possesses the somewhat unusual merit of being correct absolutely. Every phase and period of British and especially Scottish art are fully represented with the exception of the pre-Raphaelite brethren. Their appeal in Scotland was rather negligible, and the best examples were secured by English galleries. There are some superb examples of the Barbizon school, Corot's trio of masterpieces, *The Woodcutter*, *The Crayfisher*, and the great *Souvenir d'Italie*—described justly by Mr. Croal Thomson as the Frenchman's masterpiece—Israels, Millet, and so on. But there was lacking an adequate representation of the Romantic movement that began with Gericault and Daumier, merging later into the plein-air and impressionist schools.

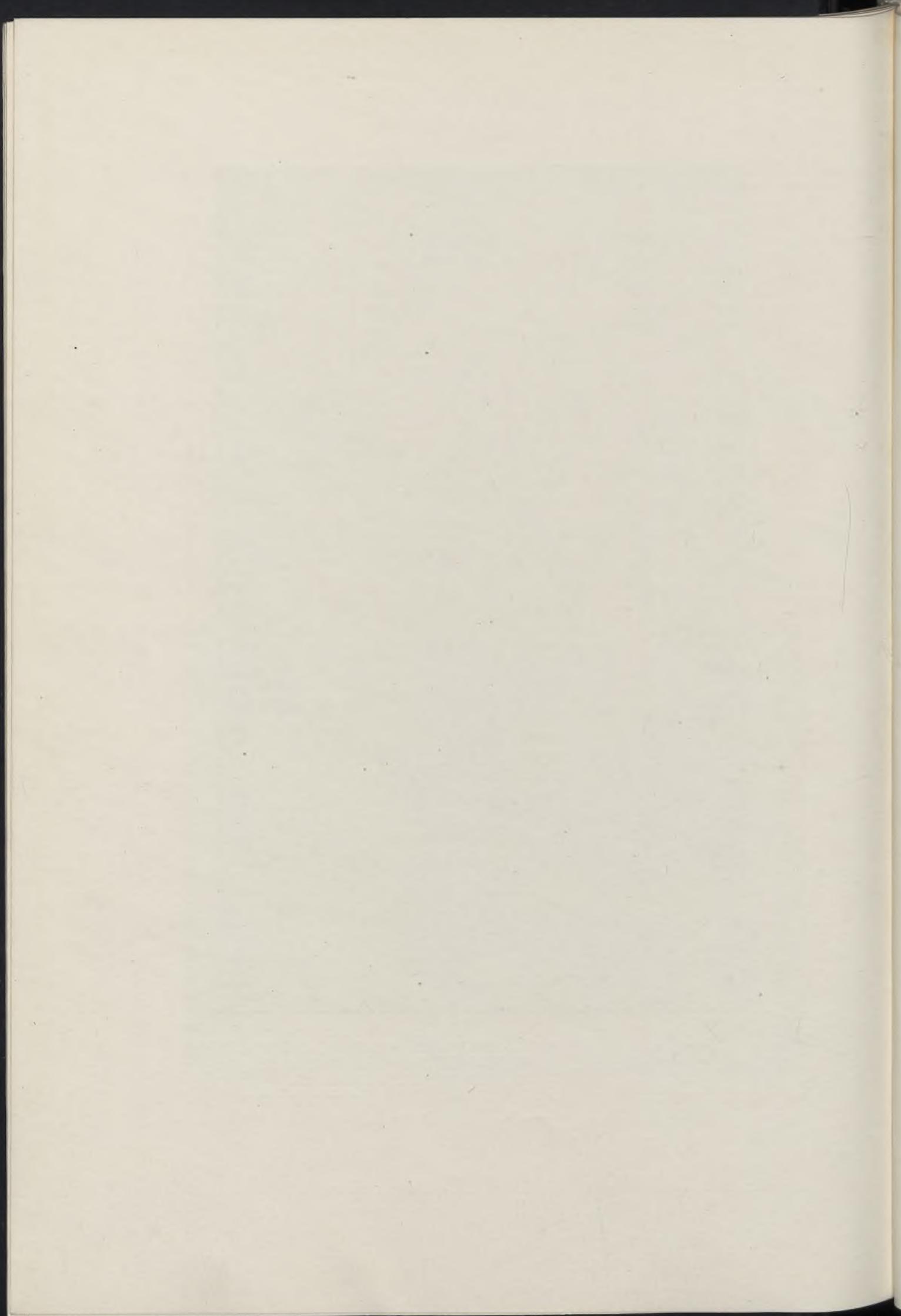
That gap has been bridged by the French pictures in the magnificent collection



"LES COURSES." BY LUCIEN SIMON. (Glasgow Art Gallery—William Burrell Collection)



"MR. AND MRS. ROBERT CAMPBELL
OF KAILZIE." OIL PAINTING BY
SIR HENRY RAEBURN, R.A.
(GLASGOW ART GALLERY).





"JOACHIM AND THE ANGEL." BY
JACOPO DA PONTE (IL BASSANO)
(Glasgow Art Gallery)

RECENT GLASGOW ACQUISITIONS



"HOLY FAMILY WITH ST. CATHERINE." BY GIROLAMO DA CARPI
(Glasgow Art Gallery)

of fifty oils and water-colours gifted to Glasgow by Mr. William Burrell. The constituents of the Burrell collection are familiar to all art lovers. Prominent among them are splendid canvases by Bonvin, Courbet, Daumier, Ribot, Boudin, Sidaner, Degas and Lucien Simon, whose famous *Les Courses* is here reproduced. ❖ ❖

To the "Old Masters" there came a handsome bequest from the distinguished art critic, the late Sir Claude Phillips. Among the seven works devised to the Glasgow Gallery is a notable example, *Christ driving the Money-changers from the Temple*, by Hieronymus van Aeken, more familiar perhaps as Hieronymus Bosch, a Bassano, and the Da Carpi illustrated. ❖

To the munificence of Lord Rothermere the Glasgow Gallery is indebted for the superb example of the art of Reynolds, the portrait of *The Countess of Erroll*. The accomplished Englishman was at the meridian of his power when in 1769 this work left his easel. The pose is dignified ;

the delicate modelling of the features in which half-tones are used with consummate knowledge and intimacy of observation to visualise the softer charms of youth ; and the superb rendering of the rose-tinted robe with its creamy toned trimming present us with an achievement rare and beautiful.

From Reynolds we turn to the Scottish master, Raeburn. The *Kailzie* canvas was one of the magnificent series of Raeburns bequeathed to Glasgow by Miss Isabella Campbell, of Ryde, Isle of Wight. In terms of Miss Campbell's will a relative and a member of a very old Glasgow family, Mr. H. E. Gordon, of Aitkenhead, enjoyed the life rent of the *Kailzie* group. Last year he waived his legal right, a gracious act that thus gave to his native city the privilege of including this great work in the Civic Art Collection. It is an impressive work and entitled to be placed alongside the greater Raeburns—the *Macnab*, the *Sir John Sinclair*, the *Nathaniel Spens*, and the *Macdonell*. ❖ ❖ ❖ ❖ ❖



"THE COUNTESS OF ERROL." BY
SIR JOSHUA REYNOLDS, P.R.A.

(Presented to the Glasgow Art
Gallery by Lord Rothermere.)



"EARL BEATTY."
BY ERIC SCHILSKY.
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MR. ERIC SCHILSKY, SCULPTOR



"ANNA." BY
ERIC SCHILSKY

MR. ERIC SCHILSKY, SCULPTOR.

AN art so exacting in its psychological demands, so refractory in its material, so limited in popular appeal, so hazardous economically, as sculpture is not calculated to attract the dilettante; but even so, in our pushful and rather vulgar age, it is a delight to find such a combination of capability and modesty as Mr. Eric Schilsky presents. His attitude towards his work is right: it is an attitude of readiness to learn from nature and eagerness to express himself in a manner all his own; but he is not likely to found a claim to a personal innovation on mere *bizarrierie*. His sanity, his honesty, and his sense of humour will always preserve him from this.

His positive qualities, however, are happily such as to obviate the necessity for any appeal other than that of the pure merit of his work; and if (as seems probable), we are already beginning to lose that "disgraceful thirst for outrageous stimulation" which, according to our greatest living writer, is characteristic of the times, sculpture like Mr. Schilsky's is bound to take its rightful place in public estimation. His modelling shows a con-

scientious endeavour to reconcile the insistent demands of matter and spirit. His portraits in stone or bronze are at once strongly-characterised records of personality and beautiful arrangements of planes and masses. In its adaptation of style to subject the *Earl Beatty* is noteworthy for its deft employment of simplification and selection to bring out the resolute lines of the features. And a portrait of Miss Gwen Ffrangcon-Davies, though but half-completed, already shows a striking insight into the genius of this mistress of pathos. If some day Mr. Schilsky takes up figure compositions one may confidently expect good things from him in this wider sphere.

H. B. G.



"ERNEST THESIGER"
BY ERIC SCHILSKY

SERVICE HERALDRY



First Lieutenant, 9th Infantry Regiment (U.S.A.).—
Paly of three : (1) Distinguished Service Cross, charged with badge of first lieutenant ; (2) Victory medal with label of four points (bars), charged with three gold service chevrons. On an embattled chief (Army of Occupation) the cord of a fourragere (green and red). In base the sign of the 2nd Division.

SERVICE HERALDRY. BY WALTER H. GODFREY, F.S.A. ♦ ♦ ♦ A MODERN SYSTEM OF COMMEMORATION OF WAR SERVICE.

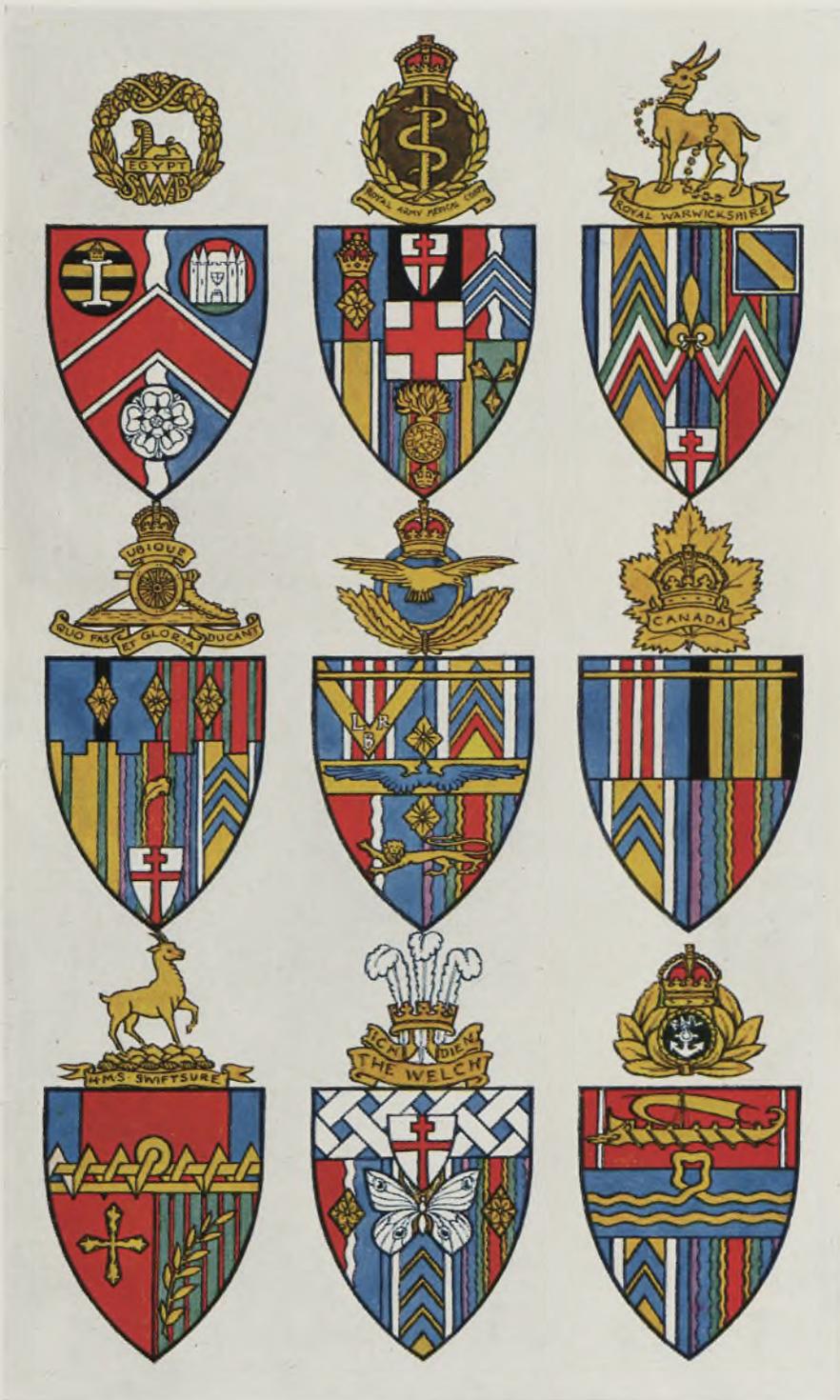
IN the Middle Ages the beautiful art of heraldry sprang from the cognisances worn by men in battle, and to-day, the insignia of the naval, military and air services are still essentially heraldic. The old heraldry lives only in the coat-armour of noble families, and the question I have asked myself is : Are we right in neglecting this modern material which seems to call so eloquently for a "system" to perpetuate its beauty and its significance? Heraldry proper shows the alliances of families by marshalling a number of forms in one shield. From this it is not a difficult step to devise a "service heraldry," which by an arrangement of each man's badges

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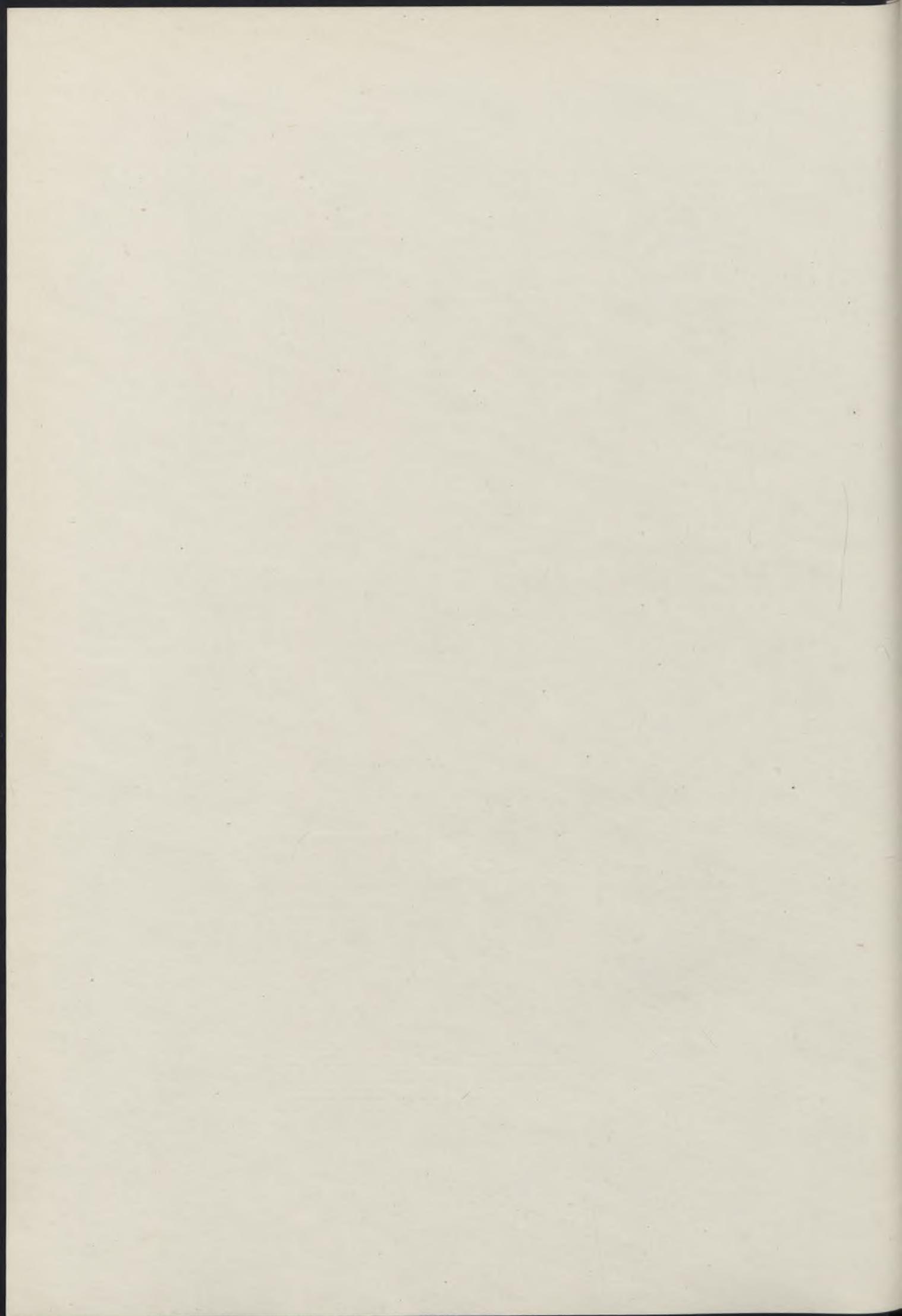
on a field of his medal ribbons can give a succinct pictorial record of his war service. The accompanying illustrations will explain the method I have followed, and it will be seen that each shield is ensigned with the regimental badge or ship's crest. It was found necessary to design a series of simple signs for the different theatres of war and, moreover, there is no difficulty in inventing appropriate symbols to commemorate special events. In this way it has been possible to produce several hundreds of records, without repeating a single shield, and the variations are endless. It will be seen at once that beside the practical value of providing a graphic record of service within a small compass, service heraldry gives an excuse for colour in memorial designs, such as the bronze panel at the Church of West Hoathly, Sussex, and the alabaster tablet at St. Devereux, Hereford, illustrated here. The system is applicable to the military insignia of all nations, and a shield designed for a lieutenant of the United States Army is shown as an example. ♦ ♦ ♦ ♦ ♦

EXPLANATION OF NINE SERVICE SHIELDS, (COLOUR PLATE)

- 1.—*Private, S. Wales Borderers.*—On the colours of the Mons ribbon, one red service chevron between three roundels : (1) Symbol for India ; (2) Arms of Mons ; (3) Silver rose for bar to 1914 (Mons) ribbon. ♦ ♦ ♦
- 2.—*Lieut.-Colonel, R.A.M.C.*—Party of six pieces : (1) St. Michael and St. George, charged with badge of rank ; (2) St. John of Jerusalem, charged with an escutcheon of Ypres ; (3) 1914-15 ribbon, charged with two service chevrons ; (4) General service ribbon ; (5) Victory ribbon, charged with the badge of Northumberland Fusiliers and a major's crown ; (6) Territorial ribbon with three oak leaves for mentions in despatches. At fess point a Geneva Cross. ♦ ♦ ♦
- 3.—*Private, Royal Warwickshire.*—The General Service ribbon, charged with three blue service chevrons impaling the Victory ribbon ; an indented fess of the Italian colours for service in Italy, and a fleur de lys for France. A quarter (sinister) of the 5th Division and in base an escutcheon of Ypres. ♦ ♦ ♦
- 4.—*Captain, Royal Artillery.*—Paly of three : (1) Territorial war medal ; (2) Victory ribbon with oak leaf for mention in despatches ; (3) General Service with three service chevrons ; a chief embattled (Army of Occupation) of the Croix de l'Ordre de Léopold and the Croix de Guerre (Belgium), charged with captain's rank. In base an escutcheon of Ypres. ♦ ♦ ♦
- 5.—*Pilot, Royal Air Force.*—Quarterly : (1) Military medal with stripe of a lance-corporal in London Rifle Brigade ; (2) General Service ribbon with one red and two blue service chevrons ; (3)



HERALDIC ACHIEVEMENTS BASED
ON WAR SERVICE. DESIGNED BY
WALTER H. GODFREY, F.S.A.
(FOR EXPLANATION SEE TEXT).



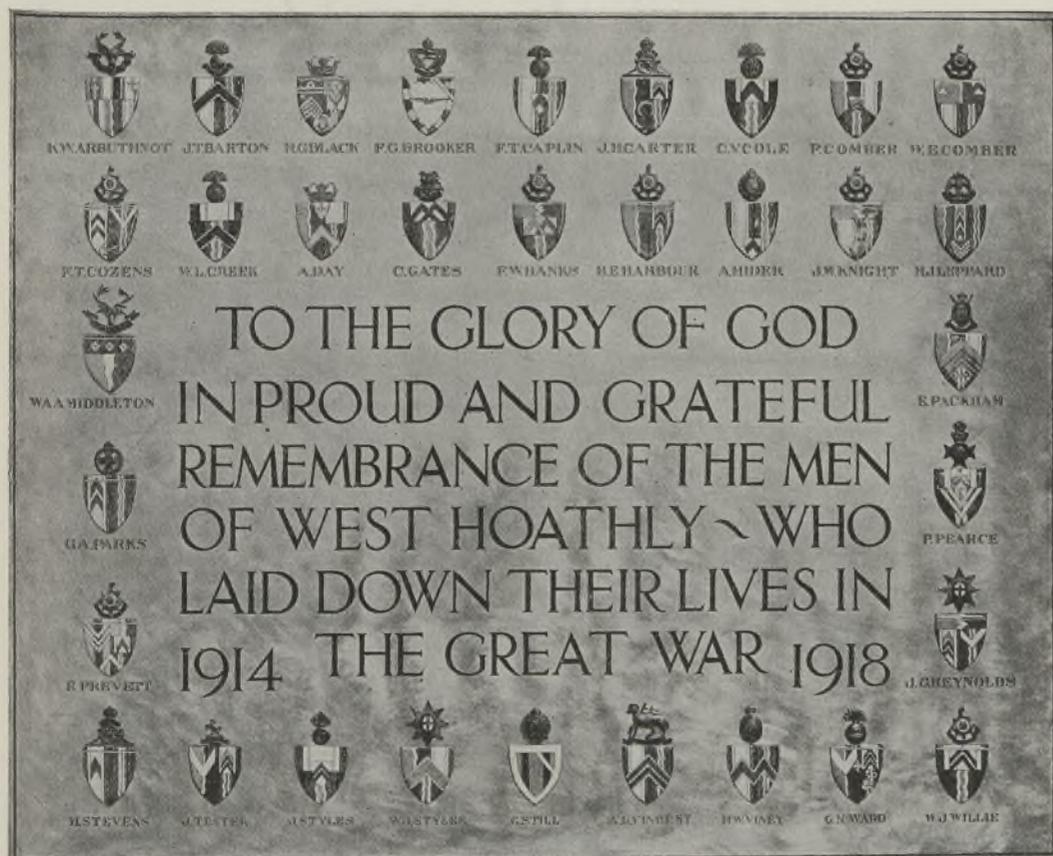
SERVICE HERALDRY

1914-15 Star; (4) Victory ribbon. Over all (in chief) a wound stripe, a gold fess (lieutenant's rank) charged with pilot's wings, and two stars and a leopard, for service as lieutenant in the Lancaster Regiment.

- 6.—*Private, Canadian Forces.*—Quarterly: (1) Military medal; (2) Africa, general service; (2) General service with two service chevrons; (3) Victory ribbon. Over all (in chief), a wound stripe.
- 7.—*Lieutenant, R.N. (H.M.S. Swiftsure).*—The gold lace of a lieutenant linked with one silver and six gold service chevrons, between a chief of the D.S.O. ribbon, and party palewise the ribbon of the Legion of Honour (charged with four oak leaves for mentions in despatches) and the Croix de Guerre and palm.
- 8.—*Lieutenant, The Welch Regiment.*—Paly of three: (1) 1914-15 ribbon; (2) General Service with four service chevrons; (3) Victory. A chief *azure fretty argent* for prisoner of war. Over all an escutcheon of Ypres, and the sign of the 19th Division between the stars of a lieutenant's rank.
- 9.—*Lieutenant, Royal Naval Reserve.*—The gold lace of a lieutenant R.N.R. between a chief of the Order of St. Anne, charged with a trireme for service in the Ægean Sea, and party palewise General Service ribbon, with two service chevrons and the Victory ribbon.



MEMORIAL PANEL FOR THE PARISH OF ST. DEVEREUX HEREFORDSHIRE. DESIGNED BY WALTER H. GODFREY



MEMORIAL PANEL FOR THE PARISH OF WEST HOATHLY SUSSEX. DESIGNED BY WALTER H. GODFREY

THE ART OF ROBERT P. BEVAN.
BY FRANK RUTTER. ♦ ♦ ♦

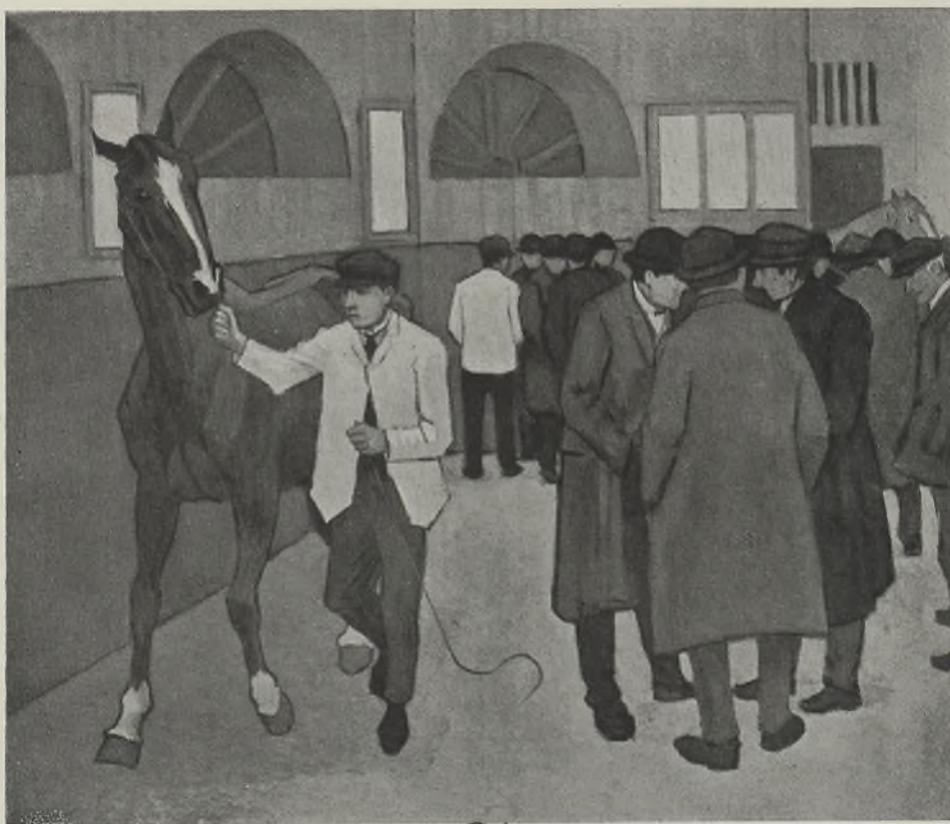
THE Memorial Exhibition of Paintings by the late Robert P. Bevan at the Goupil Gallery directs attention to an artist whose work, by very reason of its merits, was apt to be overlooked or at least insufficiently appreciated when shown in a mixed exhibition. For the pictures of Robert Bevan have neither the obvious prettiness which still attracts the popular mind, nor any arresting sensationalism which is apt to hold for a moment the jaded eye of the professional critic. ♦

The pictures of Bevan are always quiet, so quiet that though they fail to clamour for notice in public they are exceedingly good to live with; at the same time they have in them that element of strangeness which may militate against instant appreciation, but becomes an endearing quality

as the artist's vision grows more familiar and gradually reveals its beauty and significance. ♦ ♦ ♦ ♦

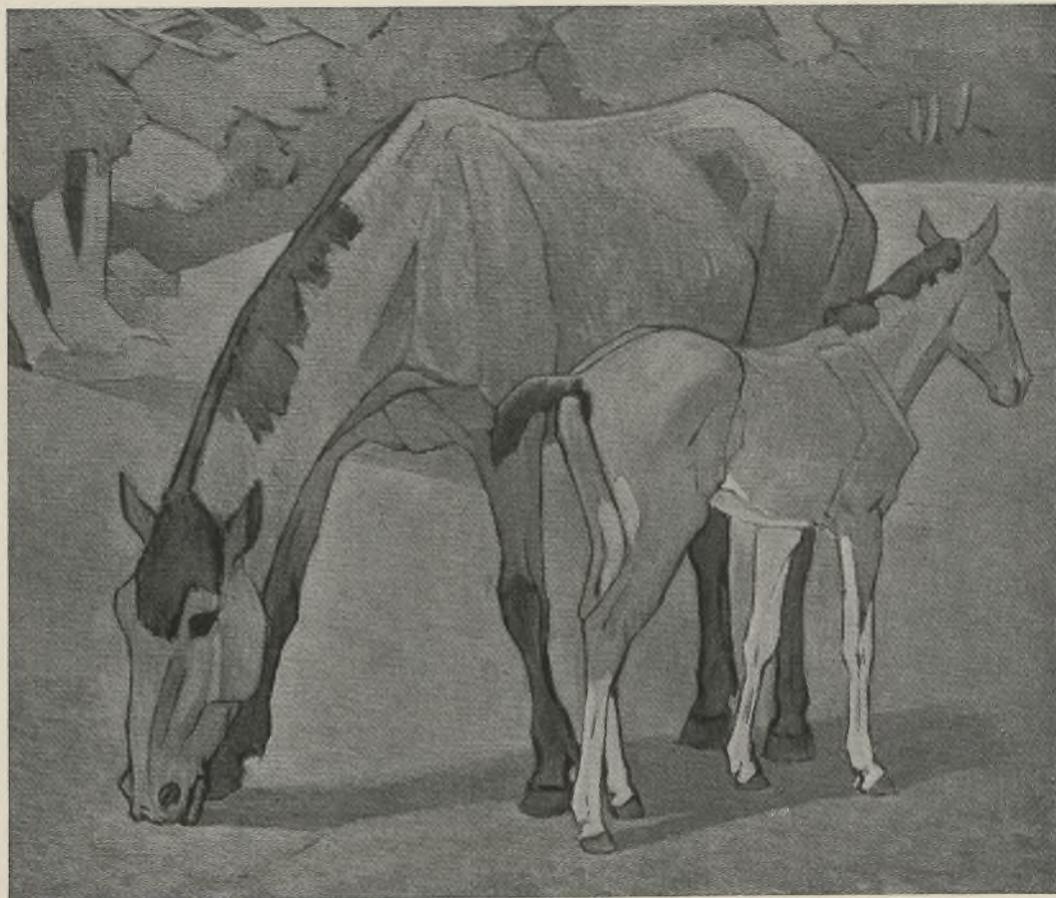
Born in Sussex and educated at Winchester, Robert Bevan was English to the core, and there is an aspect of his art as racy of his native soil as that of Rowlandson, whose drawings he admired so greatly. Yet since he had a long training in Paris, travelled extensively in Brittany, Poland and other foreign parts, there was also a touch of cosmopolitanism in his art and outlook. Though his art remains essentially English, it is not national in any narrow parochial sense, but is linked up with the main stream of European painting in the past half-century. ♦ ♦ ♦

When Bevan was an art student in Paris, impressionism was the dominant doctrine among the men of his generation, but while he also was keenly interested in the study of light and made his own



"HORSE DEALERS." BY
ROBERT P. BEVAN

THE ART OF ROBERT P. BEVAN



"MARE AND FOAL." BY
ROBERT P. BEVAN

research into the colour of shadows, he never wholly submitted himself to impressionist technique or accepted the division of colour as an infallible dogma. The *staccato* manner of building up a picture by minute touches of pigment never really appealed to his grave and slow moving temperament, and Bevan must be included among those pioneers who, while accepting in some measure the impressionist palette, sought to make painting more simple and not more complicated. ♦ ♦ ♦ ♦ ♦

To Bevan the whole was always greater than the part, and that is why throughout his work the first quality that commands our respect is his fine sense of design. He had his own very personal sense of colour, a predilection especially for certain combinations of greens and purples, he had his own strong, simple manner of draw-

ing, but he holds us always by his admirable disposition of the masses in his pictures, by his sense of order, balance and arrangement. ♦ ♦ ♦ ♦ ♦

Mare and Foal is a particularly beautiful example of his talent for extracting a fascinating design from a simple scene, as well as a revelation of his profound knowledge of and affection for animals. His kinship with Rowlandson is plainly seen in *Horse Dealers*, where the human beings are as shrewdly characterised as the animals, and again presented in the terms of a pattern. *Houses in Sunlight* testifies to his instinct for choosing a point of view capable of yielding a dignified design, while it also displays that clear simplification of lighting which was a characteristic of his later work. *Stoneacre Farm* reveals his capacity for seizing on the essentials in a landscape and presenting

THE ART OF ROBERT P. BEVAN



"HOUSES IN SUNLIGHT"
BY ROBERT P. BEVAN

them quietly yet intimately with a maximum of decorative effect. Though now and again we may recognise a certain kinship with the art of a recognised master, Bevan remains one of the most individual English painters of our time. ♦ ♦

Of recent years many English artists have had the name of Gauguin glibly on their lips. Robert Bevan was one of the very few Englishmen who actually knew him and worked with him at Pont-Aven in Brittany. But nobody who knows the work of the two men would say that Bevan had been influenced by Gauguin, and his continued independence while within the sphere of influence of this challengingly original painter is evidence of Bevan's strength of character and individual mentality. ♦ ♦ ♦ ♦ ♦

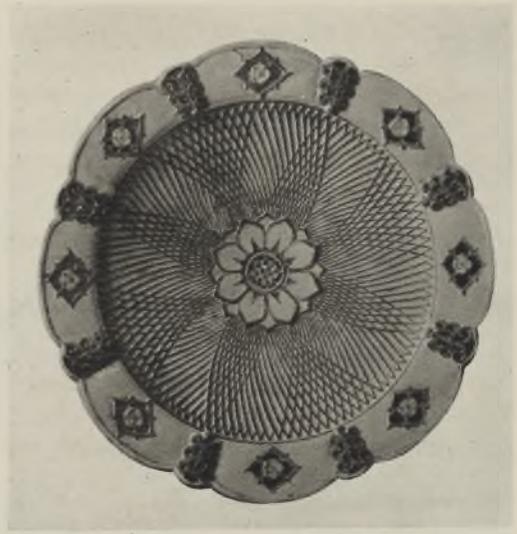
Yet Bevan in his own personal way might be described as a true and in-

dependent post-impressionist; because, while accepting the *palette* of the Impressionists as a *fait accompli*, he steadily simplified his rendering of subjects, giving emphasis and clear definition to his design by accentuating contours and linear structures. Alike in the inimitable pictures in which he chronicled the passing of the hansom-cab and the last vestiges of London's horse-traffic, in his still more definitely decorative landscapes, and in his later street-scenes, Bevan ever progressed from complexity to simplicity, from a penchant for atmospheric effects to a passion for clean definition and clear-ringing design. ♦ ♦ ♦ ♦

It is for this reason that the life work of Robert Bevan may be said to typify the trend of European painting as it passed out of the nineteenth into the twentieth century. ♦ ♦ ♦ ♦



"STONEACRE FARM."
BY ROBERT P. BEVAN.



DISHES BY PROFESSORS GEORG
DÜLL AND HEINRICH PEZOLD.

SOME MODERN GERMAN POTTERY. BY LUDWIG DEUBNER.

IT is no longer a matter for surprise when artists of international repute, such as the Munich sculptors, Professors Heinrich Düll and Georg Pezold — who already have a goodly number of monuments, bronze groups and stone figures to their credit—turn their attention to a more restricted mode of expression, namely, pottery. In all countries during the past twenty-five years where new forms of handicraft have been introduced, the pioneers and instigators of the movement have invariably been artists who, however, generally confine their efforts to modelling and designing, leaving the execution of the work to the more experienced hand of the craftsman. ❖ ❖ ❖ ❖

It is now some years since Düll and Pezold started to collaborate in a branch of art very nearly allied to their own, and their work in plastic clay has given to the world many beautiful ideas in concrete form. And the reason why their work is so much more valuable than other products of a similar nature is the fact that it is based on the first principle that all artists should be craftsmen also. All the objects depicted here have not only been modelled and coloured in the artists' studio, but have even been baked in their own oven, so that, with the exception of the assistance of Fräulein Schambeck (the chemist who mixes the colours and glass ingredients), no third person handles them. And herein lies the charm of this rediscovered art, an art revived in an age too poor for large undertakings: it has opened up a wide field of creative power and practical application and has proved that the ancient and time-honoured potter's art is to-day as strong and fruitful as ever it was in the fulness of its fecundity a thousand years ago. The basis of this work, however, bearing as it does the stamp of personality, has a tendency towards decorative aims rather than purely utilitarian schemes. In addition to the vases and bowls, whose attractiveness lies more in their colouring than in their simple form, there are also large plaques (some of them nineteen inches in diameter) with designs in relief which for technique



EARTHENWARE POT WITH UNDERGLAZE DECORATION BY PROFESSORS HEINRICH DÜLL AND GEORG PEZOLD

and execution call forth the highest skill of the sculptor's art. The soft modelling of the relief is further enhanced by glowing colours, which are applied with a brush direct to the surface but being in a liquid form they in no way interfere with the fine delicacies of the plastic material. And since this clay may be treated as any other surface, there is no limit to the scope of the painter. The technique, however, demands a careful mixing of the colours and calculation in regard to the heating operation, for it is during the baking process that the plates acquire their real colour and that luminous appearance which adds so much to their value and charm. The large show plaque with its fairy-tale scene—a beautiful little elf riding through a thicket of roses, the soft colouring of the figure against the green of the leaves and the deep blue of the background, all betoken the touch of a master hand. ❖

One of their biggest successes in this direction is the *Stations of the Cross*, as represented by these artists; by wisely confining themselves to a few figures, with here and there a well-conceived group naturally worked into the material, and

SOME MODERN GERMAN POTTERY



"SPRING." COLOURED
MAJOLICA FIGURE BY
GEORG KEMPER

brightly toned in weatherproof colours, they have made it possible, in a series of fourteen strikingly characteristic scenes, to bring before the less well-to-do members of the community, evidences of their creed in the sufferings of the Christ; and the influence is widely felt, its effect reaches far beyond the contemplation of numbers of manufactured wall tablets, or rich marble and bronze reliefs (most of which are crowded with figures) whose appeal is rather to the eye than to the heart. ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

And in the same way as Düll and Pezold uphold the classics in Munich, Georg Kemper represents a type of the younger generation who find in their daily life a motive for the expression of creative art. His cheerful figures in *The Four Seasons*

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have, however, nothing of symbolic tradition about them, and yet there is no mistaking *Spring* in the beautiful singing child wandering through the flower-decked meadows. ♦ ♦ ♦ ♦

Karl May, on the other hand, gives a different version again; although clay figures have in general a somewhat uncouth appearance beside the aristocratic delicacies of a porcelain piece, there is nothing lacking in his models, for he makes no attempt to employ decorative "accessories." His form remains simple and pure, characteristically outlined in sharp contours or softly moulded in curving lines, according to the nature of the study.

LUDWIG DEUBNER.



"WINTER." COLOURED
MAJOLICA FIGURE BY
GEORG KEMPER

LONDON. — The annual exhibition of the Pastel Society, held in the galleries of the Royal Institute of Painters in Water-colours, was, as usual, attractively varied and included a good deal of well considered and soundly treated work. Among the most important contributions must certainly be counted those of Mr. Terrick Williams, Mr. Leonard Squirrell, Mr. J. R. K. Duff, Mr. Borough Johnson, Mr. Arthur Wardle, and Mr. Leonard Richmond, whose large paintings of subjects in the Canadian Rockies particularly deserve to be remembered for their vigour of handling and their impressiveness of dramatic effect; and there were by Mr. I. M. Cohen a portrait and two figure subjects which had special distinction as brilliant technical exercises. Mr. Melton Fisher's portrait, *Charles Constable, Esq.*, was notable for its subtlety of characterisation and delicacy of draughtsmanship, and other excellent drawings came from Mr. Hanslip Fletcher, Mr. Martine Ronaldson, Miss Anna Airy, Mr. H. M. Brock, Mr. Hope Read and Mr. Lewis Baumer. Mr.

Sheringham showed a delightful design, *Scene for a Small Theatre*, charming in decorative quality and beauty of colour; and Mrs. Granger-Taylor, Mr. Davis Richter, Mrs. Borough Johnson, Mrs. Anning Bell, Mr. Hedley Fitton, Mr. Stefani Fisher, and Mr. Montague Smyth sent things which helped considerably to keep up the standard of the collection. ▯

There have been recently, at the Leicester Galleries, exhibitions of the work of Mr. Ernest Procter, Mrs. Dod Procter, and M. Léon de Smet. The most obvious characteristic of Mr. Procter's paintings is, as a rule, an uncompromising realism, and this characteristic was very evident in his show—in landscapes like his *Newlyn*, *Sunny Landscape* and *Porthgwatta*, as well as in his figure subjects. Mrs. Dod Procter, too, is more concerned with somewhat ponderous actualities than with graces of style, and is inclined at times to be rather too matter-of-fact; the best side of her practice was seen in things like *A Fair Girl*, *Lilian*, and *Three Burmese Children*, in which she struck a lighter



"BOAT-RACE DAY," BY
CHARLES E. CUNDALL
(Messrs. Colnaghi's Galleries)

LONDON



"LILIAN." BY
DOD PROCTER
(Leicester Galleries)

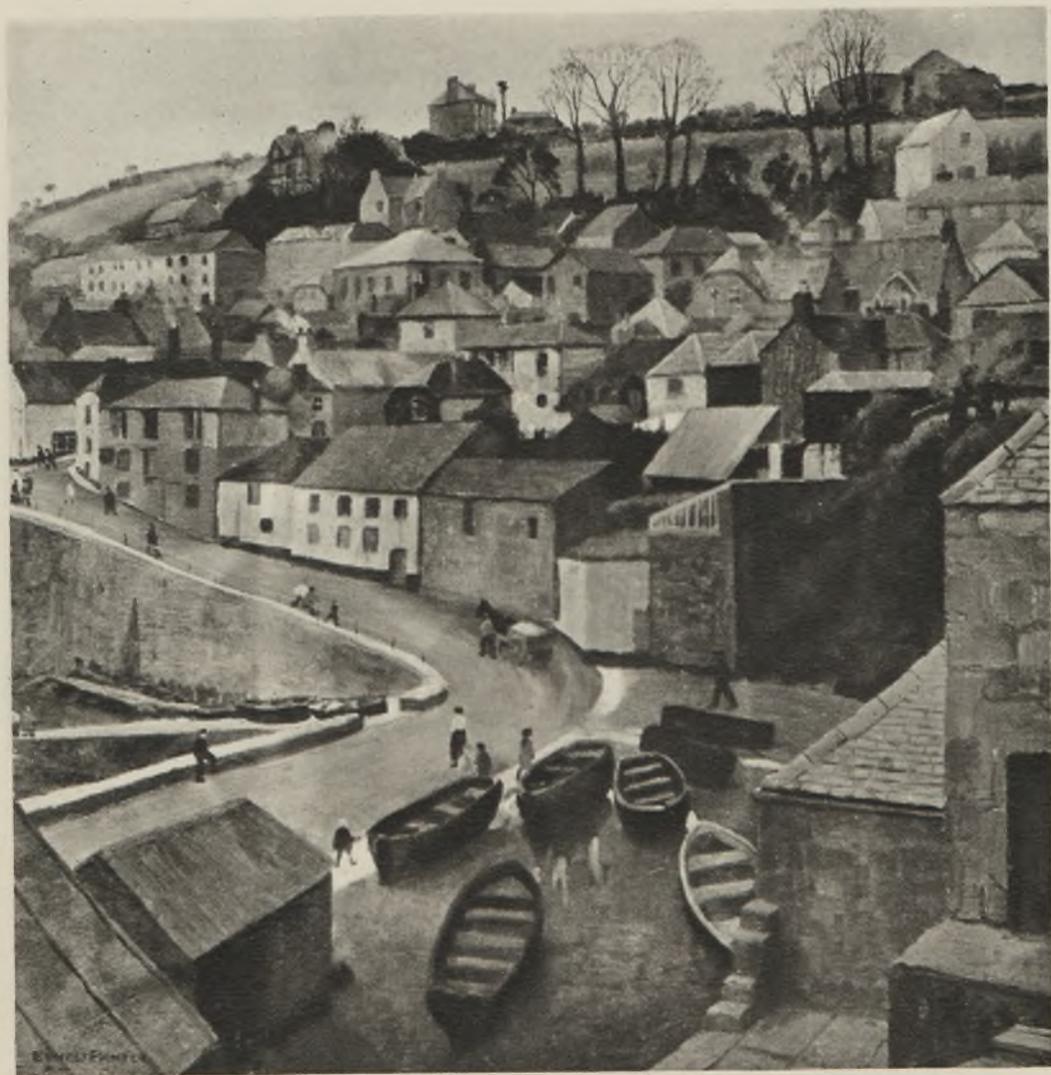
note than usual. M. de Smet's work is of a very different order, fantastic, and by no means strict in its regard for naturalism; but, at any rate, the canvases he brought together proved him to have considerable gifts as a colourist. ■ ■ ■ ■ ■

At the Beaux Arts Gallery, the "Seven and Five" Society held, during last month, an exhibition which was more remarkable for erratic variety than for soundness of achievement. Much of the work in it was lacking both in freshness of idea and in rudimentary understanding of technical processes, but there were a few exceptions to the general amateurishness of the collection—for instance, some pleasant water-colours and one oil painting, *Barques de Pêche*, by Mr. G. R. Woolway; a passable landscape, *Gooseberry Bushes*, by Miss E. Drury; and a decorative landscape, *River Kent, Westmorland*, by Mr. P. H. Jowett ■ ■ ■ ■ ■

Mr. Wynford Dewhurst's show of pastels in the galleries of the Fine Art Society gave a good impression of his capacity as

an interpreter of nature and of his skill in the management of his medium. He had found the larger proportion of his subjects in Switzerland, and these he had treated with a full appreciation of the dramatic quality of mountain scenery and with a pleasant perception of subtleties of atmospheric effect, but perhaps his most successful productions were the *Hampstead Heath—Evening*, in which he had realised delightfully the charm of golden sunlight; the delicate and luminous *River in France*, and the sober and restrained colour note, *The Gardens—Gray Day*, a satisfying rendering of an attractive motive. ■

In the same galleries there has been on view an important retrospective exhibition of the etched work of Mr. Donald Shaw MacLaughlan, an artist who, born in Canada, commenced his art training in America and completed it in Paris. Since then he has worked mainly in France, Italy and England, and has found in those countries most of his inspiration and the greater part of his material. This show,



**"NEWLYN." BY
ERNEST PROCTER.**
(Leicester Galleries.)
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Les Joueurs de Boules au Soleil

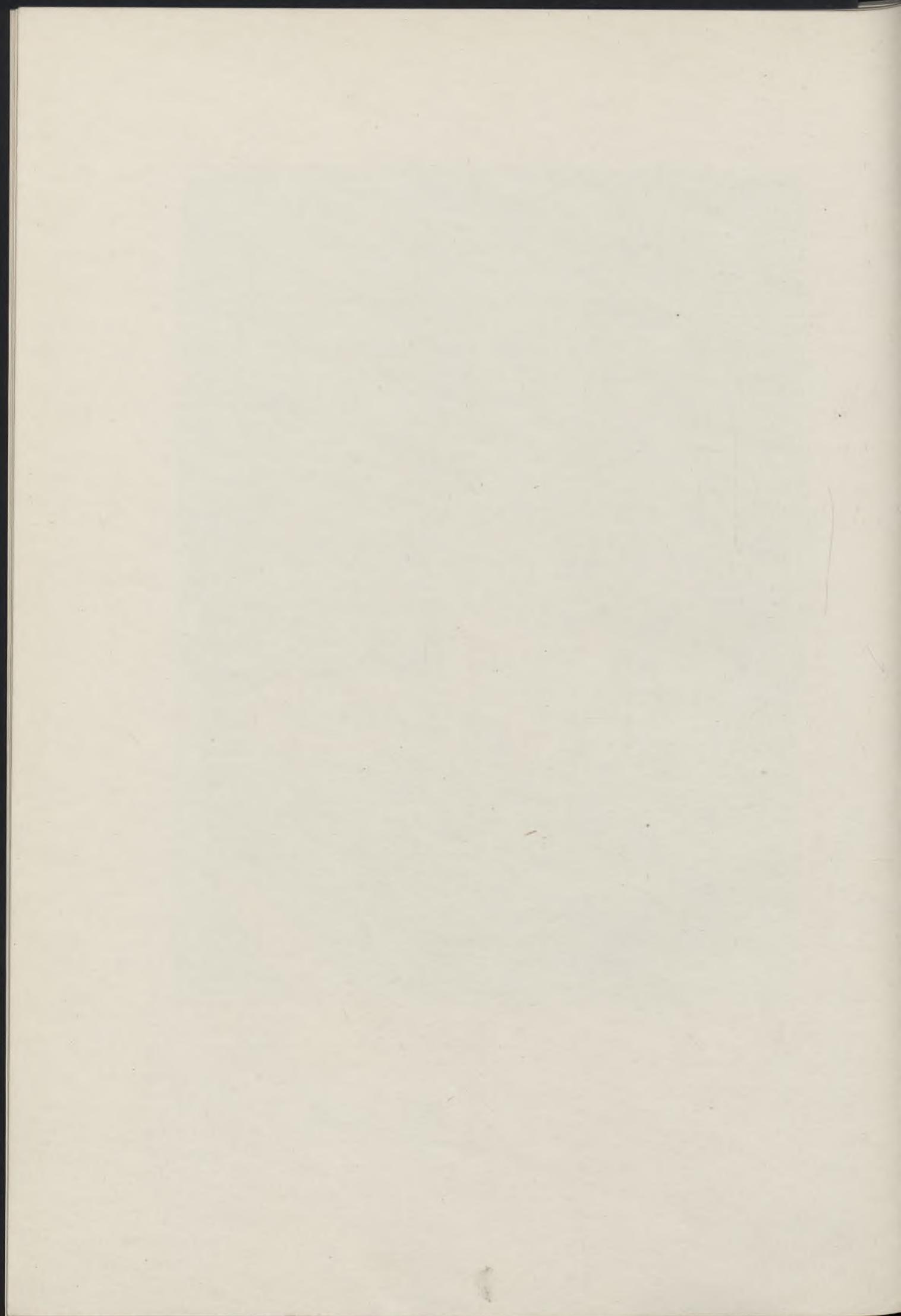
G. Raverat

**"BOWL-PLAYERS IN SUNLIGHT."
WOODCUT BY GWENDOLEN RAVERAT.**

(Society of Wood-Engravers' Exhibition, Redfern Gallery.)



"STILL LIFE." COLOUR
WOODCUT BY P. E. SYER.
(PUBLISHED BY MR. H. A. YOUNG).





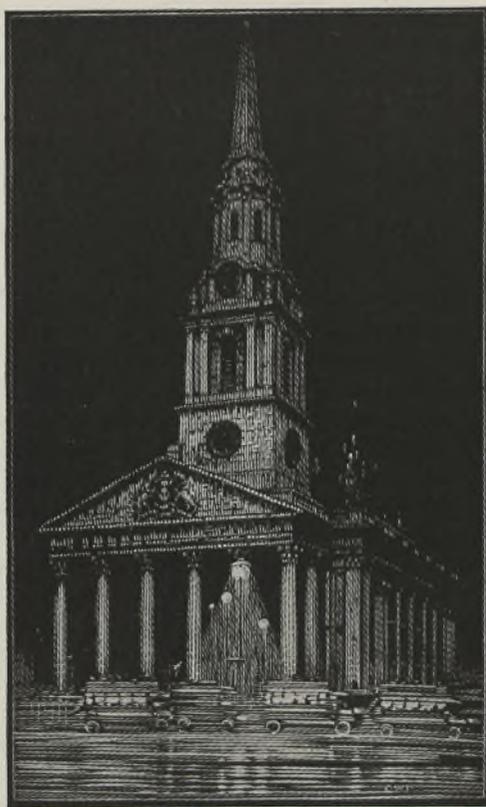
"FATIGUE." WOODCUT
BY P. E. SYER. (Publ.
by Mr. H. A. Young)

which included nearly two hundred of his etchings, provided a convincing demonstration of his powers and proved him to be possessed not only of a very complete knowledge of the mechanism of the etcher's art but also of admirable taste and a finely cultivated artistic sense. His line is firm, flexible, and expressive, his perception of tone values is remarkably acute, his draughtsmanship is beyond reproach, and he has a full appreciation of the value of ordered and balanced composition.

An interesting little collection of tempera paintings and water-colours was exhibited at the Redfern Gallery. For the tempera paintings Mr. H. E. Peart was responsible, and he deserves special commendation for the way in which he has used a medium that is by no means easy to control. His landscapes are distinguished by a rather rare quality of scholarly restraint and by an attractive precision of drawing and handling, and they definitely claimed attention in the show by their air of quiet distinction. Of the water-colours, the best were Mr. Knapp-Fisher's studies of Oxford subjects, also precise and scholarly in draughtsmanship and treated with careful regard for actuality, but at the same time neither

niggled nor over-elaborated. They made in their reticence an effective contrast to the recklessly clever landscapes by another contributor, Mr. A. C. Bailey, who had apparently aimed at producing a gay and vivacious pattern rather than at giving a credible transcription of nature, and they differed markedly in their manner of treatment from the tinted drawings by "Jacquier," the other artist represented in the exhibition—drawings with plenty of character and quaint humour, but technically a little casual.

Mr. F. M. Melchers has been showing at the Goupil Gallery a series of his figure studies—in oil, water-colour and pastel—for his decorative paintings in the Royal Palace at Barcelona. These studies, well drawn, animated and full of action and movement, did the artist no little credit, and had much interest as technical exercises. With them he exhibited some pastel portraits, clever records of character,



"ST. MARTIN'S IN THE FIELDS"
WOODCUT BY C. W. TAYLOR
(English Wood-Engraving Soc.
Exhn., St. George's Gallery)

LONDON



POSTER DESIGNS BY MISS M. BATTY. (By courtesy of the Underground Railways)

executed with freedom and sureness of touch. There were also in the gallery groups of pictures by Miss L. M. Hamilton and Miss M. H. Hope. ♦ ♦ ♦

The illustration given of Mr. C. E. Cundall's *Boat Race Day* represents well a painter who has a place apart among the younger artists of to-day, as a serious student who evades none of the difficulties of his work and strives earnestly to realise with all fidelity the subjects he selects. This characteristic example of his practice gives an excellent idea of his methods. The two posters by Miss M. Batty are noteworthy because they sound a modern note in a branch of artistic production that must necessarily be up to date if it is to fulfil its purpose properly, and because they are in themselves achievements of much value. The three wood engravings, *Bowl Players*, by Mrs. G. Raverat; *St. Martin's in the Fields*, by Mr. C. W. Taylor; and *Fatigue*, by the late P. E.

Syer, can with advantage be compared as illustrating different ways of dealing with the technicalities of an art which at the moment is undergoing a vigorous and promising revival and seeking new opportunities for the display of its possibilities. The colour plate shows another side of the practice of the last of these three artists, whose recent death is a matter for profound regret. ♦ ♦ ♦

The Royal Society of Arts, John Street, Adelphi, London, W.C.2, announce their third Annual Competition of Industrial Designs. The sections comprise Architectural Decoration, Textiles, Furniture, Book Production, Pottery and Glass, and Miscellaneous. There are also prizes offered by Messrs. Lever Bros., Cadbury Bros., J. S. Fry & Sons, Rowntree & Co., A. J. Caley & Son, the Underground, and Messrs. Charles Letts & Co., and six "Owen Jones" medals. Particulars may be had from the Secretary.

LIVERPOOL

LIVERPOOL.—It is the aim of Mr. Alison Martin to express the fleeting romantic mood of nature in all seasons, such as is seen at eventide, sunrise, moonrise, the lull before the storm, etc. And to see a landscape by him is to be impressed by the poetic feeling it radiates. He is pre-eminently a colourist: he can abundantly express an autumn scene with all its gay riot of colour, or a stark November scene in monotone, with the same ethereal, poetic inspiration. An idealist, he is incapable of "making" a picture; his lyrics are all direct from that nature he so loves; he is a man who paints to please himself always, and is incapable of dissembling. ❖ ❖ ❖ ❖ ❖

A work by Alison Martin stands out from the line of pictures, not with that ephemeral glow which the cleverness of the technician makes, but by innate knowledge of his subject's mystic moods and the mastery of his art; his picture must be seen again and again to appreciate its real merit, and its attraction grows with the years. ❖

The wonderful, distinctive skies alone are sufficient to show his knowledge of what is intrinsic in landscape: they can be impressive by their bold treatment, or, again, they can be ethereal, such as one sees in the minutes before the descent of dusk. They are not treated as necessary details, nor as complements, but are essentially the keynote to the work. ❖ ❖

His water-colours are full of the joy in nature, and show the true beauty of the medium when it is used fairly. In these, also, is shown conclusively his knowledge of the "anatomy" of nature. One would say, on seeing these water-colours, that his telling effects were gained by masses of colour, until one saw his pencil sketches, which give the whole mood of the scene in few masterly strokes. It is this *je ne sais quoi* which is often called genius. ❖ ❖

Alison Martin is ever young: he is always the student of his art. He has no "ultimate" aim, but willingly allows his ever growing knowledge to guide him. ❖

G. F. HOME.



"BLACK ROCK." BY
W. ALISON MARTIN

EDINBURGH



"THE DEMOLITION OF THE CROWN HOTEL." BY D. M. SUTHERLAND, A.R.S.A. (Society of Scottish Artists)

EDINBURGH.—In its early years the Society of Scottish Artists promised much and showed living signs of adhering to the principal one of its published aims: "To stimulate the younger artists to produce more original and important works." That it did so there is ample proof by not a few of its original members being now recognised amongst the most distinguished Scottish painters. Like many other organisations with a definite purpose the initial intention is oftentimes lost sight of in advancing years and unlike a garden of unfulfilled promise, weeding in an elected society is perhaps impossible. From its early ideals there began to appear a gradual decline: shattered ambitions, or self-satisfaction may have had something to do with it, but few seemed to realise that canvases embodying sentimental statements without form, and poetical motives without rhythmic design, have no artistic value, and no matter how competently composed and painted, nature and life lacking sunlight make rather dull walls. ♦ ♦ ♦ ♦ ♦

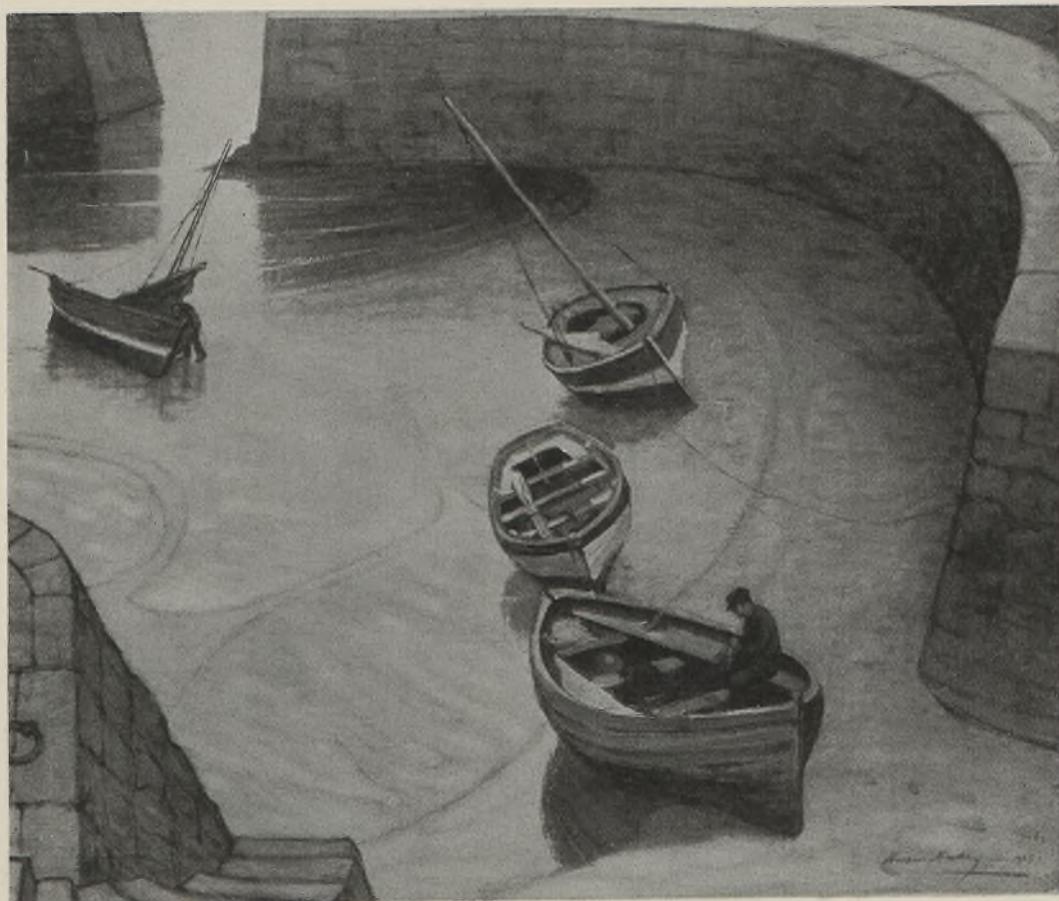
The problem of a progressive and energetic president is no easy one to solve, but it is only by such a one with a sympathetic council that any society can be

roused as well as raised, and by the Scottish Society's election of Mr. Robert Burns to fill that position they have done well, and it once more promises, by its new and distinguished membership, to take a more honoured place amongst the leading Scottish Art Societies. ♦ ♦

To enumerate a few of the most arresting pictures in its thirty-second exhibition prominence must be given to Mr. Alasdair Mackay's *Yaws in a Harbour—Ebb Tide*, deservedly praised by his brother artists; also to the *Demolition of the Crown Hotel*, by Mr. D. M. Sutherland, who thinks throughout his delineation and whose work always appeals by its revelation of the genuine artist behind it; with a similar distinction Mr. Robert Sivell exhibits several smaller works, expressing more than mere transcripts of nature, and Mr. D. Gordon Shields's significantly observed *Edinburgh Tenements* calls for more than a passing note, which, however, must suffice if I am to include the names of others whose works were genuinely enticing. Amongst them were *The Thatched Barn*, by Mr. A. R. Sturrock; *Iona*, by F. C. B. Cadell; Mr. W. R. Lawson's imaginative *La Cathédrale Engloutie*; vigorous landscapes by Mr. Maclauchlan Milne, Mr. James Cowie,



"EDINBURGH TENEMENTS" BY D. GORDON SHIELDS (Society of Scottish Artists)



"YAWLS IN A HARBOUR; EBB TIDE." BY ALASDAIR MACKAY
(Society of Scottish Artists)

Mr. W. C. Crawford, Mr. Arch. M'Glashan, Mr. Wm. Macdonald, Mr. Charles Oppenheimer, Miss Helen S. Johnston, Mrs. Josephine Haswell Miller; *Swing Boats*, by Mr. John R. Barclay, and outstanding amongst animal subjects Mr. Denovan Adam's *Polar Bears in Edinburgh*. Portraiture in the exhibition was maintained by Mr. W. O. Hutchison and Mr. Hamish C. Paterson, and distinctly attractive figure paintings by Mr. David Foggie, Mr. William Crozier, Mr. John C. Lamont, Miss Dorothy Johnstone and Miss Cecile Walton, and amongst loan works *A Girl with a Lamb*, by Mr. Randolph Schwabe, revealed lasting qualities. ■ ■ ■ ■

In the sculpture hall space was attractively given over to specimens of commercial art, Mr. Robert Burns showing, apart from a large and brilliantly painted

decoration in the inner gallery, several of the interesting original designs of which coloured illustrations appeared in the recent Special Autumn Number of THE STUDIO, "Art and Publicity." Other notable cartoons were poster designs by Mr. W. R. Lawson, woodcuts by Miss Mabel Royds and Miss E. York Brunton, "Zoo Pottery" by Mr. W. Miles Johnston, and in sculpture a small, sensitively conceived figure in alabaster of *The Good Shepherd*, by Mr. C. D'O. Pilkington Jackson, while in the water-colour gallery one could not fail to find the artist behind the four alluring little works by Mr. George Clausen, and an unassuming small drawing entitled *The Yard* by Miss Laelia A. Cockburn; and outstanding etchings and black and white work by Mr. J. Hamilton Mackenzie, Mr. Joseph Simpson, and Mr. D. M. Sutherland.

E. A. T.

PARIS



"LA GARDE ET LE COUDON"
BY PIERRE GIRIEUD

PARIS.—Pierre Girieud belongs to that generation of painters who, repudiating the principles and formulas of the impressionist school, are more concerned, following the example of Cézanne, to fix in their canvases the forms, volumes and permanent characters of external objects, as they are diversely affected and coloured by the movements of the atmosphere. In a word, they seek to represent rather the static than the dynamic aspects of the animate and inanimate world. ¶ ¶

Not yet fifty years of age, Girieud first exhibited at the Indépendents and then at the Salon d'Automne, of which he was one of the promoters; and he has gradually made his mark with his colleagues, with art critics and with connoisseurs. Endowed with a faculty of sound and vigorous expression, practising his art with a probity

and conscientiousness, alas, all too rare, he has disdained too facile success and has been most exacting in his self-discipline. For the last twenty-five years the curve of his production shows a constant progress towards mastery of his medium of expression, rendering it more and more rich, supple, generous and individual. ¶

Aside from a few Norman scenes dated 1904 and some landscapes from Rome, Vienna and Venice, done in 1906 and 1907, all Girieud's work has been devoted to celebrating the charm and beauty of his native land, Provence. In the representation of this enchanting place, so strongly marked with individual characteristics, so classical (in the best sense of that word), Girieud employs the restrained and discreet eloquence, the peculiar gravity of observation, the force of meditative con-

centration and moving tenderness, which are the dominant features of his temperament. No one alive to-day can compete with Girieud in translating with pigments into a rectangle of canvas the rich and delicate beauty, the harmonious structure, the ancient majesty of this land, which "la lumière a enfanté en souriant," as Frédéric Mistral says. ■ ■ ■

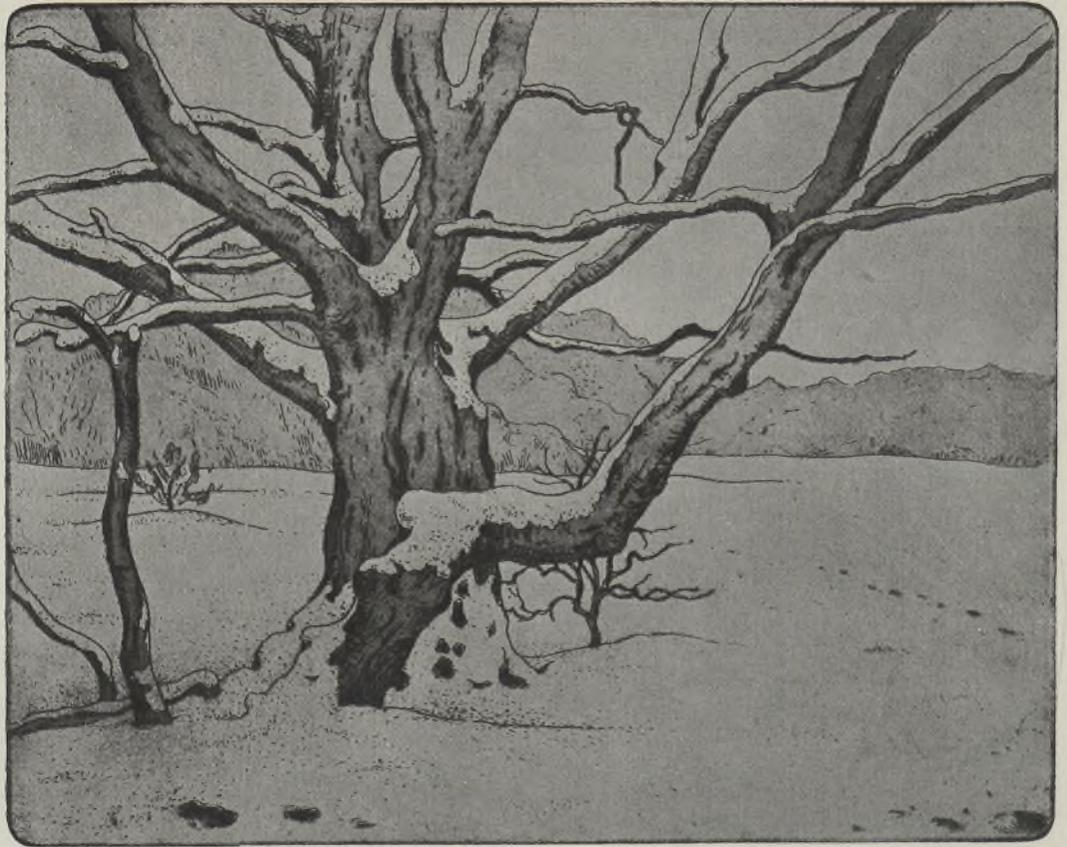
But Girieud is not only a landscape-painter of the first order, and one of the best of the "Jeune Peinture Française": he is also a painter of genre and portraits of great merit. His nude figures are conceived and executed with an extraordinarily acute and deep sense of form. I myself believe that such canvases as the *Après-midi provençale*, *L'Artiste et son Modèle*, *La Source de la Tinée*, and the *Nude* of the 1923 Autumn Salon will count

among the masterpieces of twentieth-century French painting. Pierre Girieud, finally, has in him the stuff of which great mural decorators are made. He has all the qualities required for monumental work—general culture, sense of design, respect for tradition, imagination, lyrical feeling; and he has given proof of it. In the vestibule in front of the nave of the chapel at the Château de Pradines (Vaucluse) he has collaborated with Alfred Lombard, Georges Dufrenoy and Louis Riou in a series of frescoes of exceptional beauty, which I hope it may some day be possible to reproduce for STUDIO readers. ■ ■ ■

In concluding these all too short notes on an artist of such undoubted talent and fine character, I may say with justice that the painters of the younger generation esteem Girieud as a master. GABRIEL MOUREY.



"CUCURON: ROUTE DE CADENET." BY PIERRE GIRIEUD
129



"WINTER, ERMELUNDEN." AQUA-
TINT BY GIDEON EKHOLM

COPENHAGEN.—Gideon Ekholm is a Swede, born in Gothenburg, and for the last ten years he has lived in Copenhagen. From 1908 to 1911, he studied drawing and painting under the eminent Swedish painter Carl Wilhelmson, to whose teaching his art owes a great debt, in the freshness of his conception and faithfulness to his subject. Since 1914 he has particularly devoted his time to the art of etching, of which an interesting and typical example is here reproduced. His skill as a draughtsman lends itself to this type of work very well; his work shows boldness of outline and harmony of design.

He has exhibited in Gothenburg, Malmo, and Copenhagen, and particularly his last exhibition in the latter town elicited the warmest praise in the press. The well-known artist and art-collector Prince Eugen of Sweden has interested himself in his art. An exhibition of his etchings is now being prepared in Copenhagen. ▯

ROME.—Antonio Sciortino, the illustrious sculptor, Honorary Director of the British Academy of Art at Rome, where as a student he took his degree (he holds also a degree in Architecture and has had training in engineering) was raised and bred amidst the solemn and heroic visions of the Eternal City. A descendant of the kings of Malta, Mr. Sciortino is a British subject born in Malta in 1883, but by preference a Roman, and has his studio in the artists' quarter of Rome, in the heart of its great traditions. Back of the Pincio, where once blew the hanging gardens of Lucullus, the studio is a still tranquil place under the dust of the years. There is no sound except flutter and song of the birds, and a fragrant wind lilts in at the open window laden with the incense of wistaria, with Banksian roses, with orange-blossoms and myrtle and laurel and the peculiar odour of mould that is Rome itself. As a student he rose at dawn and worked until



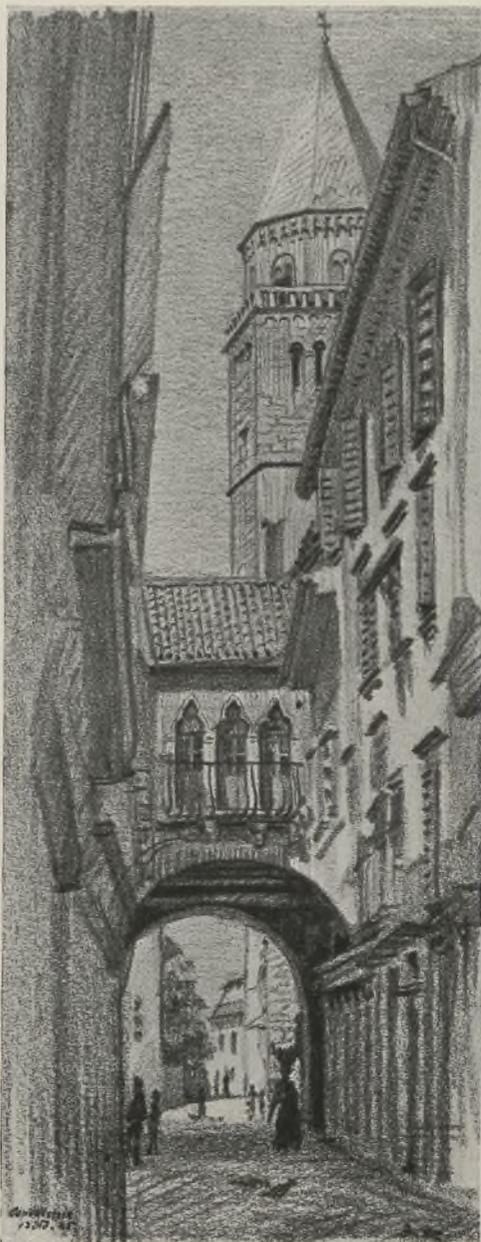
"REMORSE." BY
ANTONIO SCIORTINO.



"CHIESA S. ANTONIO, PADUA."
PENCIL DRAWING BY FRITZ ZATZKA.

midnight. He visited the hill-towns studying direct from the classic monuments that make of all Italy a museum. His teaching career has had a far-reaching influence on the British Academy. Mr. Sciortino's training as an architect as well as in engineering has developed his technical handling, revealed in the style and breadth of his work and of his own mind uplifted, fanned by the fires of old Rome. Of all the poetic ideas that the terrible crucible of the war evolved the most sublime is the Shrine of the Nations to the Unknown Soldier, which original idea was conceived by Sciortino. For this alone the man would stand out above his fellows. His monument, the Temple of Empire, was planned in 1916 for the British Empire, and has been pronounced by Ettore Tito and Mentessi to be the greatest architectural conception of man. "It was too beautiful," say the Romans, and ere the model was completed shrines were being raised by the impatient nations to the Unknown Soldier.

VIENNA.—The reproductions of drawings by Fritz Zatzka reveal in this artist a refined taste and a distinct gift in depicting the architecture and life in the old cities he has so long made his home, particularly Venice. For he has travelled much since he passed through the Vienna Academy and the Graphische Lehranstalt, in Dalmatia, Serbia, Montenegro, Albania. Still on the right side of the thirties, he realises that he has still much to learn and that his "training" is not yet complete, though from the first beginnings of his life he has been surrounded by the artistic atmosphere. For his father is a well-known painter of historical subjects and landscapes whose work has found appreciation beyond the frontiers of his own country. Fritz Zatzka is endowed with artistic vision and an instinctive love for ancient buildings. Though not at all times original in his treatment of them still his drawings bear the characteristic element of personality, which ripened may lead to interesting developments. There is a certain ease in his depictions, and at the same time a cleverness and a suggestion that he has said what he has to say with a certain nonchalance. This,



"CAPODISTRIA." PENCIL
DRAWING BY FRITZ ZATZKA

however, on closer inspection of his work vanishes, for it reveals in him the true artistic spirit and the fact that seeming carelessness is in truth an eagerness to set down the impression, which is then translated carefully into his own medium of expression, which while avoiding conventionalities is free of all pertaining to the "slight." ♦ ♦ ♦ ♦ ♦

A. S. L.

BAD WARMBRUNN (SILESIA)



"MY LITTLE DAUGHTER"
WOOD-SCULPTURE FROM
NATURE BY PROFESSOR
C. DALL'ANTONIO

BAD WARMBRUNN (Silesia).—In many parts of Germany we find examples of artistic woodwork. Churches, castles, town-halls, the house of the city and the village patrician, give evidence of highly developed talent. Material is plentifully supplied by woods and orchards, and in Württemberg, Bavaria, the Tyrol, as in Schleswig and Hanover, exquisite wood-sculpture has been accomplished in hard oak, supple lime or firm pear. The Christmas-cribs from the hands of the Saxon mountaineer, the Oberammergau works, can only be classed among the

achievements of art, and in the procession of the immortals from the end of the fifteenth to the middle of the sixteenth century Syrlin, Pacher, Riemenschneider, Veit Stoss and Brüggemann must take their place. They still find nowadays worthy followers among the best German sculptors.

A friend of art with true social ideals, the councillor von Bruce, had been so strongly impressed by the beauty and commercial usefulness of woodworks executed in the local schools of Switzerland, Bavaria and the Tyrol, that he left his whole fortune



"SCHLESWIG PEASANT"
WOOD-SCULPTURE FROM
NATURE BY PROFESSOR
C. DALL'ANTONIO

BAD WARMBRUNN (SILESIA)



"GODDESS OF HAPPINESS"

"MADONNA"

STATUETTE

WOOD-SCULPTURE BY STUDENTS OF THE HOLZSCHNITZSCHULE, BAD WARMBRUNN

to the community of Warmbrunn in Silesia for the foundation of a school for wood-carvers and art-joiners. It was opened in 1902 with the intention of admitting only natives of Silesia, but its growing reputation made it a magnet for Germans from all parts of the country. Commissions were given plentifully, not only for minor articles such as chests, frames and scutch-eons, but also for altars, organ-fronts and chancels. They were executed by a body of pupils who were ambitious to be artists, not only craftsmen. The teachers in the school must be both, but they have to watch first of all over a sound technical training. Drawing and modelling from nature, from the ornament and freehand is practised in the classes. The students learn how to design and how to express themselves also in historical styles. A danger of mere skill on paper is avoided by their being made fellow-labourers in the execution of the various commissions. Whether a candlestick, a chair, an animal, a group of figures or a monument comes into question, no dilettantism is allowed to discredit the reputation of the Warmbrunn School. The war and the time of inflation

have threatened the existence of the institute, but it has proved an indispensable factor in the life of German culture. New pupils arrived and new commissions were given, at first especially for war memorials. The mastership of the carver's hand is made the great point in the classes. The student must not only be able to shape the thing of his own invention, but he must also be able to copy the finest historical model. Thus the workshop activity of mediæval and baroque times is here really reviving. ■ ■ ■ ■

A true-born organiser and stimulator in the classes is the present Director, Professor Cyrillo dall' Antonio. He came from the birthplace of wood-sculpture, from the southern Tyrol. There he had studied in the Gröden valley in St. Ullrich and had then widened his views by travels to Munich and Italy. After independent artist-work and as the head of the Martiner Workshop in St. Ullrich he was called as teacher to the Warmbrunn School. During the war he belonged to the garrison in Brussels, where he owed deep art-impressions to the fine remnants of old Netherlandish plastic art and to Meunier. He is so

BAD WARMBRUNN (SILESIA)—NEW YORK

much more the perfect teacher, in that he is a prominent artist. His works show the realist who, like the classical masters from old Nuremberg, combines the emotional depth of the Gothic soul with the beauty and greatness-seeking spirit of the Renaissance. It is wonderful how his hand masters the wooden material. After a few cuts the intended form begins to breathe in the block. He can conjure up passion and sweetness, archaism and modernity. With the impressionist's verve he expresses rapid movement, carves his touching Madonnas with the patience of the Swabian ancestor. We are reminded of Egyptian art, of Donatello and Robbia, but when we see the study of a clutching hand or of the good-natured toddle of the Schleswig peasant, we recognise the artist who lives in close communion with reality, who strives for independence in the expression of his conceptions. The spirit of his universalism and healthy individualism, his enthusiasm for the carver's craft are mirrored in the works of his students.

JARNO JESSEN.



STUDY OF A HAND, (LIFE SIZE, FROM NATURE). WOOD-SCULPTURE BY PROFESSOR C. DALL'ANTONIO

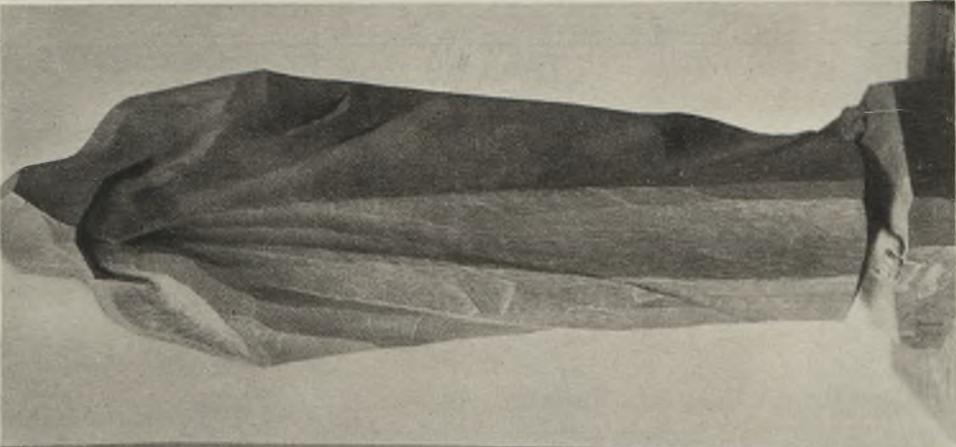


"KID." WOOD-SCULPTURE BY A STUDENT OF THE HOLZSCHNITZ-SCHULE, BAD WARMBRUNN

NEW YORK.—Romance the immortal, giver of savour to life in all ages and under all conditions, is the salt of art as of life: and Romance like all great forces respects no place or person but benefits whomsoever she finds able and ready to receive and appreciate her.

If her old artistic hunting grounds make of art a thing of dogma and calculation and ignore the necessity for glamour, Romance departs from them and appears in some unexpected and perhaps unlikely milieu. The American advertising world may not, at first sight, seem to be one fitted for Romance. But through the artists of this world she has come to it, having appeared among a group of men, of whom Mr. C. E. Chambers is a brilliant example, and caused them not only to be transformed into romantics themselves but to transform their world. They have, by fighting and holding together and by bringing pressure for the introduction of beauty and idealism into the commercial region of art, created a new school. Those people who have, by saying that art would be prostituted if brought into commerce, belittled the power of art, have been proved wrong. Real art is not easily prostituted, for its dignity is not only sufficient for itself but great enough to purify whatever it touches.

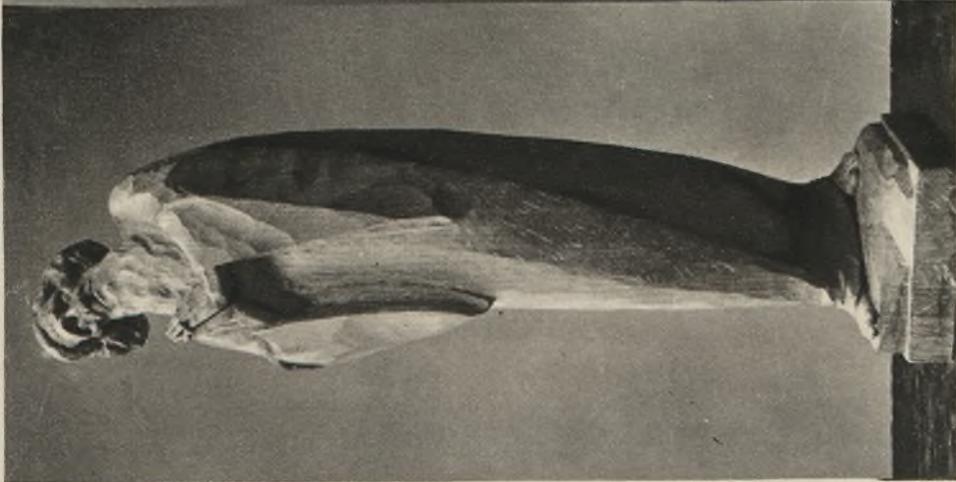
The art which has been evolved by these particular Americans is quite a distinct school. Mr. Chambers proves this in himself and in his work. His attitude about his own work is tinged by the modesty of genius. In his pride in his school and in its plucky fight he clearly thinks more of



"GRIEF."



"THE POET, CARL HAUPTMANN,"
WOOD-SCULPTURE BY PROFESSOR DALL'ANTONIO.



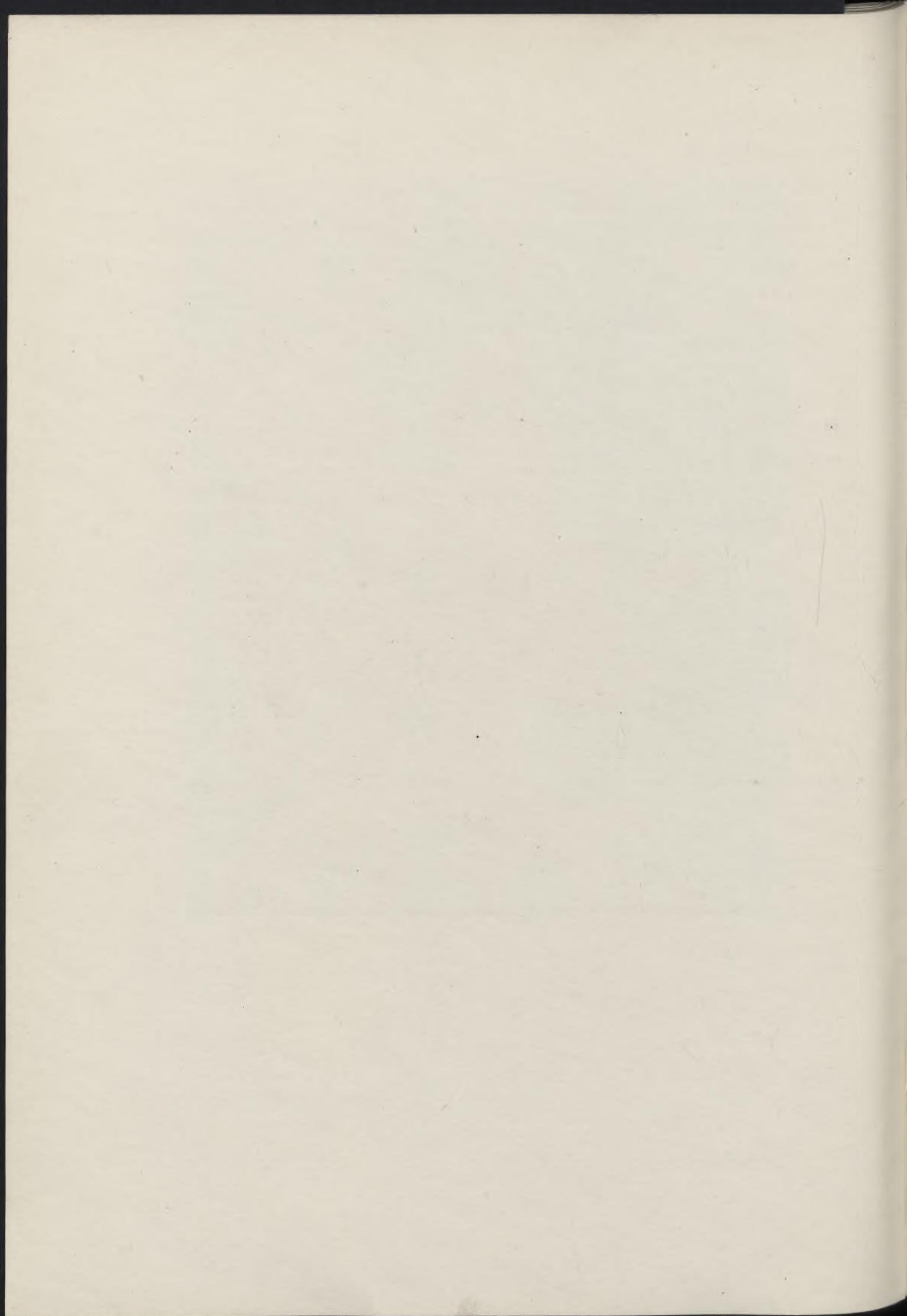
"THE PROPHE'T."



ADVERTISEMENT DESIGN FOR MESSRS. STEINWAY
AND SONS, PIANO MAKERS. BY C. E. CHAMBERS.
(By Courtesy of Messrs. Steinway & Sons.)



COVER DESIGN FOR "LADIES' HOME JOURNAL." OIL PAINTING BY C. E. CHAMBERS.
(BY COURTESY OF THE "LADIES' HOME JOURNAL.")

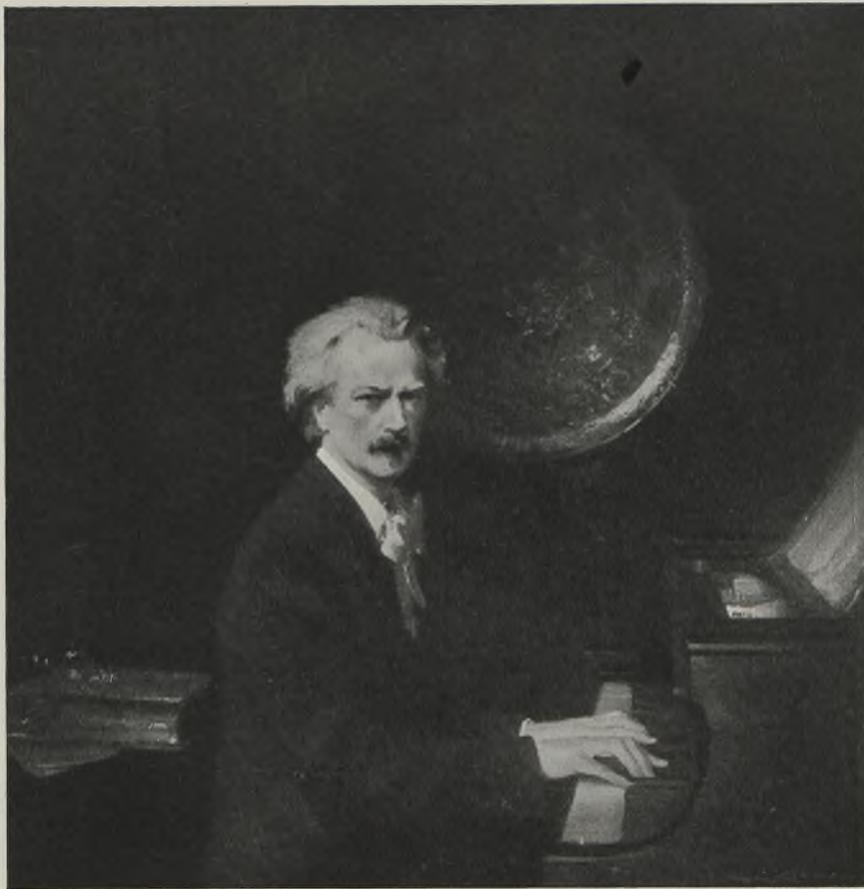


its fame than of any recognition of his own achievement. This attitude, so rare among artists, seems to indicate the super normal. One has read of *esprit de corps* among artists belonging to famous schools, but has never, hitherto, met it in the modern world. It is very exciting. Even in those affairs which appear to be important in materialistic eyes the romantic wins. Good art, a thing so trifling in materialistic eyes as to be negligible has, after experiment, proved to be a bringer of good business. The American advertiser has found that it is wiser to give the artist his head and encourage his imagination. When this is thoroughly understood here, certain traditions, such as the simpering female of the magazine covers, of the disjointed creatures of the fashion drawing world will, happily, die. We have good artists, individually numbered, in our advertising

world; but America has a school. The school is marked by definite characteristics. Such drawing as may be seen in Mr. Chambers's treatment of hands, for example, is one feature of its excellence. Sanity, a rational and undistorted vision which avoids slavish literalism and keeps its poise, is another. Contact with humanity and human points of view, without the mawkishness which proves almost fatal, is another. Determined avoidance of reiterative conventionalism, quite as bad as mawkishness, makes for the freshness which, in Mr. Chambers's work, acts like a tonic. ♦ ♦ ♦ ♦ ♦

Mr. Chambers's work speaks for itself. He is one who, having given all he can, has gained many powers and of these perhaps the greatest is that expressed in a word loved by America—poise. ♦ ♦

JESSICA WALKER STEPHENS.



ADVERTISEMENT DESIGN FOR MESSRS. STEINWAY AND SONS, PIANO MAKERS BY C. E. CHAMBERS. (By courtesy of Messrs. Steinway & Sons)

MOSCOW

MOSCOW.—Fedor Zakharoff was one of the members of the committee of Russian artists who in 1924 started for New York in order to arrange there a Russian Art Exhibition, which indeed took place at the Great Central Palace of that city. Since that time Zakharoff has stayed in the United States where he has worked almost exclusively as a portraitist and recently participated with success in the International Art Exhibition at the Carnegie Institute of Pittsburg. ♦ ♦

Among the series of female portraits executed by the Moscow artist at New York, that of Madam Isl, the consort of the ambassador of China at the White House, especially attracts attention. The charm of this Chinese beauty is happily underlined by the coloured national gown and the exotic background. The qualities of an excellent draughtsman which distinguished Zakharoff since the beginning of his artistic career appear anew in the sketch for the portrait of Mr. Charles

R. Crane, an American amateur vividly interested with Russian pictorial and musical art. The latest work of Zakharoff's American sojourn is his self-portrait showing the painter in full possession of his artistic maturity. We give here one of his older works, the sketch for *Football*. ♦ ♦ ♦ ♦ ♦ ♦

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The Print Room of the Museum of Fine Arts at Moscow recently enjoyed of a rare proof of international brotherhood in the domain of art. Mr. Frank Brangwyn with a magnificent gesture presented to the Print Room all his graphic work, comprising no less than 167 etchings, 86 lithographs and 40 wood-engravings. Naturally this royal gift considerably enriches the modern department of the Print Room, where till now the English graphic arts of to-day were represented very insufficiently. ♦ ♦ ♦ ♦



SKETCH FOR "FOOTBALL"
BY FEDOR ZAKHAROFF



"Tsumagome." COLOUR-WOODCUT
BY HIROSHIGE. (From "The Colour-Prints
of Hiroshige," by E. F. Strange.—Cassell)

On the other hand, owing to the initiative of Director N. Romanoff, the Russian engravers have gathered over 200 etchings, wood-engravings and lithos from their work which are to be forwarded to London as a homage to the great English master for his generous gift. Mr. Brangwyn purposes to present this collection of modern Russian graphic art to the Print Room of the British Museum. ❖ ❖

It must be said that this unusual artistic exchange between the Moscow Museum and the famous English artist was brought to pass through the kind offices of Mr. Alexander Bakshy, the Russian critic, for long resident in London. P. E.

REVIEWS

The Colour-Prints of Hiroshige. By EDWARD F. STRANGE. (Cassell.) 63s. net. The publishers themselves describe this volume as "elegant." In this, they have not done themselves justice, for a word which we associate with graceful triviality cannot be applied to this excellent book. In these days of hurried production, it is refreshing indeed to handle a book which

is so well made up, so considered in balance and detail, and so satisfying in bulk. The author has treated his subject with firmness and with dignity—qualities which are not always present in literature dealing with the arts. His research has been most ably conducted, and his knowledge is that of an expert. Perhaps, as is generally the case when exotic influences are under consideration, there is a tendency to exaggerate the extent of Hiroshige's influence on Western art. In so far as the influence of Japanese colour-print designers is plainly discernible in the West, it is, I think, rather the influence of the Ukiyoye school as a whole, than that of Hiroshige in particular, which asserts itself. Be that as it may, this comment is not made in a spirit of depreciation. The author's text is admirable throughout. The critical and historical sections are lucid, carefully arranged, and interesting; and the inclusion of Hiroshige's diaries was certainly a happy thought. The classified catalogue, though necessarily incomplete (completeness would involve a degree of labour incommensurate with the

REVIEWS—CORRESPONDENCE

value of the result), will be of great service to the student. Possibly a fuller index would have been of advantage. ¶ ¶

As regards the illustrations, it may be said, without reserve, that they are exceedingly good. Although one is impressed at once by the excellence of the colour-plates, which display uncommon skill on the part both of the engraver and the printer, the monochrome half-tones are not less noteworthy. C. E. V.

Art and Counterfeit. By MARGARET H. BULLEY. (Methuen). 15s. net. Miss Bulley certainly seems to have found an almost ideal method of "explaining art." Verbal explanation alone is of little use. We need to see. And what Miss Bulley does is to demonstrate visual qualities in visual language, and to instruct the senses through the senses. Here is a painting by Corot or Cézanne, and next to it a photograph of the same scene or objects. Immediately it becomes obvious how much the artist "does to" nature. Here, again, she juxtaposes two pictures, outwardly similar, yet the one possessing, the other lacking, design. So the reader is forced, almost in spite of himself, to realise, not merely details or associations, but basic relationships of form. The text is chosen from writers of all periods, Ruskin being co-ordinated with Roger Fry, Delacroix supplementing Dürer. Most illuminating of all, perhaps, are the art criticisms of children of six and upwards, the result of tests set in schools, both French and English. And since there are no names under the illustrations in the book, these being given separately, we ourselves can very effectively test our judgments! ¶

The Chater Collection. By JAMES ORANGE. Profusely illustrated. Edition limited to 750 copies. (Thornton Butterworth.) 147s. net. This sumptuously produced volume deals with an important private collection of works of art relating to life in China, especially in the early period of British penetration. The lithographers and aquatinters of the nineteenth century were astonishingly prolific, and were extremely interested, partly in obedience to the demand, and partly out of their own natural inclination, in topography and travel. From these latter points of view the Chater collection has a

very great value, and one seems to be carried back to the period of the Opium Wars, and feel the thrill of early Victorian romance, in turning over the pages of the present volume. One naturally could not expect that these prints should be all or even mostly of the very highest quality, the colours are sometimes garish and the drawing trivial, but as history they are of quite unique importance. The plates in colour and half tone are well executed, and with Mr. James Orange's informative essay, the book should appeal to all who know or feel the fascination of the China Coast. ¶ ¶ ¶ ¶ ¶ ¶

CORRESPONDENCE

[*Letters may relate to any aspect of the visual arts, and should not, as a rule, exceed 200 words in length. Full names and addresses must be given, not necessarily for publication.*]

To the Editor of THE STUDIO.

SIR,—It may be of interest to your readers to know that the possible improvement of the Telephone Directory referred to by Mr. George Sheringham in THE STUDIO for November 14th was attempted by this Society in 1922, and I enclose a copy of our Report for June, 1922-23, on page 14 of which you will see the proposal put forward by us to the Department. ¶

It is true that our attempt has not yet borne fruit but we are not without hope that this will come with time. ¶ ¶

I also enclose a copy of our Report for June, 1923-4, on pages 20 and 21 of which our attempt to improve the design of Telephone Boxes is recorded, and as you will see from the further reference to this subject in our Report for the current year, this matter has now been brought to a successful conclusion. ¶ ¶ ¶ ¶

Mr. Sheringham's letter is both interesting and useful. It is to be hoped that he and others will always do what is possible to bring about improvement in these unconsidered details of community life. ¶ ¶ ¶ ¶ ¶

Yours, etc.,

WILLIAM HAYWOOD,

Hon. Sec., Birmingham Civic Society.

[*Further correspondence is held over through lack of space.—ED.*]

"THE STUDIO" INTERNATIONAL PRIZE COMPETITION: "ART AND COMMERCE." WINNING ESSAYS

(ADJUDICATOR, FRANK BRANGWYN, R.A.)

Since our competition was announced, the subject of it has been freely discussed in the daily and weekly press, and public opinion seems to admit the pressing need of a closer understanding between artist and manufacturer. We therefore print hereunder the First, Second and three Third Prize-Winning Essays 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," in the hope that the many constructive suggestions they contain may prove of real value to all concerned. We also append a contribution from Mr. Harry L. Sparks, an official of the National Park Bank of New York, outlining the position in the United States at the present time.

FIRST PRIZE

GRACE E. ROGERS

THE relations between art and trade can be improved by increasing practical relationship between both. ♦ ♦ ♦

1. By means which will enable the artist to combine his faculties with sound technical knowledge and economic conditions.
2. Promote the intelligent co-operation of the industrial worker.
3. Convince the manufacturer that "artistic" values are business propositions.

Summed up briefly: ♦ ♦ ♦

- (a) *The "culture" of the "mind behind the machine" (i.e., the artist must govern the design).*
- (b) *The "capture" of the manufacturer (who controls supply).*
- (c) *The directing of public taste (which represents demand and is ruled by fashion).*

This last fact is realised by the manufacturer who knows the public can be induced to accept anything by skilful advertisement, and cannot be expected to embark on an artistic mission without "commercial necessity." This can be achieved by forcing competition with other manufacturers. ♦ ♦ ♦ ♦

One scheme having considerable success in Paris and Vienna is the systematic organisation of international exhibitions representing arts and industries. We have in recent years the outstanding example of the improvement of the leather industry and the design of footwear. Exhibitions devised with a sense of co-ordination could provide means for manufacturer, artist and public to see what is being done; promote ideas, educate public taste and force manufacturers from sterile grooves, where they and the various artists could be brought direct into contact through the exhibition of designs protected by copyright laws, from which the supply of talent could be drawn. The inferiority of British goods from an "aesthetic" standpoint has long been realised, and the hallmark Parisian or Viennese applied as guarantee of good taste. ♦ ♦ ♦

Having suggested one means for promoting change, it follows the artist must now be equipped to provide the supply—for which he is at present entirely unfitted, mainly owing to the system of training which turns out—

- (a) *Artists with ambiguous aims and imaginary "susceptibilities";*
- (b) *Professional teachers with no practical suggestion to offer for application of knowledge excepting to teach;*
- (c) *Inefficient "arty" craftsmen who attempt to supplement standardised.*

articles by those where artistic function is served irrespective of utility, representing coteries of romantic enthusiasts who advocate medievalist revivals.

The conditions to be faced are:—

1. The machine.
2. Modern tendencies for change and cheapness.

Social conditions make it imperative that we think in two categories:—

1. *Mass production*, in which the artist must supply for market and machine;
2. *Special production*, in which he employs his powers *con amore* such as in handcraft, and as it might be suggested that the superiority of the old handcrafts associated with efficient craftsmanship belong essentially to an artistic period: applying the principle of argument in relation to modern conditions, there is no reason why the machine need surround us with ugliness rather than beauty.

This brings us to the necessity for supplementing the inadequate training of students in art schools. As a "centre" for training is essential, we advocate readjustment rather than drastic demolition. These should have something more in common with the working studio of old as means for the interchange of apprenticeship between trades and art, in which, in place of scholarships subsidising pupils for misguided Italian trips, will offer provision for both artist and industrial worker, to avail themselves equally of privileges according to the nature of their capacities.

It should be an essential qualification that an artist serve in the craft or trade in which he elects to specialise, and that the industrial worker can avail himself of opportunities to equip himself for the post of foreman or designer, or as one of the teachers ultimately supplementing those under the present system, and in special cases foreign experience for either.

Finally, preparation must start with the child in the school through a system of education employing hands and brain, *at the*

age he is keen for experimenting. Half the day is sufficient for the conning of facts, the other for sound technical training when the imagination should be encouraged to work "on its own." He should learn to devise, plan, use his ingenuity as did the primitive man. Practical application should replace theories. It is by such means we discover the technicalities of craft have fundamental rules—the basis of good tradition, the relationship between methods and material and without which "aesthetic beauty" is non-existent.

In such an age as this of the specialising of work whose ends are obscured by complexity of means to accomplish anything, there is more need to work together—even if it be in the recognition of our place as artists as one of the cogs in a machine.

SECOND PRIZE

JAMES W. HERRIES

It is useless to attempt to impose art on the public didactically. The demand for artistic goods must grow naturally amongst the public. This implies the correction of wrong ideas about art—its association with superfluous ornament—and the cultivation of a more understanding appreciation of how ordinary things may become more pleasing in ordinary use.

This state of matters is gradually coming about, and only little is needed to effect a great revolution.

This revolution can best be accelerated by simple example, and by force of demand and competition.

There are examples already of how this is likely to work out. In a Scottish city recently, by happy chance, or by actual inspiration, the proprietor of a large restaurant left the entire interior arrangements in the hands of a leading artist, who took up his duty with an artist's joy in the work. The artist's sphere of operations was not limited to decoration. It extended to the most minute detail, such as the designing of hat hooks. The great public are not aware that this suite of inviting, elegant, and comfortable rooms is a demonstration of art applied to ordinary things. They do not consciously associate it with art at all, but the pleasant character of the establishment has brought it at once

into the front line of popularity. The artist made himself responsible for the windows in the main street. They are like no other windows in their simplicity and effectiveness of appeal. ❖ ❖ ❖

Other proprietors of large establishments have their attention enviously attracted to this new departure. Inevitably, the example will be followed in future reconstruction. One feature which also may have its appeal is that this desirable result has probably saved a large amount of money in comparison with more conventional schemes of arrangement and decoration. The employment of a capable artist has actually saved money and given immensely superior results. ❖ ❖

This idea may, with a little adjustment and arrangement, be carried into practically every sphere of commercial activity. The first furniture maker who gives an artist of standing a free hand—say, to design a complete roomful of furniture with all the accessories, and to arrange these, without interference, in an immense display window—will find he has a pull on his competitors, who will be driven to follow suit. Furniture designing, taken out of the hands of conventional imitators, may easily become, owing to style and reputation which will follow such a course, an important home and exporting industry. This tendency is infectious. The public are already beginning to demand something artistic in their shops and in their goods. The establishment that employs the best artistic advice will be most likely to succeed commercially. ❖ ❖ ❖ ❖

A difficulty here arises, which organised art can meet. The pioneer who employs an artist does so because he happens to be acquainted with the right man. Other firms would like to do something similar, but do not know where to go, and are timorous about approaching any single individual. An important service, which might be done by such bodies as the Royal Academy, the Royal Scottish Academy, and other organisations of artists, is to appoint a committee of themselves to advise all inquirers. Manufacturers who are thinking of seeking the co-operation of artists in their business might consult this committee as to whether this is feasible, or in what directions it might be

carried out. Having been convinced that he should go on, the manufacturer could then obtain their help in suggesting artists who could not only advise but take up the actual work of planning out and supervising the completion of a scheme. The results of such an arrangement should speedily be evident, until in practically every walk of life the business man would understand the necessity of seeking the co-operation of the artists. ❖ ❖ ❖

An important means of getting in touch with manufacturers and business men is available in the Rotary Clubs, which exist in every large city. These circles of business men afford the members an opportunity of hearing speakers who have anything to communicate which may be of use or interest to them. An important service might be rendered by the suggested advisory committees in arranging for addresses being given to Rotary Clubs on the possibilities and advantages of a closer co-operation between art and industry. A link would at once be established which would inevitably have important and beneficial results. ❖ ❖ ❖ ❖

THIRD PRIZE

ALFRED R. H. GASSTON (the late)

The only means of strengthening the relationship between art and commerce is by instilling in the public a preference for the beautiful rather than the commonplace and ugly. This can only be done by education. Teachers are realising that the 97 per cent. of pupils "who cannot draw" are more important than the 3 per cent who can; that the art course should be framed towards developing the appreciative powers of the majority rather than to imparting greater technical facility to the few. The old exercises—model drawing, plant drawing, etc., with a pencil—are being abandoned, and instead the art course is being linked up with handwork, that is, elementary craftwork. It would probably be safe to say that at present most elementary and secondary schools provide some sort of art instruction, and that increasing efforts are being made towards developing the child's appreciation of the beautiful. All the children

learn the points of a good thing; they learn to appreciate the ingenuity, the craftsmanship displayed in the making, and the beauty of the finished object. Thus is an appreciative public of twenty years hence being assured. ¶ ¶ ¶

The child with a natural facility for creating beauty passes often (not always, alas) to the art school for further development and technical training. These schools are being strongly developed on the craft side; printing, signwriting and decorating classes are to be found in most of them; several have cabinet and furniture making, pottery, gold and silver-smithing and jewellery—one hopes shortly to have a plumbing class under its roof. Many other crafts are, and perhaps soon all will be, found in the care of the artist. Thus are the workmen of twenty years hence being made into craftsmen and artists as of old. ¶ ¶ ¶

But we want the present generation to be able to distinguish good from bad art. This can also be achieved by education—by educating people by the most intensive method, that is, of advertisement. ¶

The time is ripe for such a campaign. A motor car of good lines sells better than a commonplace car of equal efficiency; gramophones, pianos, fountain pens, chocolates, soaps, pipes, cigarettes, wicker chairs, are all being sold on their appearance. ¶ ¶ ¶

Let the parties interested in artistic production get together into a "British Commercial Art Association" and tell the public about beauty in relation to life, in every newspaper and magazine, and by booklets and brochures freely distributed, just as the British Commercial Gas Association has shown how gas will help us to get more out of life. ¶ ¶ ¶

The association would be one of manufacturers, the proprietors of commercial art studios, advertising agents, printers, blockmakers, engravers, etc., in fact all those engaged or intending to engage in the mass production of art. All members should have an equal share in the election of a council to control and guide the affairs of the association. The council should establish and circulate in leaflet form to members the results of a research and costings department, to which mem-

bers could also submit their ideas for analysis and criticism. The council should have power to co-opt representatives of other interested bodies. ¶ ¶

The advertisements issued by the association might each be written round a phrase, such as "Utility is bound up with Beauty; nothing can be truly beautiful which is not perfectly adapted to its purpose"—there are countless phrases almost platitudinous to artists, which would be news to the man in the street—and each have illustrations comparing well designed with badly designed objects, and critical notes. The satisfactory articles might be of those manufactured by the members—which introduces the idea of co-operative selling. Another series might have for its object the weaning of collectors from the antique; another might deprecate the sale of reproductions from the antique, and yet another, period decoration. The possible subjects are many, and all might be treated with such simplicity and truth as to leave very little room for argument. Such a campaign would greatly hasten and assist the necessarily slower development already taking place in the schools, referred to above. ¶ ¶ ¶

THIRD PRIZE

DUDLEY HEATH

Two things are essential to progress if our manufacturers are to benefit from the work of the artist, and the artist is to benefit from the manufacturer. ¶ ¶

1. We must conserve the mentality of the artist towards his work;
2. We must discover how this mentality can be translated into terms of quantitative production.

That is to say, having acknowledged that the artist's freedom of outlook and creative spirit should be in no way hampered, we must encourage him to understand the duplicating processes of manufacture, with all the limitations that these imply, that he may use them as a means of expressing his ideas and inspirations. This proposition should not neces-

sarily mean an abnormal restriction of the artist's freedom, but rather a diversion and extension into a new field with the machinery of reproduction as the limiting factor. ¶ ¶ ¶ ¶ ¶

An artist's and craftsman's work is governed by limitations, and the success of that work depends on his power of working in recognition of them, and therefore the limitations of mechanical reproduction should not cripple him. ¶ ¶

On the other hand, the manufacturer should be encouraged to understand something of the organic principles which underlie all art, and to remember that the processes of manufacture, being more mechanical and less personal, are in that measure less expressive and distinctive, and may be made more so by collaboration with the artist. ¶ ¶ ¶ ¶ ¶

Alternately both have to recognise that, whereas a work of art depends for its inherent charm on its coherent and synthetic expression of personality, consistent with its adaptability and use, the manufactured article will depend mainly upon its design and construction, and can only express the personal equation through these. ¶ ¶ ¶ ¶ ¶

How then are we to obtain a fortuitous compromise with as little sacrifice as possible of inspiration on the one side, and economic production on the other? ¶

The artist wants to help the manufacturer, but the manufacturer is not sure that he can. Putting aside the controversial point as to where the fault lies, or whether the public, the salesman, or the producer are criminals or victims, it would seem certain that, if the manufacturer and the artist put their heads together to improve the quality of the output, we should find the demand and sale of good things would increase in proportion. It is therefore finally a question of mutual education. ¶ ¶ ¶ ¶ ¶

1. In our schools of art where instruction and training are given in specific arts and crafts and design, trade workers might be periodically engaged to demonstrate trade processes in relation to these arts and crafts—for instance, in pottery, where now the school processes are almost entirely

craft processes, methods used in the trade for duplication might be demonstrated, etc.; the same could be done in many other crafts. ¶ ¶ ¶ ¶ ¶

2. Or, students in training for special crafts could be allowed short periods in trade workshops, as part of their training. Such an interchange of conditions under which art crafts and trade crafts are working would inevitably widen the outlook of both artists and manufacturers and increase their sympathetic relationship.

It has been stated by some extreme traditionalists that no form of art school training can supply the place of the old apprenticeship system. This is perfectly true, but conditions of mass production demand an entirely new form of apprenticeship, and one that offered part-time within the manufacturer's workshops and part-time in an art school, where the mentality of the artist is conserved, and a wider interest taken in the artistic attributes of art would seem to be the most serviceable substitute for the old form, brought up to date. ¶ ¶ ¶ ¶ ¶

Whether we are critics of our modern art schools or not, this we have to admit, that their endeavour is to keep the standard of craft work up, to maintain the principles of craftsmanship, in relation to design and construction, and if we can evolve a system by which this aspect of the case is leavened by a practical knowledge of how modern reproduction methods necessarily modify it, without killing it, we are surely at the root of most of the evils that exist. ¶ ¶ ¶ ¶ ¶

We have attempted to show how the solution to the problem must start at the source of the educational system, because we believe that with some such solution the prejudices and ignorance of later stages would by this means be eliminated; and "The Federation of British Industries" and their employment bureau would also have their hands considerably strengthened in the work which they have undertaken, and industries would be taking an active part in the training of their potential designers. It would, in other words, enable us to become masters of our machines instead of their servants. ¶

THIRD PRIZE

H. HALLAM HIPWELL

"But would that sugar basin repay the effort?" There, in miniature, lies all that goes to the solution of the problem as to how the relations between art and commerce may best be strengthened. Now, more than at any previous period of Britain's mercantile history, her trade must show a profit of material value, and it behoves the artist to make plain to the commercial man that there is good warranty for including artistic ability among the factors of production and distribution that in due combination make for satisfactory trade. Mass production has a lesson for the creative instinct of the artist as well as for the works manager or the company director. It is useless to think in terms of hand looms and village industries when Manchester's urgent present problem is to sell her piece goods against the competition arising out of cheap labour and low exchanges. To-day, an artist must offer his services in the commercial world with a view to hastening the infiltration of good taste in the masses through the general rather than the occasional supply of soundly designed merchandise. Art for Art's sake may be one's private creed, but, assuming the artist to have persuaded any commercial man that his business will be improved by having permanently at hand someone whose judgment as to colour, line, design and beauty has warranty behind it, he must strive to use and apply his general and his particular knowledge to the commercial man's selling problem. Conditions of casting, of packing, of printing, weaving and dye stuffs; fluctuating markets in raw materials and in finished goods, the many crazes of fashion; all must be studied *con amore* by the artist sincerely anxious to help as well as to serve the cause of Commerce. In this respect he must have an open mind, yet ever maintain his canons of good taste; he will earn his material reward by pointing out where, when and how the foregoing factors can be bent to the production of a comely rather than a hideous product; and if he can thereby effect some saving in the cost of manufacture, so much the better. This implies collaboration with the machine, a full

comprehension of its possibilities as well as of its limits; though nowadays in many things machines have attained such complexity of action and result that it is hard to say where their limit stands. ♪ ♪

Ars una, species mille. The artist must live in that faith. Himself gifted, he must pass on his gifts if he is to render real service to the commercial world. His it must be to seek out and adapt to modern processes and present needs the individually and slowly produced articles of past craftsmen, correcting waste of material without losing beauty of colour or form. Let him consider newly discovered patterns and weavings, textures and finishes, of competitive countries or aboriginal looms, and reject or apply them to the purposes of the firm for whom he works. At once observative and mentally experimental in his judgment of design and material, he must be ready to meet the *non possumus* of the practical man who uses his services in a cheerful spirit and with duly considered argument. The utility and beauty of everyday things can best be increased by the wholesale supply of goods that are beautiful as well as useful; for the two are not necessarily contradictory terms. Crockery may be cheap yet not gaudy; and even the gaudy coloured cup can be turned out to please as well as to sell. The same argument runs through the whole gamut of manufactured goods and their effective distribution, including the channels of advertisement. ♪ ♪

At the outset both patience and mutual forbearance may be called for. Yet there is reason to believe that if the artists whose mission it is to work in harmony with the commercial world are willing to wait for their full share of material reward, content in the meantime to receive the necessary wherewithal on which to exist, their welcome is assured. Their ideas will be heard, their suggestions, once proved feasible, will be carried into practice to the benefit of all concerned, the general public included. And the latter, once this happy consummation has been brought about, may some day awake to the fact that they are using artistic wares in the ordinary course of life much as M. Jourdain spoke prose, without realising that they are doing it. ♪ ♪ ♪ ♪ ♪

THE ORGANIZATION OF COMMERCIAL ART IN THE UNITED STATES. BY HARRY L. SPARKS

FOR some time there has existed the world over a desire to bring the artist and the buyer nearer together and there has been some effort toward its fulfilment. This has especial application to the purchase and sale of design and illustration for commercial purposes. ¶ ¶

It would appear that in the United States more definite and successful steps in this direction have been taken than elsewhere, and this is undoubtedly due to the fact that the people of this country are more adaptable to change than others; and thus procedure which has come down from the past, and is so reluctantly given up by many European nations, is readily set aside here and new methods devised and experimented with. Many of these survive because of their intrinsic value, but they would never have been tried were it not for the adventurous spirit which exists here so strongly. ¶ ¶ ¶ ¶

For some years there have been organisations in America whose principal object has been to strengthen and improve the graphic arts in general and who have felt that an important means to this end is the establishment of a greater sympathy between buyer and seller, to be developed by a more direct contact, and thus bring into the transactions involved the broadening influence which such concurrence always promotes.

And so these organisations have been born and are thriving, although the great work they have set for themselves is still somewhat in its infancy. Some have the artist's interests more directly at heart and others are entirely disinterested, but the ultimate goal of all is the same. ¶ ¶

From the point of view of accomplishment we should perhaps speak first of the Guild of Free Lance Artists. This group grew out of restrictions and limitations which a few years ago began to be imposed by certain art agencies upon artists doing commercial work. These agencies acted as middlemen between buyer and seller, and they seem to have planned a corner in their particular commodity by endeavouring to "tie up" good men by means of contracts which forbade the signer to do work for anyone else. By this method artists who so contracted came almost entirely under the control of the agencies, and others who would not subscribe to this service plan were often forced out of the running.

This meant a more or less limited output and in any case almost a complete suffocation of initiative. Some of our leading artists resented this situation intensely and started a rebellion. This led to the formation of the Guild of Free Lance Artists, now known as the Artists' Guild, a large and powerful organisation and allied to The Authors' League of America, which latter group had previously been established to protect the interests of the individual author and composer.

The Guild is strictly a business organisation primarily formed to promote and safeguard the interests of its members, but its influence is felt

throughout the art field of America, thereby also benefiting those artists who have not as yet become a part of the organisation. ¶ ¶ ¶

The service conducted as a portion of the Guild's work is not rendered to artists alone but to advertisers and other purchasers of art as well. Anyone wishing for a special design for any purpose may communicate with the Guild headquarters and be given the names and addresses of any number of artists fitted to do the particular thing desired. More than this, the prospective buyer may call at the Guild office and see specimens of the work of these artists, as there is a permanent exhibition of the work of Guild members which may be seen there at all times by those interested. And if an advertiser desires the names and addresses of non-members these will also be provided by the Guild if possible. The cost of the service is nominal, and is divided among the artists, no profit being made or desired by the organisation. ¶ ¶ ¶

When disputes arise between buyer and seller, which both sides are willing to have settled out of court, a small but disinterested group of experts, satisfactory to all, is brought in to adjudicate the case and their decision is final. This means a great saving of time and money and recourse to this method is consequently frequent. ¶ ¶

The Guild also interests itself in all movements for the betterment of conditions under which artists work. At present the organisation is conducting a campaign for a revision of the Copyright Law of the United States which will not only improve domestic conditions, but also permit foreign artists to secure copyright protection in America under the same conditions granted to citizens of the United States. ¶ ¶ ¶

And so the Guild is the most practical of the organisations which aim to bring the art buyer and art producer together, and is more than justifying its existence, and the best of it is that its plan is entirely successful and has come to stay.

The Society of Illustrators, a large number of whose members are also members of the Guild, is more of a social group, but this society also is helping the cause under discussion in various ways. In the first place several exhibitions of current illustration are given each year and some of these are sent around the country and shown in many important cities. ¶ ¶ ¶

Occasionally a "one man" show devoted exclusively to the work of some prominent illustrator is given, and once a year at least an exhibition called a "Play Time Show" is put on. As the name indicates, the artists taking part in this send in specimens of the work they do as a relaxation. This may take the form of etching, wood-engraving, drypoints, etc., and even ship models or carved wooden figures. These exhibitions are unusual and serve to bring to light unexpected talent in men or women who were supposed to be illustrators only. ¶ ¶ ¶

The society now plans to select each year fifty or more of the best American illustrations, show these together in New York, and then send them around the country on exhibition, and the designs selected will not be confined to the work of mem-

bers. This is also something new. An exchange of exhibitions with British illustrators yearly is likewise contemplated, and the educational advantages of this plan are so obvious as to need no emphasis. ¶ ¶ ¶ ¶

Perhaps the most gratifying thing The Society of Illustrators has so far accomplished, for their work along the line in question is nearly completed, has been the taking over of the instruction of many young men disabled in the late war who wished to take up art for commercial purposes as a vocation. ¶ ¶ ¶ ¶

To be sure the Government did manage to provide classrooms and a certain amount of money for rigid running expenses, but prominent members of the society have given all of the instruction and without remuneration, encroaching upon their valuable time to do this. The result has been the graduation of over ninety per cent. of the students as practical artists, the members of the society in many cases finding places for them, and in any case sending no graduate out who is not in a position to earn a living by means of his art. The few of these students left behind are still being worked over, and the prospect is excellent for a 100 per cent. success in the end. ¶ ¶

Then we have the Art Directors' Club. Their membership consists principally of men who largely control the selection of designs ordered for or submitted to the large advertising companies and their clients, or who similarly control the purchase of magazine and book illustrations for the publishers. In many cases these men are artists who have acquired a knowledge of the needs of such organisations and are in a position to know where to go in order to get what is required and how to appraise the designs submitted for approval. ¶ ¶ ¶ ¶

They keep in close touch with the artists and are keenly in sympathy with good work wherever found and thus are an excellent influence toward the improvement of conditions. Each year they give an exhibition of the best pictorial advertising which has appeared during the previous twelve months, and these shows are perhaps as interesting as any we have, at any rate to the man in the street. The original designs are placed side by side with the reproductions as used, and the result is most educational to all, whether artist, advertiser or layman. ¶ ¶ ¶ ¶

Great crowds visit these exhibitions, awards are distributed by independent juries, and an illustrated book issued each year containing miniatures of practically every design shown. This activity being more or less a labour of love usually nets the organisation a loss with each publication. This is surely disinterested service of the best type. ¶ ¶ ¶ ¶

The Art Center is a unique organisation. It is composed of seven groups, all of which are working

for the advancement of the arts and crafts but along different lines, but all combining on occasion and each in sympathy with the aims and ideals of the others. To the best of the writer's knowledge there are no other organisations of just this type. But there will be, for it fills a need.

Two of its constituent members are The Society of Illustrators and The Art Directors' Club already referred to. The others are The American Institute of Graphic Arts, which is especially interested in the improvement of typography; The Pictorial Photographers of America, whose members are amateurs and professionals doing much to advance the art of photography; The Art Alliance, which specialises in design as related to textiles, wall-papers, etc., and maintains a placement section for the benefit of its members and others; The New York Society of Craftsmen, whose art interests lean largely toward pottery, metal work, jewellery design, etc.; and The Stowaways, a group of Bohemians who are interested in all things artistic. ¶ ¶

The main organisation does everything practicable to encourage and amplify the activities of the societies which make it up, holding in its galleries exhibitions of the work of each group, promoting competitions, arranging and encouraging lectures and talks along lines relating to the many interests of its members and in numerous other ways performing services to art alike helpful and constructive. ¶ ¶ ¶ ¶

The Art Center is about to launch an appeal for an endowment fund for the purpose of enlarging its activities and providing gratuitous service more and more liberally. The success of this campaign will mean much to art and its producers.

The American Federation of Arts is a sort of parent organisation, having its headquarters in Washington, and nearly all the important art groups here, such as those already mentioned, are members and are treated as chapters of the main organisation. ¶ ¶ ¶ ¶

It performs many services for the cause of art, but probably the most useful of these at present is in sending throughout the country yearly at its own expense fifty or more art exhibitions ranging from paintings and sculpture, illustrations and prints to specimens of craftsmanship. ¶ ¶

With all these and with other active organisations working for the general betterment it is felt that much has already been accomplished, and that the near future will show a marked advancement all along the line. ¶ ¶ ¶ ¶

And so the devoted bands work on toward the ideals they have established, gradually gaining in recruits and in power, to the end that the interdependence of Art and Commerce may be acknowledged and accepted by all, and the accruing benefits which have been prophesied by the enthusiasts be fully realised. ¶ ¶

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ART EXHIBITIONS



LONDON.—ALPINE CLUB GALLERY, Mill Street, Conduit Street, W. Portraits and other pictures by John Wells. Open till February 27.

BEAUX ARTS GALLERY, Bruton Street, W. 1. Julius Olsson, R.A. Open from February 17 to March 13.

BRITISH MUSEUM. Japanese Colour-Prints by Hiroshige and others. Open during February.

BURLINGTON FINE ARTS CLUB, 17, Savile Row, W. 1. Objects of Art. Open during February.

BURLINGTON HOUSE, Piccadilly, W. 1. Royal Academy, 1926. Receiving days—Water-colours, etc., March 26; Oil Paintings, March 27 and 29; Sculpture, March 30.

CLARIDGE GALLERY, 52 Brook Street, W. Cedric Morris, Penelope Clarkson, Nicholas de Molas. Open till February 25.

COLNAGHI & Co., 144-6, New Bond Street, W. 1. Drawings and Etchings by P. F. Gethin. Bookplates by J. Badely, C.B.E., R.E. Open till February 27. Modern British Paintings. Open from March 5 to April 10.

GOUPIL GALLERY (Messrs. W. Marchant & Co.), 5 Regent Street, W. 1. Memorial Exhibition of Works by Robert Bevan. Paintings and drawings by Stephen Bone and others. Open during February.

GIEVES GALLERY, 22 Old Bond Street, W. 1. New Cavendish Club. Open till February 26. Leman Hare. Open from March 2 to March 12.

GREATOREX GALLERIES, 14, Grafton Street, W. 1. Etchings and dry-points by modern artists. Open during February.

HAM BONE CLUBBE, Ham Yard, Piccadilly, W. Paintings by F. Potter and H. Fontaine. Open till February 17.

LEICESTER GALLERIES, Green Street, W.C. 2. Paintings and drawings by Albert Rutherford and T. Lowinsky. Open during February.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. Royal Society of British Artists. Receiving day, March 20.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Water-colours and etchings by Edna Hall. Open till March 4. Paintings and drawings by Clara Klinghofer. Open from March 9 to April 7.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Society of Women Artists. Open till March 4. Royal Institute of Painters in Water-colours. Receiving day, March 6.

R.W.S. GALLERY, 5A, Pall Mall East, S.W. 1. Royal Society of Painter-Etchers. Open till March 11.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Francis Unwin Memorial Exhibition. Open till February 18.

TOOTH, MESSRS. ARTHUR, & SONS, LTD., 155 New Bond Street, W. 1. Living French Artists. Open during February.

WALKER'S GALLERIES, 118, New Bond Street, W. 1. Prints of English Towns. Open till March 4. Modern Water-colours. Various dates in February and early March.

BIRMINGHAM.—ART CIRCLE. Spring Exhibition. Receiving date, March 25. Open from April 15 to May 27. Photographic Exhibition. Open from February 20 to February 27. Architectural Exhibition. Receiving day, March 1. Open from March 2 till March 18.

EDINBURGH.—ROYAL SCOTTISH ACADEMY. Centenary exhibition of works by Scottish Artists. Receiving day, March 16. Open from April 17 to August 28.

LIVERPOOL.—WALKER ART GALLERY. Turner, Cox and others. Open in March.

MANCHESTER.—MANCHESTER ACADEMY OF FINE ARTS. Open till March 6.

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.—SALON OF THE SOCIÉTÉ NATIONALE DE BEAUX ARTS. Open from May 1 to June 30. Receiving days, various dates in March and April. For particulars apply M. le Secrétaire Général, Grand Palais.

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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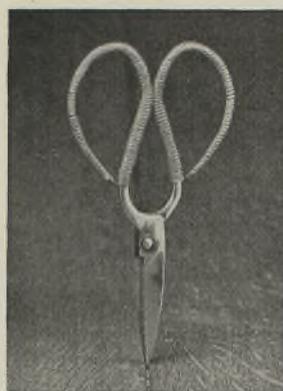
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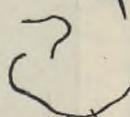


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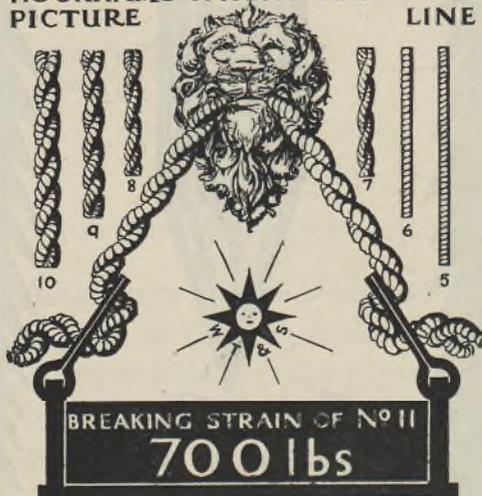
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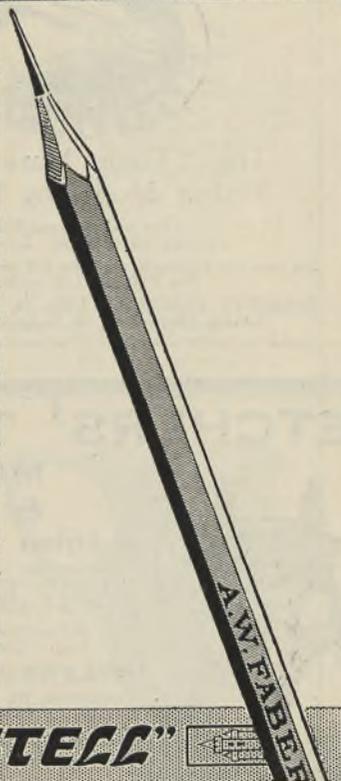
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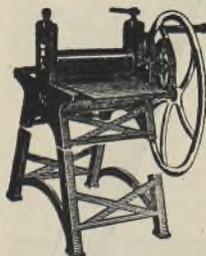
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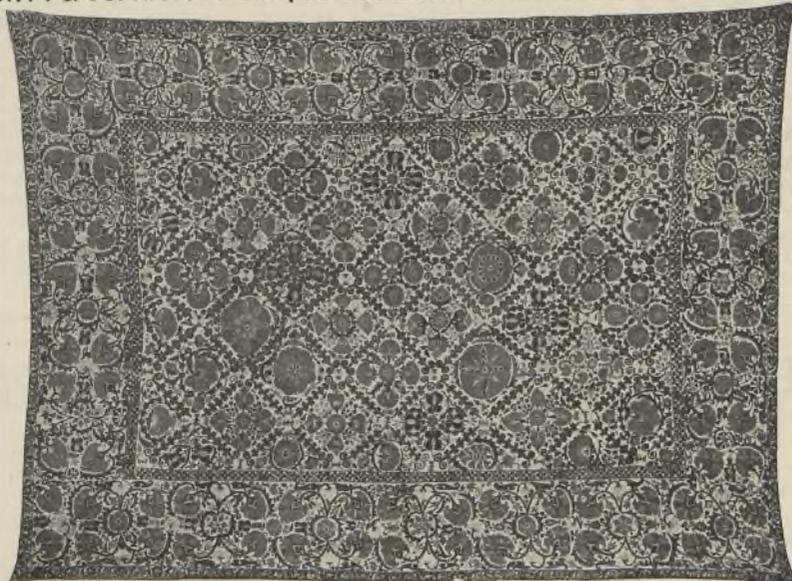
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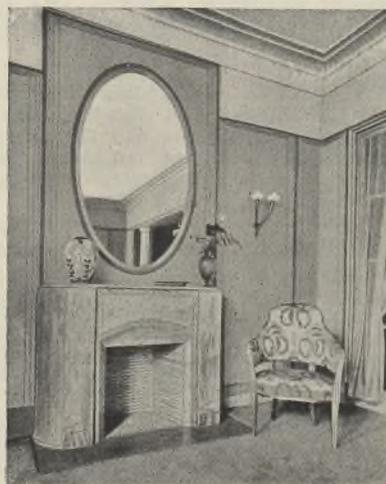
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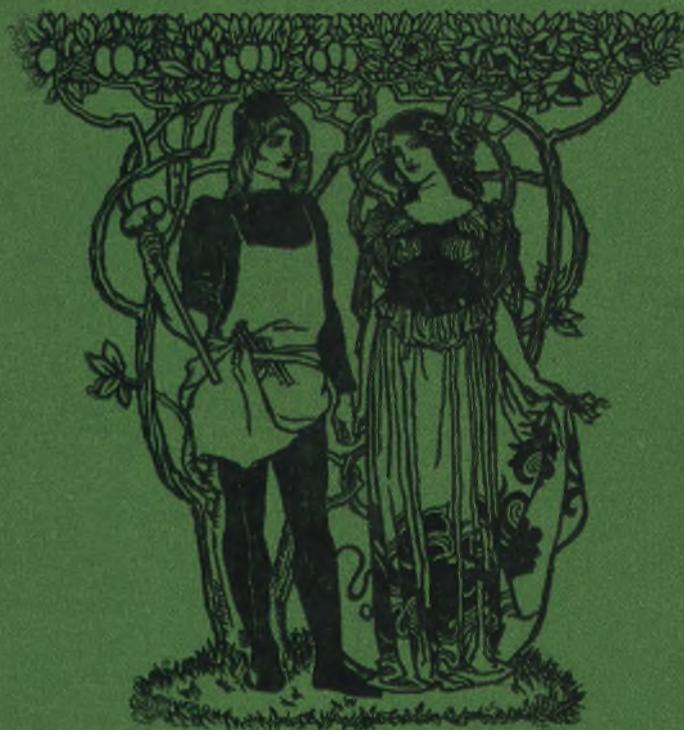
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THE STUDIO



EDITED BY GEOFFREY HOLME

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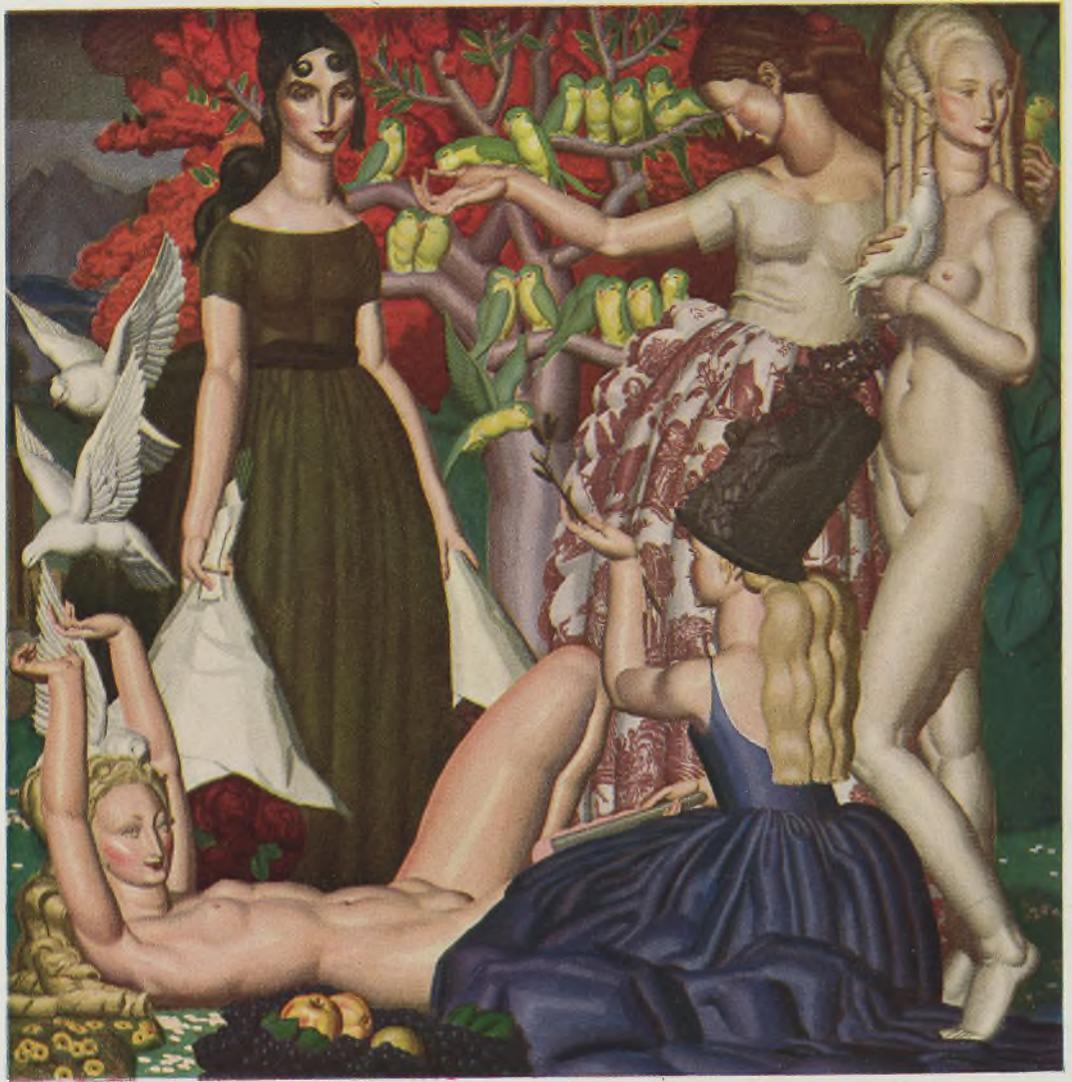
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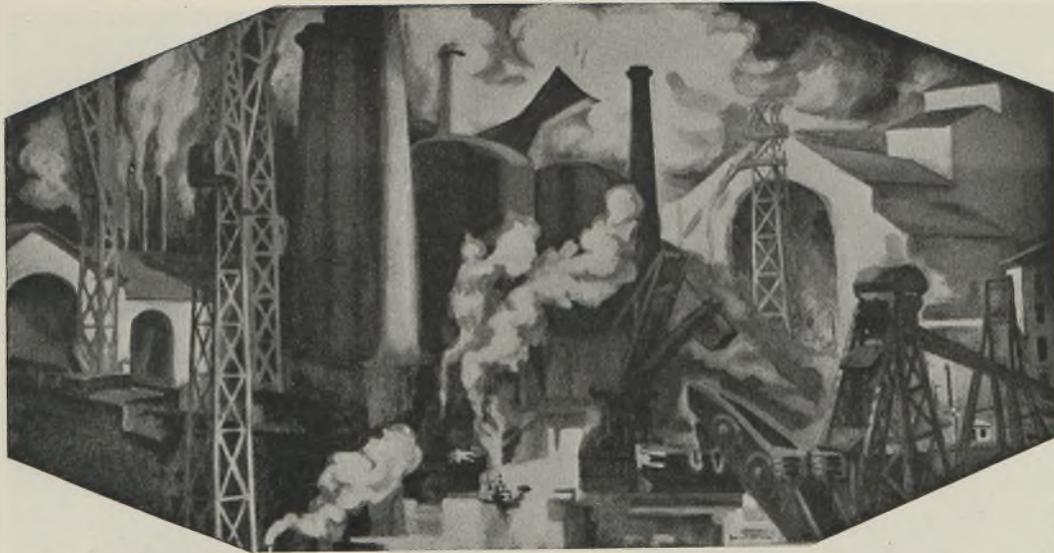
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"LES PERRUCHES." MURAL
PAINTING BY JEAN DUPAS.
(FROM RUHLMANN'S "HOTEL D'UN COL-
LECTIONNEUR," PARIS INTERNATIONAL
EXHIBITION, 1925).

FRENCH MURAL DECORATIONS



"METALLURGY." MURAL PAINTING IN THE COUR DES MÉTIERS, PARIS EXHIBITION, 1925. BY E. BARAT-LEVRAUX (Photo, G. L. Manuel Frères)

FRENCH MURAL DECORATIONS. BY GEORGE SHERINGHAM.

IT is most strange that dirty, fog-bound manufacturing cities should so neglect the art of mural decoration, for it would seem but natural that the inhabitants of a city wholly given over to commerce should wish that the interiors of their buildings had some beauty of form and colour as a compensation for the stark ugliness of the streets. Yet it is a fact that one is more likely to hear of Bath or Oxford adding to their store of beauty than of Manchester or Birmingham attempting to mitigate their ugliness. Perhaps the inhabitants of these cities have had their senses mercifully dulled by long contemplation of the sordid, or perhaps, like *Yogis* their eyes look inwards to beautiful visions and lofty concepts!

In the past the function of mural decoration was well understood, and Popes and Kings were masters of the secret—if secret it is—of making heads bow and knees bend by using decoration to create a setting for themselves, impressive or ostentatious, according to their needs. Louis XIV. knew marvellously well how to make his palace of Versailles a painted Olympus—a veritable theatre in which he could play the part of a god

rather than a king. His successors have destroyed much of the work of his decorators, and though this vandalism seems now to have been rather a contemptible pandering to passing fashions, it had at least one good result, it kept the traditions of mural painting alive in France.

For as some hold, though the destruction of works of art is barbarous, such destruction does give succeeding generations an opportunity for self-expression. If some of the bad things of the past were destroyed it would counteract that mere "ancestor worship" in matters of art, which is, to some extent, strangling the arts of to-day; particularly among the nations that have not any definable ancestors!

For two or three centuries France has had lively and vigorous schools of mural decoration following each other without any serious break in their tradition. But the French have never been supreme as mural decorators in spite of their national love of the art; they have not at any time reached the heights of the Italian Renaissance nor probed the intellectual mysteries peculiar to the Chinese masters. They have, however, been marvellously creative and fertile in dealing with the lighter forms of the art, and have again and again created styles that have spread, for a season, all over Europe.

FRENCH MURAL DECORATIONS



"PRÉDICATION DE SAINT PAUL." DECORATION FOR THE CHURCH OF ST. PAUL, GENEVA. BY MAURICE DENIS

French mural decorators of the present day are not likely to have this influence, for they cannot be regarded as a school with a definite and consistent ideal; the student of this subject must be content to study the work of many gifted painters, each of which has risen above the rank and file of some group or coterie. ¶ ¶ ¶

The great *Exposition des Arts Décoratifs* of 1925 afforded an unique opportunity of studying French decorative art, and those who did study it could only come to the conclusion that the mural decorators were not influenced by any common aim. No school has been formed nor is in process of formation in any way comparable with those of the eighteenth century or earlier times. ¶ ¶ ¶ ¶ ¶ ¶ ¶

It might be possible to make a rough division into three groups, thus: Those painters called "modern" who have the common ground of self-consciously breaking away from tradition; those who carry on the various formulas of their academical training; and a third miscellaneous category of individualist painters influenced by their own predilections only (which

are often foreign), who work out their personal ideals without regard to those of their contemporaries. ¶ ¶ ¶

Of the first category there were very few examples in the Paris Exhibition, and of the mural decorations, as distinct from easel pictures, by far the most interesting work was that of the "individualists"—such men as M. Jean Dupas, M. Jean Despujols and M. Henri Marret stand out as really original and creative artists. Far from breaking traditions, these artists have carried traditional methods of painting into new fields with great distinction, achieving what is perhaps the rarest kind of originality. Of these M. Jean Dupas is the most interesting figure; his panels in the Pavillion Ruhlmann and the Tour de Bordeaux were immensely admired and it will be instructive to watch the development of his art and also its effect on the work of others. ¶ ¶ ¶ ¶

The photograph (reproduced here) of the cupola decoration in the Pavillion Ruhlmann, by M. Rigal, conveys very little idea of this courageous painting, its form and position making it almost



CEILING OF MUSIC-ROOM, HÔTEL D'UN
COLLECTIONNEUR. PARIS INTERNATIONAL
EXHIBITION, 1925. BY RIGAL.

(Photo. Rep.)



MURAL DECORATION IN THE MUSÉE
RODIN, PARIS. BY G. L. JAULMES.

(Photo, Vizzavona).

FRENCH MURAL DECORATIONS



MURAL PAINTING BY
G. L. JAULMES (Photo
G. L. Manuel Frères)

impossible to photograph. In the building itself M. Rigal's neo-classic figures bestride their hemisphere with admirable vigour, and this remarkable decoration shows the artist's sense of style and fine perception of colour. ¶ ¶ ¶ ¶

The work of M. Jaulmes, who painted the vast panels in the Salle d'Honneur as the culmination of M. Letrosne's staircase (*escalier monumental*) in the Grand Palais, is interesting as representing the painting of the modern type of "official painter." Panels such as these would have been considered revolutionary thirty years ago; but, despite their broad treatment and deliberate scheming of colour, they are fundamentally the product of the French academical schools. M. Jaulmes's fine panel (reproduced here) for the Musée Rodin, one feels represents him at his best. This skilful composition of time-honoured symbols, fruits, flowers, swans, fountains, and, of course, a presiding Cupid, is brushed in with a broad simplicity that is most attractive; just as that fine painter, Mr. Philip Connard, will sometimes paint delightful and very personal decorations by making new arrangements of these old "studio properties." ¶ ¶ ¶

There are few buildings which offer so good a field for the mural decorator as the auditoriums of theatres. Unfortunately,

there has been a tendency during the last few years to confine all decoration to the stage. What is supposed to be gained by painting a theatre "government grey" it is impossible to conceive, but it is easy to observe the depressing effect of these plain grey walls on an average audience during the "intervals"! The stage and auditorium cannot both be seen at the same time, so why should not the latter contribute to the pleasure of the audience? If it is granted that theatres should be decorated, then surely M. Domergue is the man to decorate them. His work is gay, artificial and rather ecstatic—using these adjectives in their pleasant sense—and his swinging rhythmic designs might well be seen lit by bright lamps, slightly veiled with smoke, to the accompaniment of sensuous music; indeed, they linger in the mind as do certain delicate airs of music. ¶

To turn from these to M. Maurice Denis's decoration for the Church of St. Paul at Geneva is to look into a different world. Here is a fine religious decoration, and on this occasion at least M. Denis has followed the example of France's greatest mural painter—Puvis de Chavannes—though without imitation. The people in this panel look very much aware of their privilege in going boating with the great Paul of Tarsus—as indeed they should—

FRENCH MURAL DECORATIONS



CEILING OF THE TOUR DE BORDEAUX
PARIS EXHIBITION, 1925. BY J. G.
DOMERGUE. (Photo, Vizzavona)

they look serious, however, in a way that suggests the Puritan rather than the Catholic, for we are told that, in spite of lions and gladiators, the early Christians were indomitably glad! ♦ ♦ ♦

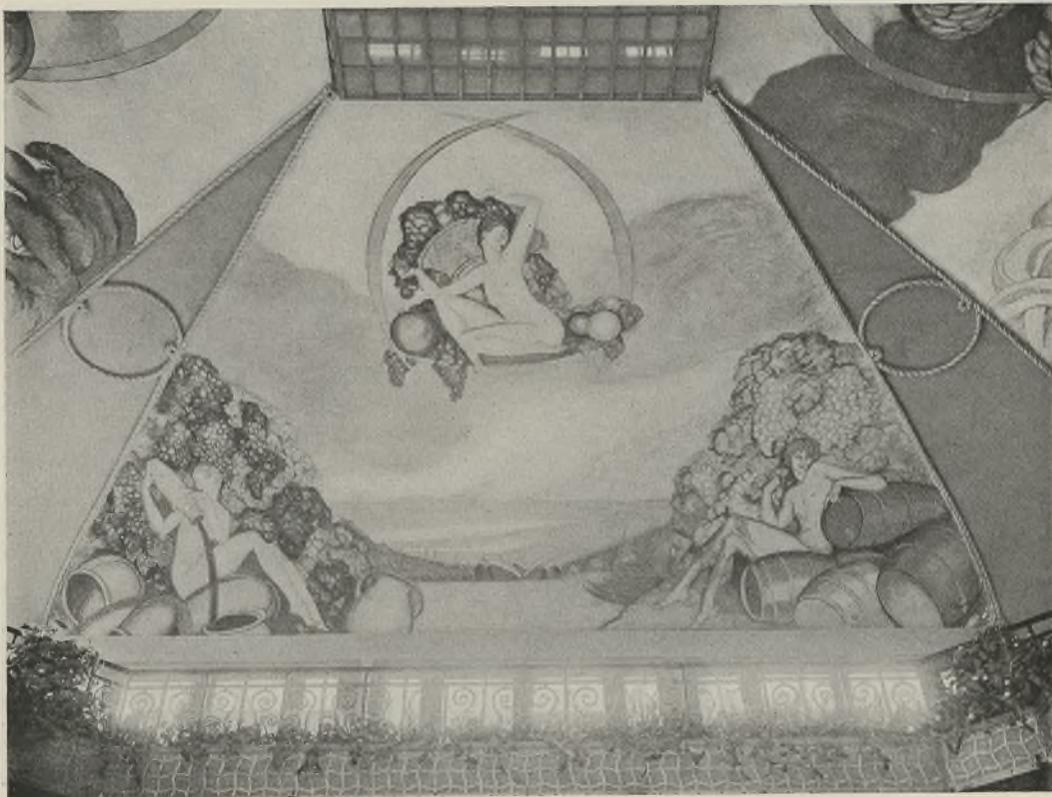
Many people considered that the one successful decoration in the open air fountain court—the *Cour des Métiers*—in the Paris Exhibition was the small panel by M. Barat-Levraux of chimney stacks, great condensers, cranes and clouds of smoke and steam, portraying a world of hustling commercialism rather reminiscent of Mr. Brangwyn's panels painted a good many years ago for the Venice International Exhibition. American artists who are producing a quantity of decorations of this type, though they have not yet evolved a Brangwyn of their own, are more likely to produce a genius to express their reverent adoration of commerce than the French, to whom this spirit is foreign. ♦ ♦ ♦ ♦ ♦

It would have been interesting to make
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a comparison between French and English mural decoration at the present time but, unfortunately, in England we are too impoverished to give any support to this art; and the one or two artists who practise it are working almost exclusively for American patrons. We have the cruel system of ending official encouragement with education. Every year hundreds of young artists are sent out of the subsidised art schools—many of them brilliantly equipped by nature and training—into a world that offers them no opportunities; even the lucky ones waste the best years of their lives before they get a chance.

If, as a nation, we consider the services of artists unnecessary and extravagant, why do we indulge in a huge and costly scheme of education? For we have such "heavy expenses"—fifty million pounds is said to be our annual expenditure on advertising, for instance—every few years we have to purchase an old master—a Titian or a Velazquez—for our National

FRENCH MURAL DECORATIONS—ROWLAND F. HILDER



CEILING IN THE TOUR DE BORDEAUX
PARIS INTERNATIONAL EXHIBITION
1925. BY J. G. DOMERGUE
(Photo, Vizzavona)

Gallery at a price that would keep a whole school of modern artists alive and painting for a decade or so; and then, again, we have now a huge industry to support which is engaged in manufacturing brilliantly clever reproductions of "antiques" of all kinds which the public of course cannot distinguish from genuine old works of art. This, unfortunately, costs the public a lot of money! . . . but then, obviously, it is only right that we should make our country a place fit for "antique" dealers to live in! ❖ ❖ ❖

In France they think differently and their arts flourish because, for some reason, their Governments, despite all vicissitudes, think, and have always thought, the encouragement of art a matter of national importance. ❖ ❖ ❖

Lucky French artists! We envy their opportunities, while we take our hats off to their splendid achievements. ❖

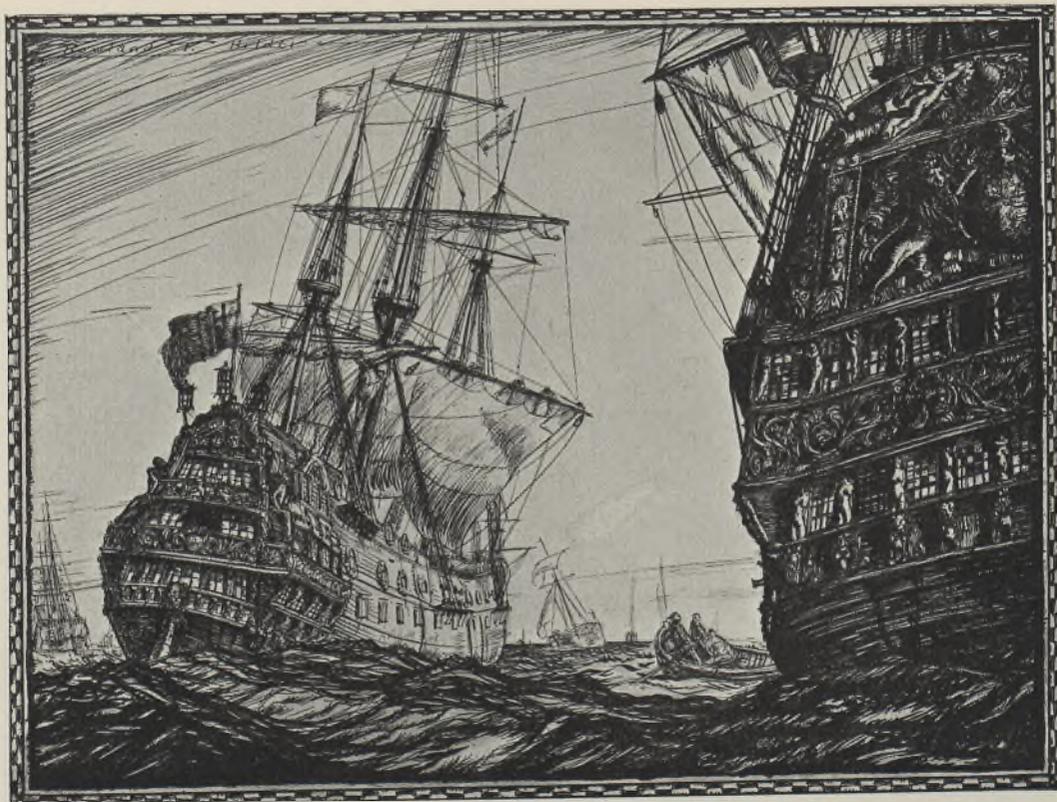
GEORGE SHERINGHAM.

THE WORK OF ROWLAND F. HILDER. BY C. E. VULLIAMY. ❖

MR. HILDER is none of your greenery-gallery painters. He is one of those adventurous and hardy young men who, in search of material for their pictures, go down to the sea in ships. Not in ships designed for the conveyance of passengers, but aboard tramp steamers or trawlers—those malodorous but seaworthy and jolly craft which ply about our coasts. That is why you find in his work a freshness and clarity of statement, and a happy lack of sophistication. ❖ ❖ ❖

It is pleasant indeed to find someone who sets about his task in so straightforward and honest a manner. We are sorely plagued at the present day by a number of foolish fellows, whose aim, it appears, is to shock and offend the public. In this they certainly succeed; as you will succeed, in like fashion, if you let off a squib

THE WORK OF ROWLAND F. HILDER



"SHIPS OF 1700." PEN DRAWING BY ROWLAND F. HILDER (Messrs. Sharmid)

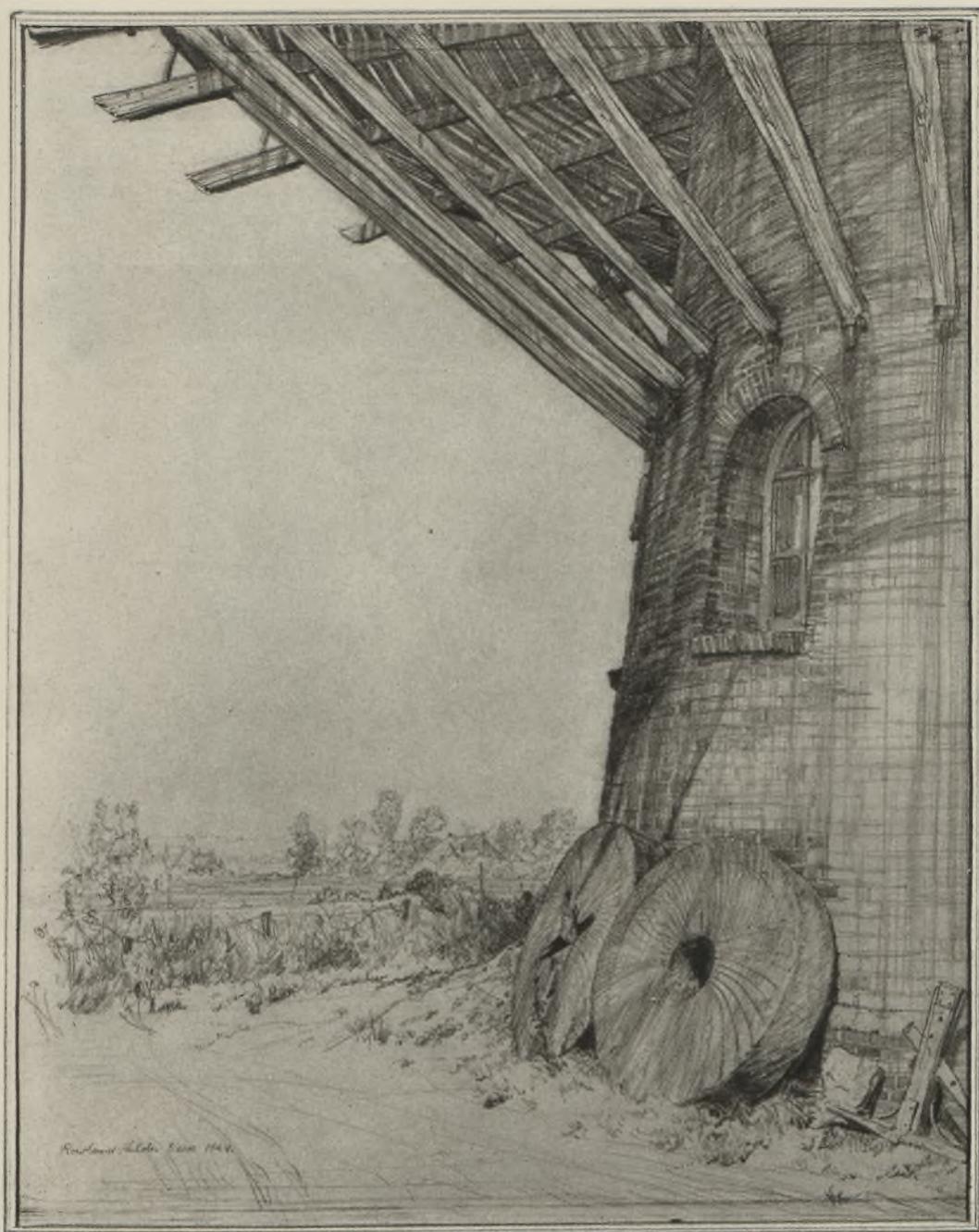
in a cathedral, or go to a dinner party in plus fours. Those who are secretly aware of inferiority will often indulge in such capers. Bad manners in art, like bad manners in society, do succeed in attracting notice; but not favourable notice. We are grateful, at a time when disordered extravagance is so assertive, to those who, finding honesty the best policy in life and in art, set before us the results of a clear, sober, and discerning vision. ♦ ♦

Mr. Hilder's work is free from affectation, from the pernicious desire to excite or confuse. It records, in a tranquil and ordered manner, scenes which are neither unfamiliar nor sensational. It shows a fine and highly trained selective instinct, an appreciation of atmospheric values, and no small degree of confidence; though in the case of so young a man we must not suppose that technique has reached its fullest development. It shows, moreover, a careful adjustment between the means and the end, resulting in a feeling

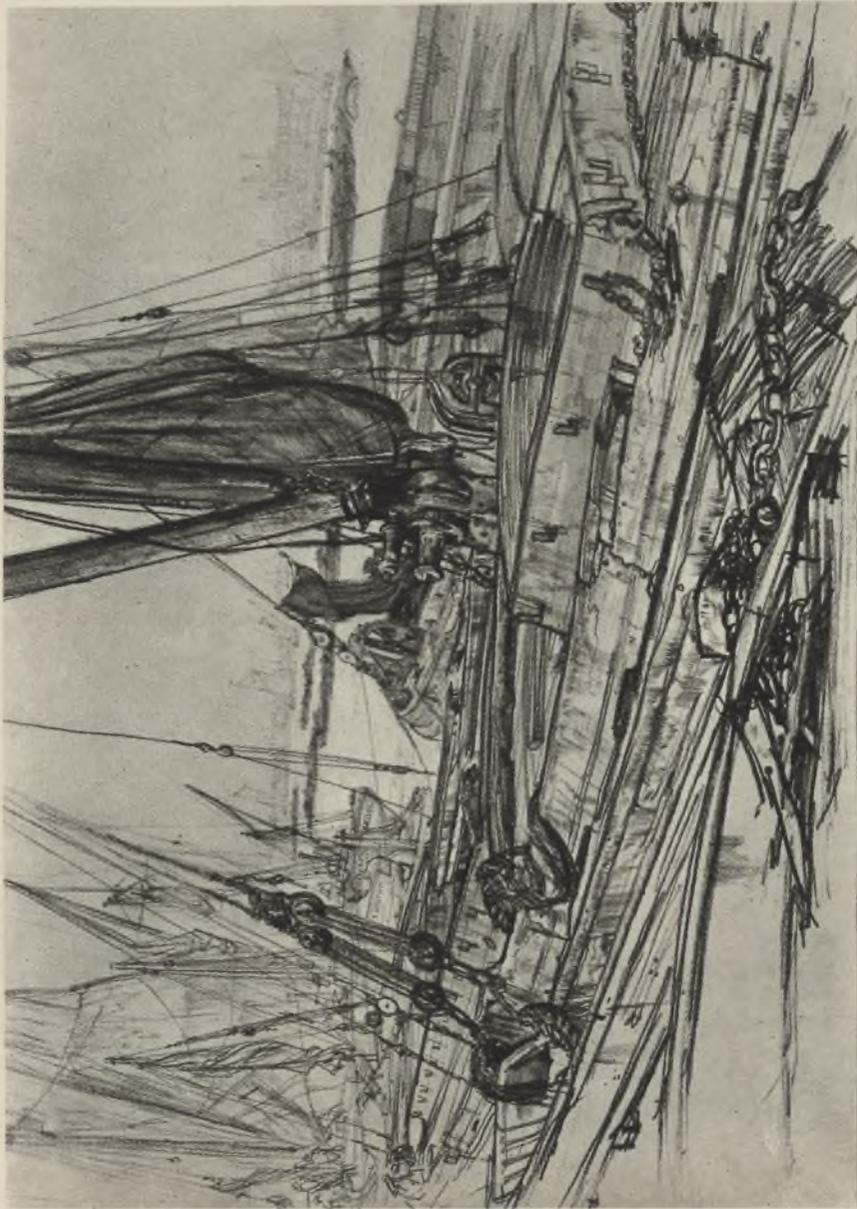
of completeness which vigour alone will not produce. If there is a certain formality in some of his drawings, it is an expressive formality. ♦ ♦ ♦

Whilst aiming primarily at the expression of general effect, Mr. Hilder avails himself, like every true artist, of relevant detail. His first care is to produce unity of impression. Take, for example, the pencil drawing of *Thames Barges—Greenwich*, where detail is so skilfully suggested and so intimate, and yet detracts in no way from the breadth of the scheme. In a fine drawing, which is not here reproduced—*Limehouse Church*—the same qualities of breadth and selectiveness are present.

Our colour reproduction, *The Town Hall and Cathedral at Veere*, shows a sense of the value both of colour and of drawing, though one may perhaps regret a certain vagueness in the treatment of the foreground. I shall not go into a detailed account of the other drawings, individually, for they reveal their own merits. *Ships*



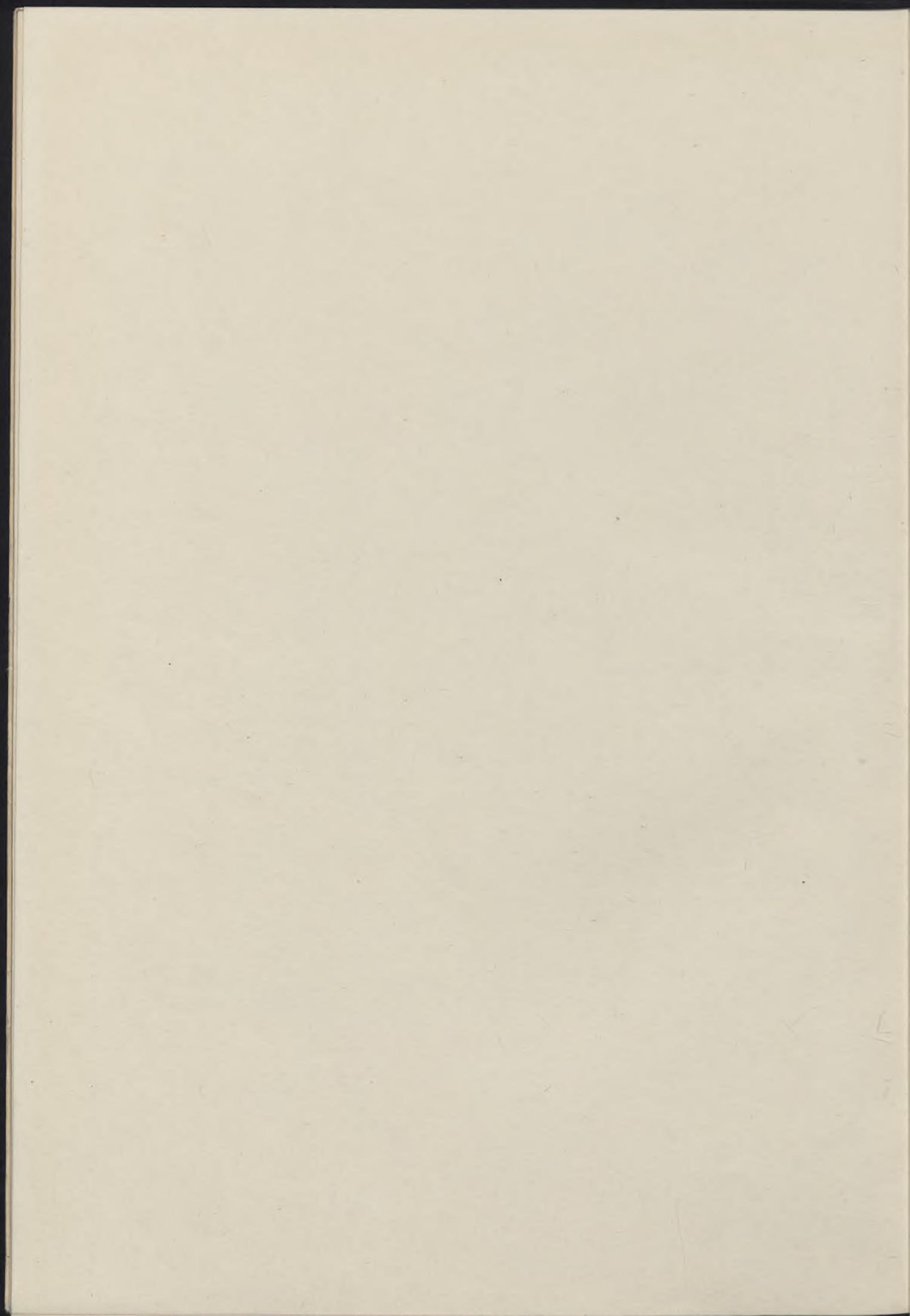
"THE WINDMILL, VEERE." PENCIL
DRAWING BY ROWLAND F. HILDER.
(Messrs. Sharmid).



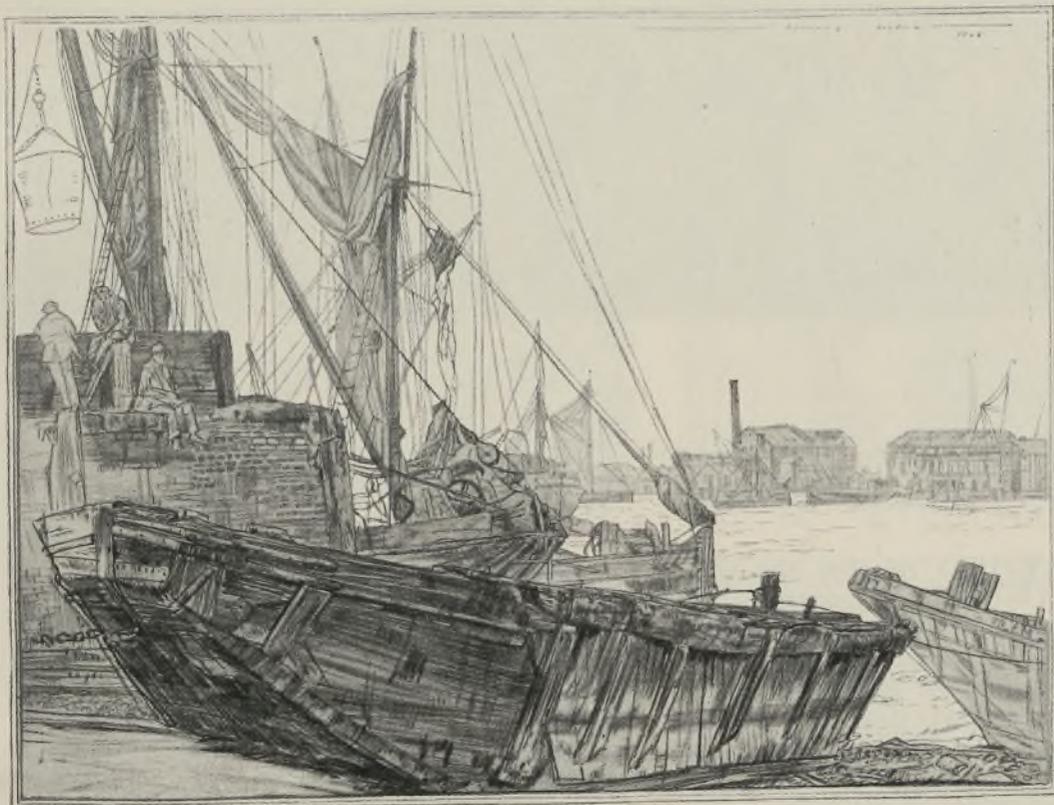
**"BARGES." WATER-COLOUR
BY ROWLAND F. HILDER.
(Messrs. Sharmid).**



"THE TOWN HALL AND
CATHEDRAL, VEERE."
WATER-COLOUR BY
ROWLAND F. HILDER.
(MESSRS. SHARMID).



THE WORK OF ROWLAND F. HILDER



"THAMES BARGES, GREENWICH"
PENCIL DRAWING BY ROWLAND
F. HILDER (Messrs. Sharmid)

of 1700 was intended as a decorative design for commercial purposes. You will observe in this drawing how the vast though buoyant bulk of the ships is contrasted with the glittering movement of the water; and, although the treatment is realistic, we see that the artist appreciates the graces of decoration, both in general lines and in detail. *The Windmill, Veere* is a careful study made during the artist's visit to Holland in 1924. In *Veere*, a pleasant little Zeeland town, some ten miles from Flushing, Mr. Hilder found many attractive subjects. ▯

Perhaps the chief clue to the predilections of this young draughtsman is to be found in his love of the Thames below London, with its lighters and barges, and of seafaring in the wider sense. He is engaged, I understand, on a series of illustrations for a new edition of that marvellous book, "*Moby Dick*." Book-illustration has, for him, a peculiar significance. He believes that such illustration has a seldom-appreciated value in the training

of the artistic sense among the millions who turn over the pages of illustrated books. He thinks, and we agree with him, that an artist who makes pictures for books should keep two considerations before him: first, his social responsibility (and the phrase can be used here without exaggeration), and second, the nature and limitations of the medium through which his work is to be reproduced. Although these may strike us as obvious considerations they are seldom realised by the illustrator (if we may judge by his careless and dismal work), and but rarely by the publisher. We may therefore anticipate some interesting results from Mr. Hilder in this direction.

Admitting that Mr. Hilder's work betrays certain influences—as is generally, and properly, the case with young men—they are, at any rate, good influences. As the character of a man is known by the company he frequents, so the character of an artist (as such) may be gauged by his choice of guidance. ▯ ▯ ▯



PEN DRAWING BY A GIRL OF TWELVE
AT PROFESSOR ČIZEK'S SCHOOL

PROFESSOR ČIZEK'S CLASSES FOR
CHILDREN, VIENNA. BY A. S.
LEVETUS. ◊ ◊ ◊ ◊ ◊

WHEN in 1897 the reform in the teaching of drawing and designing began in the Arts and Crafts schools in Vienna, as also in the special schools for applied and industrial art then existing throughout the Austrian monarchy, it was recognized that to attain success the teachers must first be led to understand the value and the necessity of introducing new methods. The task of doing this fell upon Professor Čizek, for in his quiet manner he, by his teachings, had proved himself the art pedagogue. And well he performed his duty. Simultaneously he began his classes for children, not as a means of experiment, but out of sheer love of them. The work was voluntary on his part, the children who came to him did so of their own free will. No great noise was made, the news was not bruited abroad. The teaching went on quietly, the little ones whose parents had perhaps brought them out of curiosity to see what was going on, came because they loved to come. How otherwise would they have given up their Saturday afternoon holidays and their Sunday mornings to Professor Čizek? The beginnings were small. The number attending was always restricted, first because it is not good to crowd classes; secondly, he thought better than starting parallel classes. Some of his devoted students at the Vienna Arts and Crafts School came as silent workers; they have carried his teachings to other schools, for the Professor's methods have been

accepted not only in Austria, but have found their way to other countries. Those privileged to come as lookers-on delight in the thought of how these methods were



WATER-COLOUR BY A
GIRL OF TWELVE, AT
PROFESSOR ČIZEK'S SCHOOL

PROFESSOR ČIZEK'S CLASSES FOR CHILDREN, VIENNA



" THE CHILD AND ITS WORLD "
" AT THE CHRISTMAS SHRINE "

" THE THREE HOLY KINGS "
" CHRISTMAS DINNER "

CHRISTMAS-CARD DESIGNS FOR THE AUSTRIAN JUNIOR RED CROSS. BY PUPILS OF PROFESSOR ČIZEK'S SCHOOL

carried out. There was nothing formal, there were no commands ; all was directed to bring out and develop what was latent in his small adherents. ♦ ♦ ♦

Time spent in observing the children at work is well spent. Even repeated visits do not tire, for there is always something new to learn. This means that Professor Čizek does not repeat himself ; he goes onward steadily, as do his pupils. He learns from them, while leading to the right path. Much has been written of the results

of his teachings ; some critics look upon them in the light of art-teaching. But nothing is further from his desires. It is life which offers him most ; he would lead the young under his care to observe and interest themselves in life. The last thing he would wish is that they should become artists, or think themselves attending art classes. That some few have become professionals and teachers is undeniable, also that they have been successful, as witness the case of Kingsley Doubleday.

PROFESSOR ČIZEK'S CLASSES FOR CHILDREN, VIENNA



"STREET BRAWL" (WOOD)
BY A BOY OF THIRTEEN, AT
PROFESSOR ČIZEK'S SCHOOL



"KNIGHT" (WOOD). BY
A BOY OF THIRTEEN, AT
PROFESSOR ČIZEK'S SCHOOL

I remember many years ago going to Professor Čizek to tell him of a small boy who, with his mother and sister, had come from Melbourne so that the latter should be able to study the violin. He said, "Bring him to me; it will be most interesting to see how a child of another culture, another upbringing, will develop naturally what is within him." There spoke the true pedagogue. One of the greatest mistakes conceivable is to expect that children brought up in another country,

under other circumstances, and of other nationalities, can produce from their innermost selves the same thing. For though there be many similarities, there are still more differences. But life is everywhere, and it is just life which is the chief thing in this world, at least, it should be. And this is Professor Čizek's theme.

Life is creative; we need creative people. True artists create, but such are in the great minority. It is to the majority that we must look for the progress of the



(Above) "TOURNAMENT." BY A BOY OF 13
(Below) "INFANTRY." BY A BOY OF 13½
AT PROFESSOR ČIZEK'S SCHOOL

PROFESSOR CIZEK'S CLASSES FOR CHILDREN, VIENNA



"VIENNA TYPES" (PLASTER)
BY A BOY OF TWELVE, AT
PROFESSOR CIZEK'S SCHOOL

world. He would have his children create, but for the many, not for the few. To lead them to interest themselves in life, they must be led to understand life as they see it around them, the unknown within them must be unfolded gently. The babe's first interest is in the life and movement around it. This, as it grows up, too often remains undeveloped; but it is always latent. The child endeavours to set down its impression of what it sees, but no effort is made to arouse further interest in it. This is what the Professor realized; this is where he took up the thread. Under his guidance the children instinctively are led to observe; he does not say, "Draw this or that object," but "Set down what you see." And that this is life and movement they conceive gradually for themselves. So, wherever they may happen to be, they observe and either set it down at their homes or in class. Gradually they overcome difficulties in expression. They are

introduced into the different techniques in which art may be expressed, but the word art is always avoided. So, in the course of the years between seven and fourteen, they have grasped and understood, their world has grown bigger and richer for the knowledge they have gained for themselves. It is theirs, for they have gathered it. And the fruit of this knowledge they will continue reaping. And this is wealth indeed, for it is life, and, as Ruskin teaches us, "There is no wealth but life." ♦ ♦ ♦ ♦ ♦

For many, many years the class in Vienna was the only one of its kind existing. There are many now, and in various countries. But wherever teachers seek to follow his ideals, they must always bear in mind that it is life around them, and not that around the Viennese children, that they must cultivate. This is where to begin, to continue, for life never fails.

A. S. LEVETUS.

THE ROYAL SOCIETY OF PAINTER-ETCHERS



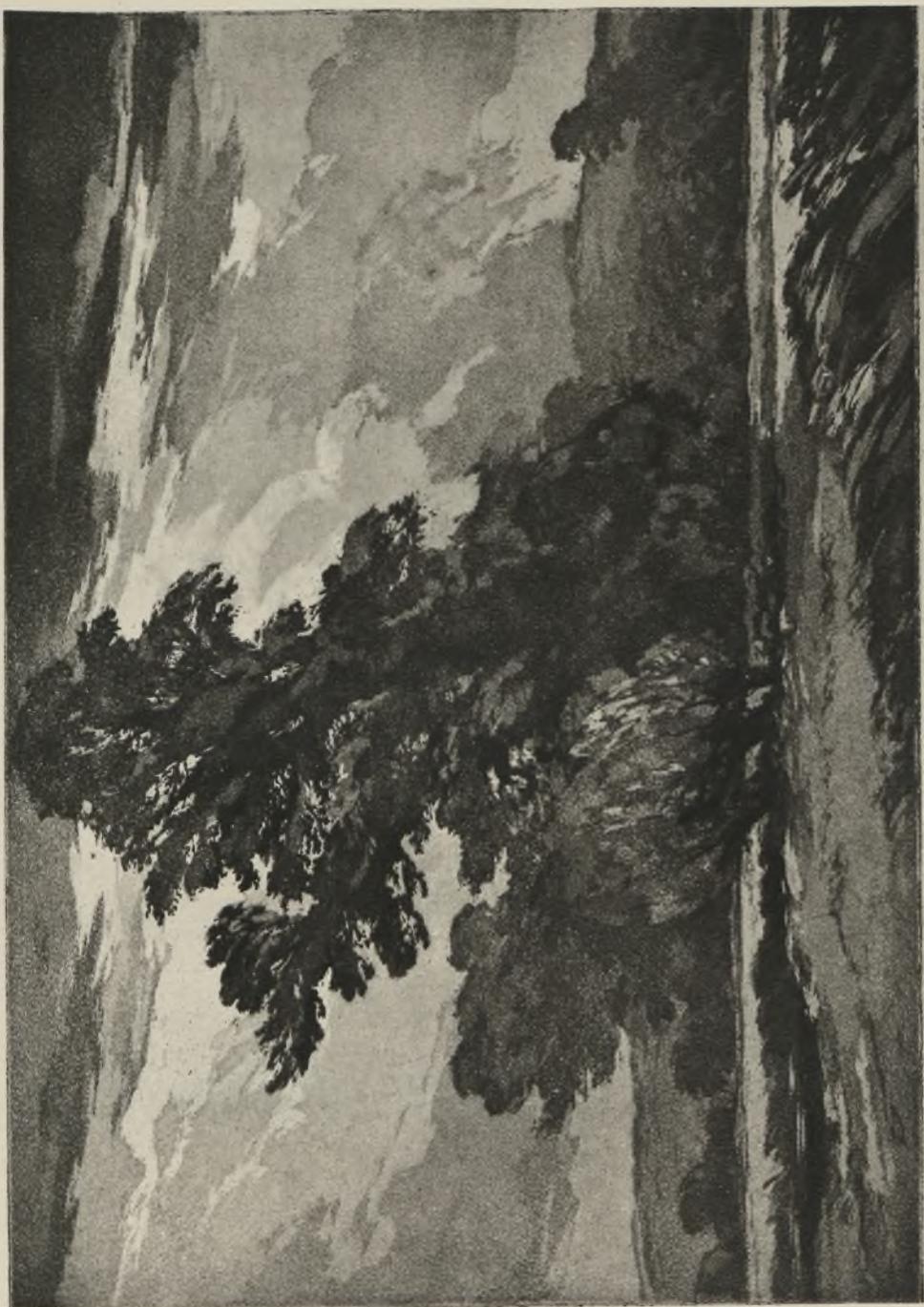
"SUN AND STORM IN SUSSEX." AQUATINT BY LEONARD R. SQUIRRELL, R.E. (Royal Soc. of Painter-Etchers' Exhibition)

THE ROYAL SOCIETY OF PAINTER-ETCHERS. ♦ ♦ ♦ ♦ ♦

THE present exhibition of the Royal Society of Painter-Etchers seems to show that artists are trying to obtain as great a variety within the bounds of the medium as they can. There are many dry-points. There is a revival on the part of a few members of line engraving with the burin. Aquatints, mezzotints and woodcuts are also exhibited, so that the pure etchings are numerically quite outweighed. Nevertheless, there is some good work done in etching proper. Miss Sylvia Gosse has an exquisite delicacy of touch. She makes use of few lines and no great depth of shadow, but this reticence serves her purpose admirably and entails no loss of strength and character. There are too many etchers whose acid is a deep cloak for a very threadbare structure. *The Sheld-Drake*, which we illustrate, represents Miss Gosse

very fairly. Mr. Sickert has a carelessly attractive plate, *The Hanging Gardens*. There is a brilliant etching of oriental boats by Mr. Lumsden, *Ragged Sails*. Of the modern topographical school, to which, by the way, future ages will turn with the greatest interest and thankfulness, we would mention Mr. Ian Strang, who provides a fine study of *Fishmongers' Hall*. His buildings are solid, three-dimensional affairs, not mere façades of scribble; the detail is very painstaking and artistically carried out, and the design excellent. Mr. Whydale illustrates one phase of the modern hardness of manner. ♦ ♦

In drypoint, Mr. Rushbury and Mr. Job Nixon exhibit characteristic plates. *The Porto Maggiore, Orvieto*, of the former is very impressive, though we are inclined to prefer the sensitive quality of his line drawing which is here lost. Mr. Stanley Anderson gives a jovial impression of *Tortoni's Café*, with some lively figures, though the curves of the building are



"STORM." AQUATINT BY W. P. ROBINS, R.E.
(Royal Society of Painter-Etchers' Exhn. Publ. by Messrs. P. & D. Colnaghi).



**"THE SHELD-DRAKE." ETCHING
BY SYLVIA GOSSE, A.R.E.**

(Royal Society of Painter-Etchers' Exhibition
Published by Messrs. P. & D. Colnaghi).



"THE FIDDLER." ETCHING BY
E. HERBERT WHYDALE, A.R.E.
(Royal Soc. of Painter-Etchers' Exhn. Published by
Messrs. James Connell & Sons)



"TORTONI'S, LE HAVRE." DRY-POINT BY STANLEY ANDERSON (Royal Soc. of Painter-Etchers' Exhn. Published by Messrs. P. & D. Colnaghi)

rather too obtrusive and formally created to harmonise with the loosely arranged groups at the tables. ♦ ♦ ♦

The line engravings shown by Messrs. Badely, Drury and Austin, have the merit of being decorative in a precise style, but we cannot resist the impression that life is nowadays too short and vivid for this exceedingly laborious medium with its remoteness of effect. To do it well one would have to be an Albert Dürer, live in mediæval Nüremberg and practise from the cradle to the grave. Moreover, for a young artist there is the danger of

developing a mechanical formula very difficult to escape from. ♦ ♦ ♦

The aquatint *Storm*, by Mr. W. P. Robins, is an outstanding plate. With a free and summary treatment the artist brings out the strain of a cold landscape under a rising wind. *Sun and Storm in Suffolk*, by Mr. Leonard Squirrell, is another good aquatint, and we liked also Mr. Geoffrey Wedgwood's *Kensington*. ♦

On the whole the exhibition is very good. In these democratic days it is fitting and pleasant to see so much that is creditable and a standard so even. ♦

UNDER-WATER PAINTINGS BY ZARH PRITCHARD



"CHÆTODONS, IN LAGOON OF
TAHITI." BY ZARH PRITCHARD

UNDER-WATER PAINTINGS BY ZARH PRITCHARD. BY JIRO HARADA. ♦ ♦ ♦ ♦ ♦

IN this age of turmoil and confusion in which unrest is as rife in the art world as in political and economic life, the work of Zarh Pritchard deserves to be more widely known. For in his paintings are to be found that tranquil peace and soothing restfulness of which the world is in so much need to-day. And this peace and restfulness arises not merely from the negation of all those worldly actualities which are the cause of the turmoil, but from a positive revelation of an unknown world of beauty that quickens the imagination and stimulates it to wander in the spiritual realm.

These pictures of under-water scenes are by no means the creation of an artist's imagination, though the artist has fine sensibility, exquisite taste, and an imaginative mind. It is amazing to listen to his experiences under water, for he has gone down to the sea bottom in a half-diving suit hundreds of times off the shores of Tahiti, the Philippines, Samoa, Brazil, Scotland, and other parts of the world,

and has actually made sketches while in the water with colour crayons on paper soaked in cocoanut oil, and also with oil colours on canvas. When the late Hioki Mokusen Zenji, one of Nippon's most famous Buddhist priests of modern times, listened to the tale of Mr. Pritchard's interesting experiences, observations and strange and weird sensations under water in quest of subjects for his paintings, the priest exclaimed: "Those are the experiences in the realm between life and death of which the founder of the Sōtō sect of Zen writes." ♦ ♦ ♦ ♦

In his half-diving suit he descends to the sea bottom, adjusting the air valve in the helmet so as to regulate his weight so nicely that he is able to move about freely while his feet make practically no impression on the sand as he walks, or rather progresses with the gliding action of a ghost. There is a wonderful sense of being suspended by some mysterious force—the motion of our dreams. When he comes to some ravine of prodigious depth during these wanderings along the sea bottom, he lightens his weight by a mere turn of the air valve, and, treading the water, he glides across the indigo depths as it were through space. ♦ ♦ ♦ ♦



"CHÆTODONS, IN LAGOON OF
TAHITI." BY ZARH PRITCHARD

UNDER-WATER PAINTINGS BY ZARH PRITCHARD



"THE BIRDS OF THE WATER-WORLD, (WEST COAST OF SCOTLAND)." BY ZARH PRITCHARD

What an amazing world of utter silence, in which nothing gives the impression of being wet, self-contradictory though this may sound. What marvellous iridescence of specks of colour through which gleam myriads of fishes disporting themselves with exquisite grace among the brilliant-hued coral growth! What a world of colours, the brightest and deepest of which melt into the illusive harmony of an ethereal music in the silence of night—the colours not to be seen, nor the music to be heard, but both to be felt, rather, in the soul! □ □ □ □

Æsthetic Nippon was deeply impressed by this artist's work when he held an exhibition of his paintings in Tokyo in 1919, and another in the following year. A series of exhibitions in different American cities drew a large number of admirers. But his recent show in the Galleries Georges Petit, his second exhibition in Paris, was a great success, three of his under-water paintings having been purchased by the State for the Luxembourg Museum. He rightly deserves recognition as a painter of high and unique standing, having the rare quality of being responsible for the acquisition of a new and vast terri-

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tory of beauty, hitherto unexplored, for the domain of art. His work is in a class by itself, and appeals to the higher human emotions—a quality sadly lacking in modern painting the world over. □

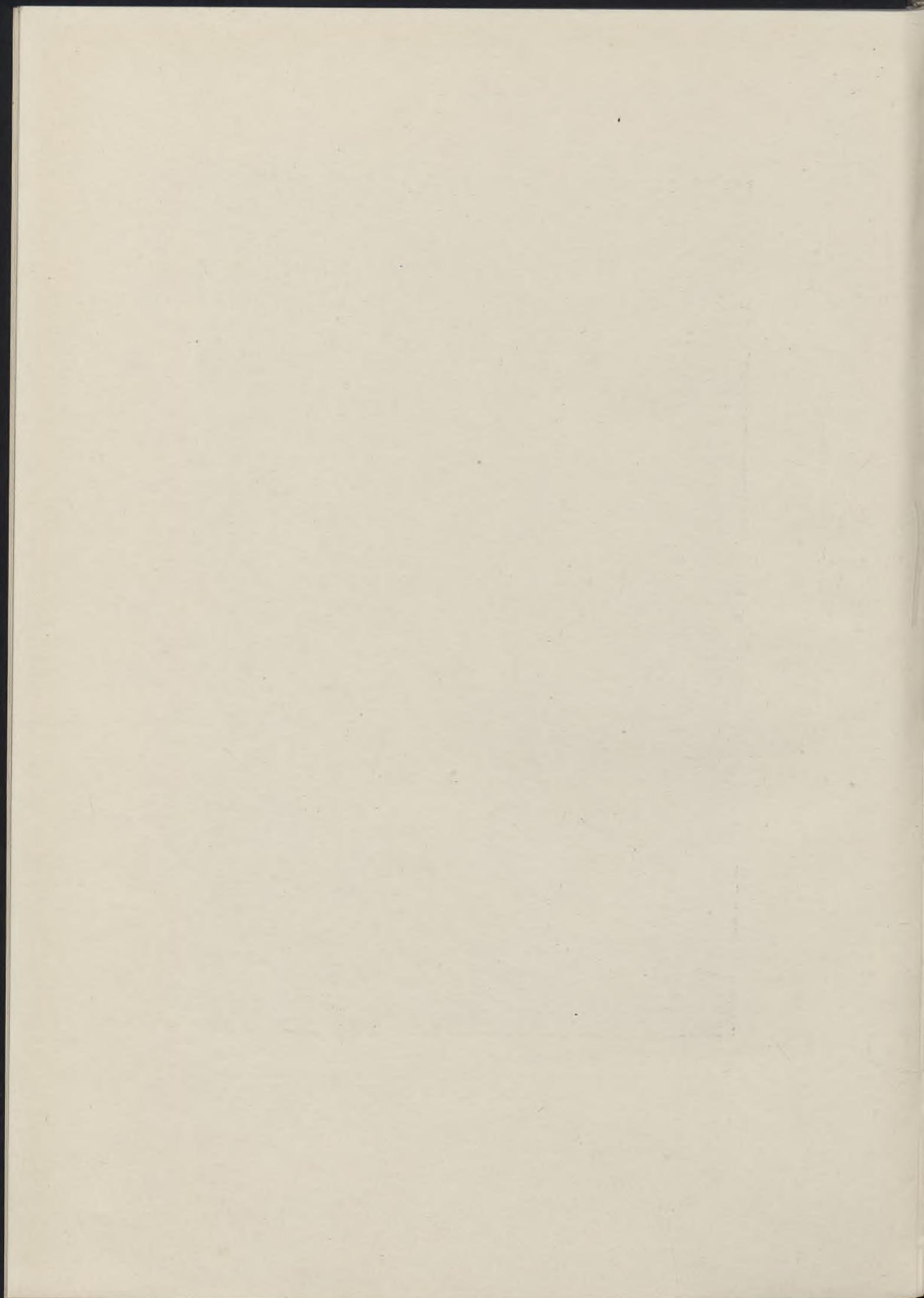
Born nearly sixty years ago of British parents, Mr. Pritchard's early bringing-up was in India, and he was later educated in Scotland and Germany. He has travelled extensively in all parts of the world, studying and painting different under-water conditions. By scientists his work is highly rated for its educational value, and some of his paintings have been acquired by the Natural History Museum of New York for the new Hall of Ocean Life, and by the Cleveland and Pittsburgh museums of natural history, and also for the Oceanographical Museum at Monaco. But incomparably greater is the value of his paintings as unique works of art, radiating, as they do, this spiritualized atmosphere of the under-water world. □ □



"LIVING CORAL GROVE, LAGOON OF MARAA, TAHITI" BY ZARH PRITCHARD



"CORAL CHASM IN THE LAGOON
OF PAPARA, TAHITI." OIL
PAINTING BY ZARH PRITCHARD.





"LIVING CORAL TOWERS, WITH ROSE
SQUIRREL FISH, LAGOON OF MARAA, TAHITI.
(DEPTH, 40 ft.)" BY ZARH PRITCHARD.

(In the Musée du Luxembourg, Paris).



"S. MARIA DELLA PIEVE, AREZZO."
WATER-COLOUR BY HESTER FROOD.
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"OLD HOUSES, ROUEN." WATER-COLOUR BY HESTER FROOD

MISS HESTER FROOD. ❖ ❖

IT was in the spring of 1908 that I first became acquainted with the work of Miss Hester Frood, when some pen-and-wash drawings of hers were reproduced in the pages of this magazine, and at intervals since that time her work has been brought to the notice of readers of THE STUDIO, who must have been struck, as is one who knows the artist personally and has always counted himself a sincere admirer of her work, by an outstanding and satisfying feature both of her drawings and of her etched plates, namely, that of sincerity. A keen eye for the picturesque is hers, an innate feeling for composition (one is almost tempted to suppose it to

be unconscious, so naturally do her plates and drawings seem to fall into harmonious mass of line and tone), but above all a simplicity, a modesty before her subject that makes her work so convincing. ❖

Between those very early drawings reproduced in these pages eighteen years ago, and those examples of her work which one saw some seven or eight years later (vol. LXVI., November, 1915, pp. 123-128) and during the intervening period, can be traced a sure and steady development both of vision and of the means of expression, and in particular certain of her series of etchings done in the South of France showed a very real sense of the beauty the etching needle may be made to convey. ❖ ❖ ❖ ❖ ❖

MISS HESTER FROOD

During the years from 1914 onwards, in company with many another artist, Miss Frood passed through a period during which she seems to have found herself out of tune with her work, as may very easily be understood and sympathised with. To those who were called officially to contribute with brush or pencil to the important campaign of propaganda the war may have proved, to many indeed did prove, a source of vivid and ardent inspiration, but to others it was a time barren of incentive, and in which, in particular, the peaceful pleasures of the landscapist's art seemed not only unsatisfying, but also, so to speak, unsuited to the anxious and poignant days through which the whole continent of Europe was passing.

It has been, however, the writer's own experience on more than one occasion to hear a painter trace some distinct development in his work to a period of enforced

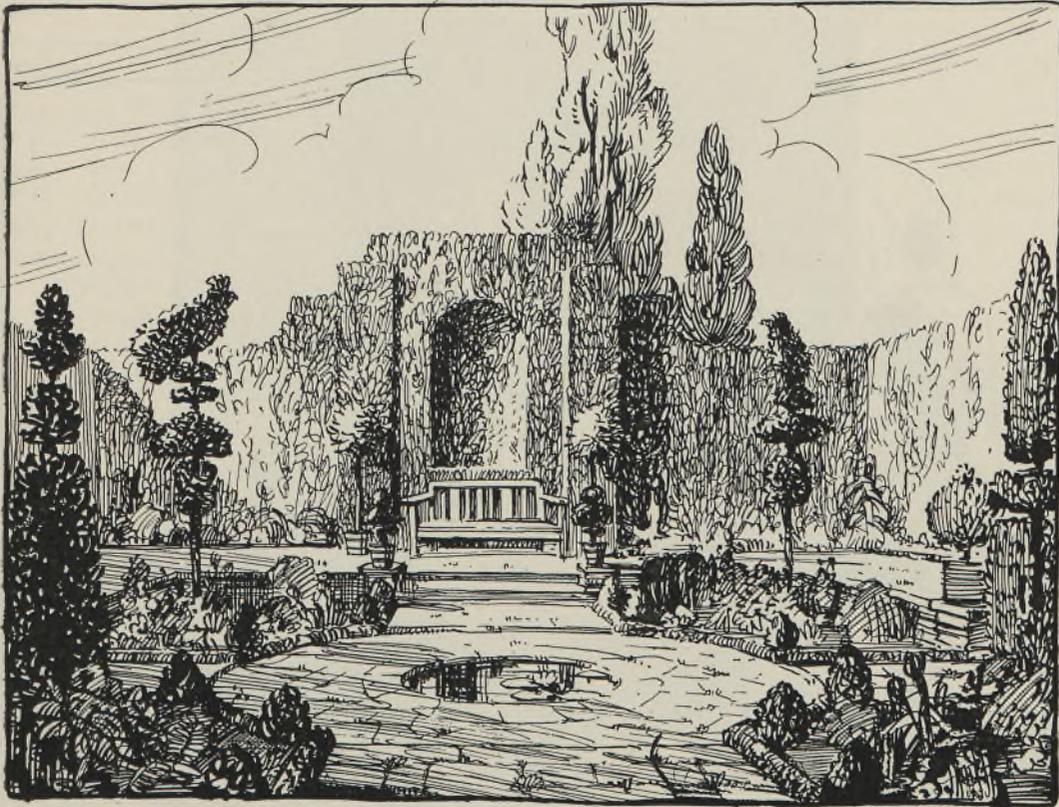
abandonment of its pursuit, and one can readily understand how pictures that may have perforce been kept long simmering in the brain reach greater perfection than those too rapidly thrown off, and that a desire and need for artistic expression may become jaded by too much exercise, and on the other hand may thrive and mature by being to some extent denied an outlet. ❖ ❖ ❖ ❖ ❖

While she may have been creatively idle, Miss Frood's power of expression has gone on growing and expanding the while. The same sympathetic line, the same balance of composition, the same pleasing management of tonal contrast, these are here as before, but added to them one seems to discern a greater subtlety, a more delicate feeling for atmospheric contrast, and a keener sense of what for want of a more precise word one must term "style." ❖

ARTHUR REDDIE.



"A MONASTERY NEAR FLORENCE"
WATER-COLOUR BY HESTER FROOD



DESIGN FOR A TOPIARY GARDEN BY PERCY S. CANE. PEN DRAWING BY HAROLD WHITE

TOPIARY GARDENS. BY PERCY S. CANE. ♦ ♦ ♦ ♦ ♦

PERFECT art is unobtrusive—one delights in the beauty of results which do not display the labour of creation. This is brought about by nicety of proportion, of balance, of harmonious colouring, soft or rich, as the scheme may demand, and a happy relation of the whole to its surroundings. It is these and the nice choice and combination of materials, the skilful interweaving of form and colour, the happy contrast of definite architectural design with softly curving lines, that together are the foundation of loveliness in a garden. ♦ ♦ ♦ ♦ ♦

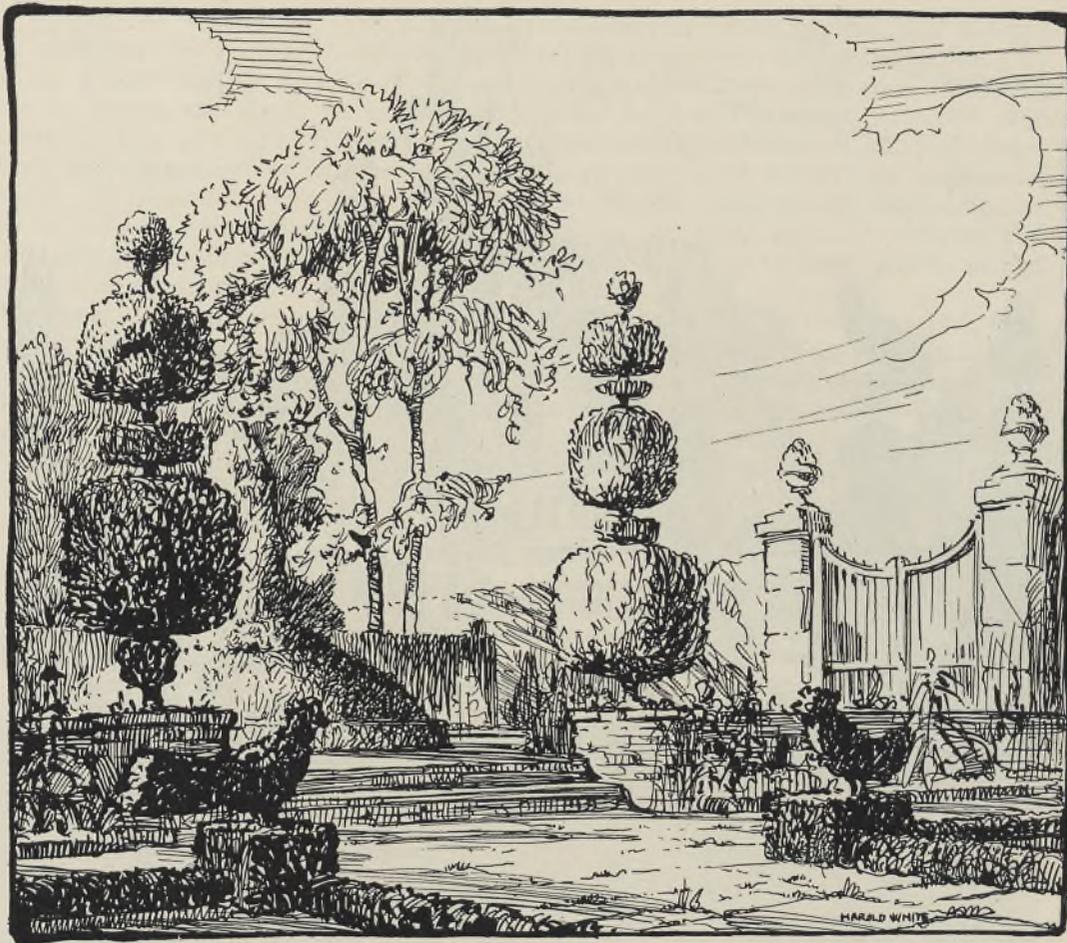
In a topiary garden the richest effect of form and colour, of light and shade, may be obtained. As in the case of a Dutch garden, clipped shrubs may be used formally and symmetrically, there being, so to speak, a definite pattern; each section of the pattern being a repetition of

those other sections, that together form the design. Again the pieces may be placed where they tell to the greatest advantage, in such a way that none, or but a few, are symmetrically placed, and yet so that together they form a pleasing balance.

For contrasts of light and shade, all essential if beautiful effects are to be obtained, the use of topiary work in a small garden offers unusual possibilities. Throughout the year it has a wonderful value of form and colour and will furnish and make a garden almost as attractive in dull winter months as in spring and summer. ♦ ♦ ♦ ♦ ♦

Topiary work may be used in many ways; one may have a garden which depends solely for its interest on clipped shrubs—balls, pyramids, chairs, birds and animals (the forms that may be shaped are numberless), and the garden maker can find endless scope for his ingenuity in clipping and forming them into the desired shape. Hedges also may be

TOPIARY GARDENS



DESIGN FOR A TOPIARY GARDEN BY PERCY S. CANE. PEN DRAWING BY HAROLD WHITE

treated to form a part of the design ; they may be buttressed, shaped at the top, and adorned with balls or birds, or pyramidal crockets or any other form that fancy may suggest. ♦ ♦ ♦

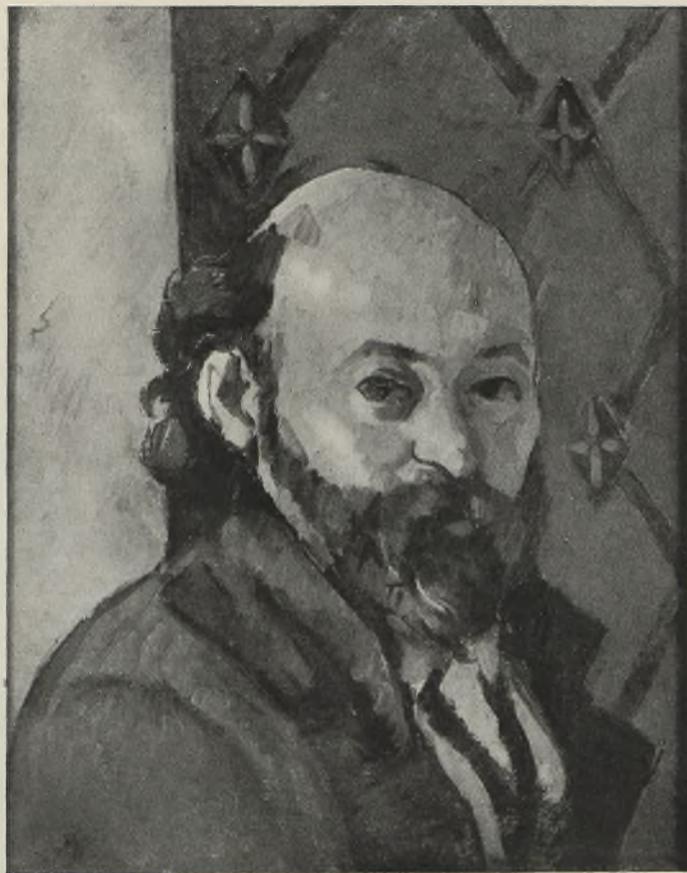
In the first sketch a golden box placed centrally forms the principal interest in the centre of each of the four beds, smaller balls of green box are placed in the four corners, and the remaining space is planted with some definite scheme of colour. Large, simply cut green box or yew are placed around these beds, and birds and other more elaborate shapes stand boldly out by reason of their sculptured shaping. ♦ ♦ ♦

Blues and purples are the principal colours of the flowers, and the whole has that sense of enclosure, obtained by its surrounding of dark yew, that such a garden naturally requires. ♦ ♦

The second sketch illustrates part of the formal garden belonging to more imposing grounds, and is designed to be in harmony with the architectural character of a rather larger country house. Here large pieces of topiary stand clearly out in the trimly cut turf, and the hedges also are shaped as a part of the scheme. ♦ ♦ ♦

To most people flowers are the crowning adornment of a garden, and, decorative as clipped shrubs are, they will generally be used in conjunction with flowering and foliage plants, and with shrubs of a less formal habit of growth. Green is an accommodating colour ; it harmonises with, and forms the nicest foil for other colours, and in the form of topiary, rightly introduced, will give weight to, and considerably enhance the appearance of flower beds and borders. ♦ ♦ ♦

THE COURTAULD COLLECTION



"CÉZANNE CHAUVE." BY
PAUL CÉZANNE (Tate Gallery)

THE COURTAULD COLLECTION

THE selection of modern works of art, which are both characteristic of their creators and likely to endure, is a business that requires almost perfect critical taste and something more than ordinary good fortune. Contemporary taste, even in the most knowledgeable, is seldom final or even adequate; sudden enthusiasms burn with a brightness reserved for things that die young, and the fires of dubious acceptances give out but little heat. Both attitudes, however, yield a certain residue of sanity and justice and perhaps spiritual discernment; and these qualities will stand any selector of modern art in good stead; and, if he be particularly daring, or lucky, he may go down to æsthetic history as a prophet. □ □ □ □

The Courtauld Trustees are not likely to be immortalised as prophets, but few

would care to contest their claim to sanity and justice. Gallery X at Millbank now contains fifteen pictures purchased for the Modern Foreign Section of the National Gallery of British Art by the Courtauld Trustees, some of which are certainly both characteristic of their creators and likely to endure. It is, on the whole, a satisfying collection, and lovers of art may feel justifiably grateful. There is not a single work that falls below the nadir of that quality which names of the artists represented imply. □ □ □ □

One or two assuredly touch nadir, as, for example, the Degas, *Jeunes Spartiates s'exerçant à la Lutte*, an interesting work, but low in that artist's evolutionary scale. It is chiefly interesting as a study in origins and sources. The unique Degas may be seen in *Miss Lola at the Cirque Fernando*, a vigorous and characteristic piece of impressionism, pungent in wit

THE COURTAULD COLLECTION



"NU DANS L'EAU"
BY AUGUSTE RENOIR
(Fate Gallery)

and of profound humanity. Degas' reputation rests upon such works as this; time has dissipated the topicality of the subject and the technical mannerisms have passed into the fabric of art; the rest will endure. ¶ ¶ ¶ ¶ ¶

And the Monet, *Plage de Trouville*. Who would deny the beauty of this work? There is the very fragrance of the beach and the pulse of happy life; but Monet—where is that Monet of the salamander soul formed out of light and fed on sunbeams? Monet was the greatest technical force in impressionism, but this work, joyous as it is, gives no indication of the artist's position or ultimate achievements. The Courtauld trustees are doubtless awaiting an opportunity when the provision of the gift can be used to procure a characteristic Monet. ¶ ¶ ¶ ¶ ¶

The art of Edouard Manet is represented by the superb *Servante des Bocks*. Here the trustees have been lucky enough to touch zenith, for in this work the painter's talent touched his human finest; and it is, I think, the human side of the picture that deserves especial emphasis. There are few Manet pictures of which the same may not be said; it is only when the free idiom of his style stiffens to utter

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an academic phrase that his dominant humanity fails. In the *Servante des Bocks* it overwhelms everything, even a curious fall from grace as a draughtsman; and the artist's almost perfect instinct for æsthetic fitness is exemplified by the beautiful design that bodies the subject forth: a design that lives and moves and yet preserves all the definition of a static pattern. ¶ ¶ ¶ ¶ ¶

The authentic Renoir may be seen in *Nu dans l'eau* and *La Première Sortie*, two paintings of great loveliness. The former reveals something of the magic of Renoir's art: the power of modelling almost in pure light and almost without shadows. This work appears to be built up from an inmost light that frays the accretions of form and produces the effect of an all-pervading transparency. The accidents of external illumination, so dear to the "stunt" followers of Renoir, are wholly absent: the soul and motive power of the picture is central and hidden. *La Première Sortie* follows more closely upon orthodox impressionist lines, and it is obviously an earlier work; but even here the artist speaks in tones of such charm that dubiety is melted into admiration. Compare the purely emotional appeal contained in these two Renoirs with the intellectuality of Degas, and the breadth of the term "impressionism" is at once obvious. ¶

There are two works in the collection which are likely to become documents for art history—Seurat's *La Baignade* and Cézanne's *Cézanne Chauve*; the former as a trumpet-blast to post-impressionism, and the latter an embryo to contemporary phases. Æsthetically considered, the former has many grave deficiencies, proceeding chiefly from rawness of aim and treatment. Structural overstatement is perhaps the main fault, and a general lack of cohesion of design is a secondary defect. The untrammelled freedom and spontaneity of the Cézanne invigorates, but its subjectivity is so strong as to place it outside the scope of æsthetic consideration. ¶

There is little ambiguity in the three Van Gogh's. Here, at least, the Courtauld trustees were on safe ground; and these acquisitions are likely to prove an abiding joy to the nation. ¶ ¶ ¶ ¶ ¶

W. E. HAYTER PRESTON.



"LA SERVANTE DES BOCKS."
BY EDOUARD MANET.

(Tate Gallery).



"MISS LOLA AT THE CIRQUE
FERNANDO." BY EDGAR DEGAS.
(Tate Gallery).



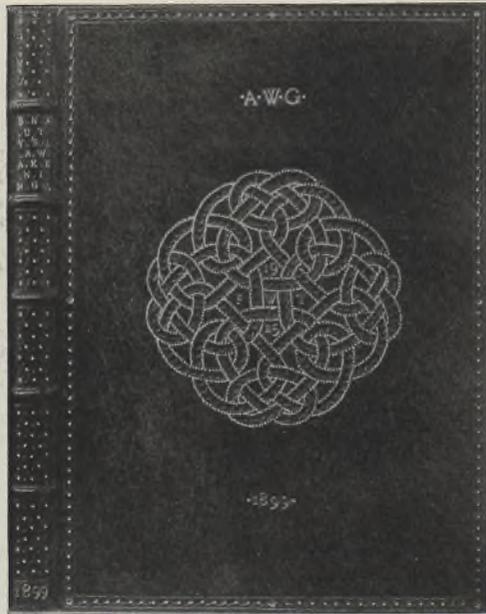
"THE MASQUE BALL"
BY J. METZINGER
(Mayor Gallery)

LONDON.—The exhibition of the London Group in the galleries of the Royal Society of Painters in Water-Colours was interesting mainly because it showed how dull and lifeless so-called advanced art can be when the people who occupy themselves with it have settled down into the formal conventions and have turned their eccentricities into mere mannerisms. There were few things in the gathering which rose above a commonplace level—among the best must be counted the well-designed and capably handled landscape, *Budleigh Salterton from Jubilee Park*, by Mr. E. M. O'R. Dickey; the still life group, *Three Oranges*, by Mr. George Barne; *A Sale at Tattersall's*, by the late Robert Bevan; the clever pen and wash drawing, *Wylde's, Hampstead Heath*, by Mr. W. Ratcliffe; and the group of figure studies, by Mr. R. Schwabe.

The decorative arts in this country are not really in such a bad way as the recent show of the Arts and Crafts Exhibition Society, at Burlington House, might lead one to suppose. The prevailing dullness

was, it is true, redeemed in some measure by a fairly liberal sprinkling of good work by able and sincere artists, but the general atmosphere was one of sentimental loyalty to ideas and methods which provide no inspiration to the younger generation. A large number of the exhibits were merely echoes of the work of such men as Gimson and De Morgan. The galleries seemed peopled with the ghosts of the past. Many of the brilliant personalities who dominated the early activities of the society have passed away, and it is to be feared that few designers of originality have arisen to take their place. We do not want imitations of these old master craftsmen. We want designers with initiative and an unfettered outlook. There was little in the exhibition that had any fresh message to convey to a community which has changed radically in the 38 years since the society was formed. Few designs showed any real originality, while the workmanship, particularly of the furniture, was by no means distinguished. There are hundreds of cabinet-makers in this country working for

LONDON



BOOKBINDING IN NIGER
MOROCCO, GOLD AND BLIND
TOOLING. BY DOUGLAS AND
SYDNEY M. COCKERELL
(Arts and Crafts Exhn. Society)

commercial firms, whose craftsmanship is certainly equal to anything to be seen at Burlington House. As we have said, there were exceptions, notably among the pottery and metal work, but many of our best designers were either inadequately represented or not represented at all. It was satisfactory to see that some of the best pieces of furniture were contributed by firms manufacturing on a commercial basis. ♣ ♣ ♣ ♣ ♣ ♣

The colour plate after a coloured woodcut, *A May Morning*, by Mr. A. Rigden Read, is notable as an example of judicious decorative simplification by which the main essentials of the design are given their full value without any unnecessary sacrifice of realism and without unduly conventionalising the subject of the print. The Norwegian Club Badge has real interest as a piece of delicate craftsmanship which does much credit to Mr. Harold Stabler, the artist responsible for it—it has attractive technical qualities. Miss Clara Klinghoffer, three of whose works are illustrated, is an artist with a certain originality of outlook and with sufficiently personal methods; she knows how to give charm of suggestion to her paintings, and

how to avoid over-insistence upon actualities which are not needed in the interpretation of the motive she has selected. She is now exhibiting at the Redfern Gallery. Metzinger's *Masque Ball* is an effective expression of a particular type of decorative convention which is at the present time accepted as suitable for pictorial purposes. ♣ ♣ ♣ ♣ ♣ ♣

Collectors and others will be interested to know that Mr. William Walcot has now become his own publisher. His reconstructions of the antique world will in future be issued in limited editions of fifty proofs or less. ♣ ♣ ♣ ♣ ♣ ♣

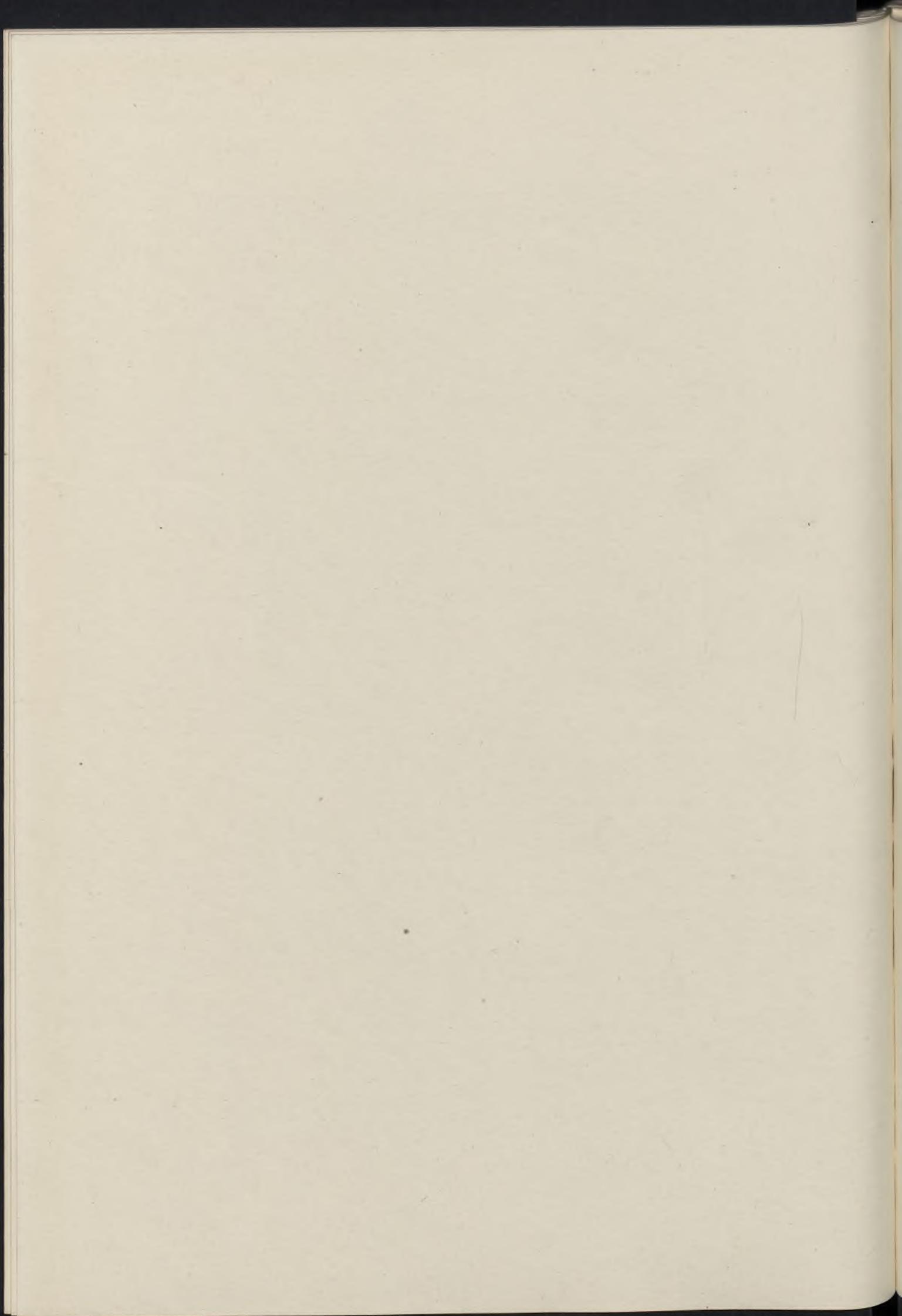
In the show of the New Society of Artists, at the Suffolk Street Galleries, the average of accomplishment was reasonably well maintained, and if there were not many ambitious works the number of quietly capable things was satisfactory. The two characteristic interiors, *The*



NORWEGIAN CLUB BADGE
IN SILVER AND ENAMEL
BY HAROLD STABLER



"MAY MORNING." COLOUR
WOODCUT BY A. RIGDEN
READ.





"YOUNG GIRL." BY
CLARA KLINGHOFFER

Convalescent and *The Brass Dish*, by the Hon. John Collier; the clever and attractive picture, *The Dancer*, by Mr. Sidney Kendrick; the effective figure subject, *The Macaw*, by Mr. W. Howard Robinson; the rock studies, by Mr. R. Wheelwright; and the portraits by Mr. Kendrick, Miss F. E. Haig and Mr. G. Leigh-Hunt, were the most notable contributions. At Messrs. Colnaghi's gallery Mr. Charles Cundall exhibited a group of pictures which gave an excellent impression of his capacities. His work is always very convincing in its scholarly seriousness of observation and its well-considered sobriety of treatment, and in these examples, though occasionally his sobriety became a little ponderous, these qualities were displayed to much advantage. ♦ ♦ ♦ ♦ ♦

There have been, in the galleries of the Fine Art Society, exhibitions of pictures and drawings by Mr. L. D. Luard, and of water-colours by Mr. Claude Muncaster, both of which were more than ordinarily noteworthy. Mr. Luard's pictures, landscapes and compositions of horses in violent action, were admirable in their dignified sense of decorative arrangement, and had much merit as technical exercises—they were attractive, too, in their wholesome originality. Mr. Muncaster's water-colours were remarkably accomplished, sensitive and expressive in draughtsmanship, direct in handling, and quietly harmonious in colour, and as the work of an artist who is only commencing his career they gave promise of unusually high attainment. ♦ ♦ ♦ ♦ ♦

LONDON



"CONVERSATION." CHALK DRAWING BY CLARA KLINGHOFFER

Mr. J. Kerr-Lawson has been showing in the Beaux Arts Gallery a number of water-colours and black and white drawings, which claim particular attention because they have not been previously exhibited in this country. He is better known here as a lithographer—his achievements in that medium have been of the highest order—but this collection put beyond question his right to rank as a painter of exceptional ability. His water-colour landscapes, finely designed, brilliantly handled and admirable in their reticence and large simplicity of treatment, made a very definite appeal, and his black and white drawings were most convincing.

Francis Unwin was an artist who, during his comparatively short life—he died last year at the age of forty—did much work of memorable quality and gave high promise of even greater achievement. An excellent impression of the character of his accomplishment was to be obtained from the recent exhibition of his drawings, etchings and lithographs, held at the St. George's Gallery—the collection there included examples covering fairly well the whole

of his career from 1904, when he was still a student at the Slade School, to 1923, when, save for one etching executed in 1924, his increasing illness put an end to his production. From this exhibition comes the drawing selected for reproduction as an illustration of his methods of practice. □ □ □ □ □

Crome's picture, *The Willow Tree*, of which a reproduction is given, has achieved the rather unusual distinction of having been rescued from an American collection by a British buyer. It was bought for 47,000 dollars at the recent Billings sale in New York, by Mr. Percy Moore Turner, of the Independent Gallery, acting for Mr. James Hardy, a citizen of Norwich, and it will, it may fairly be hoped, now remain in this country. Crome, one of the greatest of our masters of landscape painting, was the predominant influence in that group of notable artists, which has become famous as the Norwich School, a group reviewed by Mr. H. M. Cundall (with many illustrations in colour and monochrome) in a "STUDIO" special number, which is still in print.



"THE NEW HAT." BY
CLARA KLINGHOFFER.

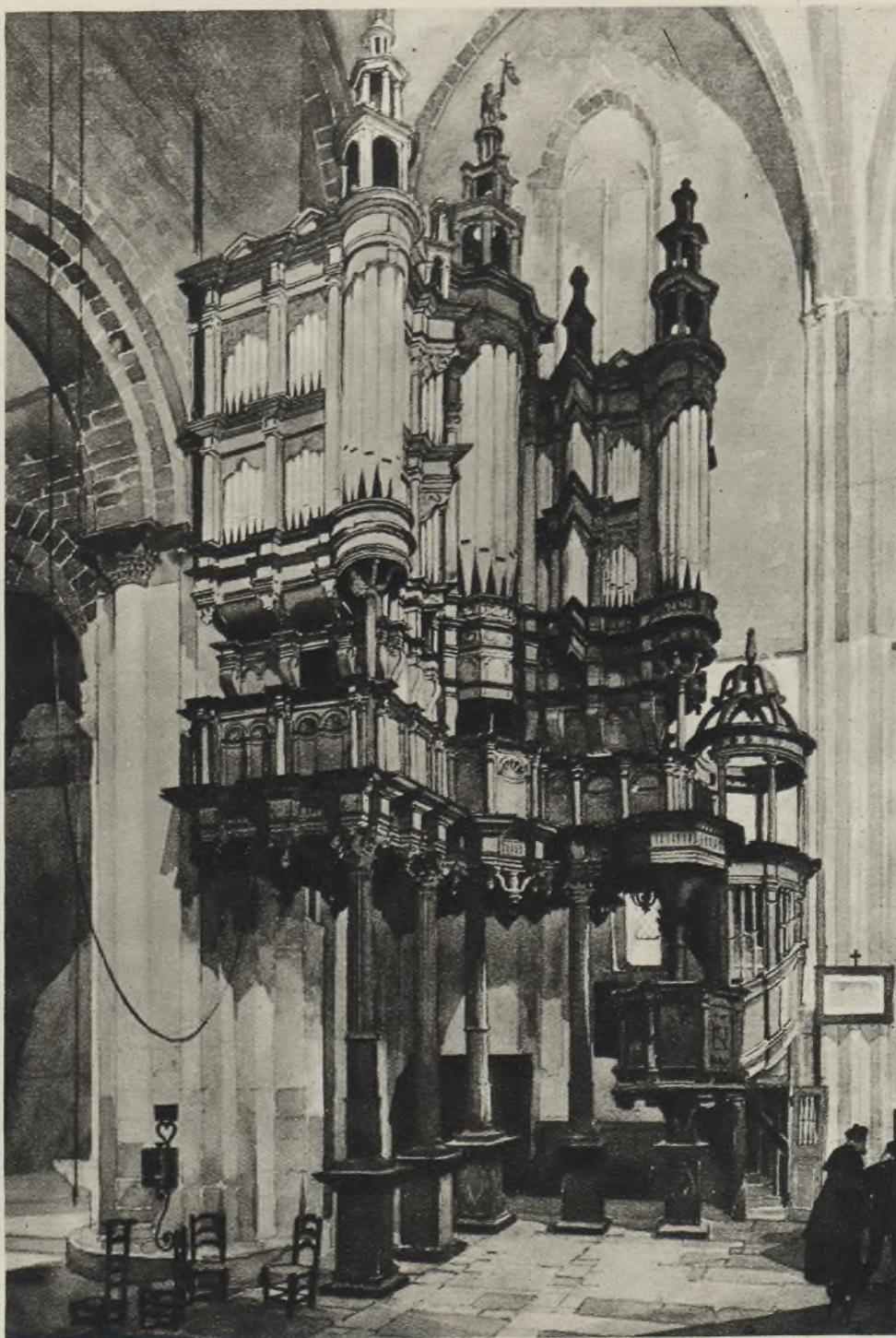


"BUDLEIGH SALTERTON, FROM JUBILEE
PARK." BY E. M. O'R. DICKEY.

(London Group Exhibition).



" THE WILLOW TREE."
BY JOHN CROME.
(Exhibited at the Independent Gallery).



"THE ORGAN, S. BERTRAND DE
COMMINGS." BY FRANCIS UNWIN.
(St. George's Gallery).



"PRESCOT ON THE HILL." WATER-COLOUR BY CHARLES W. SHARPE
(In the possession of Gordon Hemm, Esq.)

LIVERPOOL.—By the removal to Southport of Mr. Charles W. Sharpe Liverpool loses, partially at least, an able and active artist who has been, since his student days, an asset to the artistic community. Mr. Sharpe's work is eminently sane and full of charm. In a country in which pictures are seldom, if ever, changed, the quality of being good to live with is highly important in any picture. In Mr. Sharpe's work, and especially in the water-colours he has produced in recent years, this quality is steadily growing more marked. In his case this mental durability appears to be the result of deliberate though not stark design and of serenity of approach. Mr. Sharpe is a valuable member of the Sandon Studios Society and his loss will be felt in Liverpool in many ways. Southport, whose artistic proceedings are already remarkable, should find in Mr. Sharpe a sympathetic and useful recruit to her interesting art group. ❧ ❧

Those doctrinaire persons who have declared that there is no nationality in art

must, among other omissions, have forgotten to study Scottish art. It is difficult to state the exact touch in an artist's work which denotes Scottish origin, but the touch is easily recognised when known; it is quite apparent in the work of Miss I. Hotchkis who divides her time between Edinburgh and Liverpool and her work between water-colour landscape and oil or chalk portraiture. Miss Hotchkis, who is a native of Renfrewshire, was a student of Glasgow School of Art, and although her work differs in intent from that of the women whose names come to the mind when Glasgow is mentioned, she shows the school's influence. One of her masters was Monsieur Jean Delville. In portraiture Miss Hotchkis shows considerable grip of character, and this side of her work occupies her most in Liverpool. She has held exhibitions in Glasgow and Edinburgh.

J. W. S.

For some years the Walker Art Gallery has been too small for the housing of its many possessions and for exhibitions which it should accommodate, especially



"THE CASTLE ROCK, EDINBURGH." WATER-COLOUR
BY MISS I. HOTCHKIS
(See page 201).

the huge and varied Autumn Shows which are called, with justice, the "Academy Exhibitions of the North." Funds were, naturally, the difficulty. ❖ ❖ ❖

The Arts Committee had in hand from the Bartlett Bequest, £10,000, and from the Ball Bequest, £1,000. These sums, with many years' accumulated interest, amounted to some £17,000. The city is, however, blessed with certain old, generous and energetic families, and when a member of one of these families, Councillor F. C. Bowring, became Lord Mayor last November, he examined the Art Gallery question and declared that the extensions were long overdue. He made an immediate gift of £1,000, and with it a sporting offer that if any other citizen would come forward with a larger amount he would raise his gift to equal the new one. On the day following the publication of the Lord Mayor's action Mr. Audley, of Southport, responded with £10,000, and the result of this incitement of Liverpool's chief citizen is that the Arts Committee, with a sum of £37,000, is able to become

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active at once, though the eventual money required is £50,000. Fortunately the land adjoining the present Gallery is corporation property, so that the architect, when he is selected, will be faced with a task of harmonising as well as of creating. ❖

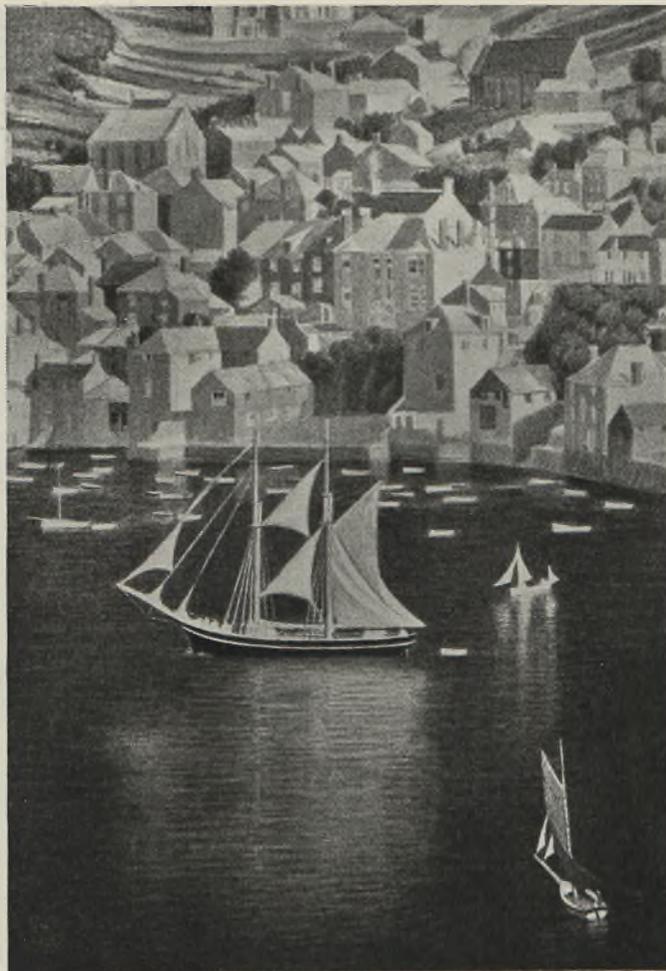
When it is remembered that the city is building a vast and magnificent cathedral, and that constant needs in all sorts of directions claim the attentions of those citizens who give this help, given to the town in the matter of art is a sign that to the more far-seeing among the men of Liverpool and its neighbourhood the arts are, to quote Lord Mayor Bowring, "not a luxury but a necessity." J. W. S.

BIRMINGHAM.—Although Mr. Joseph Southall may be said to possess an European reputation, and is well represented in the art galleries of Birmingham, Liverpool and Nottingham, the exhibition which he is holding at the Leicester Galleries will come as a welcome surprise to many of his admirers. ❖ ❖ ❖

For one thing, it is often difficult to judge an artist from examples of his work seen in exhibitions, isolated, and probably amidst incongruous surroundings. What may there appear comparatively insignificant takes on a new meaning when viewed as part of a series which is the outcome of consistent effort in a special direction, and the tender refined beauty of much of Mr. Southall's work is peculiarly liable to suffer unless seen in this connected way.

Born in Nottingham in 1861, Mr. Southall has lived practically all his life in Birmingham, where he has devoted his energies to research in the traditions of the early Italian artists, and has been the pioneer of the movement for the revival of tempera painting. At the age of seventeen he was articled to an architect, and served his apprenticeship for four years, but the sight of an Arundel print resulted in the birth of new aspirations, and a visit to Italy brought him under the spell of the Primitives. ❖ ❖ ❖ ❖

With characteristic energy he set himself to master the disused methods of tempera, though, having only books from which to learn, he experienced great difficulty, and it was only by dint of years of experiment that he finally succeeded. ❖



"BLUE WATER IN CORNWALL" BY
JOSEPH SOUTHALL, A.R.W.S.

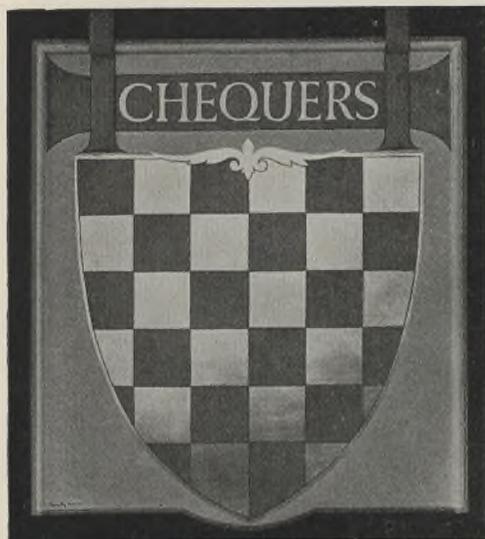
In 1904 he also made a special study of the Holbein drawings at Basle, and, as a result, he evolved the method, based upon that master's use of chalk and pastel in which he has carried out a large number of portraits, probably not so well known as his work in tempera. ¶ ¶ ¶

The present exhibition contains examples of his many-sided activity and wide range of subject, from the large decorative compositions such as the *Changing the Letter*, a subject from the "Earthly Paradise" (well known to Birmingham, where the picture has a permanent place in the City Art Gallery), *Ariadne in Naxos*, just completed, and one of the artist's largest and most important works; landscapes, such as the *Ponte della Pietra*, *Verona*, *The Coombe Farm* and the *White*

Barque, to modern subjects as the *Food Queue* and *Children on the Beach*, together with portraits in pastel. ¶ ¶ ¶

Our illustration, *Blue Water in Cornwall*, gives an accurate rendering of the composition and detail, though its translation into monochrome naturally loses, by the elimination of its rich Florentine colour, a great deal of the significance of the picture.

Mr. Southall has exhibited in various International Exhibitions at Paris, British St. Louis, Turin, Rome and Ghent, also frequently at the Société Nationale des Beaux-Arts, of which he is an Associate. In England his work has been shown at the Alpine Club, New English Art Club, and the R.W.S., of all of which he is an Associate, as well as the Art Workers' Guild and the Tempera Society. M. B. B.

INN SIGN BY
RALPH ELLIS

ARUNDEL (Sussex).—The accompanying inn signs by Mr. Ralph Ellis were painted for a firm of brewers in Sussex, who have wisely decided to deal with all their signs in this way as symbols, easily understood and perhaps adding a little to the romance of the road, for almost all symbols have a history attached to them, some dating back to the time of the Romans, who used a bush of evergreens to indicate the sale of wine. ♪ ♪ ♪

At a later period Coats of Arms, crests and badges made their appearance on the signs of shops and inns: to this day 75 per cent. have their origin in some such motif, a motif so well suited to its purpose, combining a strict simplicity of design and a very simple range of primary colours. ♪ ♪ ♪ ♪ ♪

This latter presents a little difficulty to the painter of signs if he wishes to use such a colour as pure vermillion which even if varnished will darken under very exposed conditions, but this is easily overcome if the sign is properly treated. Owing to its exposed position it must be varnished, well cleaned each year and re-varnished (a very simple and inexpensive operation), when any dull or faded portion of the design can be touched up. If this is efficiently carried out the life of the sign is indefinitely prolonged. ♪ ♪ ♪

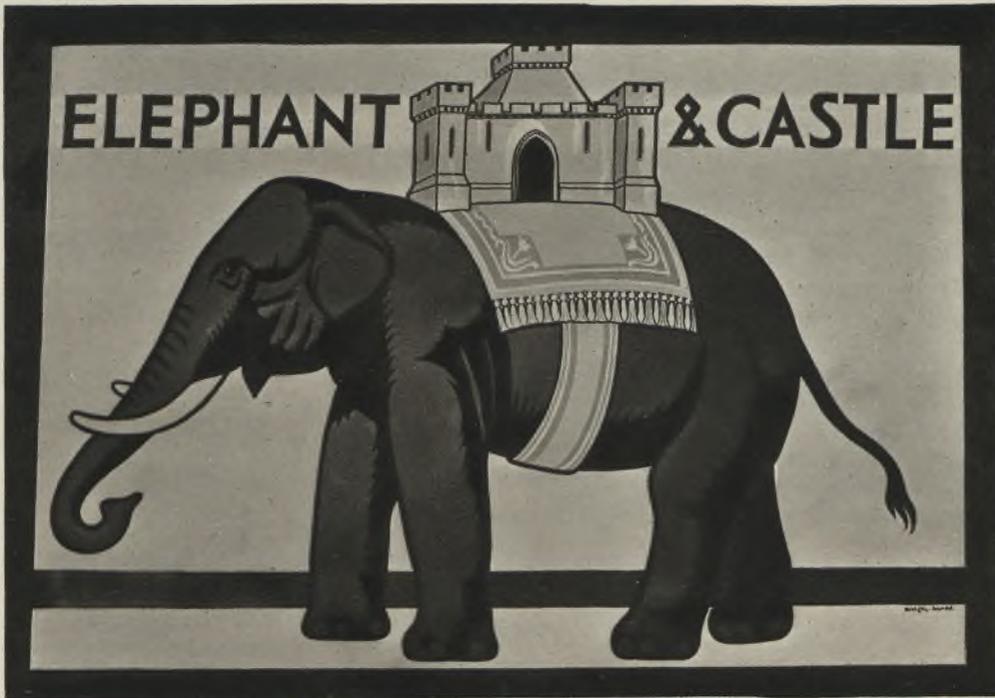
This is an important point, as it goes

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far towards solving the problem of the extra initial expense of so treating each single sign. If taken over a period of, say, ten years, the average cost per year of upkeep, including the first painting, cannot be much greater than that expended on the written sign which is usually neglected and several times re-written during such a period without ever having fulfilled its function as a sign. ♪ ♪

DUNDEE.—If those who have been following the trend of art within recent years in Scotland were asked to mention a few of the younger men who are adding more than commonplace creations to it in landscape painting, I think they could not justly fail to include in their list the name of Maclauchlan Milne. Standing before his work in any of the prominent exhibitions one becomes conscious of its expressing an individuality and talent more considerable than is usual. There may be around it other paintings which will attract the admirer of pretty pictures with sentimental and religious titles which in thought only extol the painters' motives to be entirely materialistic. In Mr. Milne's work one feels no trace of that, nor does he leave one cold by technically adopting enamel-like finish. To carry any work

INN SIGN BY
RALPH ELLIS



INN SIGNS. BY RALPH ELLIS.



"PAYSAGE-LAVARDIN." BY
J. MACLAUHLAN MILNE.
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further in metallic methods of accomplishment will always no doubt be an arguable opinion and many may agree with Bouguereau's declaration, "That Manet's work was never finished," and others with Manet's assertion, "That Bouguereau's was never begun." Mr. Milne's medium, like theirs, is oil paint, and so far he has not delayed to disguise its particular qualities in building up and revealing the vitality and vigour of the subject which inspired him, be they interpretations of the hills and the windy East Coast of Scotland, or the sunny lands of France, subjects from both those places being amongst the attractive works shown by him in the recently opened and artistically interesting Dunfermline Fine Art Exhibition, a notice of which will appear in a future number of THE STUDIO. ▯ ▯ ▯

E. A. T.

GLASGOW.—On first entering an exhibition one may be charmed from a distance by some work, which on closer inspection loses that decoratively dominant attraction, by the number of assertive representational incidents it reveals. Whether Mr. Campbell Mackie has felt that throughout his experience or not, I am uncertain, but certainly uppermost in his outlook is his desire to attain and impart to others the thrill derived from design and colour regardless of its purely representational aspect. That it when successfully achieved does fulfil much of art's true mission must be readily acknowledged by any who may have access to the flower paintings by that supreme Chinese artist Li Ti. The symbols by which it can be captured are many, and many too, the phases through which an artist must pass to attain it. Mr. Mackie in his sincere search has produced some uncommonly attractive landscapes in various mediums, and not the least enticing of that phase of his work are his thoughtfully designed and vigorously executed lithographs. In recent years, however, he has arrived at an art delineation of expression more singularly suited to his desire to achieve a loftier form of expression in his flower decorations, many of which are intensely satisfying, manifesting a sensitive observation of nature, in colour and design.



"CASTEL VECCHIO, SIENA." LITHOGRAPH BY CAMPBELL MACKIE

And by his creative intention he expresses the joy he found in the flowers resulting in a harmonious and decorative unity, one of his notable examples being *Summer Gold*, illustrated in colour overleaf. ▯

The art of illumination is observably



PENCIL DRAWING
BY HELEN A. LAMB

less practised in Scotland than it is in England, that which deviates little, except in words, from well-known traditional lines, which makes the work of Miss Helen A. Lamb uniquely pleasing by its evidence throughout of her own thoughts and untrammelled originality. And by reason of that, and her excellence of execution many demands have been made upon her artistry in this direction, some of the most important including the Rolls of Honour for Dunblane Cathedral and for St. Cuthbert's Church, Edinburgh. Unfortunately there are certain difficulties attached to making adequate illustrations of these, otherwise one of her illuminations which gained the Lauder Prize as the best exhibit shown in the craft exhibition of The Lady Artists Club, would be here reproduced. But Miss Lamb does not confine herself entirely to the illumination craft and gleans a little time from her busy life with it to spend in outside pencil drawing, exhibiting many of the results

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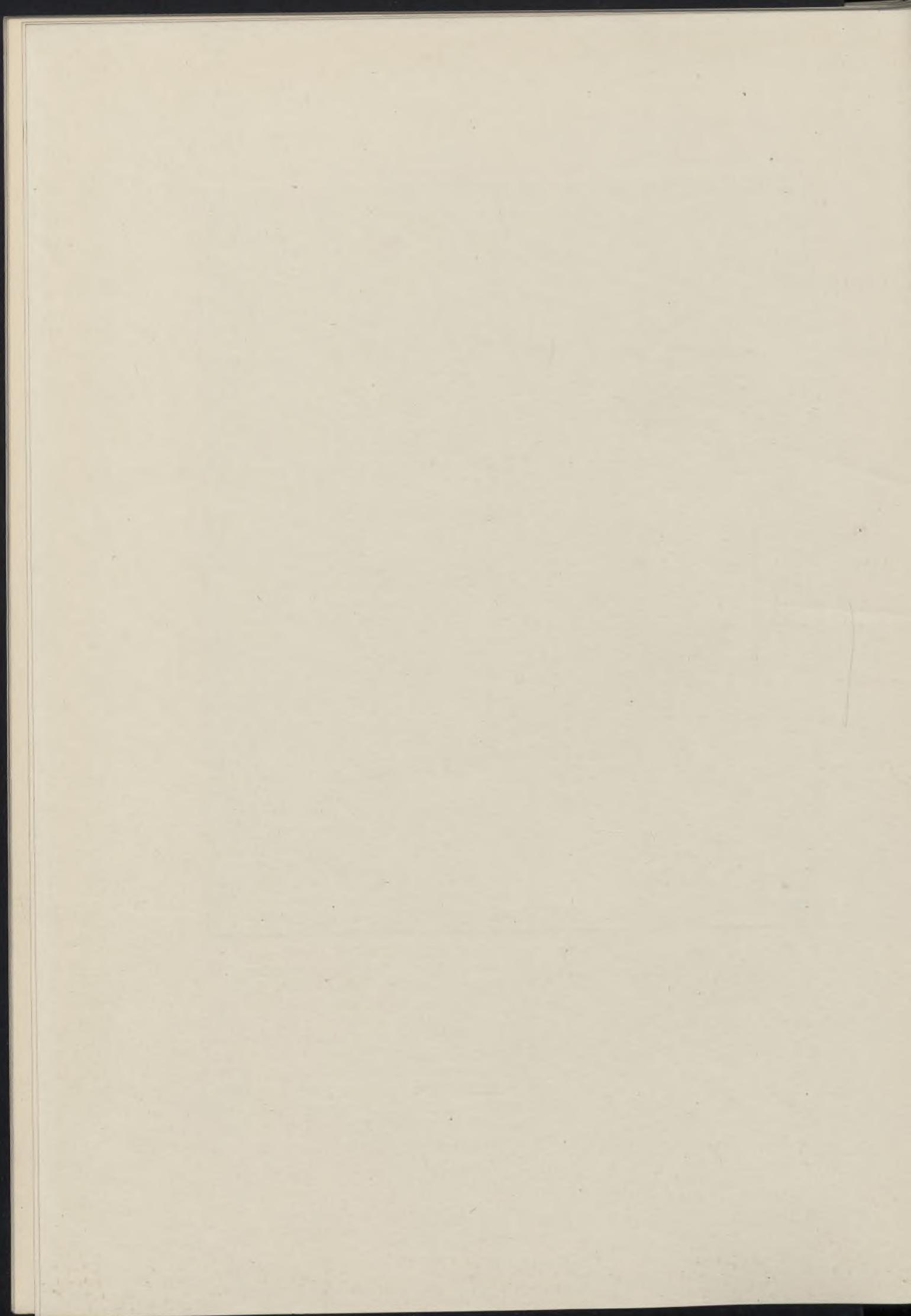
amongst which some of the most captivating are of trees. The illustration here shows her sensitive individuality in that, perhaps, by others, too little practised art.

E. A. T.

DUBLIN.—At the moment of writing two very interesting small exhibitions are open in Dublin. The most important is that organised by Mr. Daniel Egan, in his fine new premises in Merrion Row. Here he has assembled over 200 pictures, drawings and woodcuts by modern artists. Half this total consists of work which he has imported from Paris. More than ten years have passed since Dubliners were enabled to view in their own city pictures exemplifying the latest continental tendencies. The pictures which Mr. Egan displays, by Messieurs de la Patelière, de Waroquier, Lhote, Friesz, Dufrénoy, Girieud, Lombard and Quelvée have excited much interest and should prove very stimulating to local painters. A subtle portrait of



"SUMMER GOLD." DECORATION
BY CAMPBELL MACKIE.



DUBLIN

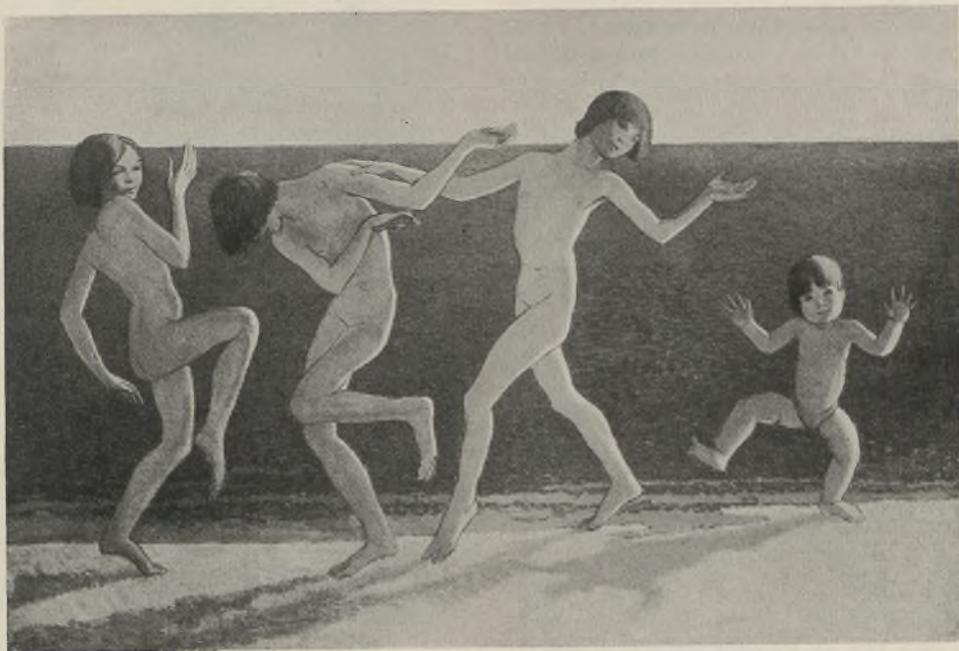


"JOHN O'LEARY" (BRONZE). BY
OLIVER SHEPPARD, R.H.A.
(Dublin Municipal Gallery)

Mr. Arthur Cox, the well-known Dublin solicitor, by Madame Odette Leprevost, the wife of the French commercial consul, has won widespread and well-deserved praise. At the same time, it must be admitted that the works of native artists make a brave show in proximity to the foreign pictures. Mrs. E. M. Darwin, whose name will always be remembered in connection with the famous poster of the Abbey Theatre, contributes a charming decorative panel entitled *Dancers*, here given.

At the Dublin Metropolitan School of Art, Mr. Austin Molloy puts forward a number of excellent designs for posters, showcards and other trade purposes. Irish manufacturers have been too prone in the past to commission such things from abroad. Mr. Molloy's efforts should make it possible for them to satisfy in future their most exacting requirements at home.

The energetic curator of the Dublin Municipal Gallery of Modern Art, Mr. J. J. Reynolds, has added to the admirable series of pictorial postcards after works in his custody, a new set of twelve which should be popular. We reproduce the fine bust of *John O'Leary*, by Mr. Oliver



"DANCERS." BY MRS. E. M. DARWIN
(Daniel Egan's Salon, Dublin)

DUBLIN—SINGAPORE

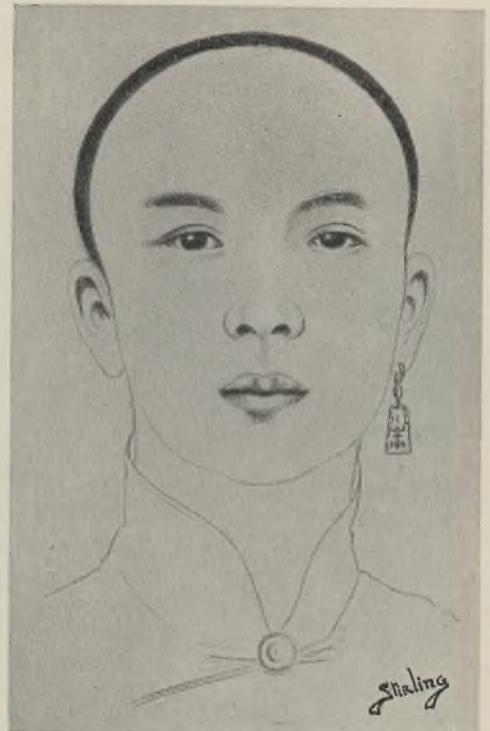


"YOUNG WOMAN FROM THE HOKKIEN PROVINCE OF CHINA." PENCIL DRAWING BY W. G. STIRLING

Sheppard, R.H.A., Professor of Sculpture to the Royal Hibernian Academy. Those responsible for the administration of the National Gallery of Ireland would be well advised to follow the example of the Municipal authorities in this matter. It is lamentable that cheap reproductions of the many masterpieces which are in the national collection are still unprocurable. Mr. Lucius O'Callaghan, the director, is understood to be in favour of making immediate arrangements to this end. Misplaced regulations of economy have so far frustrated his efforts. ◊ ◊ ◊

The Government's announcement of their intention to create a national currency has been received with considerable favour mingled with fears that sufficient attention may not be paid to the necessity of securing fine designs for the coinage. Many of the Free State postage stamps justify such fears, notwithstanding that there are in Ireland several artists to whom the making of such designs might safely be trusted. T. B.

SINGAPORE.—Mr. William G. Stirling, whose drawings are reproduced on this page, is an untaught artist, never having had a lesson since he left Harrow. As a boy he was always very attracted by the design and colour of Eastern art. It is probable that he would have made art his profession if a lack of *les nerfs de guerre* had not obliged him to take a government post in China, but nevertheless he continued his study of types, and brought back last year quite a collection of sketches representing types and situations absolutely *du pays*. He has returned to Singapore intending to continue his hobby and hopes to be able to get together sufficient of his inimitable sketches and characters to have an exhibition on his return to this country, to which many of his friends are looking forward, having had the privilege of looking through his present sketches, which are full of originality, including many decidedly unconventional and truthful studies of the underworld of the East. ◊ ◊ ◊



"TEOCHIU SINGING BOY" PENCIL DRAWING BY W. G. STIRLING



"PAINT SHOP, RUE GALANDE
PARIS." BY WILL ASHTON
(Purchased by the Felton
Bequest Committee for the
National Gallery of Victoria)

MELBOURNE. — General regret throughout the whole community has been expressed at the untimely death of Charles Web Gilbert, the noted Australian sculptor. The deceased artist was born in Victoria fifty-six years ago, and acquired his early education in art at the schools of the National Gallery of Victoria, under the late G. F. Folingsby. In those days there were no means of teaching even the rudiments of sculpture, but young Gilbert by the most strenuous endeavours set to work to teach himself. In those early years progress was both slow and painful but by degrees he acquired knowledge of modelling, the carving of marble and finally every secret of bronze casting. A visit to London prior to the war proved beneficial—his name being one of those submitted for the honour of associateship of the Royal Academy. Since 1919 he has

done much work in Australia, notably the monument at Mont St. Quentin, France, the memorial at Broken Hill, South Australia, and the just unveiled memorial to the navigator Capt. Flinders, R.N., at St. Paul's Cathedral, Melbourne.

Mr. Will Ashton, who has just returned to Australia after an absence of three years in Europe, has just had a most successful one-man exhibition at the Fine Art Society's Gallery. Four of his paintings have been purchased by the Felton Bequest Committee. J. S.

DRESDEN.—Nine-tenths of the designs one sees upon book-plates have not the least bearing upon the subject in hand. A young woman promenading in a landscape may make a pretty picture, but encasing the design in a border and adding the words "Ex-libris" above or below,

DRESDEN—BERLIN



BOOKPLATE BY
HANS SCHAEFER

hardly turn it into a real book-plate. But if one is satisfied to forgo all allusions to the real object of the bookplate (let alone to some special hobby of its owner), a purely decorative design, like those of Hans Schaefer here reproduced, deserves preference over misplaced pictorial attempts. □ □ □ □ □

Schaefer's bookplates are cut with the scissors out of tissue paper, without any previous drawing, in about four times the size of the reproductions actually made use of for insertion in the books themselves. The artist's flow of line seems to me singularly fascinating, and though, by folding, he somehow transfers his design to the other half or quarters of the plate, each single section is cut free out of hand by itself. This endows the plate with the desirable quality of being "hand-made" as opposed to the mechanical reproduction of a pen-and-ink or stencil drawing. □

H. W. S.

BERLIN. — Twenty-five years have passed since Emil Orlik's first appearance in the columns of *THE STUDIO*, eighteen since his manner of staging Shakespearean plays was discussed in a separate article. The general characterisation of the artist of 30 and 35 years holds good of the man of 50 and 55. An uncommon mobility, an almost unparalleled delight in activity, distinguish him now as before. He has repeated his tour to the Far East several times since then, and has extended it at least once to a trip around the world. The vacillating ideals, which have flitted through the world of art

during the intervening years, have left more or less of a mark upon his produce—naturally, one would say, and yet one is bound to emphasise rather the "less" than the "more." Prof. Orlik is a marked artist, not in the sense that he parades extravagant conceits, but in the sense that a veneration for beautiful craft has always been paramount with him. Intermittently, the disregard for the tone forms of nature, which has tainted the work of the Expressionists, has cast a shadow across some of Orlik's black and white, but he never fell a victim to their stupid condemnation of technical skill. □ □

Now as before, he is an artist who is continually at work, and whether you meet him in the street or in the theatre, or even in dress coat at an evening party, you always stand a fair chance of his pulling a box of water-colours or crayons out of his pocket and making a sketch of you, whether you are aware of it or not. That is not the kind of man likely to lose his balance upon the highway of art, be the propounders of new faiths and sensational



BOOKPLATE BY
HANS SCHAEFER



"JOSEPH PENNELL." DRY-
POINT BY EMIL ORLIK

ideals jostling him never so noisy. But is the kind of man to accomplish an astounding *œuvre* in the course of time. Somewhere round about the beginning of the war I had the hardihood to undertake a critical catalogue of Orlik's woodcuts, etchings and lithographs. At that time they summed up to over 600 separate plates, and I should not be a bit surprised if meanwhile the total of 1,000 had been attained.

Portraiture constitutes a momentous item in this output, especially during the last 20 years. As a war artist Orlik has, for instance, portrayed all the members of the Brest-Litovsk Peace Convention, and as a habitu e of the literary and artistic

salons of Berlin, nearly all the authors, painters and stage-people of any importance living at present in the German capital. Perhaps the majority of these likenesses have been done in the convenient and rapid medium of crayon upon stone. But by far the most captivating are spirited as well as technically conscientious etchings. It is a great pleasure to have, at the hands of such a capable artist, the true effigy of that hale and noble veteran of the art, Joseph Pennell, soon to be, if he is not already, the Nestor of Etchers in America, and the one man in whom they have a right to take the greatest pride over there.

HANS W. SINGER.

BERLIN



"POLISH WOMAN." BY
WILLY JAECKEL
(Künstler Gilde)

The exhibitions of the Künstler Gilde are winning general favour, for they admit only works of quality and try in each programme to serve a leading idea. "Ladies' Portraits and Flowers" was the subject of the last show, which helped to make the considerable amount of talent busied with such motifs conspicuous. Here Willy Jaeckel again stood in front by a series of national female types in racy brushwork and striking psychology. We are used to watch the utterances of this leader of the Expressionists, and after his flights into the realms of religious philosophy and cosmology, we greet his earth-bound endeavours. He has commanded attention because his transcendentalism was safely grounded on realism. Whether he painted confessions of a passionate soul striving for freedom in the grandeur and solitude of the universe, or love transported from the sexual into the cosmic, he could breathe life into his creations. They appeared grown out of the same soil which nourished the *Multscher* and *Grünewald*. Gushing saps often overswelled his human forms, but such exaggerations never meant disrespect to nature. They satisfied his tendency for the monumental, inspired his hand during the war to embody the Book of Job, to complete the voluminous four wall-paintings for Bahlsen in

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Hanover. Jaeckel is, like Gerhard Hauptmann, a Silesian, he also has the robust fibre and the sensitive temperament. After studies with Kaempffer in Breslau, and Zwintscher in Dresden, he has been made member of the Academy of Arts in Berlin. He is now at the head of a school and a much occupied portraitist. In lithographs and etchings he has deposited his visions and investigations. They reveal the thinker and the poet, who always commands his technique. ▯

Alexander Oppler, the prominent sculptor, has surprised his admirers in the recent graphic exhibition of the Academy of Arts by a series of very fine etchings. We know how he mastered psychological expression and dramatic movement in bronze and stone, but his ability to create scenes with the etching needle that fascinate like Maupassant's pen or Khnopf's pencil, is quite a revelation. Such works with their exquisite treatment of light deserve the more appreciation, as the artist only treated them as indifferent offshoots from his more important production. ▯ ▯

JARNO JESSEN.



"THE MIRROR." ETCHING
BY ALEXANDER OPPLER



"PORTRAIT OF THE
FLAUTIST, DEVIENNE"
BY LOUIS DAVID
(Brussels Museum)

BRUSSELS.—The centenary of the death of the French painter Louis David (December 29th, 1925), was celebrated both at Paris and Brussels. An exhibition of his work and that of his time, at the Brussels Museum, served better to revive the memory of him than all the orations. ♦ ♦ ♦ ♦

David had a happy influence on the nineteenth century Belgian School, and he directed it to new methods. After the feebleness of Flemish painting at the end of the eighteenth century, David's teaching infused new vitality into it, and this was well understood by the organisers of the exhibition. They showed David the painter and also David the teacher. He had crowds of pupils, and some of them

equalled or surpassed him; notably Dominique Ingres, that great figure of nineteenth century French art, whose importance is more widely recognised as time goes on. ♦ ♦ ♦ ♦

Apart from two works by David sent from the Louvre, the whole collection came from Belgian museums and collections. The French pupils also, aside from Ingres, were there represented—Hennequin, Gros, Gérard—but by very few (and mostly unimportant) works. But Ingres shone out in masterpieces—the *Auguste écoutant la Lecture de l'Enéide*, from the Brussels Museum, the portrait of *Bonaparte, First Consul* (in red velvet), from Liège Museum, the *Homère Aveugle*, belonging to the King of the Belgians,

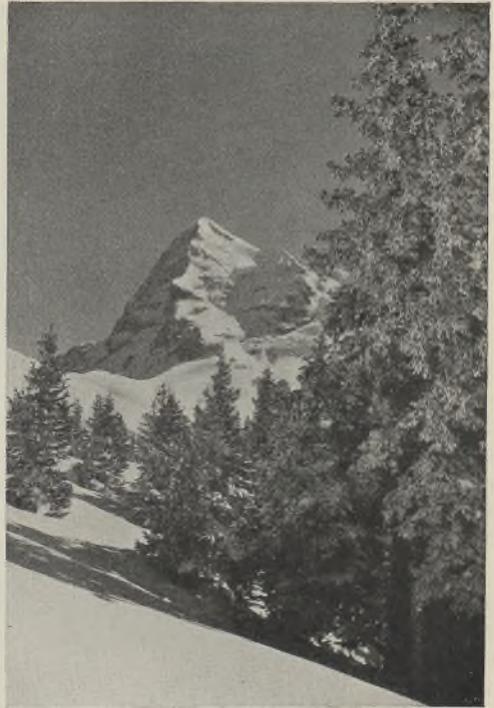
BRUSSELS—WENGEN

and other paintings and drawings. There were more than twenty works by David, among which several were of capital importance, like the *Marat* (from Brussels Museum), and which included several portraits. ♦ ♦ ♦ ♦ ♦

The Belgian followers, and principally François Navez, who was later to carry on his teachings and methods to those who worked with distinction in the latter half of the nineteenth century, were brilliantly represented. Navez has left some admirable portraits, which are not put in the shade by proximity to those of David. Sculpture by David, by Godecharle and other contemporaries; well-chosen furniture of the period, together with bronzes, porcelains, miniatures and prints, contributed to give the right atmosphere.

P. L.

WENGEN (Switzerland).—Mr. W. Gabi, the Official Photographer to the Kurverein for Wengen, in the Bernese Oberland, is not only a clever "snap-shotter" of the participants in the ski-ing, skating, ice-curling, and other winter sports enjoyed at this beautiful



"THE EIGER MOUNTAIN FROM WENGEN." PHOTOGRAPH BY W. GABI



"IN THE BERNESE OBERLAND, NEAR WENGEN." PHOTOGRAPH BY W. GABI



"THE BREITHORN, FROM WENGEN"
PHOTOGRAPH BY W. GABI

Swiss resort, but, like all true Switzers, is a lover of his native mountains, and a most sympathetic portrayer of them, by the camera. His studies of nature in her winter mantle of snow are perfect pictures in black-and-white of the many mighty mountains which surround his native village and valley. The accompanying photographs of the mighty Eiger (the

"giant"), and of the Breithorn, show something of Mr. Gabi's skill and taste in this mechanical means of making pictures with a camera. The graceful outlines of the trees are used to best effect, and the lines of the lower photograph opposite, in particular, show that composition is as large a factor in photography as in the graphic arts proper.

E. W. R.

NEW YORK



"THE NEW HOUSE." PEN DRAWING BY FRANKLIN BOOTH. (By courtesy of "Good Housekeeping")

NEW YORK.—The evidently receptive child which was father of the man in Mr. Franklin Booth lived in surroundings which were nothing if not inspiring. The primitive forests of Indiana were his playmates as a child. This is perhaps his excuse for his present habit of drawing their "arms so wild" very much better

than other people can. Poplar and oak, maple and beech and hickory, and the skies above them, formed, to use his own expression, the main structure of his consciousness. Children born under pioneer conditions such as these must necessarily carry their first memories through life with great vividness, for they have waked to life among strong sensations. Thus the child Franklin Booth, not content with learning from nature what to draw and with what inspiration to draw it, looked with eyes destined never to forget at the only pictures he had ever seen—the wood or steel engravings of his school books or of the weekly journals which came his way. Destiny sent him not only the gift of perception but placed him in an art school equipped with those essentials which form the pet ignorance of many local authorities. The results were inevitable, and are embodied in the present brilliant line drawings, at which we gaze and ponder. Naturally, between the first consciousness and the present attainment much knowledge has been gathered of the classic, the ideal, the architecture of man and the nature of cities. But the original structure remains dominant. Nature is revered and constantly studied, not objectively but subjectively, and without that restraint of the imagination so frequently recommended by people to whom nature has conceded none of the divine gift. If the American illustrative artist



"HARVEST." PEN DRAWING BY FRANKLIN BOOTH (By courtesy of "Good Housekeeping")



"WOMEN AND LABOUR." PEN
DRAWING BY FRANKLIN BOOTH
(By courtesy of "Good Housekeeping")

had done nothing else for the world, our thanks would still be due to him for his bland disregard of the school which denies to art any connection with life or with life's sensations. Engrossing and exciting as the physical side of these American works can be, the mental processes of an imaginative people which are shown to the old world through them are more engrossing. It may be, it certainly is, interesting to speculate whether the amazing line process which forms the physical make up of a Franklin Booth drawing can possibly have been done with a pen, or "might be some sort of wood engraving" or "something he may have thought out himself, you know." But the mental processes and the thoughts on all things which form the mental make-up of the work make even more profitable study. It is all very like the make-up of a human being. The artist can, by directing his pen, show the effect of "Solitude," for instance, just as the pose of a human body might. Some artists may attempt to convey a vision by reserved touches;

others, like Mr. Booth, give to their work a complicated and elaborate body. ▯

Many pictures show such desperate endeavours to reach the goal of nothing in particular that the chaplet of blessings must be strictly reserved for him in whose work the possession of something to say is as clearly discernible as the desire to say something.

Mr. Booth's work is masculine, masterful, almost exultant in its skill. One feels that he must have a perfectly glorious time in the exercise of his profession. ▯

At twenty-four Mr. Booth began to contribute poems with illustrations to the "Indianapolis News," and the following year took up the study of art at the Art Institute of Chicago. Later he studied at the Art Students' League in New York and spent two years in newspaper work with a summer in Europe. In 1908 he began the work which is now so entirely his own in method and feeling. A book on his work published by the Book Service Company of New York should be a valuable possession for all interested in black and white art.

JESSICA WALKER STEPHENS.



ILLUSTRATION FOR "LE RETOUR DU MARIN." BY HERMANN-PAUL
(Published by Léon Pichon)

PARIS.—The famous Parisian master-printer, Léon Pichon (whose recent works: "Travaux et Jeux Rustiques," by Joseph de Pesquidoux, Toulet's "Mon Ami Nane" and Buffon's "Le Cheval," have met with great success), has just published a most original series of prints by the eminent artist, Hermann-Paul, illustrating old French broadside ballads. The small-scale reproduction given above will serve to show the vigour and sentiment of these fine woodcuts by an acknowledged master.

It may be added that M. Pichon's typographical work (to which the Plantin-Moretus Museum at Antwerp re-opened its gates last year) has recently been honoured by official exhibitions at Buenos Aires (Asociación de los Amigos del Arte) and at Amsterdam (Arti et Amici-

tiæ). It is to be hoped that one of the London museums may find it possible to arrange a similar exhibition, thereby giving British bibliophiles an opportunity of seeing a collection of works which, by their number and beauty, would recall those of the old master-printers.

QUITO.—The capital of Ecuador, the world's second highest town (9,000ft. above the sea level), can be rightly described as the cradle of architectural art of South America, on account of the many wonderful and artistic monuments to be found in this city. Among the most noteworthy, the church of St. Francis (San Francisco) must be mentioned, as it is considered one of the most beautiful temples of Latin America. Started in 1535, its construction lasted over a century.

QUITO

The imposing façade gives the impression of being designed by Herrera, the architect of Philip II. of Spain; the porch is such a masterpiece of architecture that legend accuses the architect of having made a bargain with the devil for its construction. ¶ ¶ ¶ ¶ ¶

Franciscan missionaries who survived massacre in the Far East, brought to Latin America converted Oriental craftsmen; thus, just as we are astonished to find unmistakable evidence of Mongolian craftsmanship amongst the plastic work of the Incas, so there are to be found in the churches of Quito architectural mouldings, pulpits, altars, etc., of pure Asiatic style.

The stucco ceiling of the choir is an admirable piece of work of Moorish art; the wooden dome and the arches of the transversal nave are also executed in Moorish style, but the most remarkable piece of architecture is that of the transept; here the high central arches are similar to those of a mosque, while the great altars on either side, with their Indo-Chinese cymatium cornices, throw their corona-

tion towards the vaults covered with Mudejar carvings. It should be said that the Mudejar art, a fusion of Roman and Gothic elements with Moorish art, came into existence in Spain in the twelfth century. ¶ ¶ ¶ ¶ ¶

There is also a doubt whether the cloister of St. Francis was designed by Herrera, but nevertheless its execution was entrusted to a Franciscan monk, the same who designed and constructed the cloister of St. Domingo. The Doric columns of the two galleries of the cloister of St. Francis are characteristically the same as those of the façade. ¶ ¶

In spite of the modernisation of Latin America after the War of Independence, Quito, being further away from the innovating current, preserved the sense and development of the arts, and it is a pleasure to have the opportunity of writing, for the readers of *THE STUDIO*, a few lines about some of the magnificent monuments which my country possesses. ¶ ¶ ¶

ENRIQUE L. ANDRADE,
Consul of Ecuador at Glasgow.



THE SAN FRANCISCO
CLOISTERS, QUITO
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REVIEWS



"HANNYA THE WITCH." COLOUR
WOODCUT BY HOKUSAI (From O. and
C. Graf's *Japanisches Gespensterbuch*—
Union Deutsches Verlagsgesellschaft)

REVIEWS

Japanisches Gespensterbuch; herausgegeben von OSCAR U. CÄCILIE GRAF. (Stuttgart, Berlin, Leipzig: Union Deutsches Verlagsgesellschaft.) The twilight of Japan is haunted by an amazing variety of horrible phantoms, of dreadful aspect and often of sinister habits. It is with the depiction of ghosts, goblins and demons in Japanese art that this large and sumptuous volume is concerned; a book of equal interest to the collector of Japanese prints and to the student of folk lore. In a long prefatory essay the editors describe, rather briefly perhaps, some of the forms assumed by the spectral creatures of Japanese folk lore, and relate at greater length a number of famous ghost tales. The bulk of the book is occupied by 142 plates, many in colour, and all remarkably well reproduced. Two of the plates are here given. Practically every great master of Japanese art who illustrated a well-known ghost story or popular legend is represented by one

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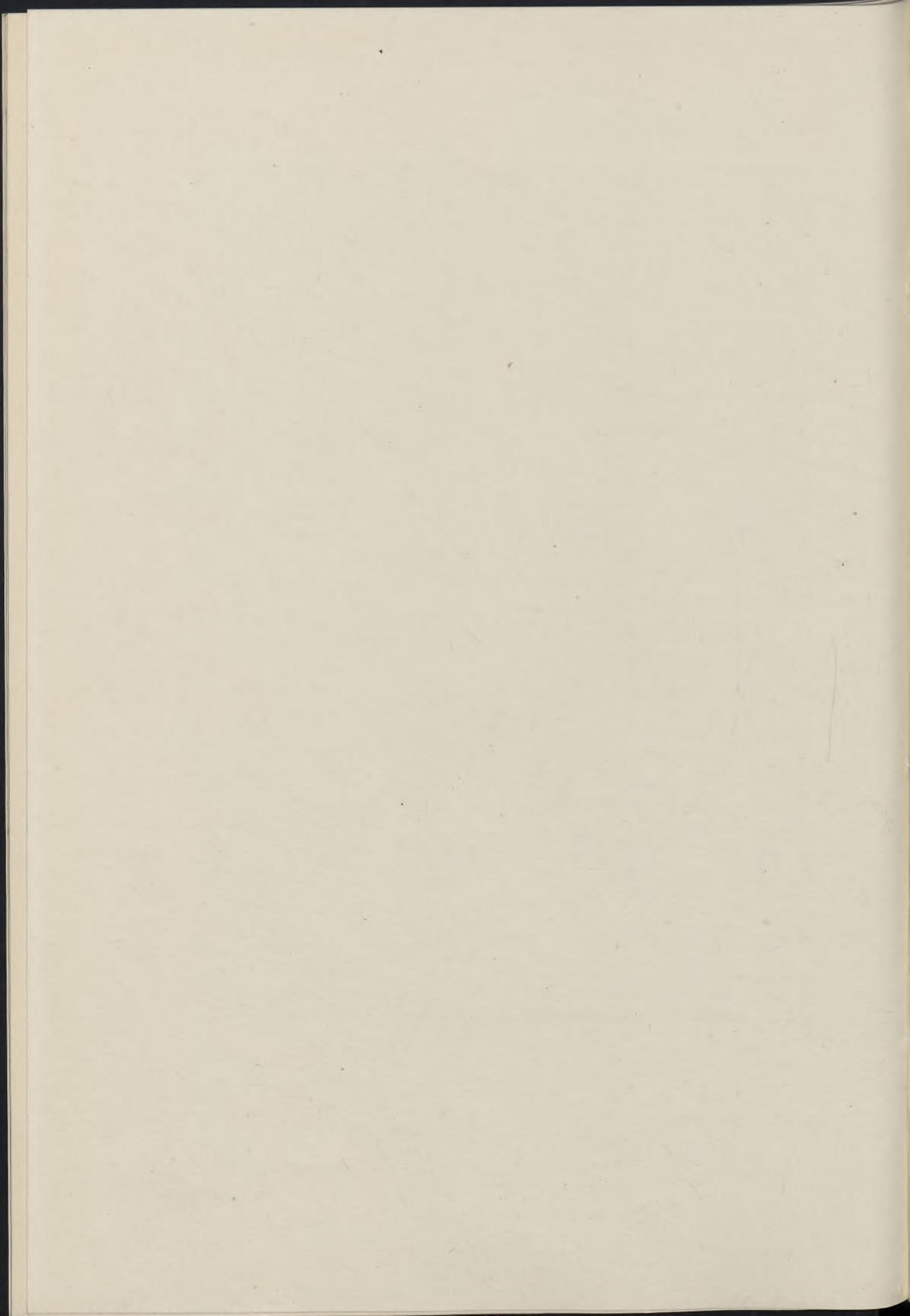
or more notable examples of his work; among those by Hokusai will be found his famous delineation of Onibaba, the goblin woman of Adachigahara, a particularly gruesome print well known to collectors as the only representation in Japanese art of a person laughing outright and openly. ♦ ♦ ♦ ♦

Tales of ghosts abound in Japanese literature; some of them, connected with celebrated episodes of national history, form the subject of Noh plays and other dramatic representations. Besides these, popular legends tell of strange monsters, whose ruler, the Dai Tengu, having wilfully disobeyed and ignored the precepts of Buddha, belongs neither to Heaven nor to Hell; of goblin animals in great variety, of mischievous poltergeists, of evil spirits, hostile to man, that assume all manner of dreadful forms. These, with very few exceptions, are represented in this remarkable book as depicted by master artists. ♦ ♦ ♦ ♦

The editors are to be congratulated on



"THE TENGUS." COLOUR
WOODCUT BY YOSHITOSHI.
(FROM O. AND C. GRAF'S "JAPANISCHES
GESPENSTERBUCH"—SEE REVIEW).



their novel contribution to the iconography of Japan, which will be welcomed also by the student of Japanese folk lore.

F. C. P.

Papers of the Society of Mural Decorators and Painters in Tempera. Edited by JOHN D. BATTEN. Second volume, 1907-1924. (Brighton: The Dolphin Press.) Limited number. 10s. 6d. An admirable book dealing principally with the preparation and permanence of colours relating to mural painting, and in a lesser degree, to other forms of painting, both ancient and modern. The editor, Mr. John D. Batten, is to be congratulated on the impartial way in which he has selected the "papers" of various experts of established reputation, who clearly state the exact results of their own artistic and scientific research work. For instance, Mr. Noel Heaton's paper describing his chemical examination of the mural paintings of Knossos (discovered by Sir Arthur Evans in the Isle of Crete) forms a sharp contrast, bearing in mind the antiquity of the palace of Knossos, to the paper by Mrs. Sargent Florence, who states her own technical experience of the Oakham frescoes executed by herself in recent years. Other papers of real interest are contributed by John D. Batten, William Burton, M.A., F.C.S., P. Tudor Hart, M. Lanchester and Lady Herringham, in addition to the excellent material supplied by other writers. The book deserves to be well known and is much needed in England, where artists who are interested in mural painting very rarely have the opportunity of displaying their decorative instinct.

The Technique of Water-colour Painting. By L. RICHMOND, R.B.A., R.O.I., and J. LITTLEJOHNS, R.B.A. (Pitman.) 21s. net. Mr. Richmond and Mr. Littlejohns will be remembered as joint authors of a work on Pastel Painting, which has become a classic. They repeat that success here in treating of the more popular art of water-colour. As there are many ways making an omelette, so there are many ways of making a water-colour, and the authors of this book have left no combination of paper and medium untested. The result of their experience and research is set down concisely and with admirable clarity. The

pure wash on white paper is not insisted upon, and less orthodox methods are explained and illustrated without bias. Indeed, the introduction so admirably defines their purpose that the purist is disarmed. This work is much the most comprehensive of any we have seen on the subject. Besides its value to the student, the book is recommended to all lovers of landscape art, illustrated as it is by 30 colour plates, most of which are excellent reproductions of beautiful drawings.

W. R.

Die Graphische Künste: A quarterly magazine. (Vienna: Gesellschaft für vielfältigende Kunst.) 40s. per year, including postage. This magazine is agreeable in format, comprehensive in scope, and faithful in reproduction. It surveys, every quarter, in a series of authoritative articles by capable critics, the graphic arts not only of Austria but of other countries; though naturally Austria receives first consideration. Her pre-eminence in the field of the colour woodcut would in itself give the *Graphische Künste* an important status; but it adds to its value by providing its subscribers with original lithographs as supplements. It notes also the chief contributions of other art magazines, and the Gesellschaft has for sale etchings by various masters.

The Gateways of Salisbury Cathedral Close. By E. HESKETH HUBBARD, R.O.I., R.B.A.; with five colour prints by the Author: Foreword by REGINALD H. GREEN, A.R.E. (Breamore: Forest Press.) 42s. net. Chester, Winchester, Salisbury and the other great cathedral cities are one of England's most precious heritages, and to visit them is to recapture a leisure and a beauty all too rare in our days. Those who can only visit Salisbury in spirit should purchase this most attractive portfolio. Mr. Green has a few remarks on the origin and technique of the colour woodcut, and Mr. Hubbard a word on the gateways—all set up on hand-made paper in a beautiful black fount, with blue ornaments. The woodcuts themselves show all the qualities we have learnt to expect from Mr. Hubbard—strong and sensitive draughtsmanship, a real feeling for old architecture and a thorough grip of the medium.

CORRESPONDENCE

INTERIOR DECORATION

From the President of the Federation of British Industries.

To the Editor of THE STUDIO.

SIR,—In an address which I delivered on the 29th December last to the National Society of Art Masters, I referred to the question of the study of interior decoration as a special subject. I mentioned that, so far as I could ascertain, this was not being taught as a special subject in any of our schools. Art schools teach textile design, furniture design, mural painting, etc., as separate subjects, but not apparently interior decoration as one connected subject, nor does it seem that this is taught as a branch of architecture. I mentioned these facts and asked for information and views upon the point. ¶

My address has given rise to a very considerable amount of correspondence, but none of it has thrown much light upon this particular matter. I therefore venture to write to you in the hope that my letter may elicit some statement in regard to school practice, either in this country or abroad, which may be of value. ¶

We have, of course, many decorating firms who are working on commercial lines and producing admirable work, particularly, I think, in the great period styles. I imagine that their designers and workers obtain their training in the business and not at art schools. Moreover, such commercial concerns are hardly in a position to undertake work of an experimental nature. Some of the exhibits of foreign countries at the recent Exhibition of Decorative Arts at Paris certainly seemed to suggest that more research and experiment in decoration upon modern lines was taking place abroad than in this country. The results were often fantastic and even absurd, but the general impression left upon one's mind was that of a very considerable amount of creative energy often successfully applied. ¶

It seems to me that experiment and research of this kind must have beneficial influence upon the whole field of industrial design by establishing co-ordinated development and ensuring that progress on one line is not held back by backwardness in another. But how and where can such experimental work best be carried out?

I make these remarks with some diffidence, and shall be very much interested if they succeed in eliciting views from artists and others who have made a study of the subject. ¶

Yours, etc.,

F. V. WILLEY.

39, St. James's Street, S.W. 1.

ART AND POLITICS

To the Editor of THE STUDIO.

SIR,—Why is it that the arts (and I might include education and the advancement of science) are invariably encouraged and fostered by those political parties which advocate a pro-

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gressive policy, and invariably neglected where they are rigidly conservative, or, let us use the exact word, reactionary? No Conservative politician, so it appears, ever concerns himself with the intellectual progress of his country, though he may profess a gentle admiration for the classics. Now, turn to Soviet Russia. Even at a time of economic derangement and popular distress, the Soviet was careful to reorganise and maintain the opera companies, choirs, and orchestras which had previously been financed by royal bounty. Art-workers who had remained in poverty and obscurity under the old regime were subsidised by the Government; the Soviet, indeed, made the encouragement of the arts one of its primary concerns. Very much the same may be said of the German Republic. Why is this? ¶

It is, I think, because intelligence is inevitably on the side of progress. It is because an intelligent, and, therefore, a progressive, party realises the significance and value of art in the shaping of social conditions. Social well-being is only attainable when the social intelligence is directed towards the appreciation of all that is beautiful or noble or interesting. The appreciation of art is a vital element in any education worthy of the name. It is through an appreciation of the beautiful, not only in the fine arts, but in the sound design and graceful proportion of familiar things, and, above all, in nature herself, that men find the truest mental refreshment. This fact is recognised, I admit, by a large body of educationists, even in our own land. ¶

I believe that a scheme was broached, unofficially, during the Premiership of Mr. Ramsay MacDonald, whereby a gallery was to be subsidised by the State—a gallery having for its sole aim the promotion and encouragement of art. But that scheme has been shelved. Why? Because those who were responsible for the suggestion know well that they have not the ghost of a chance under existing conditions. ¶

What can you expect of an administration which tolerates the state of things which we now behold in the rebuilt streets of London? In no other European city will you find such a random upraising of hideous and vulgar buildings—buildings which display at once the bad taste and the arrogance of a commercial bourgeoisie.

No one can say that the welfare of the arts is of no importance to a well-organised and progressive State. Free development in the arts is every whit as necessary as free development in commerce or in technical research; but no development is possible where the official attitude is, if not openly hostile, at least insidiously repressive. It may be that some of your readers are willing to discuss this subject. If we admit that the encouragement of the arts, and of everything relating to them, is a matter of national importance, then we must admit, also, that the present condition of affairs is one which calls for remedy. ¶

Yours, etc.,

G. V. THURROCK HARWOOD.

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ART EXHIBITIONS



LONDON.—**ABBEY GALLERY**, 2 Victoria Street, S.W. 1. Cartoons by Lowe. Open till March 31.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. A. L. Baldry and E. R. Dibdin. Open from April 13 to April 23.

BEAUX ARTS GALLERY, Bruton Street, W. 1. Miss A. L. Falkner and Miss Ledley Hervey. Open during March.

BRITISH MUSEUM. Japanese Colour-Prints. Claude Drawings. Napoleonic prints. Open during March.

BURLINGTON HOUSE, Piccadilly, W. 1. Royal Academy, 1926. Receiving days—Water-colours, etc., March 26; Oil Paintings, March 27 and 29; Sculpture, March 30.

COLNAGHI & Co., 144-6, New Bond Street, W. 1. Modern British Paintings. Open till April 10. Paintings and Drawings of Venice, by James McBey. Open from April 15 to May 15.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Water-colours by Walter Tyndale. Paintings by Joseph Farquharson, R.A. Open during March.

GOUPIL GALLERY (Messrs. W. Marchant & Co.), 5 Regent Street, W. 1. Spring Exhibition of Modern Art. Constance Bailward and Barbara Hannah. Open during March.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Works of the late C. H. Macartney. Open till March 31.

GOLDSMITHS' COMPANY, Goldsmiths' Hall, London, E.C.2. Competition, (open to all British workers in the precious metals), for Racing Cups and Trophies. Apply to clerk of the Company for particulars. Closing date for entries, 25 March, 1926.

LEICESTER GALLERIES, Green Street, W.C. 2. Paintings and Drawings by C. R. W. Nevinson. Paintings by Joseph Southall. Open during March.

MERCHANT ADVENTURERS, 190 Church Street, W. 8. Pottery, textiles, woodcarvings. Open during April.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. Royal Society of British Artists. Receiving day, March 20. Open from April 5 to May 29.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Paintings and drawings by Clara Klinghofer. Open till April 7. Pastels of Mount Everest Exhibition, by A. S. Somervell. Open from April 12 to May 1.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Painters in Water-colours. Open from March 22 to May 29.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Drawings by Take-Sato. Open during March.

THREE SHIELDS GALLERY, 8, Holland Street, W. 8. Water-colours by Miss C. Roscoe and Miss Jessie Traill. Open between April 8 and April 30.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. The late Brian Hatton. Captain G. Drummond-Fish. Open till April 10. "Pastoral" Water-colours. Open from April 13 to April 28.

WHITECHAPEL ART GALLERY, E. 1. Swedish Art. Open from March 11 to April 24.

BIRMINGHAM.—**ART CIRCLE**. Spring Exhibition. Receiving date, March 25. Open from April 15 to May 27. Architectural Exhibition. Open till March 18.

CONWAY.—**ROYAL CAMBRIAN ACADEMY**. Receiving Day early in May.

EDINBURGH.—**ROYAL SCOTTISH ACADEMY**. Centenary exhibition of works by Scottish Artists. Receiving day, March 16. Open from April 17 to August 28.

LIVERPOOL.—**WALKER ART GALLERY**. Turner, Cox and others. Open during March.

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.—**SALON OF THE SOCIÉTÉ NATIONALE DE BEAUX ARTS**. Open from May 1 to June 30. Receiving days, various dates in March and April. For particulars apply M. le Secrétaire Général, Grand Palais.

GALERIES DRUET, 20 rue Royale. Girieud and others. Open from March 22 to April 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."



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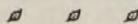
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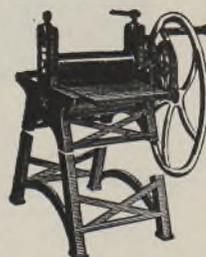
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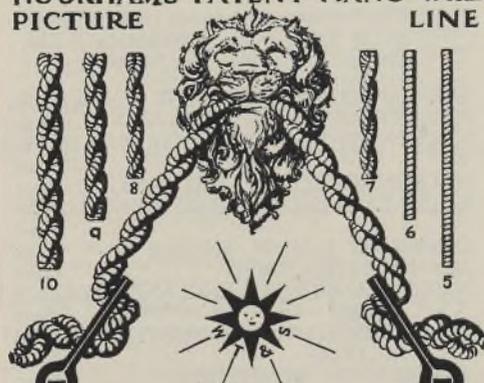
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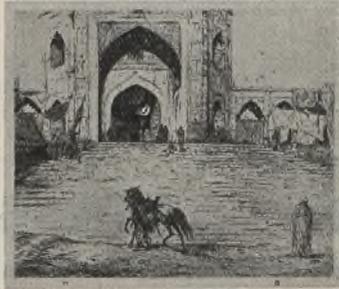
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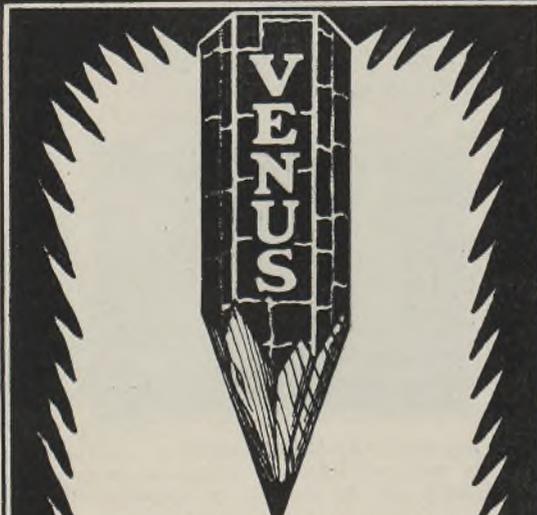
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"VISIONS OF OLD RUSSIA"



"LAD WITH CONCERTINA"
BY L. AND R. BRAILOVSKY
(Claridge Gallery)

"VISIONS OF OLD RUSSIA"
BY LEONID AND RIMMA BRAILOVSKY.

LEONID BRAILOVSKY obtained the Grand Prix de Rome in architecture from the St. Petersburg Imperial Academy of Art. His water-colours illustrating the architecture of different countries, which he brought back from his travels, were acquired by the Imperial Academy of Art and other museums. He did not become an architect proper, but devoted himself to the painting of imaginary architectural compositions. He applied his art to the theatre and was engaged as a painter to the Imperial theatres of Moscow.

The originality of Russian art—architecture, frescoes and ornamentation, specimens of which are scattered all over the vast expanse of Russia, could not but fire his imagination and make him an enthusiastic student of national art. Most of

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his works on ancient Russian architecture are now in different Russian museums, and some of them in the Sorbonne in Paris and in the Museum of Darmstadt. They were partly edited by the Russian Imperial Academy of Art and by the Sorbonne (Eglise "Spás Nerediza," Novgorod).

Since the Tartar invasion Russian art, originally a follower of the severe Byzantine lines, developed, under the influence of Eastern gorgeousness, a new luxury in architecture as well as a richness of colour and ornamentation. Only in the design of the Russian icon was the Byzantine asceticism fully maintained, but even here the painter gave entire liberty to his imagination as regards the vividness of the colouring.

The work of Leonid Brailovsky reflects all these features of the national Russian art. His wife, Mme. Rimma Brailovsky, also a painter and a student of Russian ornamentation and colouring, a specialist in embroideries, which obtained the praise of the Salon of Paris, collaborates with her husband in his present works.



"THE KREMLIN BY NIGHT"
BY L. AND R. BRAILOVSKY
(Claridge Gallery)

"VISIONS OF OLD RUSSIA"



"THE VOEVODA." BY L. AND R. BRAILOVSKY. (Claridge Gallery)

The aims and ideals of the two painters may be best stated in their own words. ▯

"Our 'Visions of Old Russia' are always founded upon our exclusive studies of old Russian architecture, decoration, ornamentation and the painting of icons. We always visualise Russia as if it were a fairy land, sumptuous and brilliant in colour, fantastic and unique in architectural form, a blending of the severity of Byzantine art with that of Tartary. We have visions of the splendour of brocades, the spotless purity of the snow, and of churches built of white stone. We have visions of the ascetic life, with its sadness. We see the splendour of banquets and of festivals. We see the calm blue nights, and the bright joyous colouring of the Russian holidays. We see the spiritual faces of the saints, full of inspiration. Our desire is simply to represent these wonderful things in all their details, as the icon-painters were wont to do, because

this reproduction of every detail brings back to us joyful memories. ▯ ▯

"We endeavour to reproduce in our pictures those brilliant rich hues which have illuminated our country throughout the ages. With loving hand we restore bridges which have long lain in ruins. We rebuild the stone walls of ancient cities that are no more. We clothe our heroes in rich brocades or in heavy armour. We mount them on swan-necked steeds of legendary fame. We adorn our sad-faced women with costly pearls, causing them to weep for their sires who have gone forth to war. ▯ ▯

"The old painters of icons were creative artists, and in their work it is possible to perceive the intense concentrated spirituality by which they were inspired. This power seems to have been lost in modern art, which is influenced more by the worldly element than by the spiritual. This is the reason that we have devoted



"THE CHURCH OF ST. BASIL, MOSCOW."
BY L. AND R. BRAILOVSKY.

(Claridge Gallery).



"THE SORTIE." BY L.
AND R. BRAILOVSKY.
(Claridge Gallery).

"VISIONS OF OLD RUSSIA"—M. JEAN DUNAND'S CRAFTWORK

ourselves to the study of ancient icons. We sought thereby to express by our work Old Russia which is so full of beauty and charm. ♦ ♦ ♦ ♦ ♦

"At the same time, being artists of the twentieth century, and as such influenced by the rich colour schemes and problems of our age, our study and representation of the icon has assumed a new character, being viewed, as it were, through the prism of modern art, and a new national art has been evolved, having for its inspiration that which is past and gone. ♦ ♦ ♦

"We have lived the life of exiles since the revolution, and our desire is to reveal to others the beautiful, wonderful soul of Russia, which was disclosed to us during our pilgrimages to her holy places. ♦

"My wife and I are so closely united in this purpose that the difficulties of collaboration have been overcome. We can say with confidence that the work we produce is *one*, while each of us has a separate share in it. ♦ ♦ ♦

"We have now chosen Rome as our place of residence. There we have found the peace and quiet of a Russian monastery, and from there to all quarters of the world we send forth our work, which speaks of our poor country, so dear to us both."

M. JEAN DUNAND'S CRAFTWORK.
BY M. VALO AIRE. ♦ ♦ ♦

DURING the last fortnight of last year the large exhibition hall of the Galeries Georges Petit was occupied by an exhibition of work by a group of artists and craftsmen presided over by M. Jean Guiffrey, Conservateur of the Louvre. The names of the artists were Goulden, Jouve, Schmied and Dunand, and it is of the last-mentioned (whose metalwork was highly appreciated at last year's great exhibition) that I treat to-day. ♦

In his catalogue Jean Dunand calls himself "Sculptor, goldsmith, lacquer-worker." He is, in fact, all these things, and he combines these various trades in a most happy fashion, weighing their several techniques in his search for new possibilities. M. Dunand does not announce that he is also a painter, and a painter of the first order, but those who know his

work can be in no doubt of it for a moment. ♦ ♦ ♦ ♦ ♦

Coming of Swiss parentage, M. Dunand studied first at the School of Decorative Arts in Geneva, and then worked at sculpture in the studio of Jean Dampé. A born decorator, metalwork was to find in him a craftsman assiduous in trying to evolve an expressive language for this material, and one which should be perfectly adapted to its nature and quality. Decorators of earlier times have scarcely been able to envisage metal in any other form than a



LACQUERED SCREEN
BY JEAN DUNAND

M. JEAN DUNAND'S CRAFTWORK



LACQUER PANEL
BY JEAN DUNAND

basis for ornaments in relief or hollowed out. Casting, repoussé or carving have generally been employed by the decorators of all times and countries to enrich their precious metals, their pewter, bronze, copper, or iron, with geometrical designs or scenes including figures. And the aim of aims which they apparently pursued with patient pertinacity was to leave not a single inch of metal without some ornament or other. If the results thus obtained by the best craftworkers in metal, the Mohammedans or Chinese, for example, produce a certain impression of overflowing richness, it must be granted that *en revanche* they end by inducing fatigue, due to their very excess, their lack of simplicity, the almost complete absence of "areas of repose" for the eye. □ □

M. Dunand came to understand this very well, when, after having commenced according to the decorative ideas prevalent about 1910, in repoussé work, he rapidly abandoned these traditional tendencies to seek out the expressive beauty of the smooth metal, managed with enlightenment, drawing all its value from the purity and harmony of its lines and

masses. And if there is need of decoration to relieve the severity of the metallic surface thus obtained, he believes it should be like a sober (though perhaps rich) garment of tone and design. □ □ □

As to procedure, M. Dunand has been naturally led to inlaying, which does not alter the form, but decorates it as brushwork decorates a piece of pottery. And thence it was only one step further to come to believe that the decoration should be like that for pottery—a decoration entirely geometrical, made of lines, points and circles, also drawing its value from pure form. It is not un instructive to compare the results thus obtained by M. Dunand with the decorations of the primitive potters (above all the pre-Hellenic), who did not employ any other combinations of shapes. Thus civilisations centuries apart are linked together, and yet M. Dunand's beautiful metal vases inlaid with silver hardly strike an archaic note in the most modern interiors. □ □ □

M. Dunand, dominated by the ideas of smooth form simply decorated, then turned himself to the revival of lacquering, an invention of the Chinese, which was brought to perfection by the Japanese.

Lacquer is, of course, the resinous sap of the *rhus vernicifera*, the *ts'i chou* of the Chinese. It is applied by many minute operations on prepared surfaces of wood, pasteboard or metal: (Mr. S. W. Bushell,



LACQUERED METAL POT
BY JEAN DUNAND



LACQUERED METAL ARTICLES
BY JEAN DUNAND

for example, notices Chinese work on lead). When the foundation of lacquer is brought to the necessary consistency, the artist turns to the decoration, which is painted in special colours, or is even modelled in low relief. To obtain sumptuous effects, gold, silver, or red cinnabar are often employed. ❖ ❖ ❖

With tenacious purpose M. Jean Dunand has revived in France (obtaining his materials from the Far East) the thankless trade of lacquering, bristling as it does with difficulties, applying it especially to metal. He has met with full success. To the production of superb objects of ordinary use, such as vases, screens and other household furniture, he has added portraits in lacquer, of which there were three outstanding examples at his recent exhibition, and which, as I said above, show him to be a painter of the first order. He belongs to that marvellous race of artists of diverse talents who were the glory of the Renaissance. ❖ ❖

M. VALOTAIRE.

A. R. THOMSON. BY JOHN ROTHENSTEIN. ❖ ❖ ❖ ❖ ❖

IF the League of Nations and the latest International between them manage to undermine our political nationalism its loss will be more than compensated for in other directions. I am not so sure about the outcome of that other denationalising factor, that far subtler attack upon the national feeling of all countries, the forward march of education. ❖ ❖

In our own country to-day any half-educated artistic aspirant is at liberty to choose any convention he likes. And he does. With the help of examples in museums, the multitude of admirable books on the art of every period, he languidly imitates at random the negro, the Cretan, the Italian primitive, the Persian miniaturist, and the Mexican. Even the most intelligent among these imitators fail to understand that all these conventions are symbols for that which all art tries to express, that in adapting them

A. R. THOMSON



PENCIL STUDY FOR "THE
HEAD OF THE FIRM"
BY A. R. THOMSON

to their own purposes they are bringing home something more dead than a cut flower after a week in the sun. ♦ ♦ ♦

It is therefore with especial pleasure that one sees a young artist with obvious gifts and vitality using the tradition which he finds at hand. This strongly marked adherence to a purely English tradition is the most striking feature of Mr. A. R. Thomson's work. Without consciously copying Hogarth, Rowlandson, Cruikshank and Leech, his pictures have something in common with theirs because they are all parts of a single whole; that channel through which English pictorial thought flows most naturally. ♦ ♦ ♦

Mr. Thomson was born at Bangalore, India, in 1895. He drew almost from the cradle, covering the walls of the parental home with charcoal scrawls, which caused hardly less scandal than his practice of joining uninvited in religious processions and endeavouring to emulate the wild dancing of the chain-led fanatics. At the age of seven he left India and until 1909 was at school in Margate, where he was exceedingly unhappy. In 1909 he came to London and attended the art school in Stratford Road, Kensington, where he

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learned painting and drawing from the life from a son of W. Q. Orchardson. Unless his memory has served him falsely his life at the London art school was not lacking in dramatic and amusing episodes. If this existence did not add greatly to his technical accomplishment it provided him with a vast quantity of subject-matter, which he has handled with extraordinary geniality, understanding and wit. This *vie de Bohème* was brought to an abrupt end by the war, and Mr. Thomson was exiled to a Kentish farm. Farming bored him, and the following year, contrary to the desire of his father, who wished him to make farming his profession, he returned to London and for a time made a modest living by designing cinema posters, mostly for the Vitagraph Company. For these, each of which he took about a week to complete, he was paid from £2 to £3. As a commercial artist he struggled on until 1920, profoundly discontented with his work. In that year he fell under the influence of Mr. John, which had a two-fold effect. Upon the one hand it raised



MURAL DECORATION IN
THE PALAIS DE DANSE
DERBY. BY A. R. THOMSON



"THE POTMAN."
BY A. R. THOMSON.

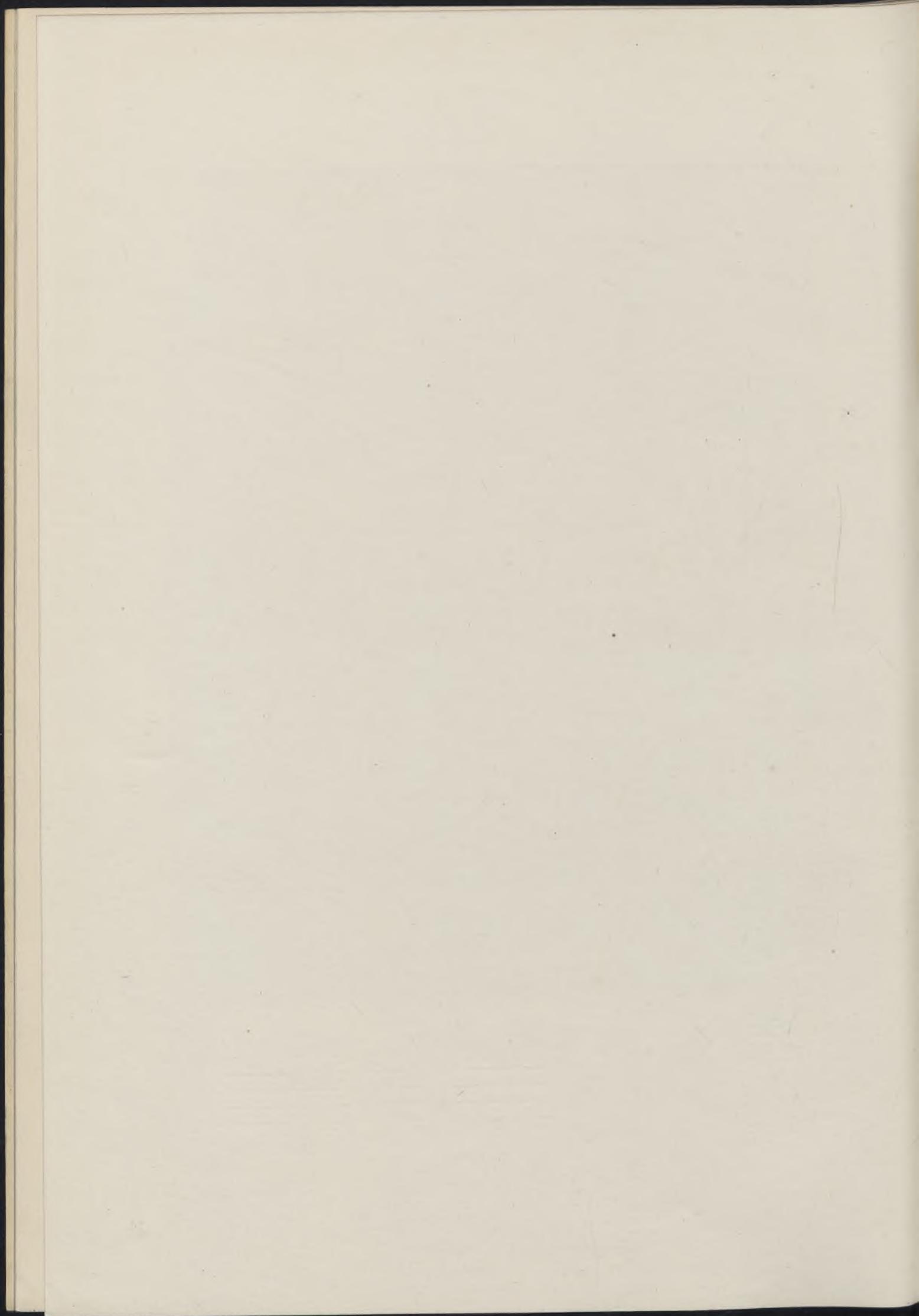
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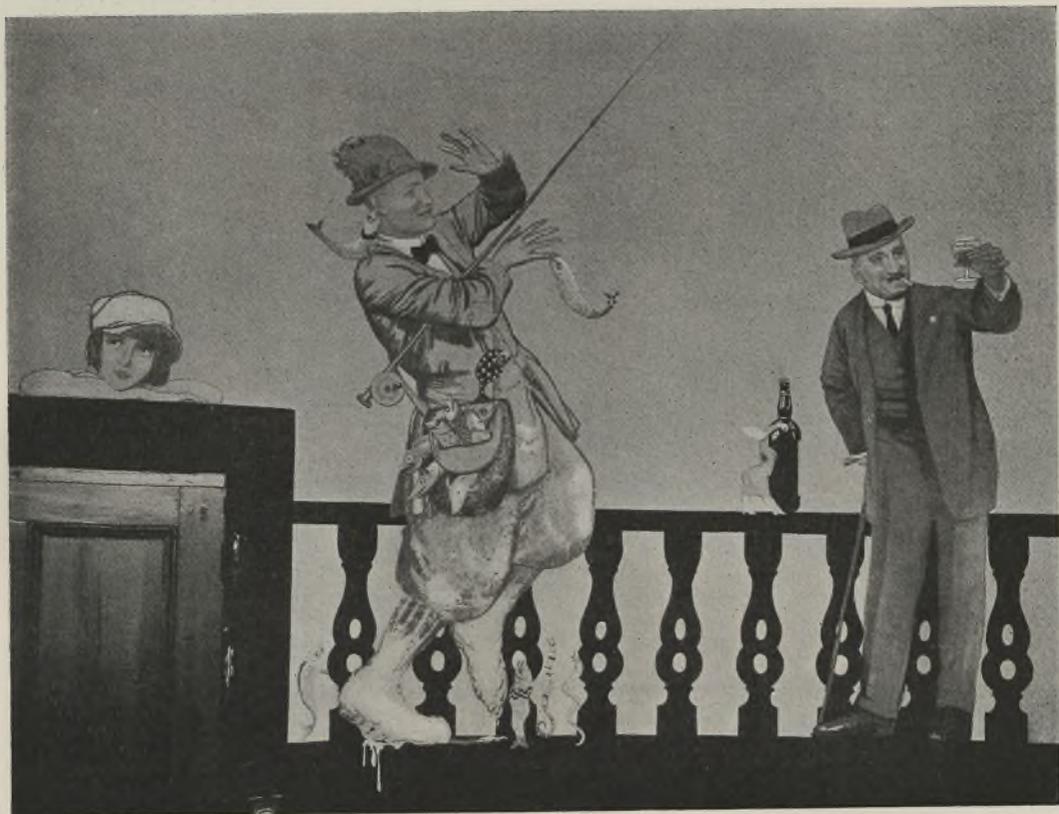


**"DENNIS COHEN, ESQ. AND PARTY AT BOSHAM."
OVERMANTEL PANEL BY A. R. THOMSON.
(In the possession of Dennis Cohen, Esq.)**



"MR. PICKWICK AND THE MEDICAL STUDENTS." MURAL DECORATION
IN THE DUNCANNON HOTEL, CHAR-
ING CROSS. BY A. R. THOMSON.
(BY COURTESY OF THE PROPRIETOR.)





MURAL DECORATION AT
THE ING CLUB, DERBY
BY A. R. THOMSON

his ambitions, upon the other his individual vision became clouded for a time while he worked in the John manner. This attempt to take, as it were, a short cut to original and powerful draughtsmanship he has since regretted, but needlessly. For while the experiment was obviously predestined to fail, it proved in the end a strong stimulant. After he had ceased to copy Mr. John, his own work developed with extraordinary rapidity. During the last years he has executed no less than four large mural decorations, by far the best of which is the one in the "Duncannon Arms" public house, Duncannon Street, Charing Cross. It depicts scenes from "The Pickwick Papers" in a vigorous and amusing manner. The figures, which are admirably placed, have been painted on paper, cut out and pasted on to the walls. There is nothing of the kind in London which quite parallels the force, vitality and wit of these panels. The other decorations, although they have good qualities, are not

only lacking in a certain robustness characteristic of the Duncannon paintings, but are far below it in invention.

Besides these Mr. Thomson has done a set of extraordinarily brilliant illustrations to Surtees' "Mr. Sponge's Sporting Tour" which appeared some years ago in the "Badminton Magazine." Ably composed, witty in spirit, swift and vigorous in execution, these drawings are, with the Duncannon decoration, Mr. Thomson's most successful works. Strongly reminiscent of Leech, they carry on that tradition of forceful, whimsical yet satanic humour exemplified by him in England, and by Daumier and Gavarni in France. Mr. Thomson is now throwing himself with great energy into portraiture, in which, with his strongly developed sense of character, he should do well.

But up to the present decorative caricature has given him the greatest scope for his genial and peculiarly English humour, his spirited and dashing technique.

DRAWINGS BY THE CANADIAN GROUP OF SEVEN



"A NORTHERN TOWN." PEN DRAWING BY ARTHUR LISMER (From Messrs. Rous and Mann's Portfolio)

A PORTFOLIO OF DRAWINGS BY MEMBERS OF THE CANADIAN GROUP OF SEVEN. BY LEONARD RICHMOND, R.O.I. ♦ ♦ ♦

A PORTFOLIO of twenty drawings, done by members of the Canadian Group of Seven, have recently been printed (limited to one hundred copies) by that admirably artistic firm, Messrs. Rous and Mann, of Toronto. ♦ ♦ ♦

Each of these twenty drawings displays a healthy attitude and intelligent artistic convictions, leaving no doubt as to the intentions of the artists immediately concerned. They appear at the right psychological moment, since they give an emphatic answer to those who showed some doubts as to whether the artists possessed the powers of good draughtsmanship. ♦

The most advanced Philistine in art, who is only able to judge a painting on the material basis as to whether the pigment

used is applied in a rough or smooth manner, or the colour scheme a sweet harmony of varying tints, or the contours of different forms showing a slick photographic finish; even these individuals can scarcely help seeing some glimmer of constructive form in the drawings of these progressive artists. ♦ ♦ ♦

What a delightful freedom from soulless imitation of nature these drawings give. Yet how much more they resemble the spirit of nature than the pictures of many of the older school of artists, whose chief reason for existence appeared in giving as many examples as possible of a technical display of skilful imitation of detailed form. ♦ ♦ ♦

The paintings of the Group of Seven which were exhibited in the Fine Art Palace at the British Empire Exhibition of 1924 and 1925 at Wembley, attracted very favourable comments, not only from the leading British and American critics, but

DRAWINGS BY THE CANADIAN GROUP OF SEVEN

also from a discriminating art-public. The result of their artistic achievements in paint has arrested the attention of connoisseurs of art and others similarly interested. ❖ ❖ ❖ ❖ ❖

The portfolio of Canadian drawings has already been excellently received the other side of the Atlantic, and there is no doubt about their favourable reception over here.

The Group of Seven have a high and lofty standard in their art aspirations. They have no use for journalistic or illustrative pictures. Practically every nation is over supplied with the latter type of artist. There is as much difference between the pictures of the Group of Seven and certain journalistic pictures as there is between a Galsworthy play and a meretricious poem by a minor poet. ❖

Mr. Lawren Harris, in his drawing of houses, gives an atmosphere of quaint

demureness that borders on the humorous. It is not necessary for him to seek for obviously artistic looking subjects, such as old cottages with roofs partly fallen in, and antique crumbling walls, and all the other artistic impedimenta that go towards the making of traditional and sometimes conventional works of art. Mr. Harris's drawings of mountains suggest a severe austerity through the use of chaste lines, and carefully planned shadows; demonstrating that the artist is able to respond fully to the spiritual influence of nature and not her material photographic aspects.

If Mr. A. Y. Jackson was adroit enough in art to be able to work in ten different styles or techniques, it would be almost impossible for him to disguise the innate artistry that stamps all his work. He bears out the old testimony that artists are born and not made. There is no trace of any



"LAKE O'HARA, ROCKY MOUNTAINS"
PEN DRAWING BY J. E. H. MACDONALD
(From Messrs. Rous and Mann's Portfolio)

DRAWINGS BY THE CANADIAN GROUP OF SEVEN



"WINTER IN QUEBEC." PEN
DRAWING BY A. Y. JACKSON
(From Messrs. Rous. and Mann's
Portfolio)

self-conscious expression in his pictures—just naïve expressions flowing easily from a sincere artistic source. ♦ ♦ ♦ ♦

Mr. Arthur Lismer draws buildings, sheds, boats, etc., with a concise delineation of form. He is certainly well equipped as a draughtsman. One of his drawings, entitled *Islands of Spruce*, represents the same theme as his important oil in the 1925 Wembley Exhibition. This picture is very "Canadian" in character in addition to its artistic merits. The drawing makes an excellent introduction to the oil painting. ♦ ♦ ♦ ♦

Mr. J. E. H. MacDonald is more restrained than Mr. A. Y. Jackson in his four drawings with one big exception. *Autumn Sunset*, with its dark tones and dramatic rendering of restless clouds, conveys a forcible intensity of feeling that is surprisingly successful, since there is no emotional colour to give assistance to the drawing. The battling company of fierce clouds above the sinister little tree, placed

centrally on the rising ground, the dark moving shadow spreading from the right towards the two lower trees bent with the velocity of the gale, make this drawing an important contribution to the Canadian portfolio. *Lake O'Hara, Rocky Mountains*, is a fine example of good pattern in pictorial composition, the black tones being skilfully adjusted in relation to the general pattern. ♦ ♦ ♦ ♦

Mr. F. H. Varley contributes two light- and two dark-toned pen drawings. The drawing entitled *The Wind-swept Shore* shows an admirable spontaneity in composition, also *Summer Time* (a lightly handled drawing), that denotes an easy mastery by the artist. The first-named subject is somewhat "arabesque" in suggestion, and also conveys a feeling of a lithographic drawing. ♦ ♦ ♦ ♦

There are no weak or poor drawings in the portfolio. Each artist has given his best efforts. All the drawings depict Canadian landscape and figure subjects.

DRAWINGS BY THE CANADIAN GROUP OF SEVEN

Canada is a country of infinite possibilities for artists. The Rockies alone have an amazing number of subjects awaiting the interpretation of the artist. The districts around Lake O'Hara and the Yoho Valley, Field, British Columbia, are incomparably fine for nobility of form, and suggestions appertaining to the big drama of nature. However interesting the colour may be of the Rockies or the adjoining trees, lakes, etc., the mind, after seeing the Rockies, usually carries away the massive formation of rocks and their structural formation, the height of mountains, the immensity of weight and the dark tone of the pine trees, so that when subjects of this kind are rendered in black and white minus the sensuality of colour, and the accidents of light and shadow, the result is often more realistic than a painter's imitation of nature executed in colours. ▯

The Group of Seven are quite impartial in their selection of subjects in that vast

country of Canada. I have a suspicion that they do not travel hundreds of miles to find a suitable theme in nature, but are quite likely, owing to their original outlook, to discover appropriate subject matter in any locality where they may happen to be staying at the moment. ▯ ▯

The prints are well adapted for appropriate home decorations and are sufficiently strong in depth of tone, balance and design to assist materially in carrying forward the æsthetic plan for beautifying the home. Black and white prints naturally harmonise with any colour scheme in which they may happen to be placed with the additional benefit of speaking in pictorial language. Moreover, in these days of small houses and consequently lesser hanging space for pictures, prints of this type should prove very acceptable, being excellent works of art, and nothing like so expensive as a badly painted oil or water-colour picture. ▯ ▯ ▯



"MOUNT SAMSON, JASPER PARK." PEN
DRAWING BY LAWREN HARRIS (From
Messrs. Rous and Mann's Portfolio

THE DÉCOR OF THE CINEMA



SCENE FROM "THE SHE-DEVIL." ("THE NIBELUNGS" PART TWO). PRODUCED BY FRITZ LANG FOR THE UFA COMPANY OF BERLIN. (Photo by courtesy of Messrs. Granger's Exclusives Ltd.)

THE DÉCOR OF THE CINEMA : SOME RECENT ACHIEVEMENTS. BY R. E. C. SWANN. ♦ ♦ ♦

IN the catalogue of one of London's most famous libraries one is directed to refer for books dealing with the cinema to the section entitled "Fine Arts." The optimism concealed, however unintentionally, in this classification is refreshing and not unjustifiable. It may be there is little artistic merit in the average film production, but then it must be remembered that as the cinema is supported by the masses so must it be ruled by mass-production and all its attendant ills. Hence the triumph of the American film magnate. ♦ ♦ ♦ ♦ ♦

No one can deny that to the vast majority the cinema of to-day, the American cinema with its rapidity of action, variety of scene and brilliance

of technique, is as good as, if not actually better than it need be. Its public—an infinitely greater public than that for any other kind of entertainment—is amused, thrilled often, satisfied certainly. One "goes to the pictures," and if some come away with the feeling of time ill-spent it is their fault for ever having gone. The producer knows what he is about. He knows that so long as he can fill the cinemas of the world and create a demand for more he need not worry his busy brain with the disconcerting idea that the film industry is in need of a reformation. People with complaints to make can keep away. They don't count. ♦ ♦

Commercially that is so. But consider the matter from the artistic point of view. If the cinema has any right to its "moving pictures" synonym one is justified in expecting from it pictures as well as movement, and pictures in the true sense



SCENE FROM "THE NIBELUNGS" (PART 2). PRODUCED
BY FRITZ LANG FOR THE UFA COMPANY OF BERLIN.

(Photo by courtesy of Messrs. Granger's Exclusives, Ltd.)



"HAROUN." SCENE FROM "WAXWORKS," PRODUCED BY
PAUL LENI FOR THE VIKING FILM COMPANY OF BERLIN.

(Photo by courtesy of the Film Society and the Mayor Gallery).

THE DÉCOR OF THE CINEMA



"HAROUN AL-RASCHID." SCENE FROM "WAXWORKS"
PRODUCED BY PAUL LENI FOR THE VIKING FILM
COMPANY OF BERLIN. (By courtesy of the Film Society)

of the word, significant æsthetically and not merely as illustrations to some magazine story. Yet at the present time few films are more than this. The producer aims at nothing but the bare representation of incidents supplied him by his scenario writer, and distressingly often the significance of these incidents is lost under a mass of trivial and superabundant detail.

The work of Fritz Lang is important in this respect. In *The She Devil* (*The Nibelungs*, Part 2), a film brought to this country by the enterprise of Mr. A. G. Granger, he breaks away from the bonds of realism and relies for his most notable effects on the conventions of the two-dimensional artist and the theatrical designer.

Take, for example, one of the scenes illustrated here (p. 248). The passing from winter to spring is suggested by the little group of children dancing round a single blossoming tree, against a great glowing

expanse of sky. This is surely a painter's conception, and none but a true artist could obtain so vivid an effect with so severe an economy of material. ♦ ♦

Lang's precision in the placing of his figures shows how far he is influenced by the theatre, as also does his use of simple and often symmetrical backgrounds to enforce the significance of the scene. He employs the art of suggestion to the full. The sense of Majesty is conveyed by two soldiers guarding a deep stone archway of Cyclopæan dimensions: of Valediction by the solitary figure of a priest, standing motionless at the top of a wide flight of steps, with a crucifix raised to the sky. In these effects, Fritz Lang's work bears a close relation to that of such stagecraftsmen as Leopold Jessner and Georges Pitoëff, the Russian producer who was responsible for the staging of Shaw's *Saint Joan* in Paris last year. ♦

THE DÉCOR OF THE CINEMA



"JACK THE RIPPER." SCENE FROM "WAXWORKS"
PRODUCED BY PAUL LENI FOR THE VIKING FILM
CO. OF BERLIN. (By courtesy of the Film Society
and the Mayor Gallery)

An interesting comparison can be drawn between this type of work, which is chiefly remarkable for a static, architectural quality, and the designs executed by Paul Leni for *Waxworks* and other films, which were recently exhibited in London at the new Mayor Gallery. Paul Leni had achieved distinction in the theatre before he ever turned his attention to the Berlin film studios, and it is curious to note that as a stage-designer he is most effective in just those qualities which cannot be translated to the screen. His designs have the vigour, the boisterous humour and the instantaneous appeal that belong to the realm of the poster and the caricature. They catch the eye, but it is doubtful whether they could keep its attention for long. It is with gestures and the play of emotion that they are chiefly concerned: the cabaret is their home, not the stage of pageant and spectacle. ♦ ♦ ♦

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Leni's film work has all the appearance of being rapidly executed—pencil sketches for the most part, dashed off, it would seem, as the idea flashed to his mind, fantastic things which would never suit the every-day realism of the cinema, but which suit most admirably the Poe-begotten theme of *Waxworks*. At the Mayor Gallery were shown Leni's designs for this film and also the constructed sets as they appeared on the screen. It was gratifying to see how close a resemblance there is between the conception of his ideas and their execution. The spirit of his work has been preserved with the most amazing ingenuity. It is this fact, the way in which Leni has been able to carry his work through to completion, that makes *Waxworks* one of the notable films of recent years and a striking example of what an artist can make of this engrossing medium. ♦ ♦ ♦ ♦ ♦

NOTES ON MODERN WOOD-BLOCK
PRINTING IN JAPAN. BY JIRO
HARADA. ♪ ♪ ♪ ♪ ♪

THE art of wood-block printing has been revived in Nippon of recent years. Among those who have taken a leading part in this revival the name of Watanabe-Shozaburo, of Tokyo, stands supreme. For twenty years he has been studying this art, and while appreciating the merits of the old prints, of which he has an unrivalled knowledge, he has yet discovered their imperfections and devoted much research to the problem of improving on their technique. He considers that from the latter part of the Tokugawa regime, over a period of more than sixty years, the art gradually degenerated. His efforts have been directed towards producing prints that should be worthy, as prints, of the artistic inspiration of to-day, and he has collected about him the most promising carvers and printers and educated them to a high technical ideal which regards their several branches of the art



"WOMAN ON A VERANDA." COLOUR
WOODCUT BY ITO SHINSUI
(Published by Watanabe-Shozaburo)



"MIYAJIMA AT NIGHT"
COLOUR WOODCUT BY
KAWASE HASUI. (Published
by Watanabe-Shozaburo)

not as repositories of a hard and fast tradition, but as living arts capable of advance and development in technique. And he has secured the co-operation of a number of good artists who share his own view that a print is a work of art with a genre of its own, and is not a mere reproduction of a painting. Much experimental research has also been expended by him on materials—on the most suitable pigments and papers. Where the wood-block printers of the past failed, in his opinion, was in leaving the production of the print to the carvers and printers once the artist had supplied the design. Mr. Watanabe's method is to get the artists to superintend and direct the actual carving and printing, and they frequently sit beside the craftsman and inspire his technique, expressing through it their own ideal in somewhat the same manner in which a great conductor is able to express himself through the medium of a highly responsive and technically skilled

NOTES ON MODERN WOOD-BLOCK PRINTING IN JAPAN

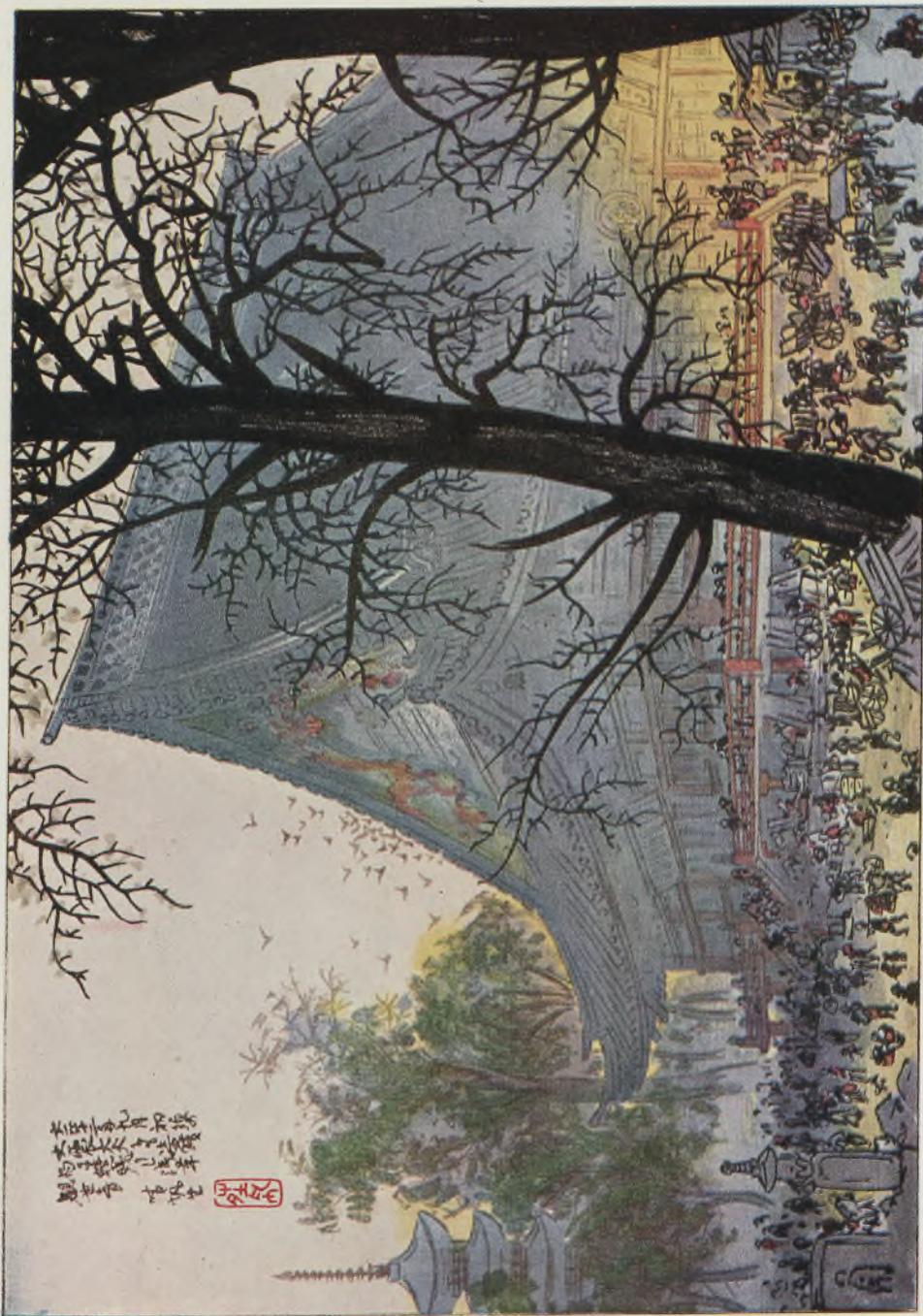


"REFUGEES IN A SUBURB OF TOKYO
AFTER THE GREAT EARTHQUAKE"
COLOUR WOODCUT BY FUKUNAGA SEIHAN

orchestra. Great emphasis is laid on the fact that the result aimed at is a work of art designed to be carried out in the particular medium employed, and that the artist does not conceive it in terms of painting but of wood-block printing. ▣

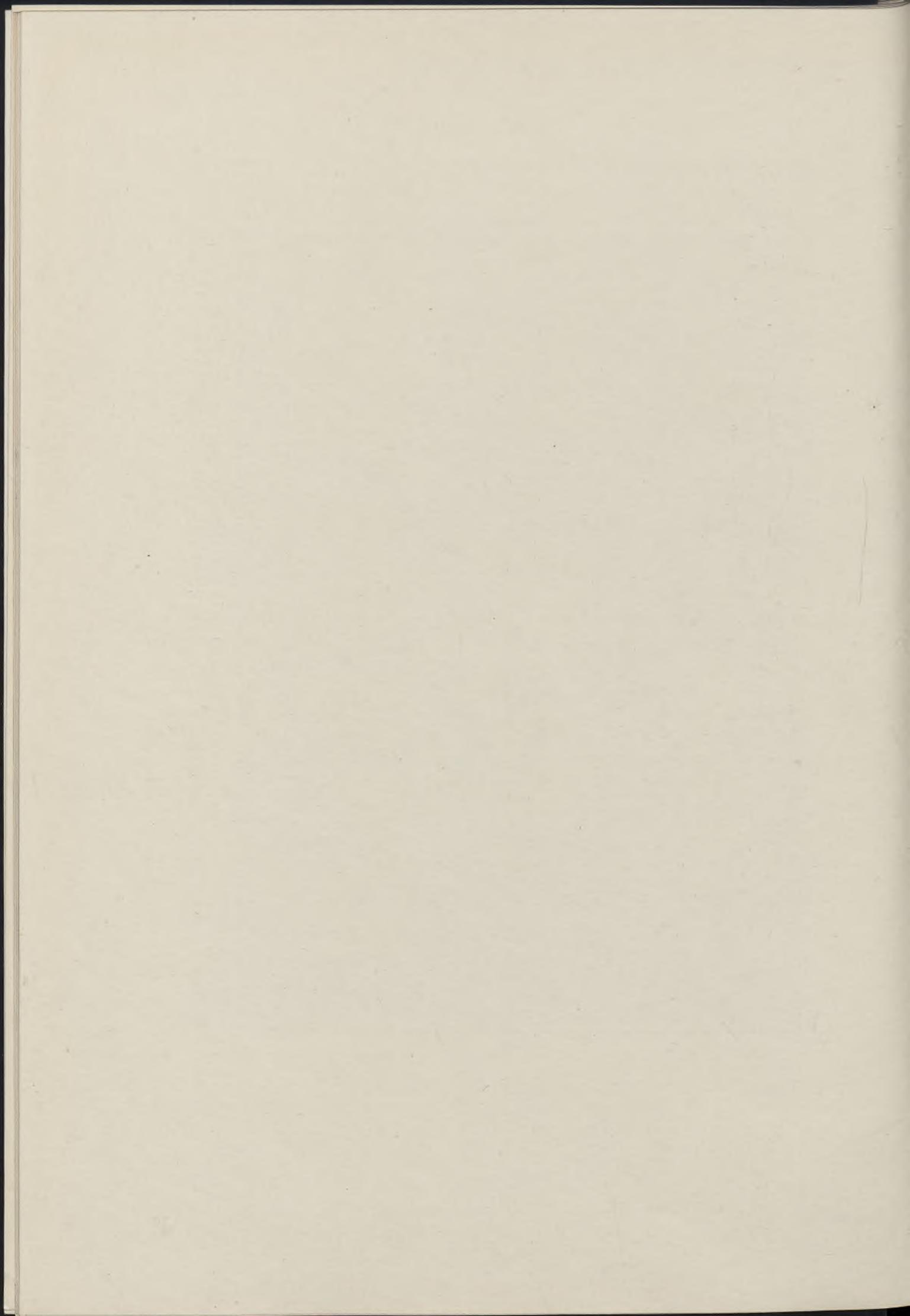
Mr. Watanabe's long experience as a connoisseur of old prints enables him to help the artist to obtain the effect he aims at, and to save him from the mistakes of the earlier wood-block designers. He works with his artists and craftsmen, striving always to produce a harmonious whole in which the artist, the carver and the printer work as a team; but as a team in which the artist is the predominant partner from start to finish, the others subordinating their individuality to his. Many of the Western artists who have studied wood-block printing worked with him thus. One result of his practical study of the prints of the past is that he sets his face resolutely against taking too many finished impressions from one set of blocks—a mistake into which the wood-block artists of later Tokogawa times too often fell. ▣

In order to enable the artist fully to express his design Mr. Watanabe has had to make many blocks, and to try many methods of printing, some of which are quite original efforts in the printer's art. In Kawase's *Snow at Sanjikenbori* the desired effect was finally obtained by deliberately wearing away the surface of some of the blocks. For blocks he uses the wood of the *yamazakura*, the wild cherry tree, having come to the conclusion, after trying many woods, that this one, used by the old printers, is the best for the purpose. His paper—*hōsho*—is specially made from the stout inner bark—*mitsumata*—obtained from the province of Echizen—and does not contain any of the wood pulp to be found even in most Japanese papers which prevents the obtaining of the best results in fine printing. He uses vegetable colours and is always seeking after desired pigments with lasting qualities. For his blocks some five boards are needed, the boards being carved on both sides. From a single block it is often necessary to take a number of



"SAVING THE ASAKUSA TEMPLE FROM FIRE (AFTER THE GREAT EARTHQUAKE)."
COLOUR WOODCUT BY FUKUNAGA SEIHAN.







(Above). "FERRY BOATS." (Below). "AUTUMN DUSK ON SUMIDA RIVER." COLOUR WOODCUTS BY ODA · KAZUMA.

(Published by Watanabe-Shozaburo).



"RIVER SCENE." COLOUR WOOD-
CUT BY KAWASE·HASUI.

(Published by Watanabe-Shozaburo).

WOOD-BLOCK PRINTING IN JAPAN—WORK OF RECO CAPEY

impressions of different colours in order to get different qualities and tones in colour. So that his prints usually require to be printed at least twenty times, and more often from thirty to forty times. ❖

Mr. Watanabe's co-operators are such artists as Kawase-Hasui, Ito-Shinsui and Oda-Kadzuma. The last-named produces in his prints an effect not unlike that of the lithograph of the West in certain examples of his work. Takahashi-Shotei, who combines in himself the rare talent of a painter who is also a carver and printer, is another of his artists. His *Cat* in red and black possesses all the qualities of wood-block printing at its best. ❖

Fukunaga-Seihan has also taken a part in this revival of wood-block printing. A painter of recognised standing, known for his originality in getting certain colour effects in his painting, he has designed a series of prints illustrating the great Tokyo earthquake and fire with a view to making a permanent pictorial record of a number of the acts of heroism which were called forth by that awful catastrophe. Of this series perhaps that which shows *Refugees at Asakusa Temple* was the most successful in its colour effects. ❖ ❖ ❖



TOBACCO BOX IN WALNUT
INLAID BOXWOOD AND SIL-
VER; FIGURE CARVED IN
BOXWOOD AND LACQUERED
BY RECO CAPEY

THE WORK OF RECO CAPEY

LOVERS of the crafts are watching with serious misgiving the many subversive influences which, at the present time, are threatening the well-being of the applied arts. The prohibitive cost of producing articles which depart from standardized commercial types is compelling the public to a resigned acceptance of the commonplace, while, among workmen, pride in their job appears to be a rapidly diminishing quantity. Moreover, elementary and uninteresting designs are selected for reproduction in large quantities in order to create more profitable conditions for the capitalist with a minimum demand on the intelligence of his workmen. Since the war avoidance of trouble and a quick and easy way towards a substantial weekly wage, with no element of pride or satisfaction in the quality of achievement, seem to be increasing factors in industrial output. Hence, designers and manufacturers are so continuously faced with obstructive and demoralizing influences that enthusiasms are dulled and initiative crushed. With such a spirit pervading activities in this country, there seems little probability

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"PRINCESS BADROULBO-
DOUR." LACQUERED
FIGURE BY RECO CAPEY

THE WORK OF RECO CAPEY



"TWO OF EVERY KIND SHALL COME
UNTO THEE, TO KEEP THEM ALIVE"
LACQUER PANEL BY RECO CAPEY

of any immediate revival among the minor arts, although this reactionary phase may prove to be only temporary, to be followed by a more favourable atmosphere for intelligent effort. ❖ ❖ ❖ ❖

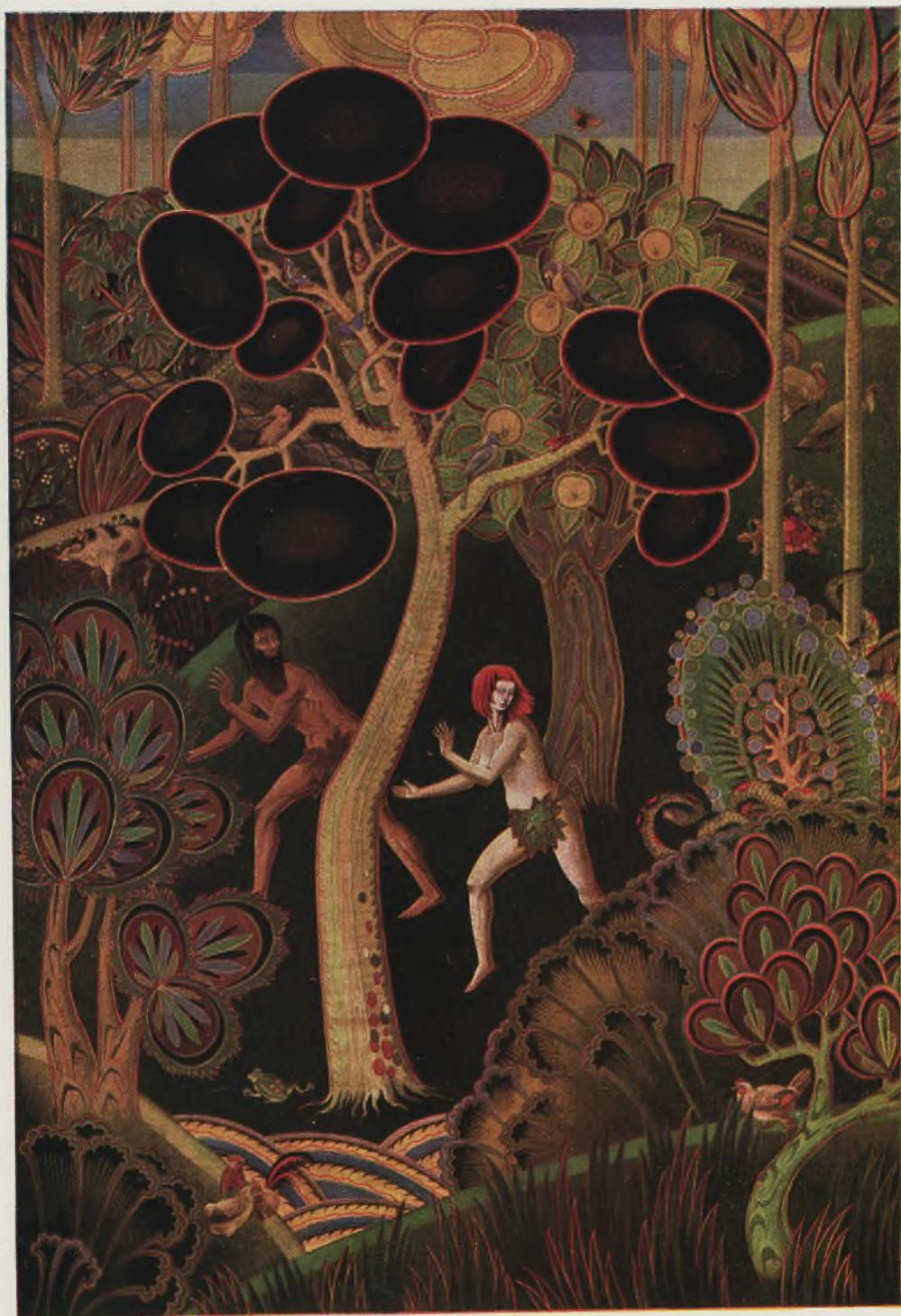
Meanwhile our main hope of keeping alive the fine traditions of British craftsmanship rests with the individualists, the artist-craftsmen who are too deeply immersed in the spirit of creative effort to be diverted by gross materialism. The future of industrial design and the progressive evolution of applied art depends, in no small degree, on the example set by such craftsmen, the younger generation being faced with a great opportunity of rendering effective service to the community. ❖

Among the confusion of reactionary influences it is refreshing to find young artists of Mr. Reco Capey's calibre absorbed in creative craftsmanship. This artist's work is strongly individual in character, but provides abundant evidence

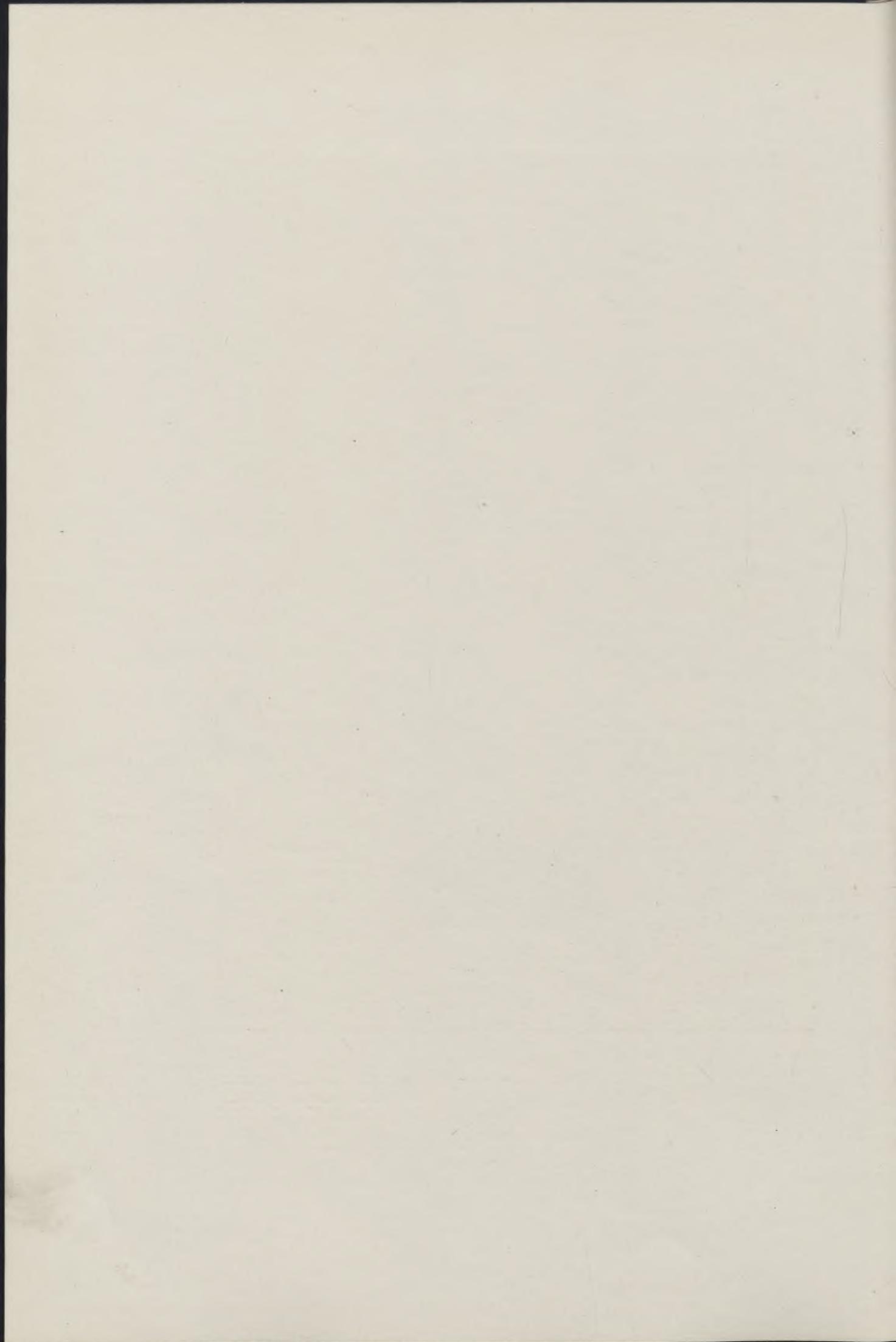
of his affinity with the ungrudging spirit of the past. He finds inspiration, rather than hindrance, in the particular characteristics and limitations of his medium, while the variety of his work is due, not to any vagueness of purpose, but to an instinctive selection of the particular material, plastic or otherwise, which will most sympathetically translate his ideas. ❖

In his early essays his affection for ancient Chinese and Persian art was very evident, his lacquer panels being notably conceived under Oriental influence. He has since sought for more personal forms of expression, and a recent example of his work, which we reproduce in colour, shows greater individuality in design and colouring. His conventions are interesting and convincing, and his sense of decorative composition highly developed. ❖ ❖

In quite a different vein are the pendants shown on p. 263. These are carved in wood and painted, and are, in some



"ADAM AND EVE."
LACQUER PANEL
BY RECO CAPEY.



THE WORK OF RECO CAPEY

respects, obviously inspired by Japanese "Netsukes," but have a virile western flavour about them which is peculiarly attractive. Mr. Capey has produced nothing more distinguished and satisfying. These figures are none of them more than an inch or two high, but are cut with great delicacy and refinement, without sacrifice of breadth and simplicity of line. ♦ ♦ ♦ ♦ ♦

The carved tobacco box on p. 259 is surmounted by a cleverly designed piece of ornament, carved in wood and richly coloured. The composition is skilful and reveals in detail the ingenuity of the designer. In the group which Mr. Capey calls *Princess Badroulbodour*, the artist has used a special form of hardened plaster or cement, which, after casting, has been tooled, giving a crisp quality



CARVED WOODEN LACQUERED PENDANT FIGURES. BY RECO CAPEY



"STORM." DESIGN FOR COTTON PRINT BY RECO CAPEY

to the modelling. This also is effectively decorated in colour, and is a pleasantly balanced and highly decorative piece of work. ♦ ♦ ♦ ♦

Mr. Capey has lately turned his attention to pattern designing for block printed fabrics, and is, at the present time, training students at the Royal College of Art at South Kensington (where he has himself been a student) in this particular branch of applied art. With the thoroughness which distinguishes his methods he has studied the technicalities of block cutting and printing, with the result that his designs have the right qualities for the process. The spirit which is determining his method of teaching should produce results of considerable value at the present time when trade productions are so lamentably lacking in any originality. It is interesting to compare the individual and emphatic results already achieved by his students with the insipid types of design which have become the accepted tradition in trade productions. One would be glad to see more of our younger men of ability given an opportunity of infusing a modern outlook into the work of our schools.

S. B. W.
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MR. K. DOUBLEDAY'S SCHOOL



"LONDON TYPES": (SET SUBJECT)
PENCIL AND WASH DRAWING BY
MARY DRAPER (AGE 14). (Mr. K.
Doubleday's School)

STIMULATING AN INTEREST IN
ART: MR. K. DOUBLEDAY'S
SCHOOL. BY CLAUDE FLIGHT.

"WHAT is the material use of beauty? And as to ugliness—well, we can't help it nowadays." So they say. "How charming!" and "I do think that's pretty." These are the superlatives of the expression of our aesthetic appreciation. ♦ ♦ ♦ ♦ ♦

Those of us who stop for a moment in the whirling rush of our affairs, in the struggle for gain, power, or self-aggrandisement, to think of such things as beauty and ugliness, realise that at the present time ugliness is a very present factor in our life, while beauty is so rarely present, except by accident, as to be almost ignored. Children of all classes, the buyers of the works of art of to-morrow, the workers of to-morrow, the creators of fashion, of taste, of the life of to-morrow, these children are in our hands to teach; it is in our

power to make a better, more beautiful world to-morrow for and by means of these children. The success of the Viennese children under the guidance of Professor Cizek has, I think, opened some of our eyes to the use of this early training in the arts and handicrafts. Before we had time to close our eyes again, or perhaps just as we were beginning to do so, one of Cizek's pupils, K. Doubleday, some two years ago started a little class in St. John's Wood on Cizek's principles. ♦

Every Saturday, morning and afternoon, their only free time from the drill of education, some 30 young people between the ages of seven and sixteen pass a few wonderful hours creating with their hands the formal expression of their fancies.

How splendid it is really to make things which are solemnly approved of or as solemnly criticised by an understanding guide—I will not say teacher, for Doubleday does not teach—he gives them the tools to work with, the clay, the linoleum, the

MR. K. DOUBLEDAY'S SCHOOL



LINOCUT BY HEATHER OGDEN (AGE 11)

(Mr. K. Doubleday's School)



LINOCUT BY DIANA CAVENDISH (AGE 13)

coloured paper, or whatever is the medium they are to employ, and discusses with them perhaps the form that is to be the result of their work, stimulating their interests.

Solemnity is the note of these classes; not the solemnity of the schoolroom, where bad marks are to be feared, but that which comes from the act of creation in the presence of an understanding world of people and things. When one has made cups and saucers, moulding them with one's hands on a potter's wheel, when one has painted them with some wondrous figure or pattern, has baked them oneself in a gas oven, and has taken them home—why, then cups and saucers are living things for ever. This is not playing at art to amuse the children; it is far more serious than hockey, cricket or football.

It is in small beginnings such as that of K. Doubleday with children of the educated classes, of W. J. Pettit, to take an example of the other classes in the Hackney Schools Handwork Guild, that we can create immense movements towards

an appreciation of, and in consequence a spread of, the arts and crafts all over this country.

These children are not learning to be artists; there are far too many so-called artists being ground through the art school sausage machines for the consumption of a dyspeptic world.

Trained unknowingly as critics delighting in the beautiful and in the right use of materials, developing a sense of form and colour at the most important age in their lives, they will not be satisfied with the ugliness of the world around them.

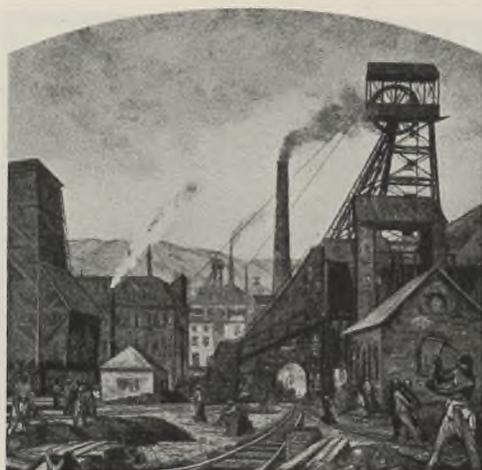
Let us help them in their youth to create for to-morrow a more beautiful world, for it is in their hands that the future lies, and though it be a future of intensified commercialism they will, having the æsthetic sensibility and sureness of judgment which comes from proper training, give to that world something of the spirit which has passed away since Gothic times, when the craftsman was worthy of his hire.



"CHILDREN PLAYING." LINOCUT BY DIANA HUBBACK (AGE 11)

(Mr. K. Doubleday's School)

ESTELLE NATHAN'S WORK IN CHINA



CENTRE LUNETTE IN OFFICES OF
THE KAILAN MINING ADMINIS-
TRATION. BY ESTELLE NATHAN

ESTELLE NATHAN'S WORK IN CHINA. ♦ ♦ ♦ ♦ ♦

AT first sight the treeless, yellow plain of the country round Tientsin in North China, broken by grave mounds, is depressing and seems unpaintable. Buildings are made of grey brick, or are merely baked mud huts. Soon, however, the artist perceives the beauty of the people and of the light. Rivers are yellow, and life on the river and on the "Bund" (or river bank) teems with subjects. Coolies work half-naked during summer, and in winter they are clad in picturesque rags. Their every gesture is graceful. Considered pictorially they are like animals, for the face is of no account, while the limbs and pose mean everything. They work with the greatest economy of effort. Sketching has to be done surreptitiously as they are either shy or impudent; and many of them believe that a portion of their soul is taken from them if they are painted or photographed. It is necessary to conceal oneself or sit in a rickshaw to draw, unless one has the favour of the overseer, who then orders the coolies to ignore the artist. ♦ ♦ ♦ ♦ ♦

Such were a few of the conditions encountered by Estelle Nathan (Mrs. G. E. Nathan) when sketching around Tientsin, to which town she went in response to the invitation of the Kailan Mining Administration, who commissioned her to paint

decorations for the lunettes in their new office buildings. The Administration controls most of the coal mines in North China, and has its own busy port. The scheme for the lunettes was the portrayal of the activities of the company, and as there were both European and Chinese directors, it was no easy task to satisfy all tastes. Mrs. Nathan, however, surmounted the difficulties, and her preliminary sketches in water-colours, made after studies at the mines and the port, were passed by the board. From these sketches (one-third proposed size) further drawings in water-colours of the exact dimensions were tried in position. The artist then made some alterations in the composition *in situ*, and finally executed the decorations in oils on canvas, since local climatic conditions were against fresco painting on the plaster walls. After some eighteen months' labour the work was finally completed. ♦ ♦ ♦ ♦ ♦

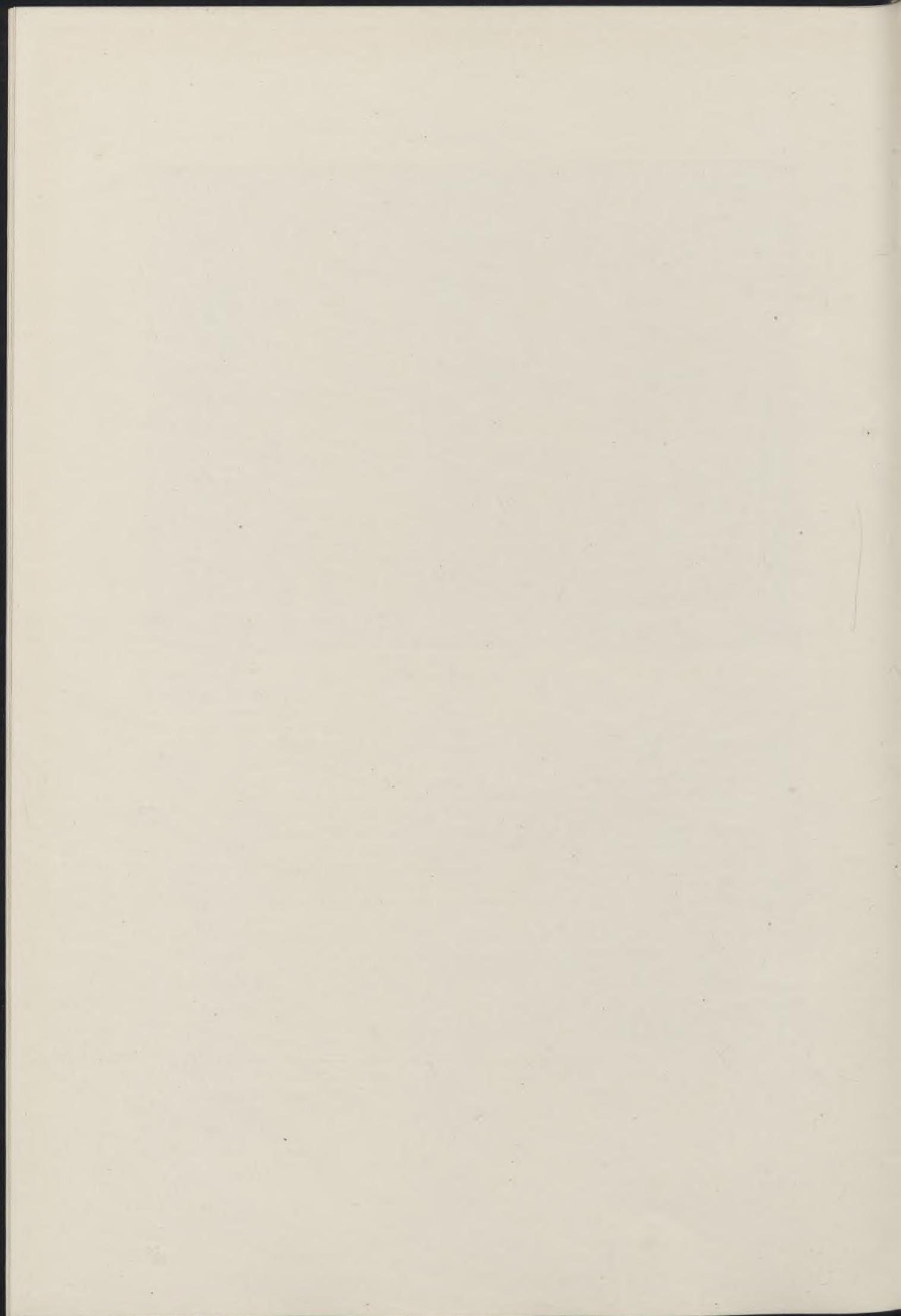
Mrs. Nathan spent nearly three years in China, chiefly in Tientsin; but she extended her travels to Peking, which she describes as being "extraordinarily tempting to the artist after the first shock," the shock being caused by "its brilliance of



"THE GREAT WALL, NANKOW
PASS." WATER-COLOUR
BY ESTELLE NATHAN



"CHEKIANG." WATER-COLOUR
BY ESTELLE NATHAN.



ESTELLE NATHAN'S WORK IN CHINA—WATER GARDENS



"NINGPO, FROM THE WALL." WATER-COLOUR BY ESTELLE NATHAN

colour, and the unlikeness of its architecture to anything European." In the hilly and beautiful country of the environs she made many sketches. She also visited and sketched at Ningpo, about twelve hours' journey from Shanghai by river. The landscape in this neighbourhood is a complete contrast in colour and climate to Tientsin, being green and grey, with fine hills in the distance. ♦ ♦ ♦

The earliest studies of this artist, who has been so successful in portraying the beauties of the Celestial land and the idiosyncrasies of its inhabitants, were at the Herkomer School, at Bushey, Herts, which she joined at the age of fifteen. At nineteen she scored her first success. She then went to Paris and worked under Raphael Collin, afterwards returning to London and studying at occasional life classes. ♦ ♦ ♦ ♦ ♦

Mrs. Nathan's most favoured subjects, apart from portraits, are representations of work and labour of all kinds, such as road-mending, carting, mining, building, ploughing, etc. ♦ ♦ ♦ ♦ ♦

WATER GARDENS. BY PERCY S. CANE ♦ ♦ ♦ ♦ ♦

PERHAPS the crowning feature in any garden is water. Whether it is just a fountain or tank in a small garden, or larger pools or the stretching waters of some natural lake in more extensive grounds, there is in it the beauty of reflection and a responsiveness that is in nothing else. ♦ ♦ ♦ ♦ ♦

Plants and shrubs and trees give richness and colour to the otherwise hard and finite surface of the soil, but in water is depth of light, soft beauty and brilliance of reflection, a sense of coolness on hot days, and if of any size a feeling of greater space.

Where water is present in the form of some natural pool or stream, its position and character is more or less defined, and the garden maker has little to do but see that the ground is prepared, and to plant the bank with suitable moisture-loving plants. The pendulous foliage of Willows is always beautiful where the water is of sufficient extent, and there are a host of

WATER GARDENS



"MOOR CLOSE," BERKS: THE
WATER PARTERRE. ARCHITECT
OLIVER HILL, F.R.I.B.A.

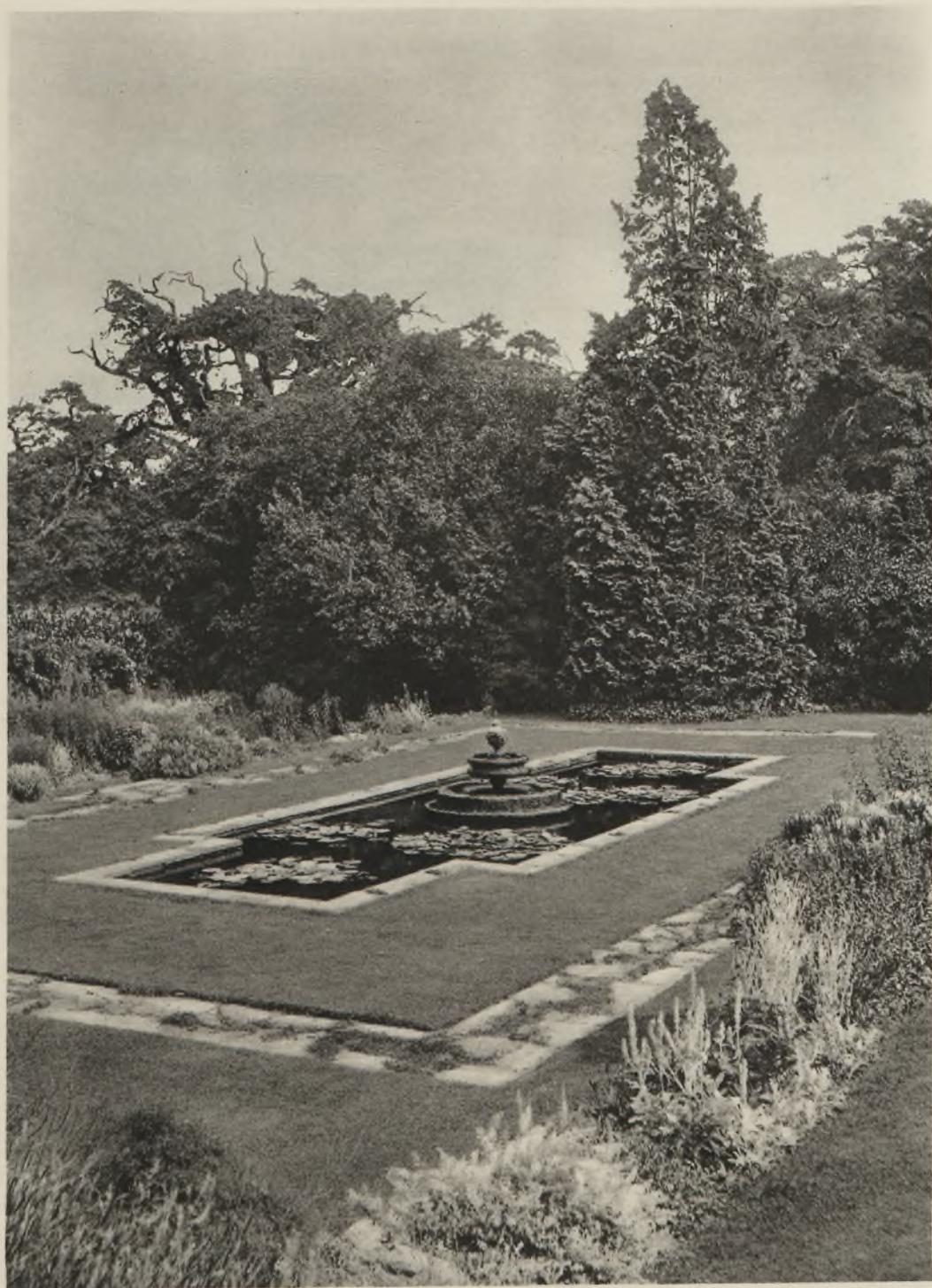
smaller things, shrubby and herbaceous *Spiræas*, *Kampferi* and other varieties of *Iris*, *Saxifraga peltata*, *Senecio Clivorum* *Mimulus*, *Primulas*, these are plants enough to make any pool or stream interesting and beautiful. ♦ ♦ ♦ ♦ ♦

In the greater number of gardens, however, water must be artificially introduced. In formal gardens it will be in the form of Lily tanks or pools, proportional in size to the garden of which they form a part. Colour will be given by the flowers of *Nymphæas* (Water Lilies) with their level floating leaves, and a few grasses should also be planted for the contrast of their upright sword-like growths rising from the level surface of the water. In cement or concrete pools water lilies and grasses should be planted in wicker baskets filled with layers of turf, preferably from old pasture. The upper turves should be

securely pegged to the lower ones, and the roots planted in a pocket of good soil between them. ♦ ♦ ♦ ♦ ♦

The larger the garden the greater is the scope it offers, but the smallest of water gardens can be made wonderfully beautiful. Shrubs and plants should be so grouped that in places the water will be in dark shadow, and again in places in full light. Charming effects of light and shade can also be given by taller trees placed in suitable positions on the banks.

It matters little whether water flows between grassy or planted banks, or whether, as part of a rock garden, it runs through rocky channels from pool to pool, if design is felt in the course of its lines, and the planting gives nicely contrasting effects of colour and light and shade, the results can be beautiful enough to please the most critical of tastes. ♦ ♦ ♦



THE LILY BASIN, THE WHITE
LODGE, RICHMOND



"MENTON." LINE ENGRAVING
BY ALLAN McNAB.
(St. George's Gallery).



"TOLCARNE BRIDGE." PEN AND WASH
DRAWING BY CHARLES GINNER
(St. George's Gallery)

LONDON.—After efforts extending over more than a year, the Victoria and Albert Museum has recently succeeded in acquiring the Vyvyan Salt, a piece of Elizabethan silver of exceptional interest which will rank as one of the major possessions of the Museum. For this result the public are indebted to the generous assistance of the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Mr. Edmund A. Phillips, the balance of the purchase-money having been met out of the parliamentary vote for museum purchases. ❧

This standing salt, one of the finest in the country, was formerly a family possession of the Vyvyans of Trelowarren, Cornwall. We give an illustration on p. 277.

A competition of considerable importance to designers was announced by the Worshipful Company of Goldsmiths in our list of events last month; and, owing to the large number of applications for extension of time, the last date for entries has now been extended to April 30th. The main objects of the scheme, as out-

lined in a circular which has been issued, are to promote improvement in the character of modern gold and silver plate, to encourage originality, to bring designers and craftsmen into touch with manufacturers and retailers, and to create a demand, on the part of the public, for better work. Prizes amount to £500. We are glad to have the opportunity of drawing the attention of artists to the scheme, the results of which will be awaited with considerable interest. Full particulars can be obtained from the Clerk to the Goldsmiths' Company, Goldsmiths' Hall, London, E.C. ❧ ❧ ❧ ❧ ❧

A competition for gardens in the London postal district is announced by the *Daily Telegraph*, who offer £500 in prizes to British amateur gardeners for excellence in order and neatness, arrangement, noteworthy plants, plants under glass, and special features. The previous competitions have attracted large numbers of entrants, and deserve every encouragement for their service in promoting good garden design. Particulars may be had

LONDON



"WOMAN READING." PEN DRAWING
BY ANDRÉ DUNOYER DE SEGONZAC
(Dover Gallery)

from the Gardening Editor, the *Daily Telegraph*, Fleet Street, E.C. 4. ❖ ❖

Remarkable prices were obtained at a sale of modern etchings at Sotheby's last month. A Seymour Haden brought £370, a Cameron, £160, and the *McBey Dawn: Camel Patrol Setting Out* realised £410, a record price for England. These and other high figures testify to the great interest in the etcher's art at the present time, a testimony confirmed by the continued popularity of THE STUDIO series, "Modern Masters of Etching," which includes folios on Cameron and McBey.

The Regent Street Polytechnic, threatened with the lapsing of certain leases, is appealing for £250,000 for an approved re-building scheme. Contributions will be welcomed by the President, and we would commend the project to our readers, who will scarcely need to be reminded of the importance of this great institution and its work. ❖ ❖ ❖

There have been recently two exhibitions of paintings by French artists—one at the French Gallery and the other at Messrs. Tooth's gallery—which afforded opportunities for many interesting comparisons.

The exhibition at the French Gallery included such diverse works as those of Ingres, Corot and Van Gogh, Manet, Degas, Monet and Picasso, Courbet, Sisley and Berthe Morisot, Seurat and Cézanne. The exhibition at Messrs. Tooth's gallery was less varied in character, but there were in it good examples of the work of Le Sidaner and Henri Martin and others of like type. Both shows were open at the same time, and it was thus possible to compare the modernism of last century with the modernism of the present day. The exhibitions were also instructive as showing the divergence in opinion between British and French schools. ❖ ❖

An exhibition of water-colours by the late A. W. Rich, at the Arlington Gallery, deserves to be noted because he was during his life recognised as one of the most distinguished of modern water-colour painters and as one of the most consistent upholders of the finer traditions of the British school. The works brought together represented him well, and among them were many which could be counted among the best of his achievements, things of excellent quality with much individuality

LONDON

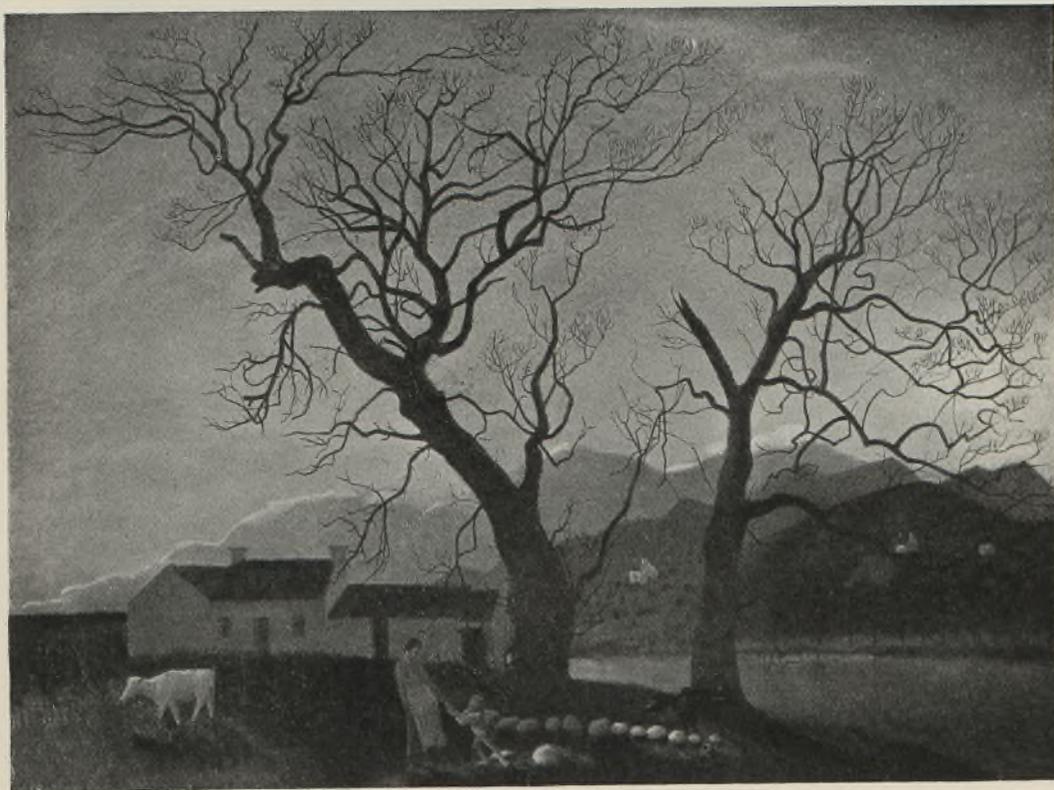
of style and expression and handled with scholarly capacity. ◊ ◊ ◊ ◊

In the galleries of the Fine Art Society there have been on view groups of water-colours by Mr. C. A. Hunt, Mr. Walter Tyndale and Miss Katharine Cameron. For his subjects Mr. Hunt had been to Italy and Sicily, and he had found there material for paintings which could certainly be welcomed as the most convincing he has ever produced—in them his fine sense of design and his vigour of technical expression were displayed to full advantage with, in addition, a greater subtlety of atmospheric effect and more luminosity of colour than he has hitherto attained. Mr. Tyndale showed attractive studies of scenes in Venice and other places painted freshly and directly and with much soundness of method and pleasantly harmonious in colour; and Miss Cameron some flower subjects decoratively arranged and treated with delicate precision of draughtsmanship.

Mr. Charles Ginner and Mr. Randolph

Schwabe have been showing, at the St. George's Gallery, a mixed collection of water-colours, drawings and etchings. Mr. Ginner was represented by a number of those elaborate, rather ponderous pen-and-wash drawings in which he gives full evidence of his considerable powers of draughtsmanship and of his sincerity as a serious student of nature—perhaps the best of these drawings were the *Tolcarne Bridge*, *Pines* and the cleverly treated interior, *A Rainy Day*. Mr. Schwabe's most interesting contributions were his drawings in chalk and pencil, but his water-colours, *South Harting* and *Oakshott*, *Hants*, were also worthy of attention, and his etching, *The Quadrant, Regent Street*, had much vigour of handling and richness of effect. ◊ ◊ ◊ ◊

Mr. Julius Olsson's exhibition of oil paintings, held at the Beaux Arts Gallery, can scarcely be said to have shown him in any new light. There were a number of his familiar studies of moonlit seas



"WINTER EVENING, ARGYLLSHIRE." BY
SINE MC KINNON. (Society of Present-day
Artists' Exhibition, Chenil Galleries)

LONDON

breaking on dark rocks, a type of picture in which he has for some years specialised with some measure of success, and there were as well a few paintings of calm seas and sunny coast subjects which, though they were pleasant in colour, lacked the confidence of statement needed to make them pictorially effective, and did not suggest much acuteness of observation. He gave a better account of himself in some paintings of flowers which were sensitively treated and had real charm as arrangements of quiet, restrained colour.

The reproduction given of Mr. Sine McKinnon's landscape, *Winter Evening, Argyllshire*, which was recently shown in the exhibition of the Society of Present Day Painters, at the Chenil Galleries, suggests well the qualities of a picture remarkable for a certain dignified severity of treatment

and for a decorative simplicity that accords excellently with the character and sentiment of the subject. The painting has both power and individuality. Miss E. L. Robertson's *Fruit Piece*, from the exhibition of the Society of Women Artists, is a sound still life study in which there is a sufficiently accurate realisation of essential facts without laborious insistence upon unnecessary detail; and the drawing, *Woman Reading*, by M. Dunoyer de Segonzac—exhibited at the Dover Gallery—is an expressive note, slight and summary, but not lacking in vivacious significance of manner. Mr. Allan McNab's engraving, *Menton*, has considerable interest as an example of the application of a technical process which is sufficiently exacting in its demands upon the artist's executive capacities. ♦ ♦ ♦



"FRUITPIECE," BY E. L. ROBERTSON. (Society of Women Artists' Exhn. Suffolk Street Galleries)



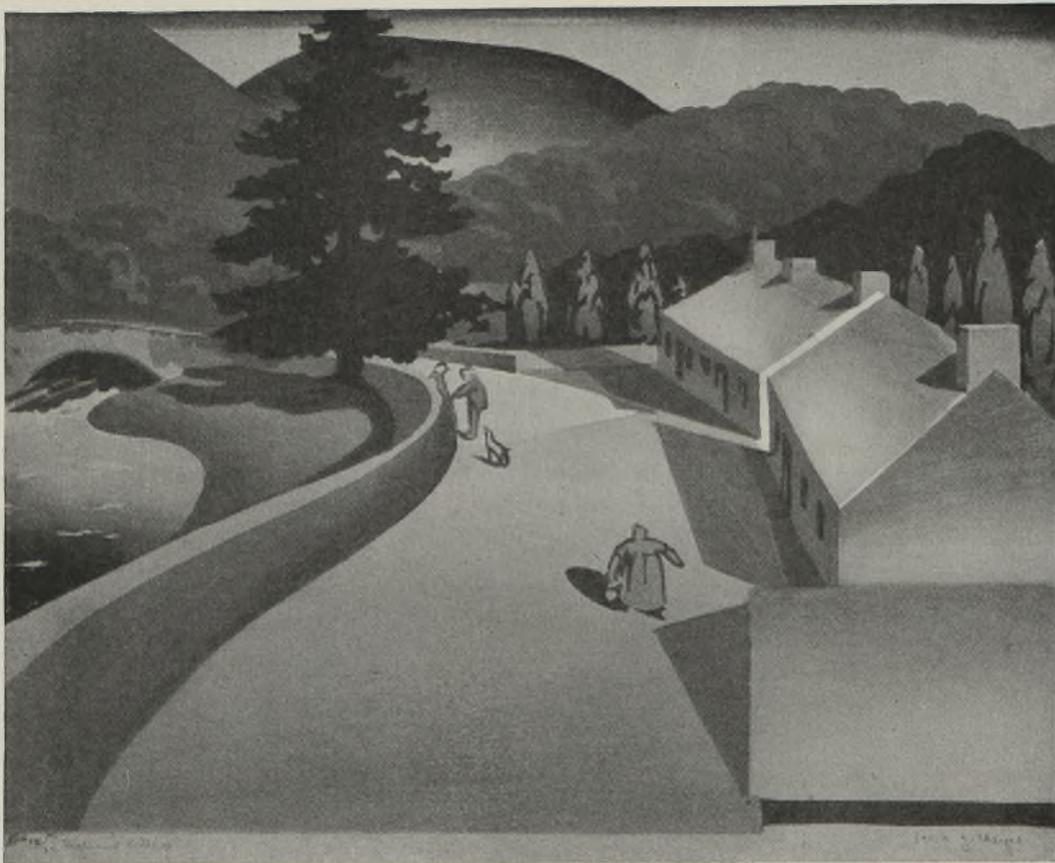
THE VYVYAN SALT.

(Recently acquired by the
Victoria and Albert Museum).



"ANNA." ETCHING BY
WARWICK REYNOLDS, R.S.W.

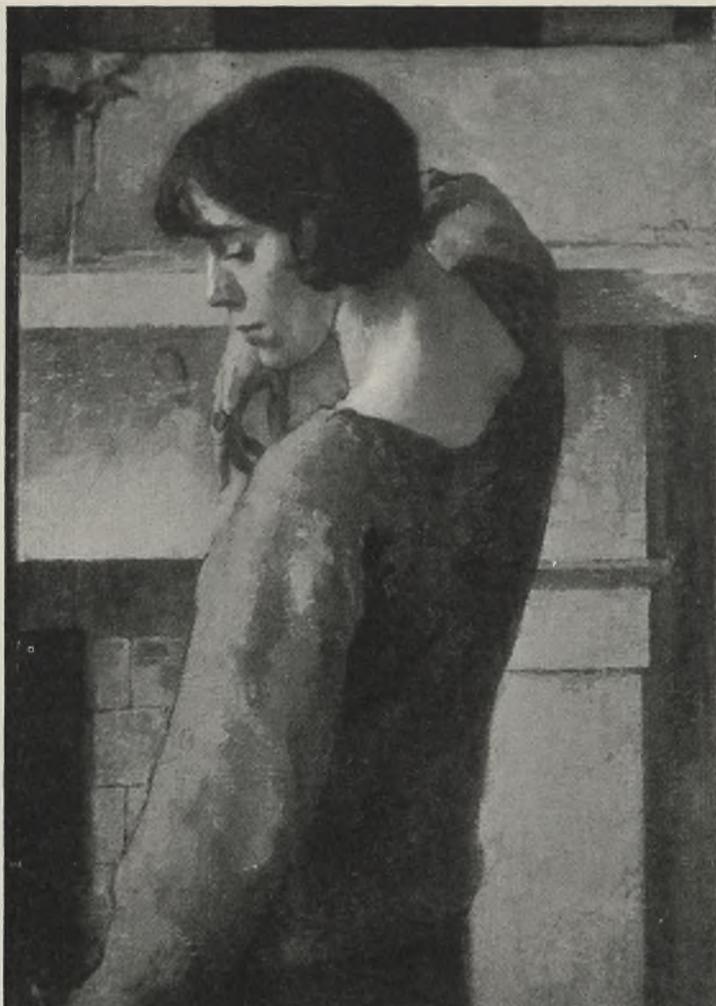
(Glasgow Society of Artist-Printers).



"HIGHLAND VILLAGE." COLOUR
WOODCUT BY IAN A. J. CHEYNE
(Glasgow Society of Artist-Printers)

GLASGOW.—The Society of Artist-Printers has certainly fulfilled the promise given by its previous exhibitions, of being among the most artistic of their kind held in the city each year. They are not too large to prevent visitors from remembering all they have seen; each has had in it something worth remembering, and in many instances the desire to possess a work diminishes the chance of forgetfulness. If success continues to attend it, its originally stipulated rule, that membership should not exceed thirty, may perhaps have to be reconsidered, as it has now but a few short of that number, and under the Presidency of Mr. J. Hamilton Mackenzie, A.R.S.A., the exhibition this year has been uncommonly prosperous. Outstanding amongst the etchings were *The Big Umbrella*, *Lyons*, and *Cloisters of St. Trophime, Arles*, by the President, and Mr. Warwick Reynolds's

Anna, as well as two other masterly conceived studies of birds, *Eagle Owl* and *Peregrine Falcon*, and, by Mr. Iain Macnab, one that should appeal to all lovers of Glasgow, entitled *The Last of the Mole-dinar Burn*. Others included a delightfully-interpreted impression of *Siena*, by Mr. John D. Revel, a romantically-inspired *Bamburgh Castle*, by Mrs. Josephine Haswell Miller, pleasing studies of dogs by Miss Chris M'Gregor, and an attractively-conceived print entitled *The Store*, by Mr. Arthur Edwin Wrench. Much attention, too, has been given to the work of one of the Society's new members, Mr. Charles Murray, who, as a winner of the Prix de Rome, has but recently returned from his Continental studies, showed skilful examples of his art in figure and landscape, amongst the most attractive in design and technical accomplishment being a little engraving entitled *Mary*, vividly recalling



"REVERIE." BY DAVID
FOGGIE, A.R.S.A., R.S.W.
(See Edinburgh note)

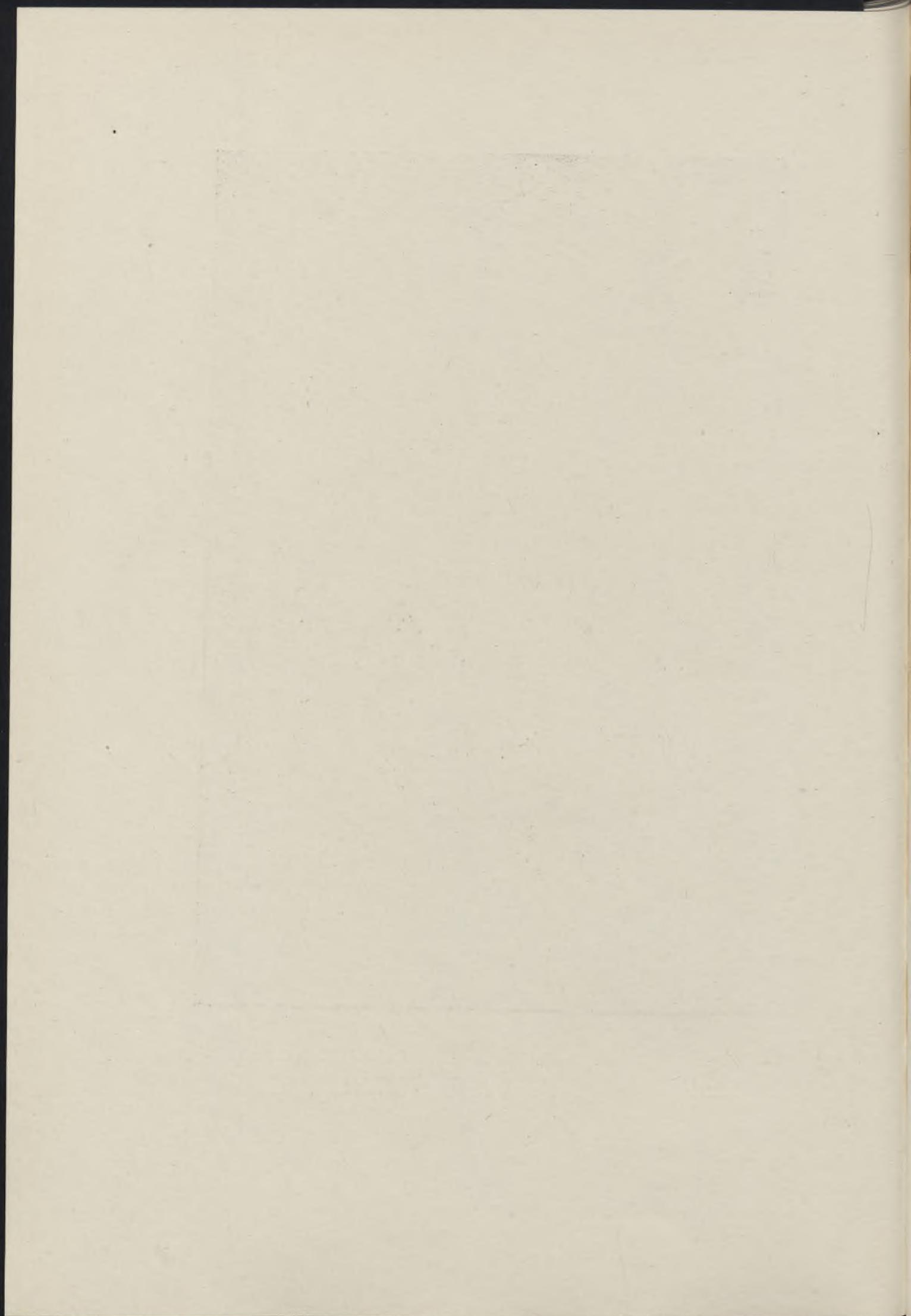
the appeal made by the work of the early Italian masters. Other outstanding woodcuts of landscapes in black and white were *Tinto*, by Mr. Wm. T. Russell, and *Rodeo*, by Miss Jean D. Burns, which were uncommonly forceful, the more modern spirit being emphasised by Mr. Wm. G. Hurrie in his *The Walking*, recalling an affinity of outlook with the clever French wood-engraving artist, J. E. Laboureur. Amongst the personally interesting colour prints, Mr. Ian A. J. Cheyne's *Highland Village* and *Kirkfieldbank* were at once uniquely arresting, other distinguished work being the impression of *Gilmorehill, Glasgow*, by Miss Chica Macnab, *The Cottage Door*, by Miss Anna R. Findlay, *In the New Forest*, by Miss Lesley N. Smith,

and *The Street, Shanghai*, and *The Needle Pagoda, China*, by Miss Anna M. Hotchkis. Skilful prints, too, were on loan from the Colour Woodcut Society, London, notable examples being those by Mr. Y. Urushibara, Miss Ethel Kirkpatrick, and Mr. Stanley R. Wilson. ♦ ♦ ♦

For several years Miss Norah Neilson-Gray has been recognised as one of Glasgow's prominent women portrait-painters. The technical decorative tendency that appears in all her work is one of its notable attractions, being specially interesting in her water-colours and oil portrait delineations of young people, in which she invariably introduces into her design some appropriately-schemed flowers assisting the general colour with a personal



"PROFESSOR E. P. CATHCART, C.B.E., F.R.S.
(GLASGOW UNIVERSITY)." OIL PAINTING
BY NORAH NEILSON-GRAY, R.S.W.





"THE CREVICE." BY JAMES R. JACKSON
(Royal Art Society Exhibition, Sydney)

characterisation. In the accompanying colour illustration of her portrait of *Professor E. P. Cathcart, C.B.E., F.R.S.*, the richly coloured robe attracts in a similar way. In this instance the highly-lit portions in their mass arrangements give a stained-glass like effect in their angular brightness, the whole effectively exhibiting the artist's achievement in male portraiture, in which she is perhaps less prominently known.

E. A. T.

EDINBURGH.—The figure paintings and portraits by Mr. David Foggie, A.R.S.A., are always pervaded by a solid and sound artistic quality which draws attention to them. One feels behind them all the artist's interest and a sense of his having ignored any trivialities which are so often prominent to the detriment of much otherwise good portrait painting. Those trivialities, of course, may be characteristic

of the sitter, and their prominence demanded as well as a speaking likeness, all tending to make the artist become a sort of photographer in colour, which perhaps after all the greater number of portrait painters are; but in that category Mr. Foggie can never be included. The character, design, colour and thought always beyond the superficial is too notable in his art, in which you feel the true spirit has been ponderingly evolved through a sensitive and creative mind. ❖ ❖ ❖

E. A. T.

SYDNEY.—The Royal Art Society of New South Wales recently held a very successful exhibition. Notable works were the portrait, *Kathleen*, by J. S. Watkins, Mr. A. Dattilo Rubbo's *Self-Portrait*, *The Sunlit Bay* by W. Lister Lister, and James R. Jackson's *The Crevice*, which latter we give above. ❖ ❖ ❖ ❖ ❖

PARIS



"WOMAN AT HER TOILET"
(BRONZE) BY JANE POUPELET

PARIS.—In embarking on this too-brief account of the talent of Mlle. Jane Poupelet as a sculptor, I instinctively hark back to some words I wrote in these columns a few months ago (November, 1925) on the subject of Charles Despiau. For once more I have occasion to write of the rather austere nobility of a sculpture which sacrifices facile methods of pleasing in the interests of a greatness of expression made up of apparent simplicity and deep and radiant truth. For the works of Jane Poupelet also, are the result of that religious study of nature in which, as Rodin said, one cannot fail to find beauty, because one finds truth. In this patient and sincere study Mlle. Poupelet has not spared herself, and has now reached a rank among the masters of sculpture to which few women have attained. ❖

She early devoted herself to sculpture, beginning her studies in the Bordeaux School of Fine Arts. She then came to Paris, and after a short period in Denys Puech's studio at the Academie Jullian, took tuition from her compatriot, Lucien Schnegg, with whom she worked for three years. ❖ ❖ ❖ ❖ ❖ ❖

Her first success was an exhibit at the

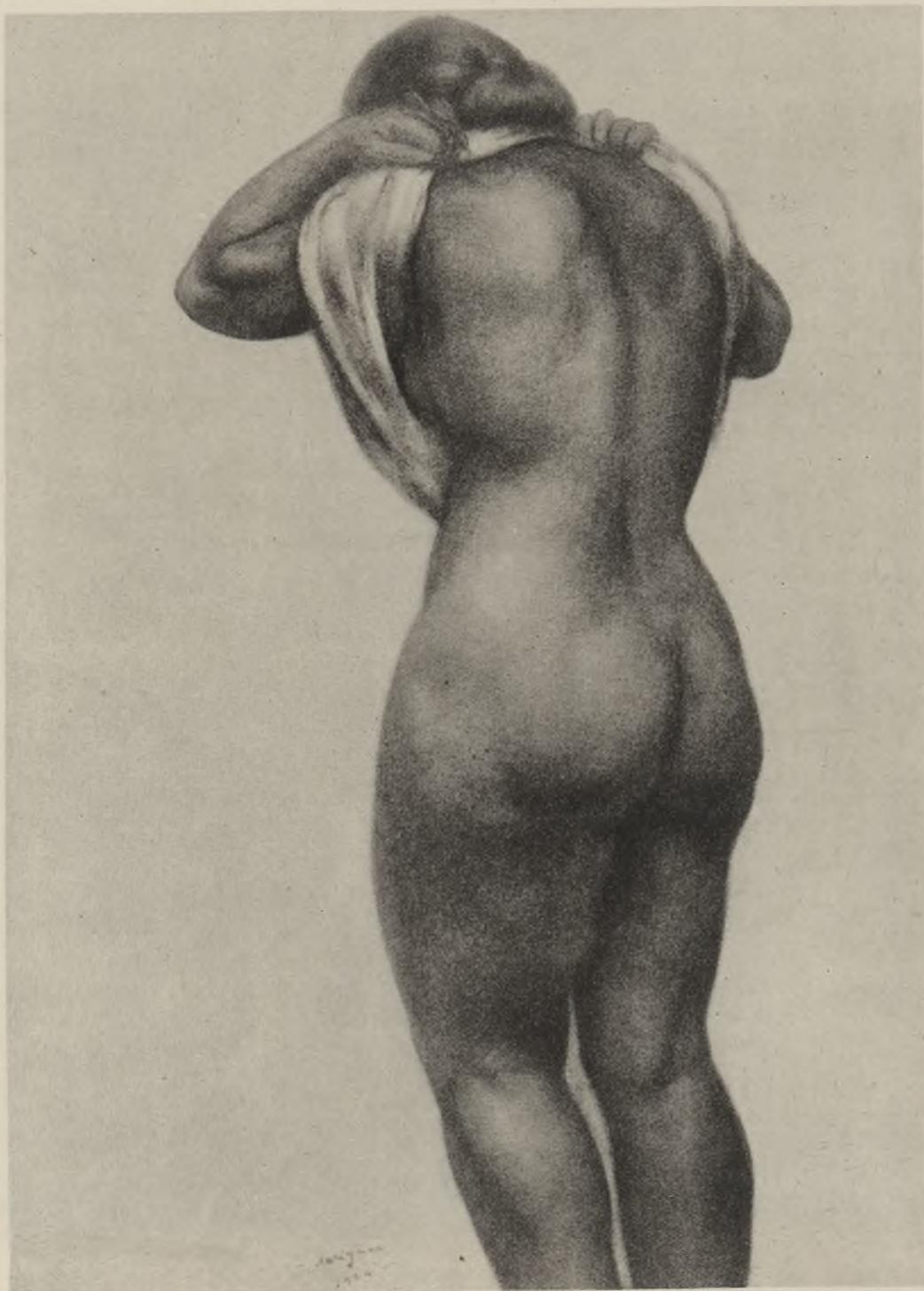
Artistes Français in 1900. After that, she did not exhibit again until 1904, when her work shown at the Nationale earned her not only the praise of the critics but also a travelling scholarship. In 1906 she again exhibited (manifesting a tendency to desert "literary" subjects) a group of two bathers, a bust and a cow. ❖ ❖

Jane Poupelet is, above all, a delightful sculptor of womankind; but it should not be thought that the charm of her work in this kind derives from any artificial graces. On the contrary it arises out of the most transparent sincerity, which sometimes almost amounts to naïveté, bodied forth, nevertheless with excellent technique. Mlle. Poupelet has no particular pre-occupation of subject: her constant desire is to capture the beauty of the model's attitude. She presents form studied solely for its plastic value, but with what sensitiveness, what conscientiousness, and ability to make dead matter live, by eliminating all its "inexpressive waste."

The result is a perfect harmony, as well in the balance of volumes as in the composition itself—a harmony at once calm and powerful, which is the outcome of a deep passion for simple and healthy



"BAIGNEUSE" (BRONZE)
BY JANE POUPELET.



"NUDE." PENCIL DRAWING
BY GEORGES DORIGNAC.
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"COW" (BRONZE)
BY JANE POUPELET

life. In this, Jane Poupelet rises above her times : I mean to say that she does not stop short at the superficial (and transitory) character of her contemporaries ; she is solely preoccupied with the expression of the beauty of woman, and hence her work is perennially human. ♦ ♦ ♦

Mlle. Poupelet works mostly for bronze, which she has cast for her in sand, afterwards working over it with the chisel and making the patina. Having first made a rapid sketch of her subject in clay, she works in plaster with the model before her. ♦ ♦ ♦

The artist's whole talent is evident from the little bronzes of animals which she studies at leisure in the country, her models being the familiar denizens of the farmyard—cows, donkeys, rabbits, cockerels, etc. These wonderful little works remind us of the best works of the Japanese.

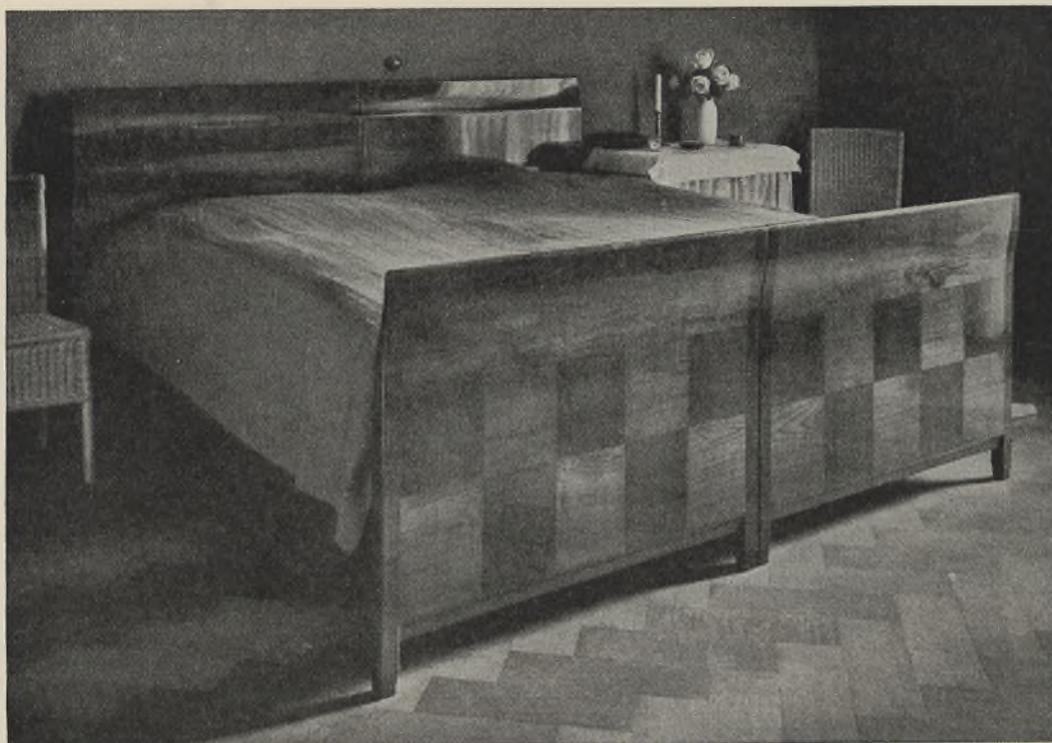
In the notice of the last Salon des Tuileries were noted among the most outstanding works the fine, reticent drawings of M. Georges Dorignac, whose *Peasant Plucking a Fowl* was reproduced in our September issue last year. I had approached him again with a view to presenting further examples of his work to STUDIO readers, when I learnt with deep

concern, at the end of December last, that he had died following an operation. These few words, then, will serve as a tribute to his memory, and will be an index to our regret at the premature departure of a finely endowed personality.

Born at Bordeaux in 1879, Dorignac first studied at the School of Fine Arts in that town, but came to Paris in 1899. Having entered himself at the École Nationale des Beaux Arts, in Bonnat's studio, he found a fortnight enough to disenchant him. So he decided to work on his own account, copying a good deal from the antique, whose beauties he well understood. ♦ ♦ ♦

He served his period in the army, and then on demobilisation shut himself up in his studio and painted for days together. The great impressionists were then in their heyday, and for some time he was under their influence, seeking out clear and luminous tonalities ; but some years of exhibiting at the Autumn and Nationale Salons (1902 to 1910) convinced him that colour is only an element superadded to form, and that the quality of form is the very essence of plastic expression. So he abandoned painting and took up drawing again. ♦ ♦ ♦

When the war broke out his health was



BED IN CHERRYWOOD. BY WOLFGANG VON WERSIN

too poor to allow him to take part in it. So he set himself to work up his decorative projects which have been shown at the Autumn Salons (cartoons for tapestry, mosaic and glass). ♦ ♦ ♦ ♦

Dorignac's whole talent consists in an admirable understanding of the living form, as our reproduction shows. There is no seeking for effect in his work, but only an absorbed study of the model, subordinating technical dexterity to the service of expression. To say that his drawings have all the qualities of a fine piece of sculpture is, I think to give him almost the highest possible praise. ♦

M. VALOTAIRE.

BERLIN.—The German citizen of taste in our days feels at home in apartments fitted out by the Deutsche Werkstätten. Order, brightness, solidity and refinement surround him, an elegance as unpretentious as simplicity. Every object is constructed as a practical and pleasing piece of property. If the man lives here who has to lead a busy life, he will feel really com-

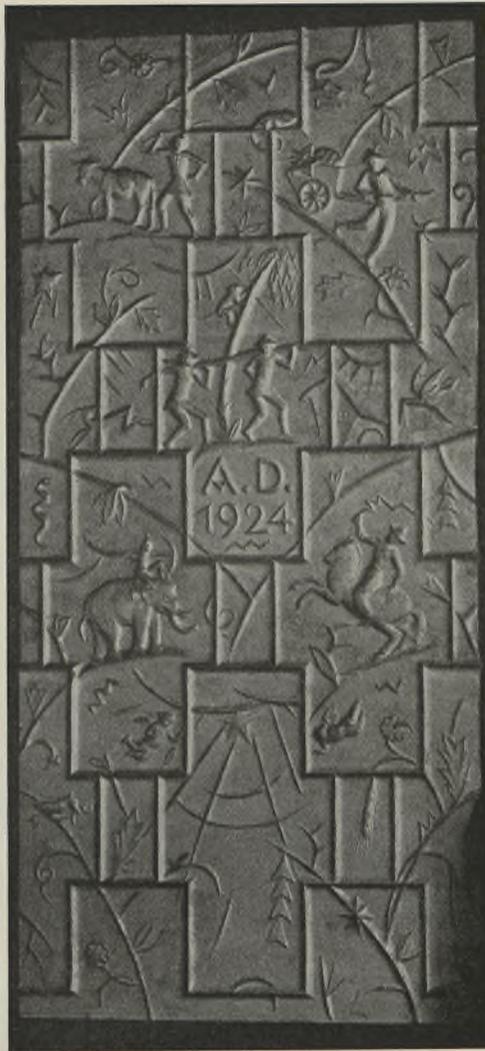
fortable. Nothing is breakable or shakeable. No minute need be lost with vexations about unnecessary objects. One of the prominent collaborators in the staff of the Werkstätten is Wolfgang von Wersin. He came equipped as architect, painter, sculptor and craftsman, after having studied in Munich in the Technische Hochschule and in Obrist's school. Then he had taught in the Debitsch School, and travelled through Italy and America. Four years of war-service had compelled him to quit his professional course, but he had resumed it with an enlarged field of activity, especially as exhibition-architect. The star whose rays rule his activity is the ideal to be a worker in all fields from architecture to the mass-production of industry. Pursuant to this he strives, as he says, to find for each thing not only the most beautiful, pleasing or stimulating form, but before all the form analogous to our time. This means, that it must be dictated by purpose and material, and that it has perfectly to minister to our ordinary necessities. Wersin builds halls and designs

furniture, hammers brass vessels, forms ceramics, plaits wicker-baskets, blows glasses, but each thing of his produce bears the family character of absolute reliability. There are no ornamental superfluities, no complications of structure. The table and candlestick stand firmly, the handle of the kettle can safely be seized, the show-case allows each exhibit full display, the straw-basket is handy and roomy. We have always to deal with things destined for people of culture who are, however, no friends of luxury. This may mean impoverishment on one side, but signifies advantage for the conditions of this technical age. Wersin has particular merits as a metal-worker. Formerly he cast excellent tin vessels, but the very fact that he is to-day an admired glass-artist shows how well he is also equipped for the handling of the most delicate materials. It delights him to shape his miniature animal curios with the fire-tongs. In all the branches of his activity it is his principle to be his own designer and to control conscientiously all the processes of the making. He has been present in the glass factories of Venice and the Tyrol to learn from famous local methods. No Sunday toy, but the week-day joy proceeds from his hands. In Wersin we have the classic of an impoverished era who produces riches for days of privation. ▯

JARNO JESSEN.

HAMBURG.—The Hamburg architects Messrs. Dyrssen and Averhoff have given evidence of extraordinary skill by evolving from the old Town Hall the Ubersee-Club-House. They were compelled by conditions laid down by the municipality to show reverence to historical forms, and yet they were able to express themselves freely in the modern style. This compromise is so successfully carried out, that an architectural monument of simplicity and elegance is added to the sights of Hamburg. A study of this building gives pleasure as well by the general dispositions of space, as by the care and taste manifest everywhere in the execution of the details. The sculptor Richard Kuöhl has again distinguished himself by his able decorative plastic work.

J. J.



PLASTERWORK IN THE
UEBERSEE CLUB, HAM-
BURG. BY RICHARD KUÖHL]

MILAN.—The "Novecentisti" (artists of the twentieth century), as they call themselves, derive their origin from a very small group of painters, seven in all, who, only a few years ago, having a similar ultimate aim in art, gathered together and founded this new school, which has as a principle the purifying of our national art from foreign influences. Unfortunately our artists of the second half of the past century have been too sensible to these infiltrations, and particularly the influence of France has been deleterious in respect of what may be called traditional Italian art. In contrast, and as a reaction

MILAN



"CIOCIARA." BY
ALBERTO SALIOTTI
(Novecentisti Exhn.)

against these artists, who were and are still in some cases led astray by that fatal error "fashion," a young generation has sprung up in these last years and against a frivolous and inconsistent form of art which had been a formula for the majority for over fifty years, it has placed a solid, pure, and sometimes even ingenuous art, thus giving origin to what will be a real period of renewed Italian art. The small family of the first seven "Novecentisti" has now become a large group of

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more than a hundred, and under the guide of a clever organiser, M. Sarfatti, these scattered forces were recently got together in the first exhibition at Milan. Although much could be said about most of the exhibitors, I have space to mention only the very best. ¶ ¶ ¶ ¶ ¶

First, amongst all, I believe it is just to mention Felice Casorati, who represents the deepest reaction against frivolous painting, and gives such a solidity to his works that sometimes at first sight it may



"THE STATION, ZOAGLI"
BY ARTURO TOSI
(Novecentisti Exhibition)

even appear excessive: however the accuracy with which he paints is such as to raise the admiration of the most sceptical, and undoubtedly the hard discipline of his painting has been a great example to his followers, and the two pictures he exhibits are good examples of his style. Next to this painter I find Aldo Carpi, who paints with more sentiment, and for this reason appeals more to us. ♣ ♣ ♣

Up to the same standard, Anselmo Bucci, the founder of the group, exhibits symphonies of trees and animals, but to these pictures of his I prefer *I Pittori*, exhibited in the last Venetian Biennial. Alberto Saliotti shows with his *Ciocciara* one of the best works contained in the whole exhibition, whilst his companion in feeling, Funi, although more vivid in colour, gives us a very interesting Venetian portrait. ♣

Leonardo Dudreville shows three small pictures that are far from being what we might expect from him, and similarly it must be said of Sironi's "terra cotta"

painting, although in *Solitude* he is unusually sentimental; nor can Pompeo Borras' muddy painting be approved. ♣

There are still a few works of great interest in the show to be noted, particularly the landscapes of Arturo Tosi, whom I do not hesitate to consider paints landscapes with more human comprehension of the beauties of nature than any other artist in Italy. ♣ ♣ ♣

Amongst the sculptors, Adolfo Wildt, Libero Andreotti and Antonio Maraini are the best expression of this modern Italian art, whilst it is still incomprehensible to me how Medardo Rosso, whose work is undoubtedly influenced by French impressionism, has been given such a large hospitality. ♣ ♣ ♣

On the whole this first exhibition of the "Novecentisti" is very interesting because it gives us the impression that a real Italian art exists, and that there is a strong young generation that will constantly uphold it.

N. G. FIUMI.

COPENHAGEN



TABLE DECORATION IN THE ROCOCO STYLE BY THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY. (Exhibited at the Royal Horticultural Society's Gardens, Copenhagen)

COPENHAGEN. — Some of the numerous decorative porcelain works which the Royal Copenhagen Porcelain Company have executed after the designs of Danish artists have already been mentioned and illustrated in *THE STUDIO*. The company attach great importance to the production of tasteful dinner sets and tea sets, executed either in a style and after a pattern composed by the company's own artists, or the models are taken from certain older well-known styles. The rococo set, as the so-called "Juliane Marie" set, for instance, is very fine and tasteful, and rich in graceful and charming porcelain figures, giving a nice contrast to this ordinarily rather luxurious and richly coloured porcelain. ♦ ♦ ♦

The "Flora-Danica" set is a representation of all the Danish flora, painted on the porcelain with great accuracy and fine art. The set is much liked, and very often some pleasant porcelain figures in Danish national costumes go well with it. Rightly the company have seen that, if their

porcelain is to show all its good quality to the public, it may be best done by the help of table decoration exhibitions, and therefore the company have engaged a clever table decorator, the chief gardener at the Royal Danish Horticultural Society, Mr. J. K. Jørgensen. Some excellent exhibitions have been held in the society's exhibition hall in Copenhagen, and Mr. Jørgensen has shown in masterly fashion how well flowers and porcelain can be combined to make a tasteful whole, and especially how the porcelain can take on a renewed life and a hitherto unknown beauty by the help of the flowers. ♦

At the last exhibition about twelve different sets were exhibited, and from these our photograph is taken. Especially the flower decorations to the sets in old styles, the rococo table, Louis XVI table and others were very original and beautiful, and, indeed, Mr. Jørgensen in his flower decorations showed his knowledge of how to catch, fix and underline the characteristic beauty of this porcelain. EIGIL KIER.

PRAGUE



DEEP-CUT CRYSTAL GLASS VASE, DESIGNED AND EXECUTED BY PROFESSOR B. KROMER'S SPECIAL CLASS (Deutsche Fachschule für Glasindustrie, Steinschönau Czecho-Slovakia)

PRAGUE.—The two pieces of cut glass reproduced here show the high standard which, after the decay of the art of glass-cutting since 1850, has been attained by the Bohemian glass industry, under the leadership of the two schools of Steinschönau and of Haida.

Glass-cutting was inaugurated in Bohemia by the influence of the Emperor Rudolph II., who summoned Kaspar Lehmann from Lüneburg to his court at Prague. This man, who was later called the "father of the Bohemian Glass-Art," re-invented the technique of cutting the glass which had been already practised by the Romans—in the world-renowned Portland vase—and had been lost with the decline of the craft in Venice—Murano. In the eighteenth century (when England held the first place in the artificial working of glass) came the first settlements of glass-makers in Steinschönau and Haida, situated north of Prague. Here especially the famous Bohemian overcoated glass was treated in a new way by cutting and

polishing (*Kugeln*—globulate); here a high standard of glass-painting was attained; here a peculiar white porcelain-like glass was produced. Yet the excellent (*gekugelten*—globulated) English glasses



CRYSTAL CUT GLASS GOBLET. DESIGNED AND EXECUTED BY PROFESSOR G. BECKERT'S SPECIAL CLASS. (Deutsche Fachschule für Glasindustrie, Steinschönau, Czecho-Slovakia)



"LEOPARD" (BRONZE)
BY DEZSŐ LANYI

were not to be equalled for a long time, as it was impossible to produce such a material as the flint-glass made there. ♪

Although both the schools of Steinschönau and Haida had been—in their time—fundamentally influenced by the Vienna *Kunstgewerbeschule*—as regards delineation, yet the *genius loci*, an inborn sense of how to decorate glass and its ingenious application to the craft, have evolved a persuading and original new style. H.S.

BUDAPEST.—Mr. Dezső Lányi was born in 1879 in Upper Hungary. He has studied in Budapest, Vienna, Florence, Rome, Paris and Brussels. His work has been exhibited in Budapest, Vienna, Munich, Berlin, Paris and London, and he has been awarded several gold and silver medals, also certificates of high merit. He has designed and sculptured several large monuments, has made a number of portrait busts and numerous animal studies. Mr. Lányi's art extends

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over every shape and form, and excels in every one. He claims to be the originator of caricature busts which he executes in coloured clay, quite unique in idea and production. In his studio he has rows of caricatured busts of prominent Hungarian people, all exceedingly interesting. Twelve of his productions are now exhibited in Budapest, and he has been awarded distinctions. ♪ ♪ ♪ ♪

At the present moment he is busy on a public statue which is to represent a lion eight times larger than life size. He also has the construction of a national war monument in hand. D. BONNAIRE.

MOSCOW.—Scenes and types of rural life have always been preponderating topics of modern Russian painting, which is not to be wondered at, considering the extent and importance of the agricultural population in Russia. Only the special point of view under which the several artists touched these subjects often hardly changed in different epochs, and, one after



"POLAR BEAR AND SEAL."
(MARBLE). BY DEZSŐ LANYI.
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"THE TANNERS."
BY S. GHERASIMOFF.



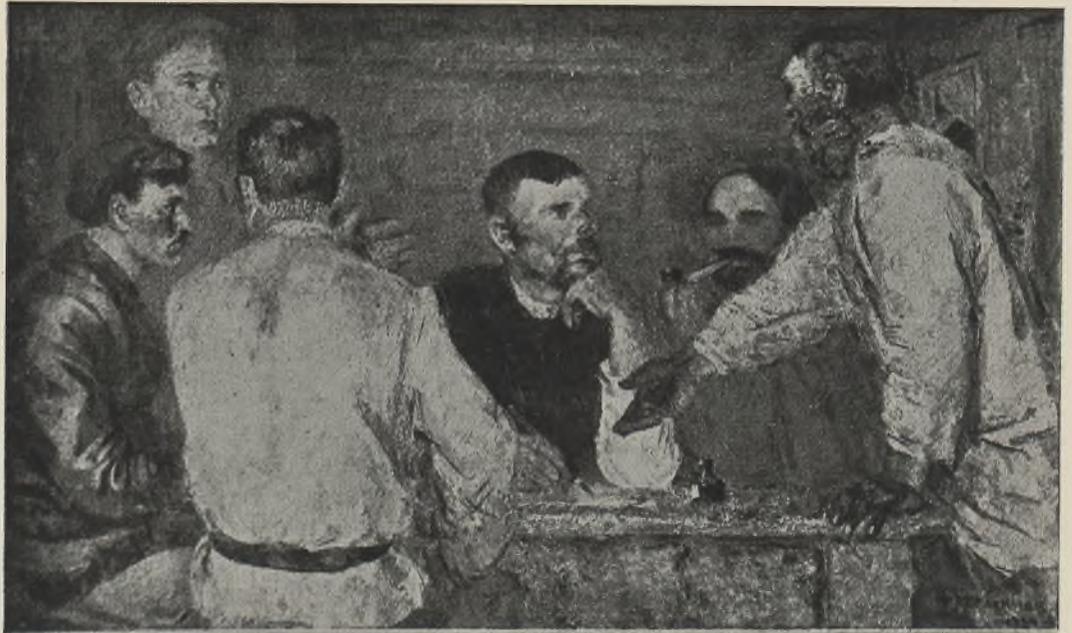
"STUDY OF A RUSSIAN PEASANT"
BY S. GHERASIMOFF

the other, one may distinguish sentimental, romantic, realistic or social treatment of such topics. These last especially attracted numerous painters grouped about the Moscow Art School as teachers or scholars, and older readers of *THE STUDIO* may perhaps remember the names and some works of the late S. V. Ivanoff, Tefim Arkhipoff, S. Vinogradoff, etc., whom I repeatedly had the opportunity of noticing in this paper. ❖ ❖ ❖

Serguey Vasilyevitch Gherasimoff, born in 1885, in the city of Moshaisk, belongs to a younger generation but is akin to the above-named masters, and may be regarded as carrying on their artistic traditions, as well as those of the Moscow Art School in general, where he accomplished his artistic education under S. Ivanoff

and K. Korovin. From the beginning of his career Gherasimoff set up almost exclusively as a painter of the village of Central Russia, and with keen eyes studied its life, inhabitants and every-day's manifestations. His qualities as an excellent designer greatly facilitated the task, and successively a long series of oil studies and paintings, designs, lithographs and linographs, all treating peasant-life, appeared in Moscow exhibitions, making the name of Gherasimoff familiar to art-lovers. ❖

Strong truth and seriousness in representing the common people has for long been the rule in Russian literature and art; also it would be difficult to find any traces of falseness or toning down in the types and figures of Gherasimoff's compositions. I mean that, in this way, our



"THE VILLAGE COUNCIL"
BY S. GHERASIMOFF

artist has rather made some steps forward in his inexorable veracity, as well as by the striking manner in which he has seized the new moral attitude and self-consciousness of the Russian peasant in such paintings as *The Village Council*. ♦ ♦ ♦ ♦

Besides, some new more æsthetic tendencies come forward in the art of Gherasimoff in comparison with the older generation of his teachers. Against their chiefly impressionist methods here problems of tense composition become prominent and often give to the canvases and lithos of Gherasimoff an almost monumental character, as, for instance, in *The Repast*. ♦ ♦ ♦ ♦

These predominant compositional aims together with some neglect of purely colouristic charm, bring Gherasimoff near, in a certain degree, to that neo-classical group of painters which just before the War arose within the walls of the former St. Petersburg Academy of Fine Arts, with the well-known Alexander Iacovleff and V. Shoukhayeff at their head. Single common lines doubtless unite the *œuvre* of all three artists, representing one ramification of the recent evolution of Russian painting. ♦ ♦ ♦ ♦

P. ETtingER.

WOODSTOCK (N.Y.).—The work of American etchers, with a few exceptions, more especially with one exception, is comparatively little known and rarely seen in England, yet the United States boast some exceedingly able artists in this sphere. Amongst them Mr. Alfred Hutty holds quite a distinguished position, although he has only more recently evolved a preference for this medium. His standing in his own country may be gauged from the fact that at the International Show of the Chicago Society of Etchers he was awarded one of the four equal Logan Prizes; Mr. W. Lee-Hankey and Mr. Frank W. Benson receiving the same mark of acknowledgment. ♦ ♦ ♦ ♦

Mr. Alfred Hutty has two homes, some twelve hundred miles apart, a fact which gives him a vast scope in the choice of subjects, but in looking over a fair collection of his prints, one will readily realise that trees—birches, pines, oaks, sycamores (reproduced here)—are the *motifs* nearest his heart. He seems to grasp, to sense the essentials of each; his handling, light and graceful though it be, fully suffices to convey their individuality in a manner over which there is much personal charm.



“OLD GATEWAY AT CHARLESTON”
ETCHING BY ALFRED HUTTY



"SYCAMORES." ETCHING
BY ALFRED HUTTY

Some are typical of his northern *piéd à terre*, others bear witness of the prolific South, weird old trunks and gnarled branches garlanded with festoons of moss and climbers. But in them all the artist's observant study is evidenced and with the sketchiest touches he transmutes singularities of bark and branch and foliage to the copper, a mode of definition full of insinuating appeal. In America prizes are given to best etchings, and as someone remarked, nearly all Hutty's trees are prize-winners. ■ ■ ■ ■

If they have a rival with our artist, the same is to be found in his beloved Charleston, but he is disconsolate because its picturesque old-world houses and gates are being sacrificed to commercialism—there as elsewhere. Yet he still finds some acceptable *motifs*, and he depicts the crumbling dilapidated masonry of these quaint structures with the same subtle

sincerity of which his arboreal subjects bear such ample proof. ■ ■ ■

GEORG BRÖCHNER.

REVIEWS

The Memoirs of a Lady of Quality: [being Lady Vane's Memoirs, from SMOLLETT'S *Peregrine Pickle*]; with illustrations by VÉRA WILLOUGHBY. Limited edition. (Peter Davies). 84s. net. William Beckford, in one of his minor works, poked fun at the eighteenth century habit of interpolating totally irrelevant "inset stories" in the novel. Here is a very lengthy (and, it must be confessed, not very interesting), example of the genre. In this smoothly-gliding record of a lady pursued with a lamentable sameness by multitudinous lovers, there is small affinity with the genius which limned Strap and Tabitha Bramble and Lismahago. But if Mr. Peter

Davies can hardly be congratulated on his choice of a text for reprinting, he must earn the thanks of all connoisseurs of book-production for this excellent paper, these noble margins, and above all, the set of illustrations. It is difficult to use any other term than a superlative to describe the faculty which produced these extraordinarily tasteful and well-balanced decorations. Miss Willoughby combines an exquisite colour sense with a supple and delicate imagination. Her compositions consist of series of strongly-emphasised curves, from the lines of which the colours gradually range down from their full value to white: yet despite this extreme formality, there is no distortion, no departure from nature, and the true spirit is there. Our reproduction gives but a rough idea in half-tone of one of the many illustrations which, in the book itself are done by collotype and lithography. ■ ■ ■

Kabuki: the Popular Stage of Japan. By ZOË KINCAID. Illustrated. (Macmillan.) 42s. net. Miss Zoë Kincaid has rendered a real service to students of the Japanese drama and its allied arts by the production of this comprehensive and well-written monograph. Indeed, it constitutes a very valuable addition to the history of dramatic art in the large sense, for the story and character of its development in Japan are not only by no means generally known, but are full of interesting points of comparison with that of Western countries. For instance, the Japanese had the revolving stage, and gangways giving access to the stage from the front, long before these devices were tried in Europe, and the Japanese popular drama had a peculiar and significant character of its own. It was essentially the amusement of the ordinary people—the artisans, the tradesmen and those of social degree who ranked below the aristocratic and military castes. For two centuries these latter ignored and despised it, and all that appertained unto it. But, in its own circle, it was amazingly popular. The leading actors were passionately admired—in their professional capacity. They were richly rewarded with high pay and sumptuous gifts, but were, none the less, “members of a degraded class, looked down upon, derided.” Of these, Miss Kincaid gives an admirable and



ILLUSTRATION BY VÉRA WILLOUGHBY
TO "MEMOIRS OF A LADY OF QUALITY"
(Peter Davies)

fascinating account. She describes the theatres, scenery, plays and other things theatrical, with a wealth of detailed knowledge that speaks of long and painstaking study. In one matter only is criticism possible. The popular theatre of Japan was directly responsible for one of the most beautiful arts of that country—the colour print. This kind of woodcut found its earliest expression in the demand for cheap portraits of popular actors, and most of the earlier masters of the popular school devoted themselves entirely to it. Miss

REVIEWS



"VIEW IN HAARLEM." BY GERRIT BERCK-HEYDE. (From "Old Masters and Modern Art": The National Gallery vol. 2. By Sir Charles Holmes-Bell)

Kincaid has given us much for which we are grateful; but it seems worth while to remark that the old colour-prints would have furnished her with contemporary portraits of almost every actor of importance she mentions. At the same time, one must say that the book ought to be in the library of every collector of Japanese colour-prints. To students of the drama it should need no recommendation. ▯

E. F. STRANGE.

Old Masters and Modern Art: The National Gallery. The Netherlands, Germany and Spain. Vol. II. By Sir CHARLES HOLMES. (Bell) 21s. Sir Charles Holmes's gifts as a writer raise his second volume on the National Gallery (as they did his first) far above the ordinary standard of an official description to the level of a brilliant essay on æsthetic development, whose focus in the present instance is the art and artistic ideals of the seventeenth century. In the North of Europe there developed logically the type of picture suited for the country house, a kind of microcosmic art or panorama in little of human activity whose main feature was the recession of planes so arranged as to give almost a stereoscopic effect. Although we find brightness of colouring, as in Vermeer, people lived in a bright and stainless world,

and had no immediate urge of brightness in their paintings. From this follows a most interesting set of implications. Nowadays penned in the dark rooms of great cities the craving for colour produces bright wall patterns rather than naturalistic pictures, and so on. The method by which the author places the artistic history of Europe relatively to social life is sometimes perhaps too speculative, but always stimulating and suggestive. ▯ ▯ ▯ ▯

Whale Ships and Whaling: a Pictorial History of Whaling during three centuries. By GEORGE F. DOW. (Salem, Mass.: Marine Research Society.) \$7.50. Here is gathered together the most complete collection of whaling prints and photographs that has yet been published. Though the plates are clear and sharp one could have wished that some of the rare aquatints and lithographs had been reproduced in colour, without which a great deal of their charm is lost. Some of the early woodcuts and prints are very curious, notably No. 21, depicting the celebration of mass on the back of a stranded whale. The *Charles W. Morgan*, the last of the South seamen, is shown from truck to keelson, from cabin to forecastle, and a short sketch of her long adventurous life is given: one misses, however, the old

REVIEWS

True Love in this gallery of battle-worn spouters. George Francis Dow's essay on the early off-shore fishery of New England is very interesting. Few of us realise that the Pilgrims were mostly fishermen, and that the *Mayflower* anchored at Cape Cod because "it was a place of profitable fishing, for large whales of the best kind for oil and bone came daily alongside and played about the ship." Amongst the many additions to the bibliography of the sea which have been published lately, this *Pictorial History of Whaling* is far from being the least important. ❧ ❧

BASIL LUBBOCK.

Burgundy and Morvan. By W. M. CROWDY. Illustrated by P. F. Gethin, with a note by Campbell Dodgson, C. B. E. (Christophers) 25s. net. The *raison d'être* for this volume is, admittedly, the publication of twelve excellent plates from drawings by P. F. Gethin. Mr. Campbell Dodgson, in his prefatory note on

Gethin's work, speaks of the artist's death (he was killed in the battle of the Somme) as "one of the few casualties of the War that inflicted a loss on British art." That Gethin's death was a loss to art is undeniable; but we may certainly question both the accuracy and the wisdom of Mr. Dodgson's statement in its general sense. Gethin's work has a delightful, luminous quality which is well displayed in these illustrations. It is the work of a charming and sensitive personality rather than that of a robust genius. Mr. Crowdy's text, though somewhat artless, is pleasant enough, and combines historical and topographical information in an agreeable manner. Mr. Kingsford's map, in spite of its incomprehensible scale, is a pretty piece of work. The publishers are not to be congratulated on the typography of the book, for it is heavy, unimaginative, and lacking in balance. ❧ ❧ ❧

C. E. V.



"CLUNY: GATEWAY OF ABBEY." PEN AND WASH DRAWING BY P. F. GETHIN (From "*Burgundy and Morvan*" by W. M. Crowdy—Christophers)

CORRESPONDENCE

ART AND POLITICS

To the Editor of THE STUDIO.

SIR,—I experience some reluctance in sully the fair columns of THE STUDIO with the somewhat futile and decidedly inartistic recriminations of party politics, but I cannot let Mr. G. V. Thurrock Harwood's letter go by without some protest. The question-begging way in which your correspondent uses the epithets "reactionary" and "progressive" and the calm manner in which he tacitly assumes his political opponents to be devoid of intelligence are symptomatic of a spirit of intellectual intolerance which is *not* the hall-mark of an enlightened or progressive mind.

Perhaps, Sir, you will be good enough to permit me to point out that the very country which Mr. Harwood holds up for our praise and approbation is that country in which alone, the most relentless and systematic persecution of those who differ by even a hairsbreadth from the accepted views of the dominant class, goes on with unceasing vigour. Soviet goals are full of Socialists who have protested against Soviet excesses. Is *this* "progress"? If so, I intend to remain a "reactionary." I strongly doubt if in the whole of Russia there exist as many educational facilities and institutions for promoting art and science as there exist in London. When I think of the various polytechnics, the Board of Education art and science scholarships, and such matters as the recent gift of £50,000 to the Tate Gallery by a gentleman whom Mr. Harwood would presumably designate a member of the "commercial bourgeoisie," I can only say that your correspondent's inability to see the other and brighter side of the picture is deplorable.

Neither can I bring myself—mere amateur as I may be—to share any disparaging views about British architecture. Why does Mr. Harwood single out the streets of London for his vituperations when—in spite of his disclaimer—equally hideous and vulgar monstrosities could be found in the streets of any corner of the globe, not excluding the Russian paradise! Lord Riddell's recent defence, in "John o' London's Weekly," of our architectural progress will carry conviction with all but those who are so intoxicated with the futility of their own political creed that they will never be satisfied with anything.

May I, Sir, with all humility, conclude by intimating that there are as many Unionists interested in intellectual progress as any others, and that I personally know of dozens who would welcome art galleries subsidised by the State? Only some of us do not find it a matter of pride to proclaim that, intellectually speaking, we are not as other men are, but, in contradistinction to reactionary and unintelligent fools, the salt of the earth. Strange to say, we are inclined to include modesty and tolerance among

the virtues. And in denouncing "bad taste and arrogance," we could, at least, be consistent.

Yours, etc.,

75, Drayton Gardens, J. STEWART COOK.
South Kensington, S.W.

To the Editor of THE STUDIO.

SIR,—I have read with equal interest and disagreement a letter which appeared in your March number on the subject of Art and Politics. Your correspondent attempts to prove that art has only been discovered as a means of social well-being since Bolshevism plunged Russia into chaos. Sir, this is simply another disgusting attack on our freedom, enlisting art now in the service of a sinister political system. He should know that the arts which the "Soviet was careful to reorganise" were arts enlisted in the cause of propaganda and compelled to serve political purposes. The idea of our own artists being made to paint to order subjects with a strong "proletarian" interest, on the ground that by so doing they are advancing the happiness of the community, is merely an absurd pretence.

It cannot be denied that the Soviet has taken up art. It has taken it up, however, as a political *weapon*, and not as a social good. The older English parties, not (it is to be supposed) devoid of culture, have also realised the value of the arts, but they have known that they cannot be dragged at the wheels of the political chariot. During the war a most discriminating choice of English artists was made to portray the conflict. But, and this is the point, no pressure was put on them to pursue any particular path. The artist was allowed to do as he liked, and the result is greatly to our national credit.

There are in existence now schools with remarkably cheap tuition, free galleries and museums, scholarships, all of which find support in the existing order. The munificence of private individuals provides a great extension of our gallery of modern art. What does your correspondent mean by saying that a scheme of Mr. Macdonald's for founding a gallery with the sole aim of encouraging art was shelved? There are many such galleries already. One would think an art gallery, to judge by what he says, is unheard of in England.

Mr. Harwood should realise that our "commercial bourgeoisie" is actually a patron of the arts. He will certainly find no Conservative politician who will disagree with him in his somewhat obvious postulate that the encouragement of the arts is of national importance. The difference between them and his precious "progressive" parties is that they will not compel the artist into a stultifying political channel. The French Revolution also encouraged art; but it starved and executed many artists who could not conform to it. In such cases the artist himself will pray for the maintenance of Conservatism.

Yours, etc.,

W. H. LEICESTER.

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ART EXHIBITIONS



LONDON.—**ABBEY GALLERY**, 2, Victoria Street, S.W. 1. Designs for Interiors and Stage Settings by Oliver P. Bernard. Open during April.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. A. L. Baldry and E. R. Dibdin. Open till April 23. C. H. H. Burleigh. Open April 27 to May 7.

BRITISH MUSEUM. Lectures by Claire Gaudet on Recent Excavations. Saturdays at 3, until May 22. Admission 1s., reserved seats 2s. 6d.

CHESTER GALLERY, 2 Chester Terrace, Eaton Square, S.W. 1. Water-colours by Oswald Garside, Claude Hayes, Tatton Winter and Kate Wilcox. French Drawings by Curl. Open during April.

COLNAGHI & Co., 144-6 New Bond Street, W. 1. Paintings and Drawings of Venice by James McBey. Open from April 15 to May 15.

ESSEX GROSVENOR ART CLUB, at the Central Library, High Street, Walthamstow. 27th Annual Exhibition. Open May 8 to 15, from 2.30 to 9 p.m.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Paintings by Gluck. Pictures by Sarkis Katchadourian. Etchings by various living artists. Open during April.

GOLDSMITHS' COMPANY, Goldsmiths' Hall, London, E.C. 2. Competition (open to all British workers in the precious metals), for Racing Cups and Trophies. Apply to clerk of the Company for particulars. Closing date extended to April 30.

GOUPIL GALLERY (Messrs. W. Marchant & Co.), 5 Regent Street, W. 1. Paintings by F. L. Harris. "Malaga in Winter," by E. Barnard Lintott. Portrait Heads and Figures by F. Katharine Mayer. "Capri, Siena," by M. Janes. Open during April.

GREATOREX GALLERIES, 14 Grafton Street, W. 1. "Small Harbours": Water-colours by F. C. Muloch. Open during April.

LEICESTER GALLERIES, Green Street, W.C. 2. Memorial Exhibition of work by F. Derwent Wood, R.A. Open during April.

LITTLE ART ROOMS, 8 Duke Street, Adelphi, W.C. 2. Decorative Landscapes by Prebble Rayner. Open till April 30.

MERCHANT ADVENTURERS, 190 Church Street, W. 8. Pottery, textiles, woodcarvings. Open during April.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Pastels of Mount Everest Exhibition by Dr. A. S. Somervell. Open till May 1.

ROYAL ACADEMY, Burlington House, Piccadilly, W. 1. Annual Exhibition. Open May 3 to August 7.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Painters in Water-colours. Open till May 29.

ROYAL SOCIETY OF ARTS, John Street, Adelphi, W.C. 2. Canton Lectures on "Ornament in Britain," by Chas. R. Peers, C.B.E., M.A., H.M. Office of Works Chief Inspector of Ancient Monuments. At 8 p.m. on Mondays, April 19 and 26 and May 3.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. Royal Society of British Artists. Open till May 29.

R.W.S. GALLERY, 5A Pall Mall East, S.W. 1. 186th Exhibition of the Royal Society of Painters in Water-colours. Open during April.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Exhibition of the Modern English Water-Colour Society. Open during April.

SAVILLE GALLERY, 10 Savile Row, W. 1. Exhibition of Old and Modern Drawings. Open during April.

THREE SHIELDS GALLERY, 8 Holland Street, W. 8. Water-colours by Miss Jessie Traill. Open till April 30.

TOOTH, Messrs. ARTHUR & SONS, 155 New Bond Street. "Irish Life": Paintings by Jack B. Years. Open during April.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. "Pastoral" Water-colours. Open till April 28. J. S. C. McEwen Brown and Wilfred R. Wood. Open till April 27. Capt. D. N. Morgan. Open April 29 to May 12. Miss Helen R. Lock and Miss A. E. Lamont. Open April 30 to May 13.

WHITECHAPEL ART GALLERY, E. 1. Swedish Art. Open till April 24.

BIRMINGHAM.—**ART CIRCLE**. Spring Exhibition. Open from April 15 to May 27.

CONWAY.—**ROYAL CAMBRIAN ACADEMY**. Receiving Day early in May. Open June 7 to October 2. Particulars from the Secretary, "Plas Mawr," Conway.

DERBY.—**ART GALLERY**. Water-colours by British Artists of To-day. Open till April 25.

EDINBURGH.—**ROYAL SCOTTISH ACADEMY**. Centenary Exhibition of Works by Scottish Artists. Open from April 17 to August 28.

SUNDERLAND.—**PUBLIC ART GALLERY**. Etchings, Woodcuts, Drypoints, Aquatints, etc., on loan from the Print Society. Open till April 25.

SWANSEA.—**ROYAL NATIONAL EISTEDDFOD OF WALES**. August 1926. £1,000 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.

DRESDEN.—**CITY EXHIBITION HALL**. International Exhibition of Dresdner Jahresschau. Painting and Sculpture from Germany, Austria, France, Spain, Italy, Belgium, Switzerland, Sweden, Norway, Denmark, Finland, Russia, England, Hungary, Czecho-Slovakia, Holland, Poland, Japan, America. Open June 12.

PARIS.—**SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX ARTS**. Open from May 1 to June 30. Verinssage, April 30. Grand Palais, Champs Elysées.

GALERIES DRUET, 20 rue Royale. Paintings by G. L. Jaulmes and Mme. Halicka. Open April 19 to April 30. Paintings by F. Vallotton and A. Favory. Open May 3 to May 14.

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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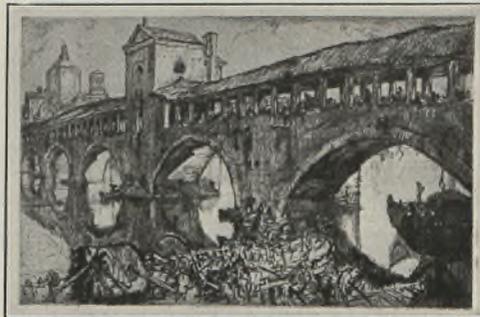
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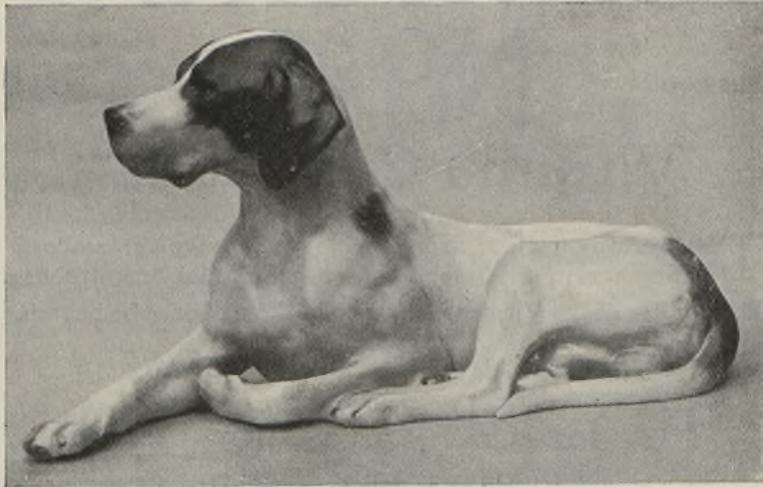
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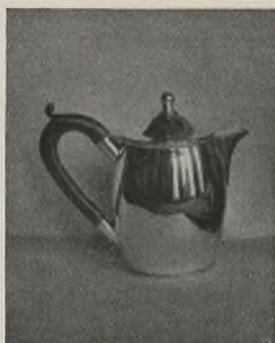


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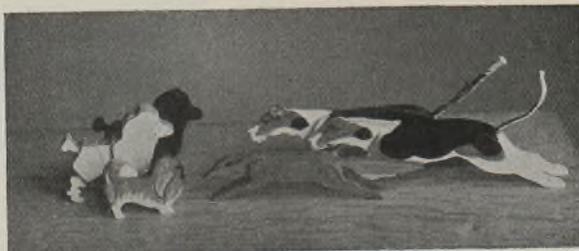


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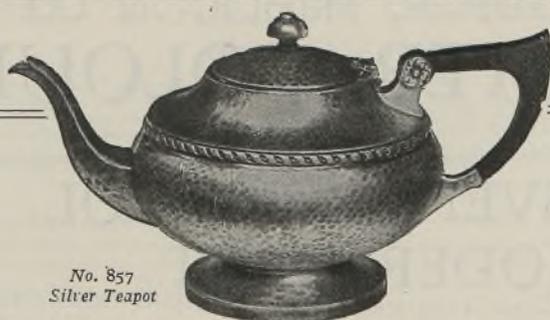
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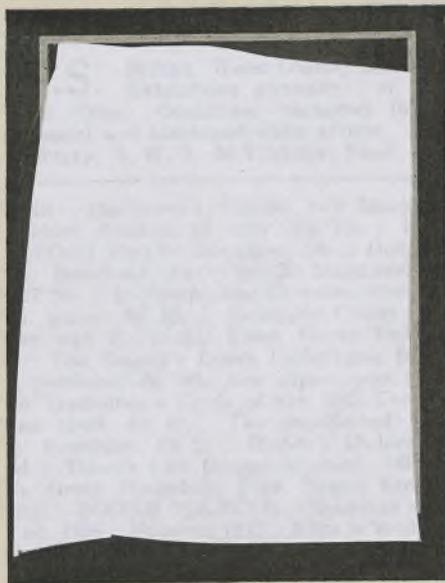
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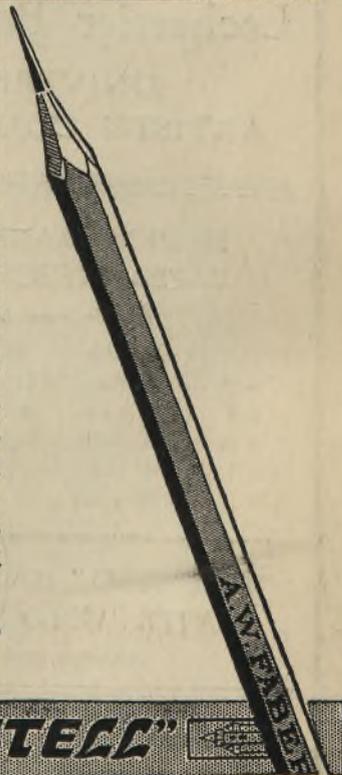
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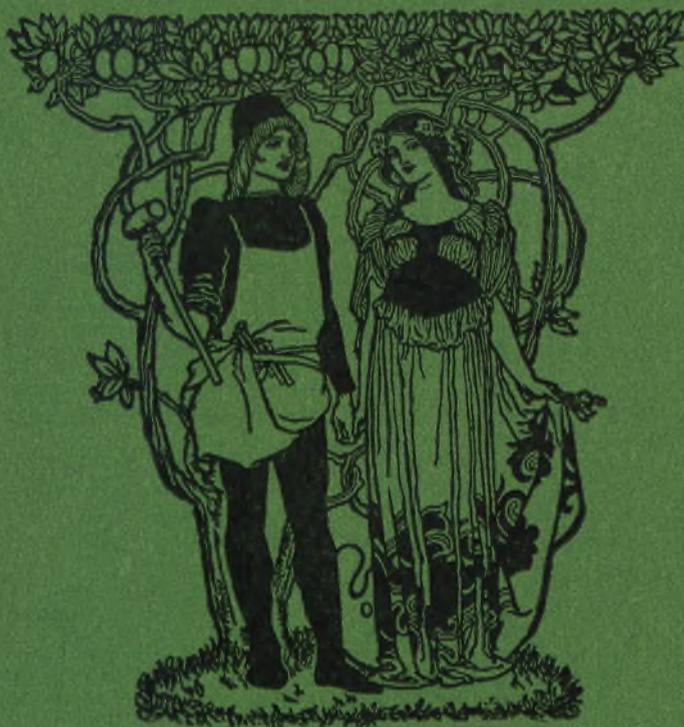
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"JOHN ROTHENSTEIN, ESQ."
GOUACHE DRAWING BY
WILLIAM ROTHENSTEIN.

SOME MODERN BRITISH FIGURE DRAWINGS. BY WILLIAM REDWORTH. ♦ ♦ ♦ ♦ ♦

FIGURE drawing, or drawing from the life, has changed and evolved together with other forms of art, and since the golden age of the Renaissance it has suffered at the hands of the sentimentalist and the purveyor of the banal. In the flower of the Victorian Age the suave perfection of academic accomplishment well nigh strangled all life out of it. In those days a correct drawing was a good drawing; it was a stereotyped record of facts, not an impulsive personal reaction between the artist and the thing seen. Correctness is not necessarily rightness in a work of art any more than it is in matters of conduct. (There were, of course, exceptions—Alfred Stevens's splendid figure drawing and the illustrations of the 'sixties.) From that dreary, drawing-room sort of art we have fortunately emerged into something more vital, and where we yawn over Burne-Jones and Leighton, Mr. Sickert and Mrs. Laura Knight distinctly make us sit up. These things are vital and the swift line is exciting—call it expressionism or any other "ism," it is, at any rate, alive. The drawing of to-day, like that of any other period, is characteristic of the spirit of the age, and the prevailing ideals and environment. The graphic arts are not affected by these causes more than our literature, or our dress, or, as far as that goes, our manners. All these things bespeak an age of velocity and self-expression, and the artist is, therefore, not so much concerned with expressing the truth about life, as the way life affects his own sensibilities. Consequently personality counts more than manner, and technical probity is often sacrificed to stress temperamental expression—in short art is more personal and less universal. ♦

Undoubtedly such drawings appeal almost entirely to the professional artist, and to the layman they are—quite reasonably—unacceptable. Sensibility to line, in the sense of the purist, is so rare that when a work relies almost entirely on that quality its audience is limited. The unconventional and often highly specialised



CHALK DRAWING BY
BERNARD MENINSKY
(Mayor Gallery)

methods are repugnant to the conservative mind distrustful of change and progress, and he shakes his head at what he thinks lack of tradition, forgetting that all art is tradition; it is not new nor old, but just art. As a river ever flowing, and ever from its source. It would be easy to point out the derivation of each of the drawings reproduced here, for although there is a revolt from the immediate tradition of the near past, if we go back far enough we shall find an ancestry. Some time since, a picture was exhibited in a London gallery constructed of buttons, string, and pieces of wood; but even this enterprising effort was not new—the technique is well known in the nursery. ♦ ♦ ♦

A sense of art is not given to everyone; a liking for pictures is general, but, alas! that is by no means the same thing. These drawings do not aim at ordinary pictorial

SOME MODERN BRITISH FIGURE DRAWINGS

standards; they are not done with an eye either to the market or the critic. Slight and spontaneous, they are the most authentic record of the artist's perceptions of form and the most personal of all his methods of expression. They render in an unpremeditated way his interest in the life about him, registering in his own personal idiom those rare moments when light, form and mood chime together in the clear note of art. Strictly speaking, the act of drawing is itself but memory translated into line. The eye sees and at an interval—however short—the hand makes a graphic record of the visual experience. The drawing called *Lola* is of this kind; it affects the mind as a memory, the essence without detail, as a face seen in a crowd. The line is nervous and acrid, like an epigram—truth uttered in a terse and witty way. All Mr. Sickert's work is so full of style that the merest scratch has a personal significance. It will never be popular any more than the writing of Henry James will be—it is too delicately illusive. The colour reproduction is another impression caught on the wing, but it has not quite the charm of *Lola*.

Perhaps at no time have methods and



"LOLA." PEN DRAWING
BY W. RICHARD SICKERT
A.R.A. (Savile Gallery)

points of view been so varied as now, and even in so limited a collection as this it is a far cry from Mr. Sickert's suggestive impressionism to the meticulous realisation of Mr. Brockhurst. This artist is almost at the other end of the scale in modern draughtsmanship. Memory has small place in his work: rather he broods long over the model, searching out every detail of form and line and rendering all with the most exquisite finish. It is a pity that it is possible to reproduce only one of this artist's drawings; his remarkable ability in adapting the best traditions to his own ends is best seen in earlier work in which the *naiveté* and sincerity of the old Italian masters give a delightful pre-Raphaelite flavour to his drawings. One feels that had he lived in the 'sixties he would have been a worthy member of that glorious band of draughtsmen on wood whose artistic lineage—like his own—was of the soundest.

Between the two extremes of manner indicated by the Sickert drawings and that of Mr. Brockhurst the remaining examples find a place. It is a paradox that the slighter the drawing is the more one can get out of it. In a finished picture one



"CONFLICT." WASH DRAWING
BY C. R. W. NEVINSON
(Leicester Galleries)



"DRESSING FOR BALLET"
PEN AND INK DRAWING
BY LAURA KNIGHT, A.R.W.S.

SOME MODERN BRITISH FIGURE DRAWINGS

look gives us the content, but a drawing such as Mrs. Knight's *Dressing for Ballet*—obviously done at speed—grows upon one the more one looks at it. The method at first seems thin and spotty, but set it up (all pictures should be seen in the upright) and it will soon begin to impart a sense of life and movement. Note how the artist sees *all* of it; not only the figure but the accessories; the washbasins, the taps, the drapery and the chair all interest her as part of the scheme. The black spots and dashes and the dark patch of the girl's hair suggest light and colour in

rather a wonderful way. It is impressionism of the most authentic kind and a very jolly drawing to boot. ¶ ¶

Those artists of to-day who are called advanced are not law-breakers, but law-makers. No longer content to regard emotion as a sort of dream over which we have no control, they seek to bring it within the law. The drawing by Mr. C. R. W. Nevinson, on p. 308, is an example. The object is to create an emotional conception of a definite kind by ordered rhythm. It is not so much a picture as a dynamic design; the forms, though they suggest the human figure, are not definitely made out as such. Blake said that imagination turns abstractions into concrete form; here we discover imagination doing the direct opposite. It is an attempt—and I think a successful one—to create a clear emotional impression by scientific arrangement of lines and shapes reduced to pure expressiveness. Mr. Rothenstein—who is represented here by a coloured reproduction—would seem to unite in his work both the right and left wings and sums up most of what is best in both. Profound, and full of knowledge, his art has the character of aristocratic reserve. In the example given there is a comprehensive-ness; note the drawing of the hands and the reticent way in which the head is placed against the light—so easy to be cheap here. But Mr. Rothenstein does not force his effects, and, like all true poets, he gives us the significance of things as they are, not bathed in a light that never was. In a future age he will surely be one of those called to witness for the art of our time. ¶ ¶ ¶

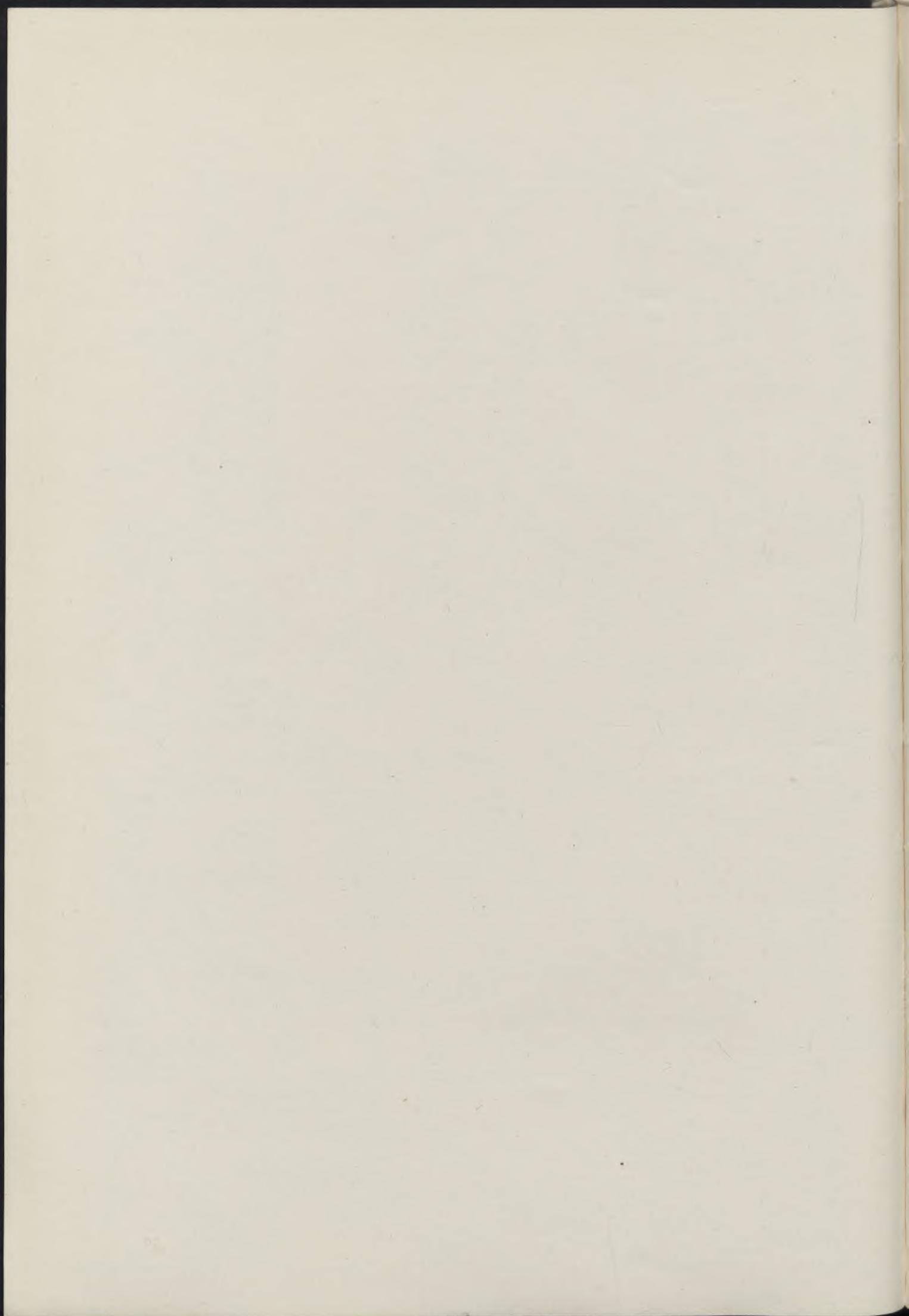


"DECORATIVE PROJECT" (FIRST OF THREE PANELS). CHALK DRAWING BY RANDOLPH SCHWABE

The drawings of Mr. Schwabe and Mr. Meninsky are simple to deal with, being practically life drawings concerned in rendering the nude each in its own way. Mr. Schwabe's *Decorative Project* is an entirely beautiful drawing, completely realised and based on the soundest traditions. Much of its charm is owing to the distinct decorative intention which lures us somewhat from the particular attributes of the drawing as drawing. The example of Mr. Meninsky is strong in its emphasis of plastic form; there is bulk and roundness in the figure. These qualities seem to interest the artist more than outline. The recent exhibition at the Mayor



"L'ARMOIRE À GLACE." WATER-COLOUR BY W. RICHARD SICKERT, A.R.A.
(SAVILE GALLERY).





"DANCER." PENCIL DRAWING
BY GERALD L. BROCKHURST, R.E.



**STUDY FOR FIGURES FOR DECORATION OF
THE CHURCH OF ST. AIDAN, LEEDS. SAN-
GUINE DRAWING BY FRANK BRANGWYN, R.A.**

(From reproduction in the portfolio issued
by E. F. D'Alignan and Paul Turpin).

BRITISH FIGURE DRAWINGS—THE NIKKO SHRINES



"THE SLEEPING CAT." BY
HIDARI JINGORO. (Over the
door leading to the Tomb of
Ieyasu, at Nikko)

Gallery showed him to be a fine draughtsman, at his best. ♦ ♦ ♦ ♦

The Brangwyn drawing needs no comment because in considerations of period or phase his art is not really relevant. There is a universality about it and a detachment from passing things that keeps it from dating. It is not modern nor old, but just Brangwyn. ♦ ♦ ♦ ♦

There are signs that drawing is no longer regarded as a minor part of artistic practice. For every really fine draughtsman the painters can be counted by the score. Nervous command of simple line is more rare than the ability to realise objects in masses of tone, and the drawings of an artist are his credentials. ♦ ♦

They show his hand; they are the craftsman's response to what he sees unconfused by emotion, because they are done in too workaday fashion for sentiment to intrude. Collectors will do well to gather these things and treasure them. Better a good drawing than an indifferent painting. ♦ ♦

W. REDWORTH.



CARVED WOOD PANEL ON THE LEFT FRONT OF THE YOMEI-MON, AT NIKKO (The conventionalised lions at play constitute a part of the scheme of decoration, with panels of peony in relief on the other side of the gate. Lions are almost invariably associated with peonies, as are tigers with bamboo and chidori birds with waves)

THE NIKKO SHRINES, THE MAGNIFICENT. BY JIRO HARADA.

"DO not use the word magnificent till you have seen Nikko," is an old saying in Nippon. The harmony of the simplest of architecture, unpainted and unadorned, with the primeval forest surrounding it, gives the feeling of impressiveness to those visiting the Ise Shrines. Even to-day, regardless of one's religious beliefs, one is constrained to exclaim, with the famous mendicant, "We know not what is within, but the tears of gratitude overflow" when one stands by the clear stream of Isuzu at the edge of the grove of ancient trees surrounding the Ise Shrines. But at Nikko it is the contrast, not so much the harmony, of gorgeous splendour of works of art with the surrounding nature that overwhelms us with the sense of magnificence. Full of splendour are the shrines of Nikko as the sparkling gold and gorgeous colours, with which the buildings are profusely decorated, can be seen through the swaying branches of cryptomerias or half concealed by their gigantic trunks of sombre brown bark. ♦ ♦ ♦ ♦ ♦

Not only by the contrast, but the shrines in themselves—their torii and gates, their pagoda and towers, their buildings and sanctuaries—are indeed magnificent. The work represents the best artistic achievement of the Tokugawa regime. In order to gain the favour of the Shogun, different daimyos from all over Nippon strove to excel each other in donations to add splendour to the mausoleum of the great Ieyasu, the founder of the Tokugawa dynasty. Nothing was spared to make it the most beautiful. The services of great artists in every branch

THE NIKKO SHRINES

of art of the time were enlisted for the work. So beautiful and perfect, for instance, one of the gates was to become that the envy of the gods was feared, and in order to avert it a flaw was purposely created by inverting one of its columns. Too gorgeous and extravagant was it censured to be afterwards that the inner shrine covered with gold was coated with black lacquer over the gold. Nearly all the woodwork, even the flooring and fences, are lacquered, some places receiving as many as 40 different coatings before the final polish. The knots on the beams and boards were first covered with gold leaves, instead of zinc foil, before colourings were applied over it. Every roof was covered with thick copper beaten into required shapes and patterns, and in

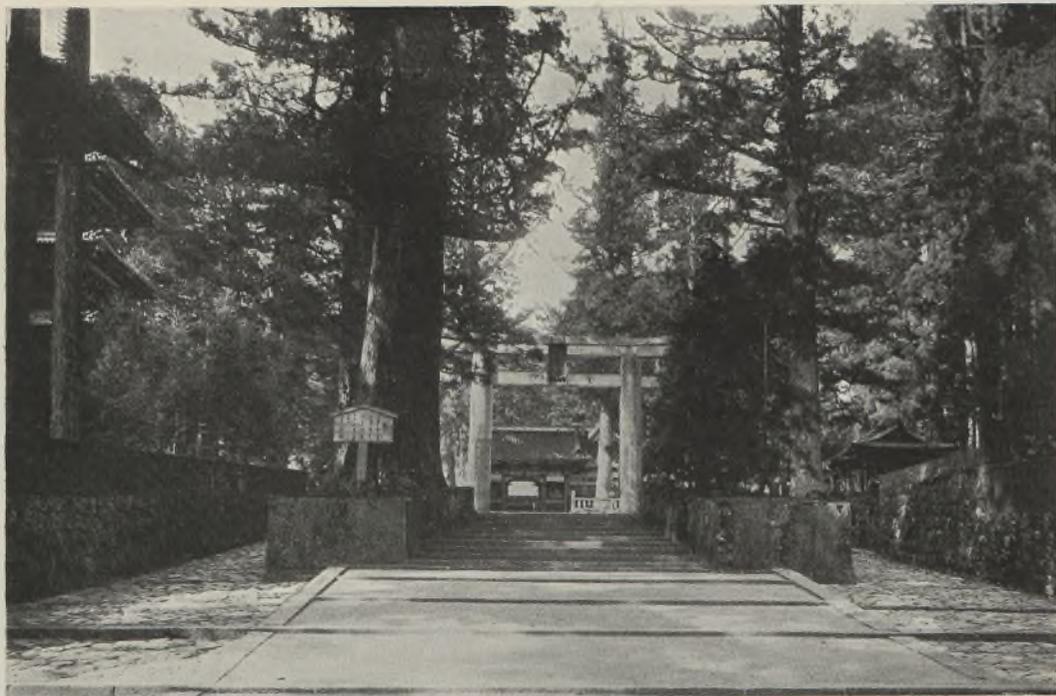
some places the copper was lacquered for beauty and durability. ♪ ♪ ♪

In spite of precautions taken for the durability of the work, a constant care has been necessary for its preservation. The roots of the trees in their growth have upset many stone pavements and foundations of fences, etc. Severe frost has done its share of damage, and the moisture in the mountain air, the frequency of mists, has been the undoing of works of art, necessitating frequent repairs. The shrines are now undergoing a thorough repair; many artists and artisans have been at it for a number of years at a stretch, under the auspices of the Department of the Imperial Household to preserve the work so well done some three hundred years ago. It was indeed fortunate that the great



SACRED RED LACQUER BRIDGE
ACROSS THE DAIYA-GAWA, NIKKO
(In feudal times this bridge was
used by the Tokugawa Shoguns
but it is now closed to all persons)

THE NIKKO SHRINES



GRANITE TORII AT THE ENTRANCE TO THE NIKKO SHRINES. (The enormous structure with its simple lines and stately proportions, is in harmony with the grove of giant cryptomerias in which it stands)

earthquake that devastated Tokyo and its vicinity three years ago did not reach Nikko. ♪ ♪ ♪ ♪ ♪

In spite of many wonderful things being done nowadays in architecture by the aid of advanced science, the Nikko Shrines still command our deep admiration. The endless patience in work, the fidelity to the artistic purpose, as shown there must always remain a source of inspiration to artists and laymen alike for all times. By faithful restoration and careful preservation, the artistic ideals and achievements of the Tokugawa regime, with their strength and shortcomings, will be handed down to the ages to come in the splendour and magnificence of the Nikko Shrines. In the glory of art the shrines seem to revel when the storms rage among the giant cryptomerias. Calm and serene they seem to repose when the snow accentuates the grace of the eave lines. The scene is fantastic with mystic beauty and charm when the shrines are veiled with mist. Triumphant with brilliancy, yet in sobriety of taste, the

shrines seem to rest when the bright sun illuminates the elaborate designs and bright colours amid the deep verdure of ancient cryptomerias. ♪ ♪ ♪

HARADA JIRO.



WINTER SCENE AT THE NIKKO SHRINES

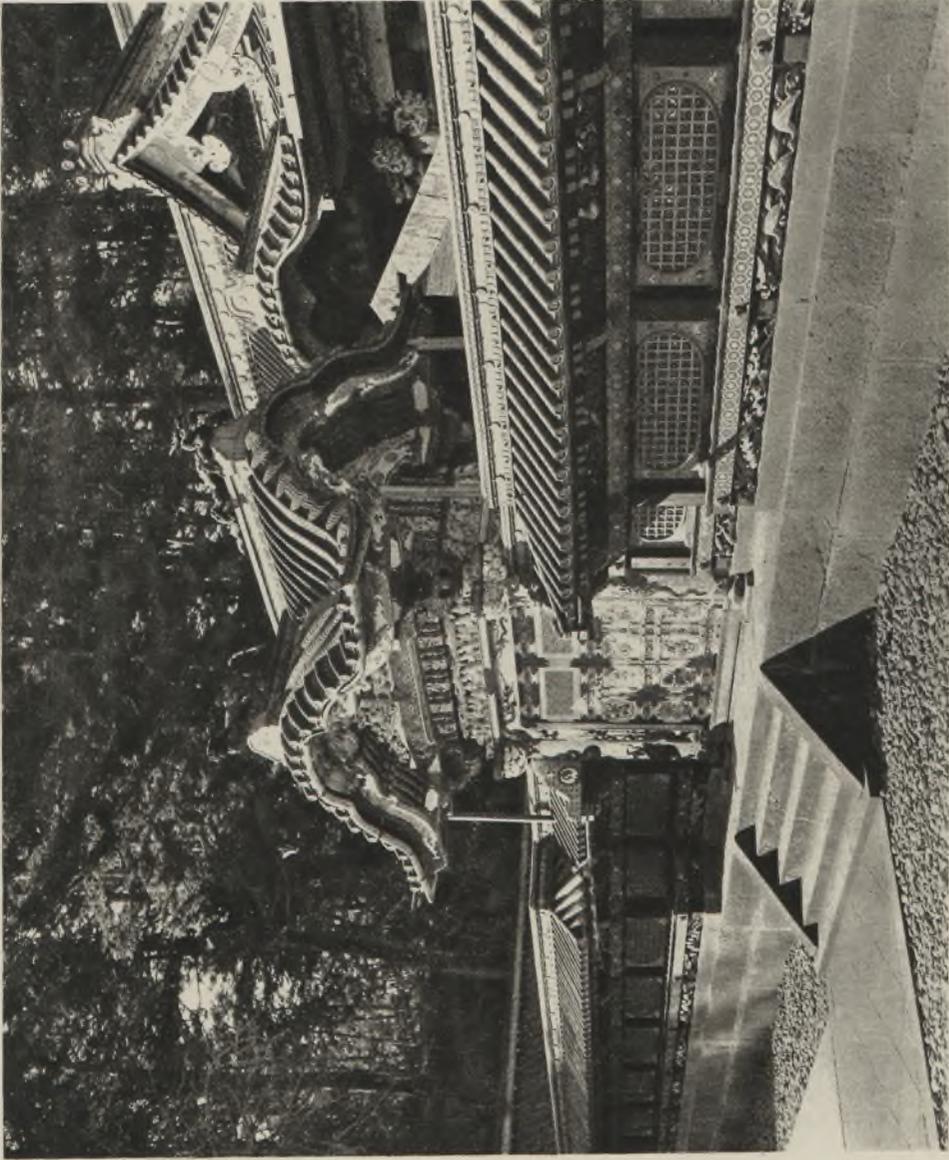
THE NIKKO SHRINES



THE DRUM TOWER, NIKKO. (Beautiful bracket work, brightly coloured. The roof is covered with beaten copper and the end pieces are covered with gold leaves, with crests painted on them in black. The lower portion of the building is in black lacquer)



ON'CHOZUYA, NIKKO. (Containing an enormous holy water cistern cut out of solid granite. Here the pilgrims wash their hands before proceeding to worship at the main sanctuary. The copper roof is supported on granite pillars, surmounted by hammered metalwork. The carvings and woodwork are either lacquered, gilt, or painted with white and lapis lazuli)

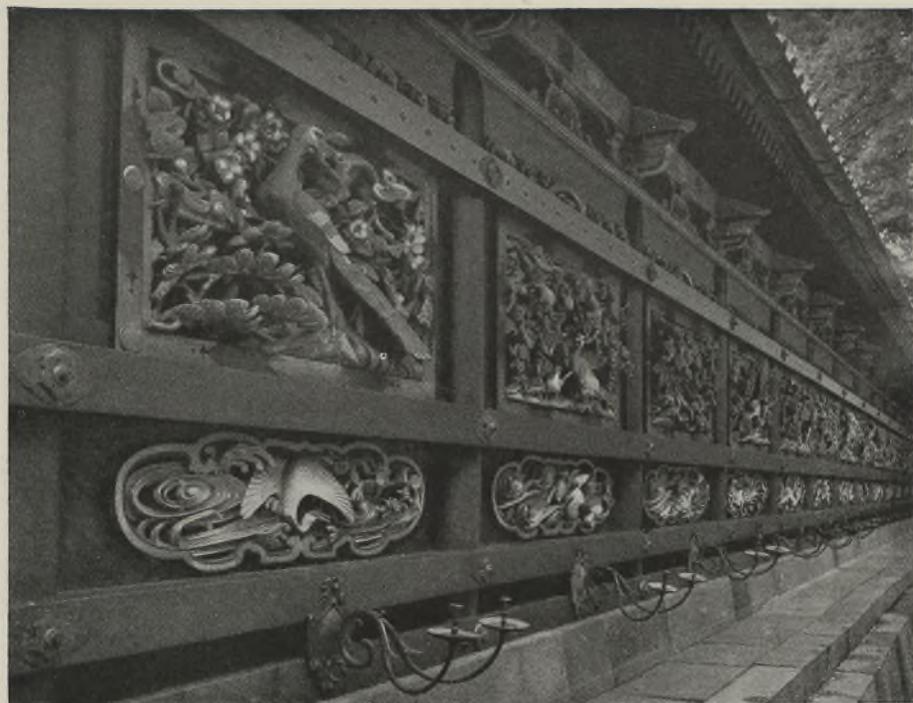


THE KARA-MON, NIKKO, SHOWING
PART OF THE MAIN SHRINE BEHIND.



THE TOMB OF IEYASU, FOUNDER OF
THE TOKUGAWA DYNASTY, AT NIKKO.

THE NIKKO SHRINES



COLOURED WOOD CARVINGS ON THE FENCE AT THE YOMEI'MON GATE, NIKKO. (The upper panels represent mountain birds, and the lower, water-fowls. The bronze candle brackets at the base of the fence are supposed to have been brought from Europe)



(West Side)



(East Side)

WOOD-CARVINGS OF PEONIES ON THE YOMEI'MON, NIKKO

RUDOLF BONNET



STUDY FOR "ZAMPUGNATA." BY
RUDOLF BONNET. (In the collec-
tion of Professor J. A. Sleeswijk)

RUDOLF BONNET. BY JUST
HAVELAAR. ♦ ♦ ♦ ♦

MR. RUDOLF BONNET, the young Dutch painter, was entirely unknown when, two years ago, he came to surprise us with an extensive exhibition of his works. There, at the Hague, he showed us some large, slightly romantic compositions, many smaller or larger studies and drawings (figures, portraits, etc.); the whole of it work from Italy. ♦ ♦

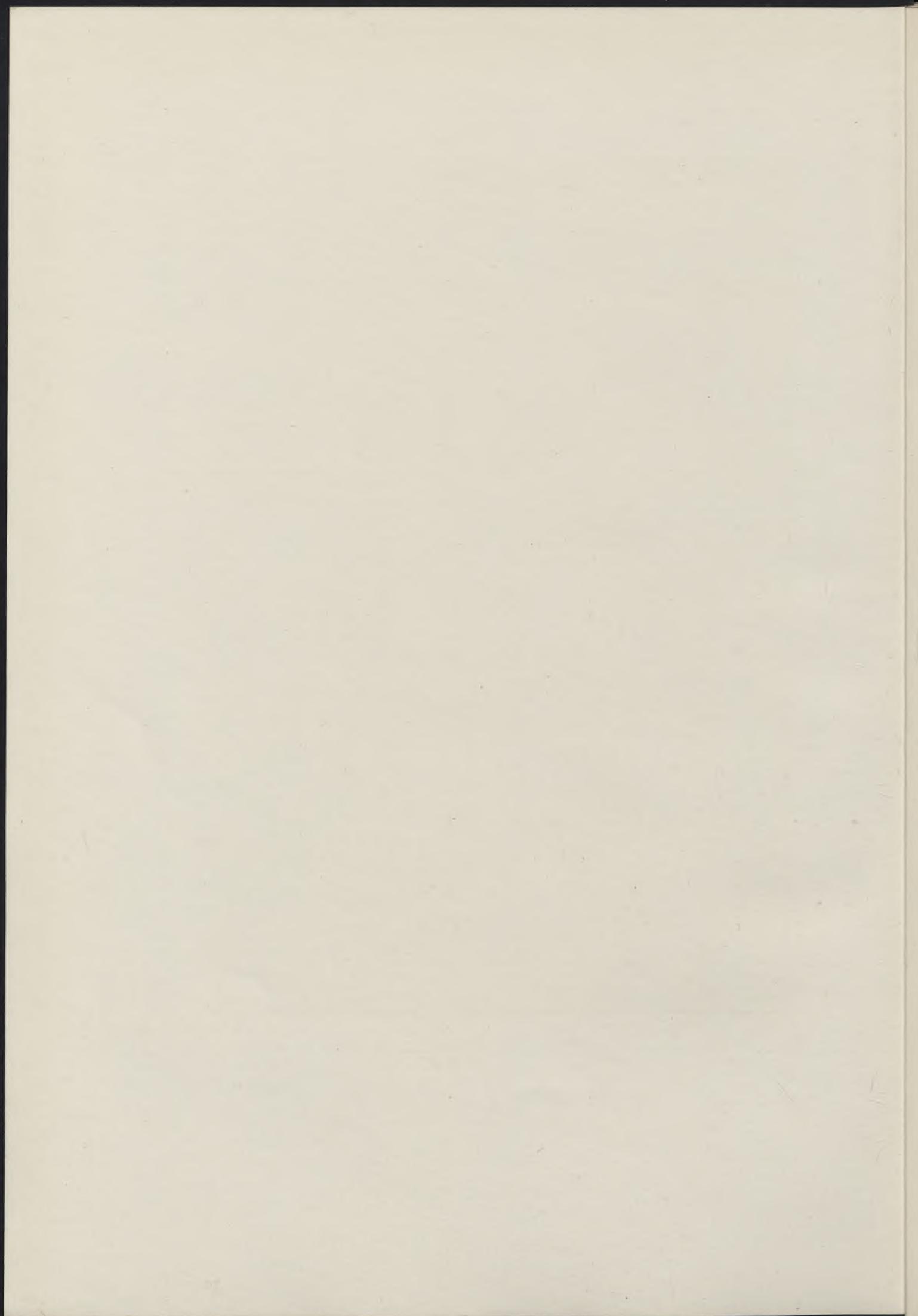
The surprise proved to be twofold. Surprising was the command and mastery, the completeness even, of this first work; and surprising again was the fact that this work, however modern in its strongly constructive and plastic character, yet did

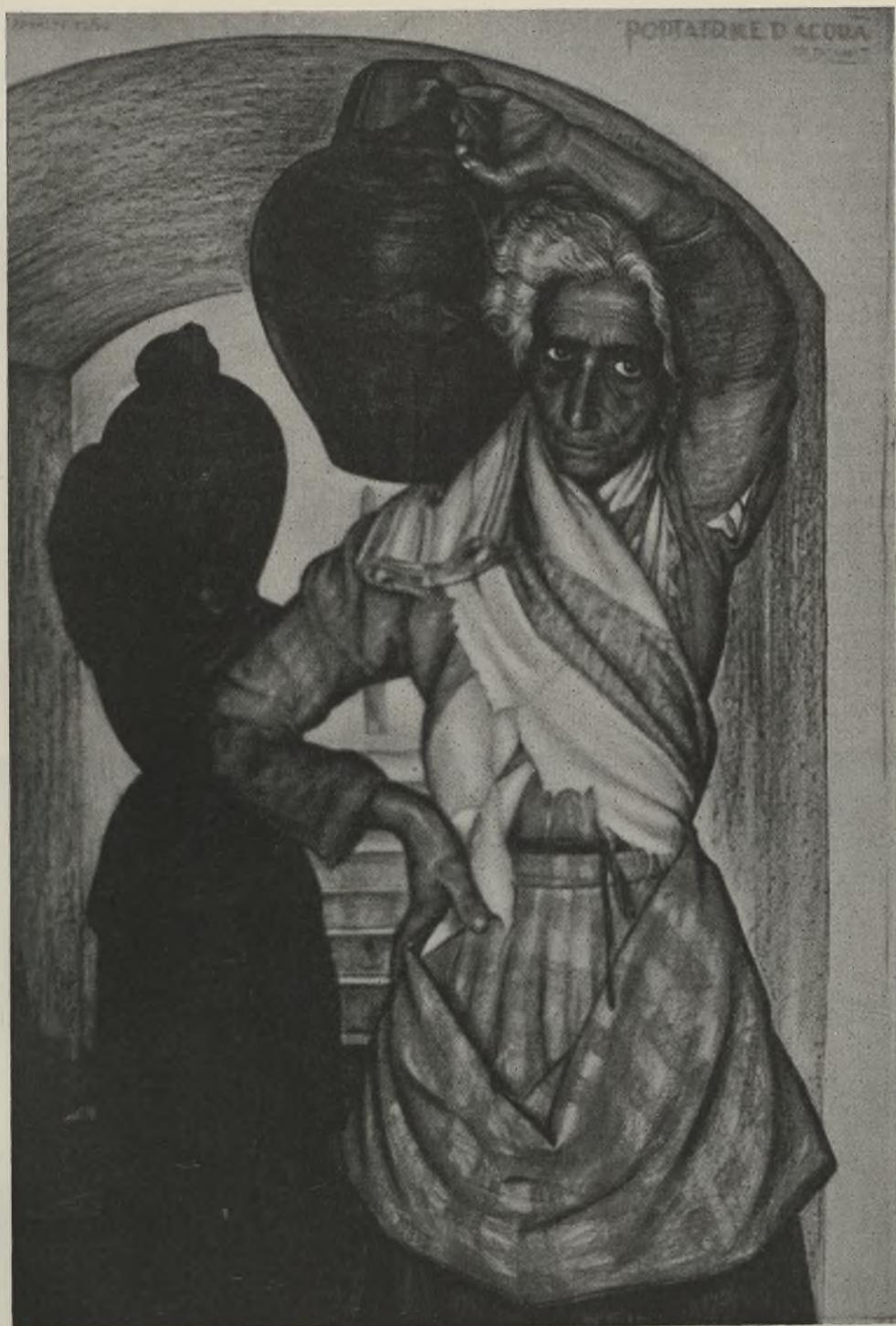
not reveal a direct connection with modern Dutch painting in its various aspects. Neither the pictorial passion of the group that centres round the instinctive genius of Mr. Jan Sluyters, nor the strong characterisations of leading talents like Miss Toorop (the talented daughter of her great father), Mr. Van Herwijnen, or Mr. Schuhmacher, nor the meditative conception of Mr. Verster or Mr. Mankes have had any evident influence on Mr. Rudolf Bonnet's artistic development. And last of all, the surprising thing in this work was, that it made, to a high degree, such an impression of realism. ♦ ♦

Here was no hesitating and groping; no struggling with problems of form and style; no cubistic or expressionistic



"AL GOLFO DI SALERNO."
TEMPERA PAINTING BY
RUDOLF BONNET.





"PORTATRICE D'ACQUA"
BY RUDOLF BONNET

RUDOLF BONNET

abstractions ; but from the beginning a clear, simple expression ; moreover a very self-conscious art, powerfully putting the value of sharply defined lines and of an expressive and finished form against the beauty of colour, tone and light. ▯

Here was a lofty art that was undoubtedly synthetic in tendency and however individual, had overcome all individualism. Here we found an art of spiritual force, which yet did not violate in any respect the simple and beautiful truth of nature. ▯

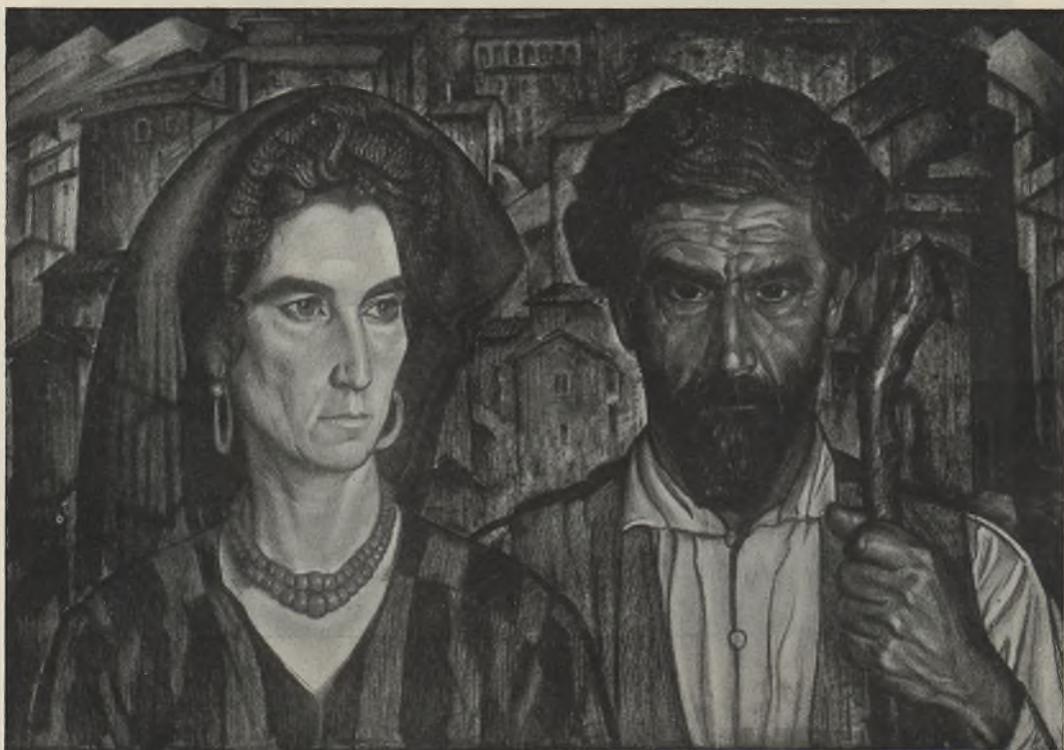
It was a surprise that in our modern world of painting such simple things could be said in such a noble way by an artist who had his years of apprenticeship only just behind him. ▯ ▯ ▯ ▯

Nobody can develop outside the influence of his surroundings, and it is not difficult to conjecture what influences have governed Mr. Rudolf Bonnet's art. To-day, after his second exhibition at Amsterdam, where he fully maintained his rapidly gained reputation, it is even easier than two years ago. ▯ ▯ ▯

I deem this influence to be threefold.

There is the influence of the elder Toorop (and especially of the latter's larger figure-drawings and of the portraits of his later period) ; there is an influence of the art of the early Renaissance in Italy ; and there is an indirect influence of the young movement in architecture, which in Holland gained such important significance and which is more and more beginning to form a driving power for the whole of our modern art, though first of all for the richly and profusely flourishing sculpture of Holland.

This threefold influence points to one central tendency in this young painter : he aims at restraint, order, style. Mr. Toorop showed him the way to a broad form, to monumentality based upon a penetrating study of nature, upon analytic observation. The early Italians (here I especially think of a Ghirlandajo) conveyed to him the sense of a severe, æsthetic style. And modern architects (in whose sphere he grew up, being a pupil of an Industrial Art School and not of an Academy) gave his style that tight, constructive character which distinguishes our age. ▯ ▯



"GENTE D'ANTICOLI." BY RUDOLF BONNET
(In the collection of K. A. Volz, Esq.)



"DONNA D'ANTICOLI" DRAW-
ING BY RUDOLF BONNET.



"FAMIGLIA D'ANTICOLI." TEMPERA
PAINTING BY RUDOLF BONNET.
328



"SCENA PASTORALE"
BY RUDOLF BONNET

So much for influences. But influences only become fertile for him who has already attained some individuality. By tracing influences we do not yet penetrate into the creative self. ❖ ❖ ❖

What distinguishes this work as something individual and what forms its essential content is far from being enigmatical. ❖ ❖ ❖ ❖ ❖

There was wisdom in the fate that conducted Mr. Rudolf Bonnet to Italy. What he found in that country of all seekers after beauty was not the romantic idylls of antique ruins and graceful models, nor the picturesque charm of ancient towns, nor the beautiful harmonies of the landscape: it was the people. It was the people, the country life which drew him to that country and which made him conscious of himself. It was the un-

spoiled, proud, beautiful people, this still classic race, that inspired him. ❖ ❖

The tall figures of the women, who, with their pitchers on their heads, stride in stately fashion along the stair-streets, the sloping lanes and country roads; the peasants and shepherds who evoke an Homeric world of epic grandeur; the goat-herds with their flutes and bagpipes; young children who, laden with fruit, are coming from market; the young women in their serene beauty; the old ones in their tragic majesty: he never tires of telling us of them. And unintentionally almost there arose round these figures visions of the ancient towns, of the villages, the convents and farms of middle Italy. For it is entirely in the nature of this young artist to raise what is accidental and isolated to an involuntary symbolism. ❖

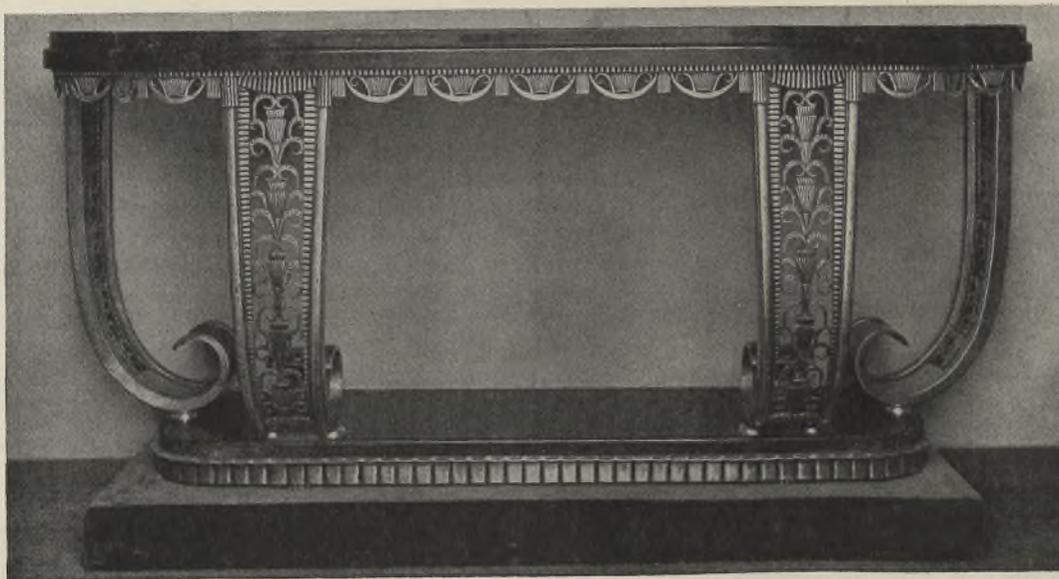
RUDOLF BONNET—EDGAR BRANDT

Italy is to him the emblem of an undefiled rich life where culture, untouched by the influences of our big cities, has become an instinct in race and nature. Mr. Rudolf Bonnet, as far as we know him now, is the extoller of life on earth which becomes spiritualised in a humanity of beauty. He is a witness of the classic; an enthusiastic reproducer of that South that never ceases to fascinate us by its memories.

Thus understood, we can easily forgive him a little conventionalism, a semblance even of sentimentality sometimes. When what Mr. Rudolf Bonnet aims at is not borne by strong emotion a rather cold idyll, a too smooth show of beauty, might easily arise, to-day just as in the age of Raphael. His work will surely have to grow in intensity; it will surely have to reach to sharper accents, and on the whole the "motive" must become less predominant over the inner vision in order to preserve him from superficiality. But even at this moment there are in this self-controlled work so many beautiful possibilities, so much that is achieved and gained, that I feel sure entirely justify the stress with which I have been pointing out this work of my young country-fellow in these pages, introducing it to the English public; a task that has given me genuine pleasure.

EDGAR BRANDT, THE FRENCH IRONWORKER. BY GABRIEL MOUREY. ♦ ♦ ♦ ♦ ♦

THE most characteristic feature of M. Edgar Brandt's work in iron is the intimate union it displays between æsthetic conception and the means of execution employed to carry it out. Like Emile Robert, who is still the revered master of all French metal-workers, M. Brandt produced at the very outset with hammer, anvil and burin, works as original as they were delightful in technique. In this he was at one with the immemorial traditions of his craft. In the words of M. Henri Clouzot, he is, with Emile Robert, "one of the artists who have contributed most to the revival of metalwork. Be it iron, bronze, copper, gold or silver, he practises all techniques with the same mastery." But artistic questions apart, M. Brandt's most substantial merit is that he was the first to adapt new designs to the possibilities of machine-tools, and to replace the simple, primitive implements in his workshops by mechanical lathes, balances, machines for stamping and beating out, and oxy-acetylene welding—which constitute modern industrial equipment. He was the first to realise that in this way a new



CONSOLE IN WROUGHT IRON AND MARBLE, IN RUHMANN'S "HOTEL D'UN COLLECTIONNEUR" DESIGNED AND EXECUTED BY EDGAR BRANDT (Paris International Exhibition, 1925)

ENTREE



ENTRANCE GATE TO RUHLMANN'S
"HOTEL D'UN COLLECTIONNEUR"
DESIGNED AND EXECUTED BY EDGAR
BRANDT (Paris International Exhibition, 1925)

EDGAR BRANDT, THE FRENCH IRONWORKER



WROUGHT IRON CHANDELIER. DESIGNED
AND EXECUTED BY EDGAR BRANDT
(Paris International Exhibition, 1925)

orientation could be given to the art of metalwork, and that by industrialising (in the best sense of the word) the production of ironwork, without in the smallest degree neglecting its artistic quality, its use could be considerably spread. All too long had French decorative art been confined to the making of isolated objects of artistic interest,—certainly very precious from every point of view; and the time had come for a reaction against old-fashioned methods. It was high time to conform to the necessities of modern life, and to bring the work into line with current taste, individual and collective, and with new architectural conceptions. ▣

The processes of manufacture having become entirely different from those of

earlier days, the first necessity of all was to break with the older ornamental traditions. New needs had arisen, which had to be satisfied. Though the rich and leafy decorations, the high reliefs, and the delicate foliations employed by the ironworkers of the Middle Ages and the eighteenth century render their works incomparable masterpieces of patience and beauty, it would have been a capital error to go on indefinitely drawing inspiration from these. The hour had come to revolt, and M. Brandt revolted. ▣ ▣ ▣

With a rare organising sense and a most praiseworthy enterprise, he boldly arranged his workshops in the Boulevard Murat according to the most modern and rational principles. At the 1925 International



"LES DANSEURS." WROUGHT IRON
GATE WITH CHISELLED BRONZE
MOTIFS IN RUHLMANN'S "HOTEL
D'UN COLLECTIONNEUR." DESIGNED
AND EXECUTED BY EDGAR BRANDT
(Paris International Exhibition, 1925)

EDGAR BRANDT, THE FRENCH IRONWORKER



"JETS D'EAU." WROUGHT IRON FIRE-SCREEN
DESIGNED AND EXECUTED BY EDGAR BRANDT

Exhibition there was not a pavilion or a stand at which he was not represented by a gate, a console, a mirror-frame or an electric-light fitting. And all were marked by clear and bold composition, a decoration at once simple and luxurious, and a fine balance ; the metal being treated with extraordinary freedom, delightful imagination and unusual lightness of touch. ♡ ♡ ♡ ♡ ♡

M. Brandt excels as much in large monumental works, like the high Gates of Honour at the 1925 Exhibition (which, however, were unfortunately not executed in the metal for which they were designed, for reasons of economy), as in smaller subjects executed for interior decoration. This versatility explains his great and well-deserved success. ♡ ♡ ♡ ♡

For my own part, I cannot refrain from registering a marked preference for those of his works which are most sober in decoration (I almost said, "most simple"); and, on the contrary, I am sometimes inclined to look askance at certain other productions in which, despite their undoubted success, I feel he has given too free play to the richness of his decorative imagination. It seems to me an obvious mistake to try to carry out in iron ornamental motives better suited to lace. I tell myself in vain that M. Brandt is not always allowed to carry out a project exactly as he would have it, and that certain of his too gorgeous compositions have been imposed on him by the whole scheme of which they were to form a part. I cannot help infinitely preferring such

of his less sumptuous works as he has been able to execute in a purer and more refined style, in which the delicate harmony of line is better suited to the material he so cleverly employs. ❖ ❖ ❖

At all events, he has an exquisite way of always getting the full value out of metal, whether by leaving it rough or by polishing; sometimes enriching it by a kind of patina of gold, and sometimes confining the gilding to certain portions. Exquisite also are many of his pieces which bear human or animal motives in chiselled and gilded bronze, along with leafage. ❖

The reader has but to examine the accompanying illustrations to determine for himself the justice or injustice of such praise and criticism as I have made. He will be able to appraise the deep-seated merits of this very original craftsman and form a precise notion of the essentials of his personality, as well as of his right to the important place he holds in the revival of French decorative art. ❖ ❖



POSTER BY
JOSEF BINDER



POSTER DESIGN
BY JOSEF BINDER

JOSEF BINDER, POSTER DESIGNER.
BY A. S. LEVETUS. ❖ ❖ ❖

POSTER-DESIGNING in Austria is essentially a thing of the present century. It was a show at the Secession Gallery which first showed the Viennese the artistic poster. Then people from all parts came to see, and having seen the artists turned their minds to the same purpose. But it was long before business men saw the value of poster-advertisement, and still longer before they grew acquainted with the value there was in employing an artist to make the design. Nay, even now there are some who reject the true Vienna manner of design in favour of the modern American way of depicting persons, or even portraits. And with the colouring it is difficult to convince them, for few understand that colouring must blend as must teas. In spite of this, however, the art of poster-designing and that for publicity of all kinds is rapidly making headway.

Among the distinguished work which meets the eye that of Josef Binder can claim its own place. A printer by trade, he soon showed a decided taste for drawing

JOSEF BINDER

and painting. Indeed, so apparent was this that already in the first year of his apprenticeship his master recognised his talent and advised him to cultivate it. Till then he had no instruction whatever. Nor could he attend any evening classes, for the Austrian law demands that all apprentices attend the special trade school a certain number of hours a week, there to learn and enlarge their knowledge of subjects which are considered useful for their particular trade, which is not possible in the workshop. In spite of all these difficulties and the strenuous duties imposed upon him, young Binder found time to continue his private study of drawing, designing and painting. He must have been a thorough self-teacher for, when he received his indentures, the first thing he did was to present himself as a student at the Vienna Arts and Crafts School. And so well did he pass the entrance examination that he was at once placed in the painting class under Professor Löffler.

This was some five years ago. He was then twenty-one. Soon after the American

Red Cross offered prizes for poster designs. Of the three first class ones Josef Binder was awarded two, he also gained one of the third class. So that already at the beginning of his artistic career he was rewarded with success. He has understood from the beginning how to bring art into line with commerce, his knowledge of printing and all included in this term (for in Austria printing covers a very wide field), has been of great service to him. His refined taste in designing, his manner of treating his various themes, his skilful handling and the boldness of his colouring, which, though pronounced and attractive to the passing eye, is never loud, have justly gained him renown within a very short time. His posters here reproduced are characteristic examples of his art and the manner in which he suits his design to the requirements of the subject which it is to advertise. Josef Binder, however, has still the desire which inflamed him when he first entered the Vienna School of Arts and Crafts, namely, to become a painter.

A. S. L.



POSTER BY
JOSEF BINDER



POSTER BY
JOSEF BINDER
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COPYING THE OLD DUTCH MASTERS



COPY OF METZU'S
"MUSIC LESSON"
BY C. M. BERWICK

COPYING THE OLD DUTCH MASTERS. By C. M. BERWICK (Illustrated by the Author).

THE old painters of Holland were not only artists in the practical sense of the term, they were also skilled craftsmen in the manufacture of their colours and materials, and must have possessed a very practical knowledge of the chemical properties of the pigments which they used. And to this fact may be attributed the extraordinary preservation through the lapse of centuries of almost all their productions in our national collections.

Another distinctive feature of the Dutch painters, presumably due to the vehicles they employed (and possibly also to their brushes) is more easily seen than defined, but it is very plainly noticeable in all their works, whether in the meticulous detail of a Metzú or the breadth and vigour of a Rembrandt. Perhaps this particular quality may be best described as the melting or floating together of the colours while apparently in a liquid state—the brightest opaque colours melted into the richest browns with the utmost delicacy and almost with the fluidity of a water-colour.

The following suggestions as to copying are not necessarily the only method, but they are based upon experience extending

over many years and may afford assistance to the uninitiated.

It is commonly supposed that anyone can copy, but this is by no means the case. On the contrary, it requires a considerable artistic equipment—a highly trained eye and hand, a keen sense of colour, and the ability to visualise, as it were, the method of construction of the original. All these are essential, but a further requisite which is equally important is an independence of style, a complete detachment from any favourite technique of one's own. For a very common failing to be seen at the Gallery on Students' Days is the loading the canvas with thick solid paint on the very first application of the brush, even where the original has scarcely more body than a water-colour, thus rendering any approach to success an impossibility from the start.

In copying such a picture as that which forms the colour-plate to this article, Rembrandt's *Portrait by Himself*, first study the picture carefully, note the grain of the canvas (for a coarse canvas will prove an insurmountable obstacle in the detail where the original is a fine texture), note the rich, warm, harmonious tone and the liquid quality to which reference has been made, throughout the picture, the wonderful modelling and glow of the face and the encrusted pattern of the gold lace collar. In a word, endeavour to gain a thorough appreciation of its wonderful qualities.

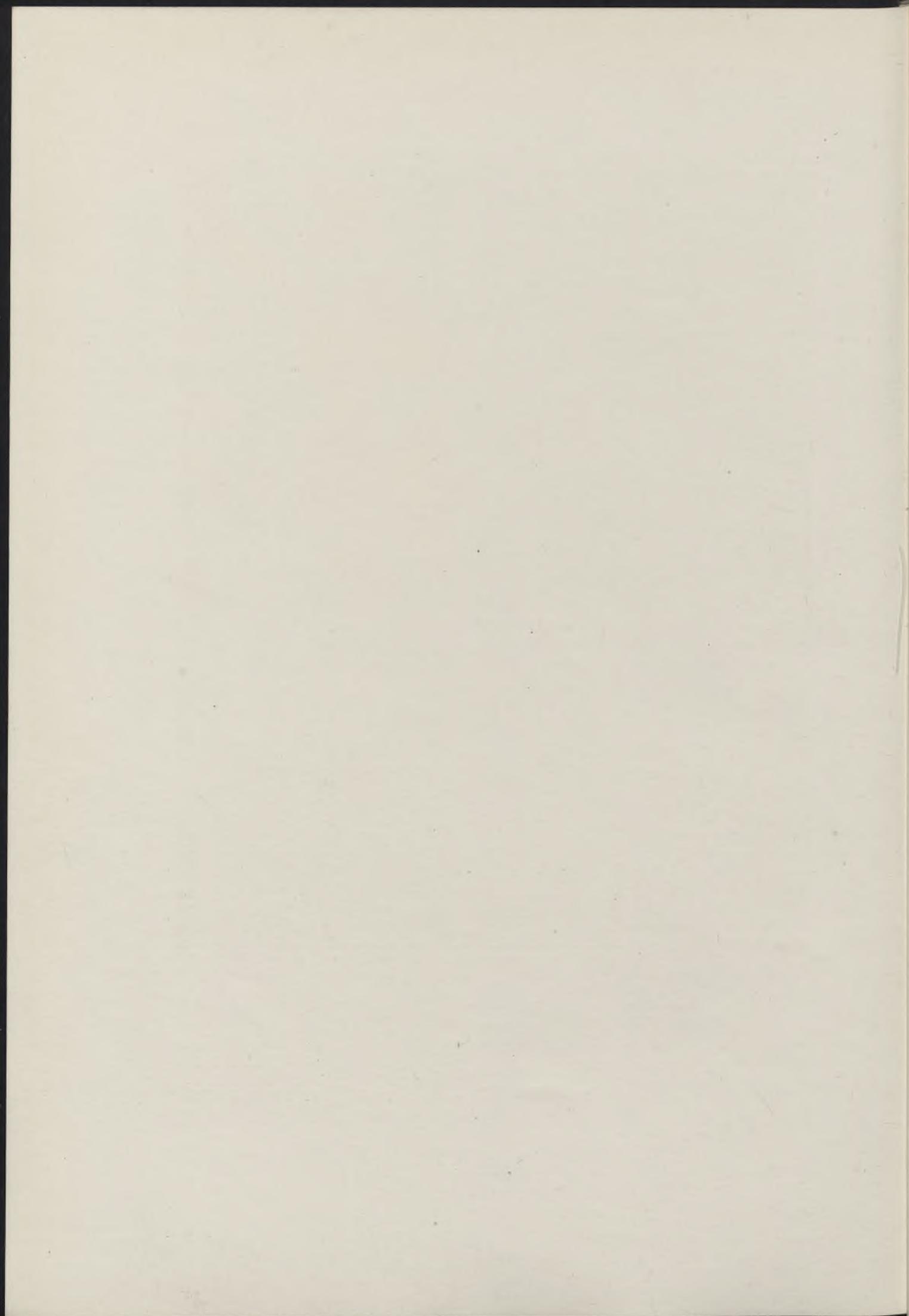
Having obtained your canvas of medium grain, rule off a margin of about $\frac{1}{8}$ in. round the edge. Now commence the drawing with soft (compressed stick) charcoal and india rubber, testing and proving it until sure of its perfect accuracy, as alteration at this stage is a very simple matter and will save endless trouble later on.

The drawing being complete, brush it off lightly with cotton wool, leaving a distinct image of your work. This should be fixed with a spray diffuser with a thin solution of varnish and turpentine.

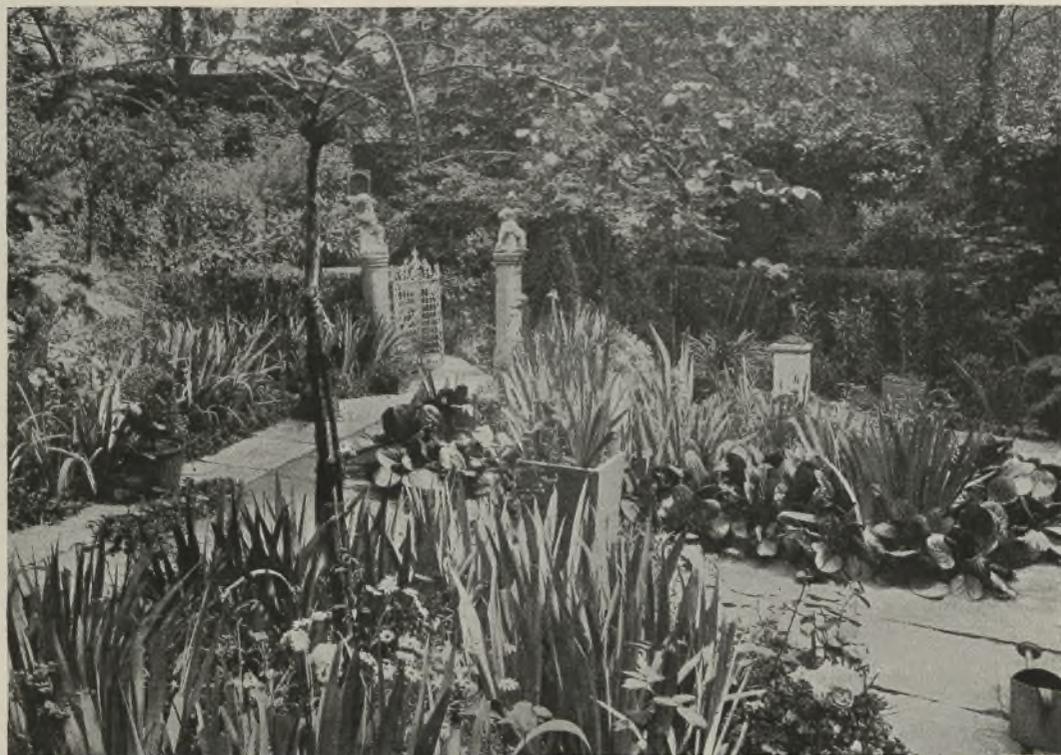
If unable to trust to the unaided eye for accuracy, get a photo of the picture and a piece of sheet gelatine, pin down the latter over the photo and divide it into 30 or 40 squares with minutest accuracy.



COPY OF REMBRANDT'S
"PORTRAIT OF HIMSELF."
BY C. M. BERWICK.



COPYING—PLANTING AND COLOUR EFFECTS



GARDEN AT 12 CHELSEA EMBANKMENT GARDENS, LONDON

Then get a sheet of thin common printing paper and pin it on to the canvas, divide it into exactly the same number of squares and copy the outline of each square. When complete, reverse the paper upon a window pane and trace the outline with soft crayon. Then fix it to the canvas and rub down the crayon outline until it appears distinctly on the canvas and finish the drawing in charcoal and fix it. ❖ ❖

Now with thin raw umber and turpentine make a complete copy—half strength—very lightly tinting the colours of the face and hands. When this is completely dry, a second similar painting with stronger colour especially in the blacks of the drapery, etc., and modelling of the face, should give your copy a firm foundation to work upon. ❖ ❖ ❖

The chief thing to remember in all future stages is that the colour should be carefully matched on the palette, not on the copy, to allow freedom of handling and to avoid overloading, before the final stage. ❖ ❖ ❖ ❖ ❖ ❖

PLANTING AND COLOUR EFFECTS. BY PERCY S. CANE. ❖ ❖ ❖

IT is from the manner of their use as much as from the kind of materials that beautiful results are obtained, and the loveliest of gardens may be made from the simplest of materials. Carpet bedding is out of fashion, regarded as a phase of Victorian art; but summer bedding and the proper use of bedding plants can, like good needlework or bowls of mixed flowers, be very rich in its results. By its use continuous effects of massed colour may easily be obtained. ❖ ❖ ❖

With innumerable gradations gardens may very generally be divided into two classes, first the comparatively small town garden or court, and secondly the more extensive grounds of the country house. The distinction and essential difference between these two is the question of boundary. A garden surrounded by walls and with formally designed walks and spaces, may suitably be planted with

PLANTING AND COLOUR EFFECTS—LONDON



THE SUNDIAL, "FOX HILL," READING

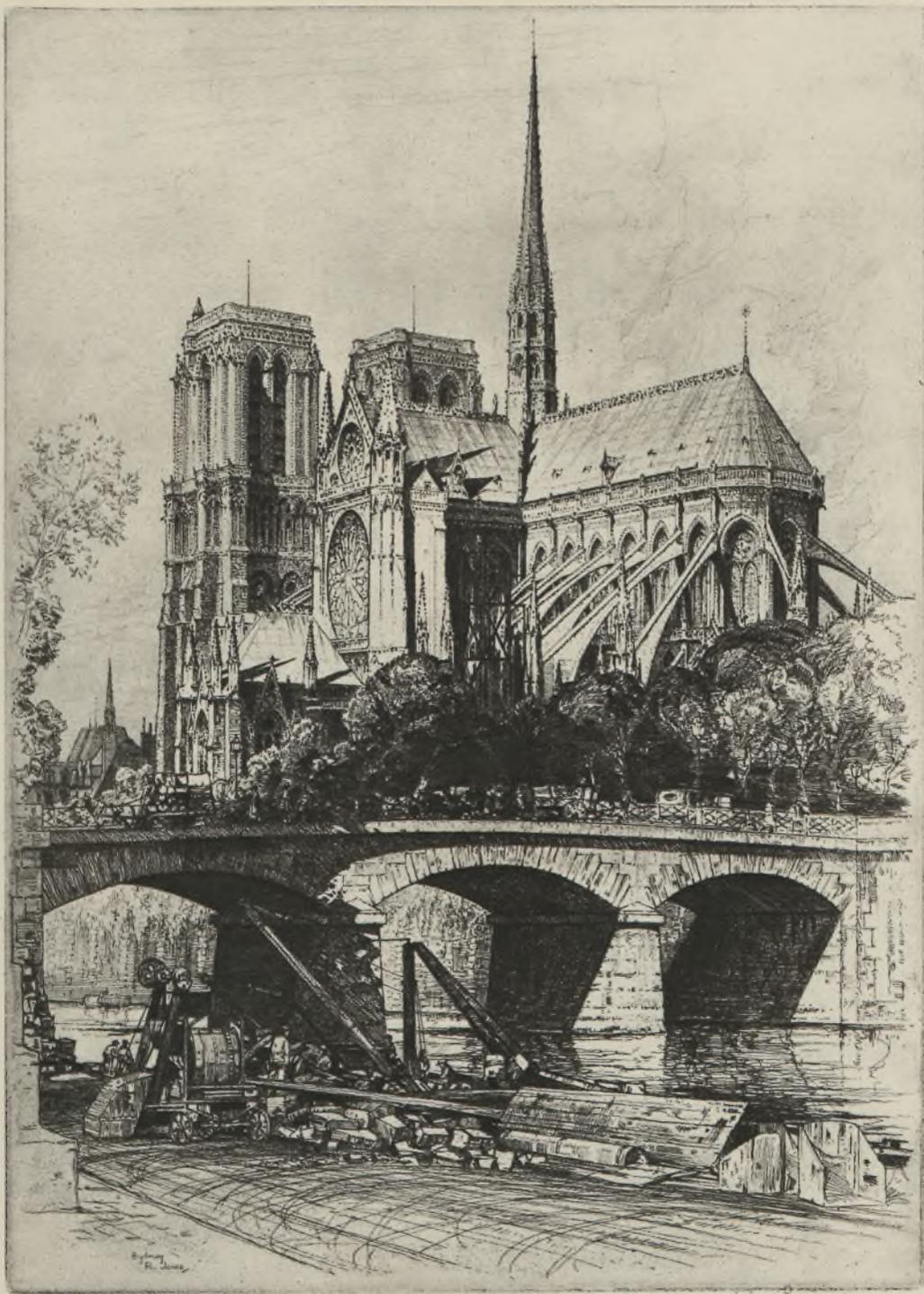
masses or groups of bedding plants as well as with some of the choicer herbaceous flowers. Formal paved courts or gardens, although more particularly the adjuncts of a town house, may equally be introduced as a separate part of a country garden. ¶ ¶ ¶ ¶

It is in such a formal garden that one may have most effectively bedding and annual plants. The walls should be covered with climbing plants, or evergreen hedges may be used to form the boundaries, Yew, Box or Hollies are the most effective for this purpose, the colours of flowers show to wonderful advantage against the rich dark green of either Yew or Hollies, and the young growth of Box is in itself very beautiful against its older persistent foliage. ¶ ¶ ¶ ¶

Their colour can be massed in beds or borders, pots and tubs, or whatever planting space there may be. There will probably be some permanent planting consisting of such plants as Delphiniums, Lupins, Peonies, etc., in front of and amongst the summer planting. Such a garden may be a riot of harmonious colour. Soft blues, mauves, and lavenders quarrel with nothing and can be used freely with anything, except perhaps bronze flowers. Flame and crimson and yellow Antirrhinums, and the ruby red

Pentstemon, Southgate Gem, Begonias, Mignonette, the intense blue *Salvia Patens* (or in another scale of colour its equally vivid scarlet form, *Pride of Zurich*), *Heliotropes*, China Asters, *Fuchsia*, *Hydrangea*, and even the rather despised *Geranium*, of which the crimson *Henry Jacob* is easier to place, and generally more effective amongst other flowers than the more glaring scarlet *Paul Crampel*. These and many others may be used to make gardens fragrant with scent and rich with colour. ¶ ¶ ¶ ¶

LONDON.—The summer art season may fairly be said to begin with the opening of the exhibitions of the three long-established art societies—the Royal Society of Painters in Water Colours, the Royal Institute of Painters in Water Colours, and the Royal Society of British Artists—which make their bid for popular attention before the Academy is ready to commence operations. Of the three, the Institute is the most ambitious, as, unlike the other two, which are close societies, it allows non-members to exhibit in its galleries and gives new-comers a chance to make their work known. In its present exhibition there is much that is interesting, and the proportion of really important achievements is certainly satisfactory. Among



"NOTRE DAME DE PARIS."
ETCHING BY SYDNEY R. JONES.

(Published by Messrs. J. Connell & Sons).



"THREE NIFTY NATS." (FROM THE REVUE
"ON WITH THE DANCE"). BY GLUCK.

(Fine Art Society, Ltd.)

the best things must be counted, beyond question, the dramatic study, *The Dark Canal*, by Mr. Terrick Williams; the delicate and luminous *Autumn on the Windrush*, by Sir David Murray; the admirably drawn *St. Paul's*, by Mr. Fred Taylor; the brilliant colour note, *The Fruit Seller*, by Mr. James Clark; the well-considered *Decoration*, by Mr. Davis Richter; the charming fantasy, *Un Peu d'Amour*, by Mr. W. E. Webster; the amusing *Self-Portrait*, by Sir W. Orpen; and the amazing piece of detailed realism, *A Gift from Cæsar*, by Mr. Matania; and other works of notable quality come from Mr. Fred Pegram, Mr. Richard Jack, Miss Anna Airy, Mr. Arthur Wardle, Mr. Martin Hardie, Mr. Burleigh Bruhl, Mr. St. George Hare, Mr. Fred Roe, Mr. J. R. K. Duff, Mr. A. J. Black, and Mr. Percy Lancaster. ❖ ❖ ❖ ❖

The exhibition arranged by the Royal Society of Painters in Water Colours is well balanced and strikes a note of real distinction. The most commanding performances in it are the two portrait heads by Mr. Sims, exquisite examples of sensitive draughtsmanship and delicate technical expression, but great assistance

is given to the show by other memorable works like Sir D. Y. Cameron's *Loch Lomond*; Sir Herbert Hughes-Stanton's brilliant *Sunlit Road, Cagnes*; Mr. W. W. Russell's tenderly drawn *The Lock, Southwick*; Mr. C. B. Philip's largely dignified *Summer Day at Oban*; Mr. R. W. Allan's characteristically vigorous *Dutch Fishing Boats*; and the cleverly simplified *Dorset Moor and Wadhead, Bardsea*, by Mr. Oliver Hall. ❖ ❖ ❖ ❖

In the collection brought together by the Royal Society of British Artists, the most arresting paintings are Mr. Foottet's sombre and impressive landscape composition, *The Valley; Twilight*; the two pleasant studies, *Antibes* and *The Blanchisseuse*, by Mr. Solomon J. Solomon; the snow subject, *A January Morning*, by Mr. H. W. Adams; and the soundly realised *Yacht Moorings*, by Mr. C. Ince. Mr. Drinkwater's figure picture, *Faustina*, has a measure of power, and there are others by Mr. A. Maclean, Mrs. F. Marston, Miss E. Ince, Mr. G. H. Lenfestey, and Mr. Burleigh Bruhl, which well deserve attention. ❖ ❖ ❖

Many good things were included in the Spring Exhibition at the Goupil Gallery,



"TALLOIRES." WOODCUT
BY MISS C. DONALDSON

LONDON



COSTUME DESIGN BY
VLADIMIR POLUNIN
(Claridge Gallery)

at the Claridge Gallery—which are marked very definitely by the characteristics of the robust school to which they belong. Mr. McBey's direct and expressive sketch, *The Piazzetta*, is thoroughly convincing in its freshness of quality and charm of suggestion, and the wood block, *Tailloires*, by Miss C. Donaldson, and the powerful etching, *Notre Dame*, by Mr. Sydney R. Jones, have in a high degree the distinction which comes from sympathetic dealing with executive processes. ♦ ♦ ♦

Our London colour-plate this month is from a water-colour by a young Japanese business man, Mr. Takahito Iwai. Mr. Iwai has found leisure to produce a considerable number of works in oil, water-colour, pastel and etching. He has assimilated ideas from Western techniques with much intelligence, but our example shows the Eastern influence adapted to a London subject: it extracts poetry from Kilburn—which is saying much! Mr. Iwai has made successful experiments with the combined use of pastel and water-colour. His works will shortly be exhibited at the Beaux Arts Gallery. ♦ ♦ ♦

among the chief of them were two delightful flower compositions by Mr. Sheringham, a clever note, *Regent's Park*, by Mr. Walter Sickert; three powerful paintings by Buxton Knight; a delicate study, *The Salute*, by Mr. W. W. Russell; and pictures of much distinction by Mr. James Pryde, Mr. Davis Richter, Mr. Brangwyn, M. Le Sidaner, and Eugene Carrière, as well as water-colours and drawings by Mr. Wilson Steer, Mr. Ronald Gray, Mr. Francis Dodd, Mr. C. A. Hunt, and Sir William Orpen. ♦ ♦ ♦

The reproductions given of the pictures, *The three Nifty Nats*, by "Gluck," exhibited at the galleries of the Fine Art Society, and *The Secret City*, by Mr. Algernon Newton, provide a sufficiently definite contrast of styles—the first is an example of the ingenious application of a modern decorative formula; the second an illustration of the results which can be attained by searching and exact observation and scrupulous precision of technical statement. Yet another type of practice is effectively represented in the two paintings by Vladimir Polunin—exhibited



COSTUME DESIGN BY
VLADIMIR POLUNIN
(Claridge Gallery)



"THE SECRET CITY."
BY ALGERNON NEWTON.
(Messrs. P. & D. Colnaghi's Galleries.)

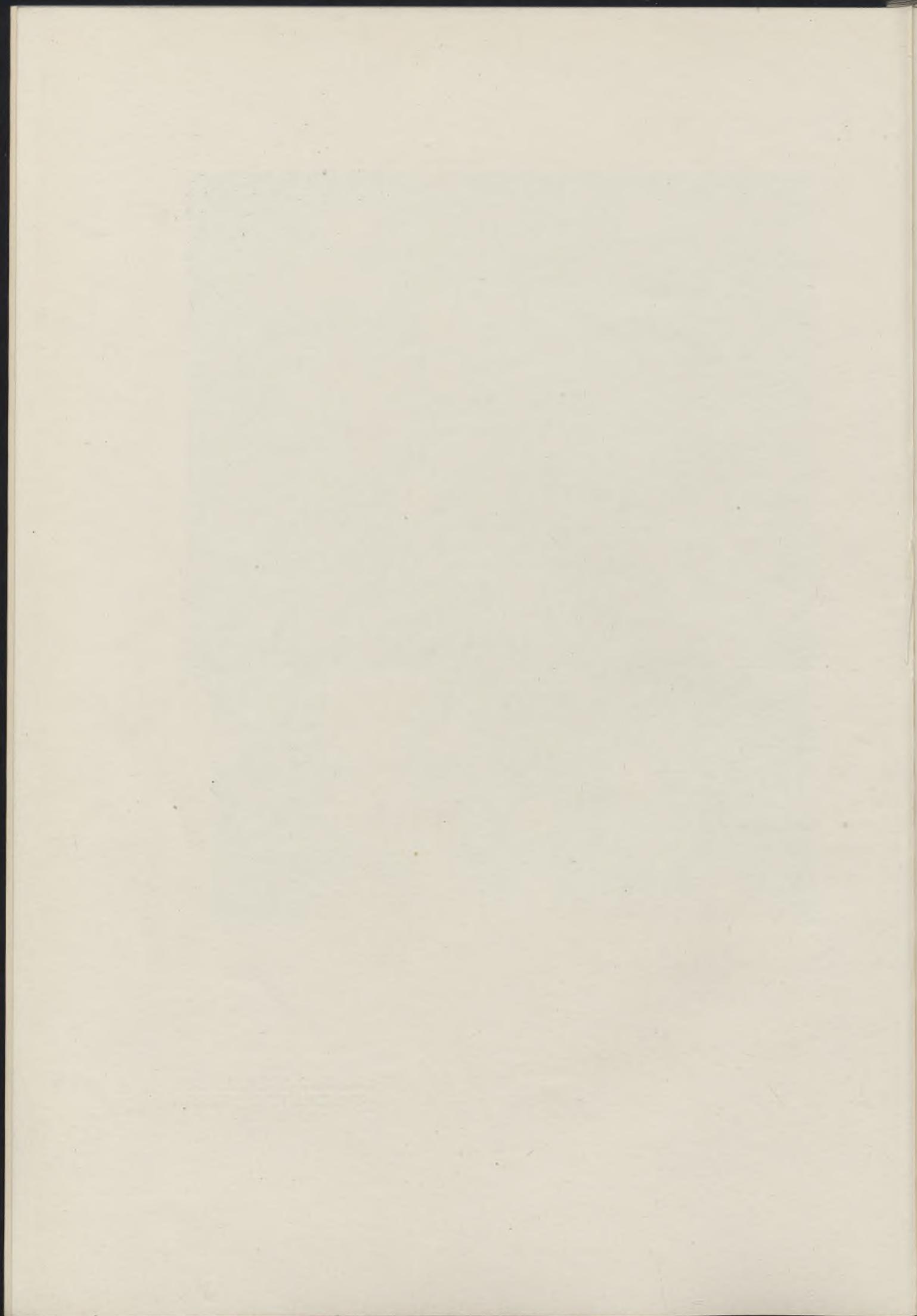


"PIAZZETTA." BY JAMES McBEY.

(Messrs. P. & D. Colnaghi's Galleries),



WATER-COLOUR BY
TAKAHITO IWAI.





POTTERY AND GLASSWARE BY JEAN
LUCE. (Basnett Gallery, Liverpool)

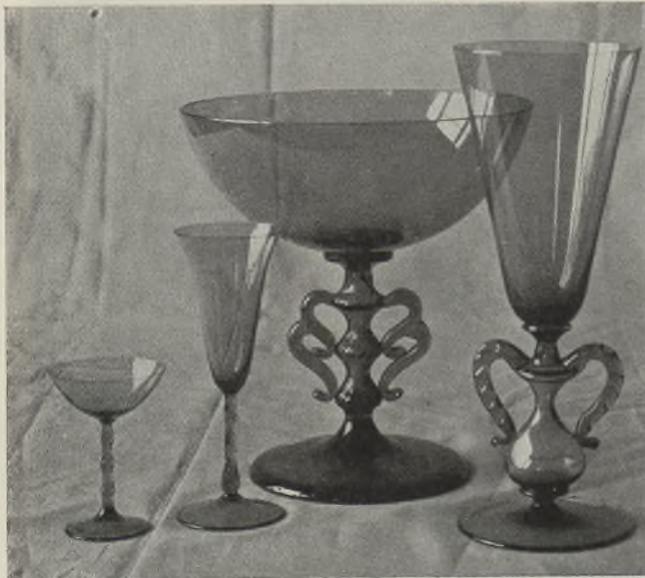


GLAZED POTTERY FIGURE BY J. J.
MARTEL. (Basnett Gallery, Liverpool)

LIVERPOOL.—Liverpool has certainly suffered for some time from the lack of any small gallery in which objects of beauty and utility could be shown. The Walker Art Gallery possessed insufficient space to cope with such exhibitions and was not in the "shopping" or absolutely central district. A few people saw the possibilities, but no one acted until enlightened, and therefore artistic, business opinion stepped in. In the Bon Marché, the store of a powerful and far-reaching firm, the Basnett Gallery appeared. It is an attractive and perfectly equipped room, suitable for the exhibition which is neither very small nor very large, and giving just that desire to investigate which draws the visitor. A steady flow of good art to Liverpool is the natural result, and the recent pottery show is one of many such advantages. ♦ ♦ ♦ ♦ ♦

The exhibition consisted of English and foreign pottery and glass, and it suggested that in these arts England stands nearer to her neighbours than in painting. It also emphasised the ever-growing importance of pottery as a modern art. Our potters are supplying us with domestic sculpture of a very exquisite sort, as well as with war memorials and reformed and beautified objects of utility. Nothing could

LIVERPOOL—OLDHAM



GLASSWARE BY SIMON GATE AND EDWARD HALD (ORREFORSBRUK, SWEDEN)
(Basnett Gallery, Liverpool)



GLASS GOBLET BY RENÉ LALIQUE

demonstrate more clearly than this pottery the futility of thought which puts the artist and the craftsman into separate compartments. □ □ □ □

The potter who breaks the bonds of reiterative conservatism and uses his imagination is one of the finest creators of our time. At the Basnett Gallery show the work of the Ashtead Potters, a group of disabled ex-Service men who have been trained to the work, was especially interesting and attractive. The service of these men did not end with the War. Harold Stabler and his imaginative wife are too well known to require comment. So also are Roger Fry and the Omega workshops, and the London Potters. Stella Crofts's animal studies and W. Staite Murray's pots, with their curious subtle charm, completed the English section. □

The foreign worker has, too frequently, an advantage over his English competitor in the greater acceptance and understanding he receives from his country and countrymen. He is tempted, not to sit still in a reiterative frame of mind, but to advance. One must still be a hero to live on art in England. The scintillating work of Jean Luce and Jean Martel, the Swedish and Lalique glass and the Royal Copenhagen and Dresden State factory exhibits showed what can be done abroad. J. W. S.

OLDHAM.—He who would refrain from revealing his soul to his fellow man should never create a picture or an exhibition of pictures. In large exhibitions, indeed, the glory, or the mediocrity or the guilt revealed may be the production of various hangers, but it is there, and may exalt, bore, or rend the midriff of the beholder: and the glory may be found in a Lancashire manufacturing town or the midriff sensations experienced in the heart



GLAZED POTTERY GROUP BY STELLA CROFTS
(Basnett Gallery, Liverpool)

LIVERPOOL—OLDHAM



GLAZED POTTERY STATUETTE BY J. J. MARTEL. (Basnett Gallery, Liverpool)

of regal London. The gift of Apollo respects no place or person. ▯ ▯

Oldham Art Gallery, in addition to its remarkable record in other respects, has recently held an excellent show, in which one remembers scarcely anything of the type which is sometimes (one hopes erroneously) described as "reflecting the taste of the public." Although, presumably, members of that public, the makers of Oldham gallery and Oldham's recent show seem to know a great deal about art, and to have possessed that knowledge for many years. What Oldham thought yesterday England thinks to-day. Here is the record of pictures bought by Oldham, before the painters had received Royal Academy election or had reached their present reputation in metropolitan opinion. Oldham bought pictures, by Edgar Bundy in 1898; Mark Fisher, 1907; C. N. Hemy, 1890; H. H. La Thangue, 1896; A. J. Munnings, 1907; David Murray, 1885; J. W. North, 1888; Julius Olsson, 1908; Alfred Parsons, 1897; Adrian Stokes, 1888; Edward Stott, 1889; Mrs. Swynnerton, 1892; Algernon Talmage, 1908; William Orpen, 1910; H. Hughes-Stanton, 1911; W. W. Russell, 1912; Philip Connard, 1914; and Gerald F. Kelly, 1922. In cases where the year of election of these painters to the Royal Academy is the same as that of purchase by Oldham it may be noted that the



SIBLEY POTTERY
(Basnett Gallery, L'pool.)

OLDHAM—BOURNEMOUTH

work purchased was chosen either in February or March of that year. A record of prescience such as this is little short of extraordinary. ♦ ♦ ♦ ♦

Those artists favoured by Oldham now may well look upon it as an omen of academic consideration, a warning given by fate and the wise men of the North. Mr. Alan Beeton and Mr. Van Anrooy have received this warning at the present exhibition, in both cases for excellent work. Miss Phyllis Smale's picture, suggesting a new light on the horizon, is reproduced here. It told well among fine work by present celebrities such as Mr. Campbell Taylor, Mr. George Sheringham, Mr. Harry Morley, Mr. W. W. Russell, Mr. Charles E. Cundall, Mr. Oswald Moser and many others. The exhibition, though consisting of invited work, is not exclusive in the sense of showing only one school or another. Ultra-modernism was not invisible. In water-colour Mr. Hugh Gresty's picture *Caracalla*, beautiful, direct and strong, has been induced to remain in the Oldham vicinity. The moral of all this is, for artists, that there is, among the smoke and production of Lancashire, a centre in which art, if good enough, is loved and welcomed. And, for Oldham, that the town's reputation in this matter is very safe in the hands of Mr. W. H. Berry and those who encourage his undertakings.

J. W. S.

BOURNEMOUTH.—Our illustration, *Doctors' Commons, London*, is the work of a young painter and illustrator, Adrian de Friston, who shows considerable promise and vitality. He comes of an artistic family, his father, William de Friston (who died when Adrian was eight), being a landscape painter, whilst his grandfather, David de Friston, was an artist well known in the Academy and in the English and Continental galleries in the sixties. His studio in Stanhope Street, London, was the centre of a Bohemian coterie that included Charles Dickens, Sir John Millais, Sir Henry Irving, Lionel Brough, and Hayden Coffin, Rolf, the engraver, and Ferdinand de Lesseps, who built the Suez Canal. Adrian de Friston, save for a period of study at the Bournemouth School of Art, relies largely on

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contact with life and nature and the hard school of experience for the qualities in his work. He finds inspiration amongst other things in the back streets of towns, and feels a mean street in, say, Hackney or Bermondsey, with dingy houses and a spanning railway arch, can be quite as decorative as more obviously picturesque and imposing subjects. He also finds subjects in the architecture of the countryside, with its evidence of present-day neglect of the labourer and the soil. Recently he was elected a member of the Bournemouth Arts Club, which now comprises some forty members, who held their annual exhibition this March, and are steadily working in conjunction with the School of Art for the improvement of matters artistic in the locality, and have already by their exhibitions stimulated interest in art locally. At present the great lack is a municipal gallery. Mr. de Friston's picture reproduced here was exhibited in the Walker Gallery, Liverpool, last autumn, and is a colourful and decorative presentment of the well-known London by-way.

L. M. WARD.



"GATEWAY OF THE OLD TOWN BORDIGHERA." BY PHYLLIS SMALE. (Oldham Exhibition)



"DOCTORS' COMMONS." WATER-
COLOUR BY ADRIAN DE FRISTON.



**"THE DREDGER." PHOTO-
GRAPH BY REGINALD E. HOLMES.**

(Worcestershire Camera Club).

WORCESTER.—The workers of the Worcestershire Camera Club are few in number, but it can be very truly said that these few have contributed in no small way to the progress of pictorial photography; the original members confined their efforts largely, if not wholly, to survey work of the county; and to this day the results of their labours, over a period of some thirty years, are to be seen at the Worcester City Art Galleries, where some 800 prints are housed. ¶ ¶ ¶

Messrs. E. M. Firth, F.R.P.S., J. Parkes Fry, R. E. Holmes, A. Walker, and A. J. Woodley are among the leading photographers of the club. In Mr. Holmes's work is the distinct personal expression of an individuality; he has found space to show himself upon his prints; he makes the most of his camera, and this explains the fine photographic quality of his work. *The Wayside Shrine*, *Surgin Seas*, and *The Dredger*, have been very successful at several exhibitions. RICHARD T. M. TOYN.

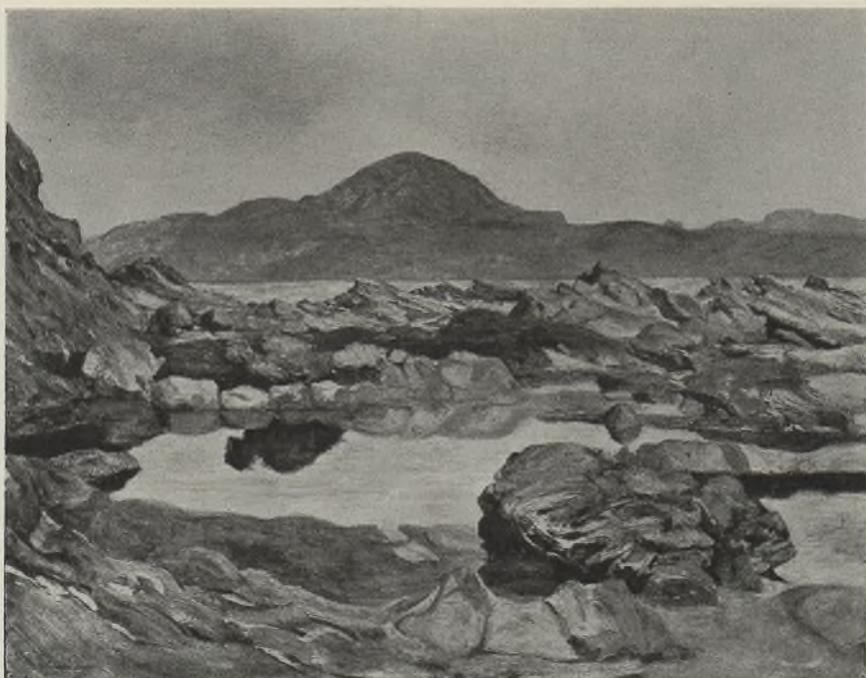
DUBLIN.—The annual exhibitions of modern pictures organised by Mr. Crampton Walker have for the past few years rivalled in merit those of the Royal Hibernian Academy. This year the show was opened by the Governor-General, who in a brief speech cordially commended the works displayed to the attention of people in search of pleasant pictures at very reasonable prices. Mr. Walker's talents as a painter have recently been fittingly recognised by his election to the ranks of the Associates of the Academy. His talents as an organiser have drawn members of the Academy, including their President, to exhibit under his auspices at the Mills Hall. ¶ ¶ ¶

Among the best pictures to be seen there at the moment is the *Interior*, by Mr. Leo Whelan, R.H.A., here reproduced. It is as unaffected as it is accomplished and justifies those many admirers of his work who place him foremost in the ranks of Irish painters of genre. T. B.



"INTERIOR." BY LEO
WHELAN, R.H.A.
(New Irish Salon)

EDINBURGH—GLASGOW



"THE SILVER SHORE." BY D.
FORRESTER WILSON, A.R.S.A.

EDINBURGH.—With the object of "The furtherance of art and the status of women artists generally," the recently formed "Scottish Society of Women Artists," held their first exhibition in the New Galleries, Shandwick Place. Only a brief mention is here possible of some of the outstanding pictures, which include Miss Agnes M. Cadell's *The Land of My Dreams*; *Snow-drop*, by Miss Janet Fisher; spontaneously executed landscapes by Misses Gertrude Coventry, Annie Morgan, Helen M. Roland, M. Macbrayne, and vigorous paintings by Miss St. John Cadell, imaginative work by Miss J. Alex. Dix, and Miss Hilary Strain. There were water-colours by Mrs. Chris. Fergusson, Misses Anna Dixon, Agnes Raeburn, May Devlin, Georgina Cowan, and notable wood-cuts by Mrs. Austen Brown, M. E. Macmillan, and a striking lithograph by Miss Agnes T. Falconer. E. A. T.

GLASGOW.—Those who appreciate the symbolic and romantic figure art of Mr. D. Forrester Wilson will not fail to include in their high opinion his *The Silver Shore*, the accompanying illustrated landscape which was one of the distin-

guished canvases first shown in last year's exhibition of the Royal Glasgow Institute of the Fine Arts. E. A. T.



"THE GIFT." BY MISS J.
ALEX. DICK. (Scottish
Society of Women Artists)

SYDNEY



"THE SCARF." WATER-COLOUR BY THEA PROCTOR

SYDNEY.—We reproduce two pictures from a recent exhibition of the Society of Artists, Sydney. The most striking features of the show were the range and excellence of the work of G. W. Lambert, A.R.A., the increased proportion of more modern work, and the large display of sculpture. John D. Moore is the most prominent painter of the modern group, or rather "moderately modern," for we have reached no extremes here. His large composition called *Contrasts*, was most effective in conception and treatment. The decorative paintings of Thea Proctor and Margaret Preston were also up to a high standard, while in portraiture the works of Lambert and James Quinn claimed most attention, the latter's *Lady in Black* being technically the most satisfying in this section. W. M.



"CONTRASTS." BY JOHN D. MOORE

CHÂTEAU D'EZE (FRANCE)

CHÂTEAU D'EZE (France). — The frescoes which Jan Juta has completed in the old château at Eze, recently rebuilt by the American composer, Mr. S. L. M. Barlow, have a peculiar charm and a particular significance when contrasted with mural paintings which are merely rebellious and nothing more. Juta is a modernist among modernists, but his decorations are a brilliant expression of organic thought created for a particular building and suited to no other. They are original and stimulating, yet harmonious and restful to live with. ♪ ♪

At present originality is often extravagant, little more than a protest against canons formerly accepted, but there is besides a rarer and finer form of originality, which does not reject tradition, but absorbs and uses it as an element in the creation of new ideas, new forms. Juta's originality is of this sort. His work is intensely individual, essentially of to-day; it could not have been produced even ten years ago, but neither could it have been executed had he known nothing of the past. His compositions, at first sight an expression of emotion, are in reality always intellectual—remarkable examples of organised thought, and his ability to analyse first and then synthetise makes him versatile, enables him to adapt his characteristic style to varying conditions. His frescoes are admirably suited to the dining-room at Eze, not so much because the picturesque surroundings appealed to him as because his intellect realised what was fitting and directed his pictorial emotion toward a particular effect. ♪ ♪

Juta's method of stylising objects is particularly interesting. It necessitates a departure from the literal truth of purely representative painting, but never resorts to that wilful distortion, which is an end in itself. The painter has abandoned pure representation—of which we have grown so weary—in order to express a particular quality of emotion and an individual sense of form. ♪ ♪ ♪ ♪ ♪

The intellectuality so characteristic of this painter is most noticeable in his power of composition, in his sense of basic construction, of what one might call essential pattern. His frescoes are filled with details that show keen observation of



MURAL PAINTING IN THE CHÂTEAU D'EZE. BY JAN JUTA

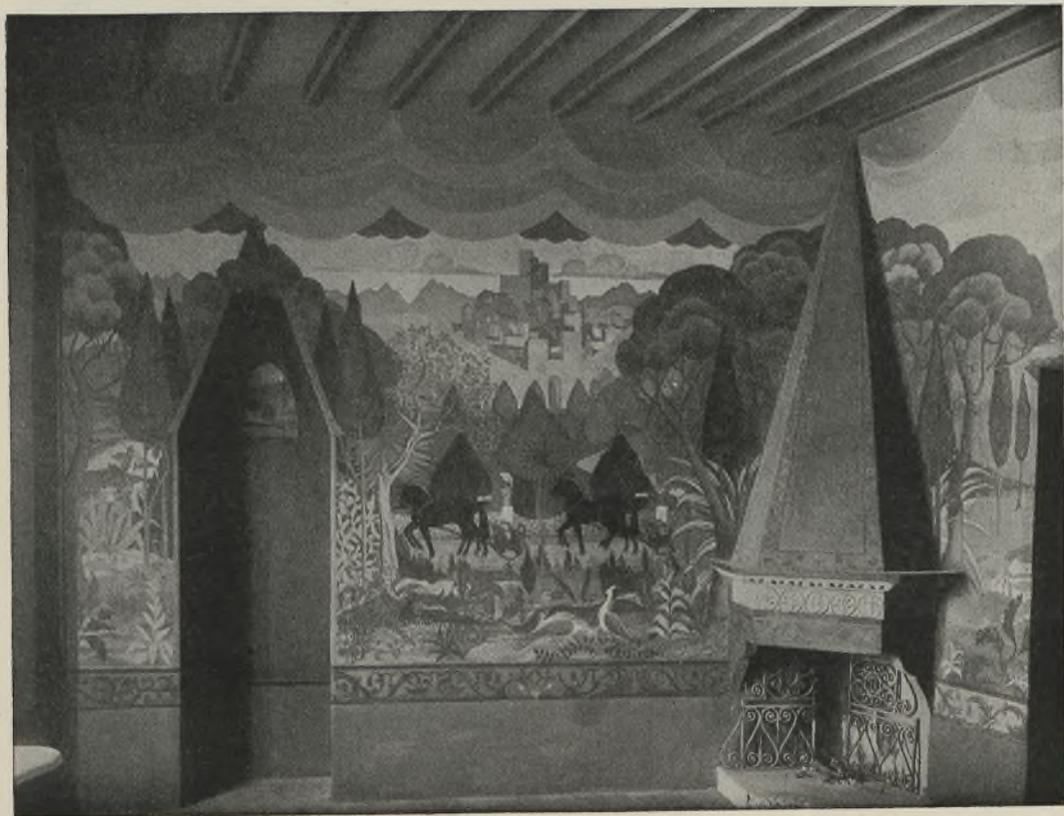
nature and a rarely delicate perception of loveliness. Flowers, plants, birds, butterflies, infinitely varied and full of individual charm, enchant one like bits of fairy-tale. But they are never altered to confuse the lines and forms on which, like a body on its skeleton, the composition is built.

Technically these decorations are of special interest, and have two novel and highly individual characteristics. Having studied the technique of the early Italian painters, as described by Cennino Cennini and others, he has painted in tempera

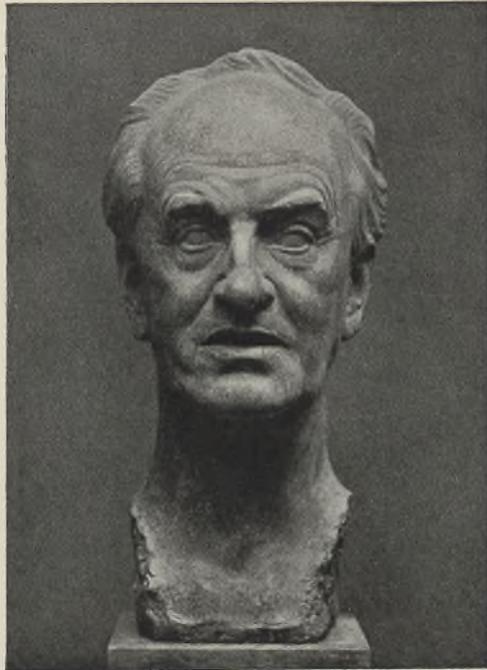
CHÂTEAU D'EZE (FRANCE)



THE CHÂTEAU D'EZE, ALPES
MARITIMES, FRANCE



MURAL DECORATIONS IN THE
CHÂTEAU D'EZE. BY JAN JUTA
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"GERHARD HAUPTMANN"
BY ERNST KLIMSCH

applied directly to specially prepared mortar, a process modern decorators have practically abandoned on account of its difficulties. ¶ ¶ ¶ ¶ ¶

For the sake of the public one can only regret that Mr. Barlow's lovely house perched on the crags of the old town of Eze, overlooking capes, headlands, and the great sweep of the Mediterranean, is not a museum, as the frescoes painted on the dining-room walls form one of the most original and successful of modern decorations. One can only hope that this novel revival of fresco will in future embellish many more houses. ¶ ¶ ¶ ¶

B. BURGESS MOORE.

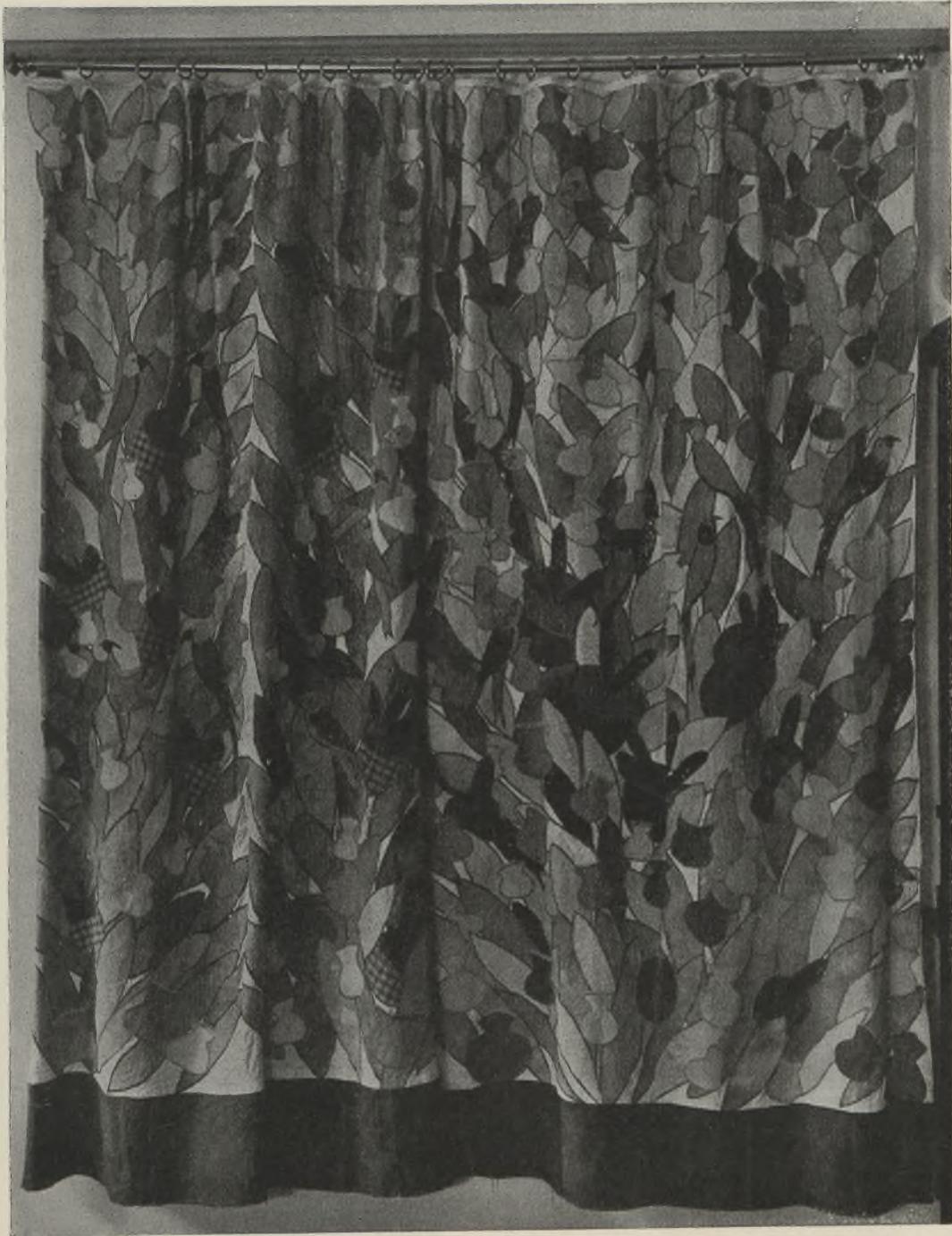
BERLIN.—When a portrait-bust particularly decisive in form and penetrating in characterisation, as we only find it in Attic or old Roman art, or a figure composition recalling Renaissance masters lay their hold on us in German exhibitions, we generally find they are works by Ernst Klimsch. It is delightful to see a creative will in action which knows only one aim—to show deference to nature by being a thoroughly reliable copyist, and to express his devotion to her by visualising her

omnipresent beauty. Thus the naturalist and the idealist collaborate in his art, which rests safely on the granite basis of technical knowledge. He can hew his men directly out of the stone, or breathe life into the clay by his modelling fingers; he masters the bronze and iron cast, and he can construe the architectural setting for his work. Klimsch has witnessed the varying fashions in style, since Rodin fluttered the dovescots and the South Sea primitive became the dictator; but he was wary in allowing anything contradictory into his temple, where the altars are raised to Michelangelo and Donatello. With wise selection he has accepted just as much from the teachings of his time as could help to enrich the traditionalism he drew in by his studies in the Berlin Academy, in Italy and Greece. The friendship with Adolf Hildebrandt and Franz von Marées on the sacred ground of Rome has contributed to confirm him in his admiration for past merit. ¶ ¶ ¶ ¶

The art of the needle has no better representative in Germany than Florence Jessie Hösel. She came to us from England, but developed her genius under this sky. We are used to see very different things from her, when we come to the



"RESTING YOUTH"
(BRONZE). BY
ERNST KLIMSCH



EMBROIDERED APPLIQUÉ CURTAIN
BY FLORENCE JESSIE HÖSEL
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BERLIN—VIENNA

charming houselet which Professor Stanmer has built for her behind the pines and crimson ramblers in the Grunewald. Here this poetess has the appropriate home for covering yardlong modern gobelins with her exotic fancies and midsummer-night visions which recall Henri Rousseau. Here she stitches miniatures which can vie in charm with the silhouettes and tiny flower-pieces of Queen Luise's time, and gives free play to her ornamental sense, which never repeats itself and is of ebullient fertility. It quite naturally adapts itself to any task whether a curtain, a lampshade, a cover, or cushion comes into question. Exquisite colourism is a particular gift. She can whisper like Whistler and be clashing like an expressionist. The speciality of her last years have been landscape pictures, mostly taken from her beautiful Grunewald surroundings. In them her innermost self is revealed. We see this sensitive soul open to all the seasons and weathers, adoring the fine sights in the clouds, in the glades and woodlands. She perfectly masters her threads and materials for ever varying stitchwork and application. To look into such intricate webs induces surprise at the keenness of her stitch inventions. She would never recognise the old master-book of the needle-artist guild which counts up some thousand stitches. She laughs at limits, for her range is unbounded. She is blessed with the magic wand of the true artist. ❖ ❖

JARNO JESSEN.

VIENNA.—The water-colour drawings here reproduced are the work of a young Vienna artist, Herbert Reyl-Hamisch. They reveal a high talent, a rich imagination and a strong sense of the decorative in art. His pictures have, moreover, technical quality, they are singularly attractive for their delicacy and the intense feeling one reads behind the scene presented to us. Everywhere there is a charm of expression, a subtle rendering of the details of his design which are always in harmony with one another, each having its part in the organic whole. Though the water-colours shown here are of a small size, the artist discloses in the breadth of his treatment how he has built up his presentation bit by bit, his mental

impression being a most vivid one, for in them he had embodied thoughts, ideas and imaginings of a true artistic nature. He has the capacity of rendering with simplicity, he is discreet for there is no aiming at mere effect. As a colourist Reyl-Hamisch has distinction, his tones are suggestive and inspiring. He conceives with a poetic sense. Without essaying originality, he is original, furthermore he is singularly chaste and refined. He is also a distinguished draughtsman. ❖ ❖

Our artist does not confine himself to small sizes, nor does he only paint in water-colours, or choose his subjects from the phantasy of his own mind, though his landscapes done on large canvases in oils and his portraits in the same medium bear his own unmistakable stamp, his own translation of the scene or the sitter before him. He has travelled much, observed much, the early Italian masters have impressed him the most. But he never imitates them or attempts the modern primitive renderings or other forms of modernism so prevalent in our day. This may be asserted for his portraits, his landscapes and his purely imaginative work. Neither does he give us symbols, allegories or riddles to read. There are no extremes, of any sort. Being of a simple



"THE PLUMED HORSE." TEMPERA
PAINTING BY HERBERT REYL-HAMISCH



"PIECES OF GLASS IN THE GRASS." TEMPERA
PAINTING BY HERBERT REYL - HAMISCH.



"CHIESA DEI FRATI." ETCH-
ING BY CARLO CAINELLI.
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VIENNA—FLORENCE—ZARAGOZA



"VIA DI GALLUZZA
SIENA." ETCHING
BY CARLO CAINELLI

and refined nature, he expresses this in his art, which is straightforward, unaffected and freely rendered. Each canvas, however unpretentious it may be, tells its own story, but it is told in choice language, in beautiful tones.
A. S. L.

FLORENCE.—Carlo Cainelli was born at Rivereto in 1896 and died in Florence in 1925; he was a simple, naïve, brave soul who just wandered from land to land in search of ideals—life and sun and love and beauty. He looked only for the soul in men and things; he lived their life, and absorbed their characteristics in such degree that his conception of the Italian folk in festal attire or workaday garb—whether in town or countryside, street or square, formed the theme of some beautiful poem in the wondering mind of this draughtsman in their midst. He was absolutely unaffected by the lures of the world, his whole soul being given up to his life's work and in his spirit were reflected the varying hues and colours of some wonderful picture. In spite, however, of his youth, he had already won for himself an honoured place among Italian etchers, but his untimely death last winter robbed

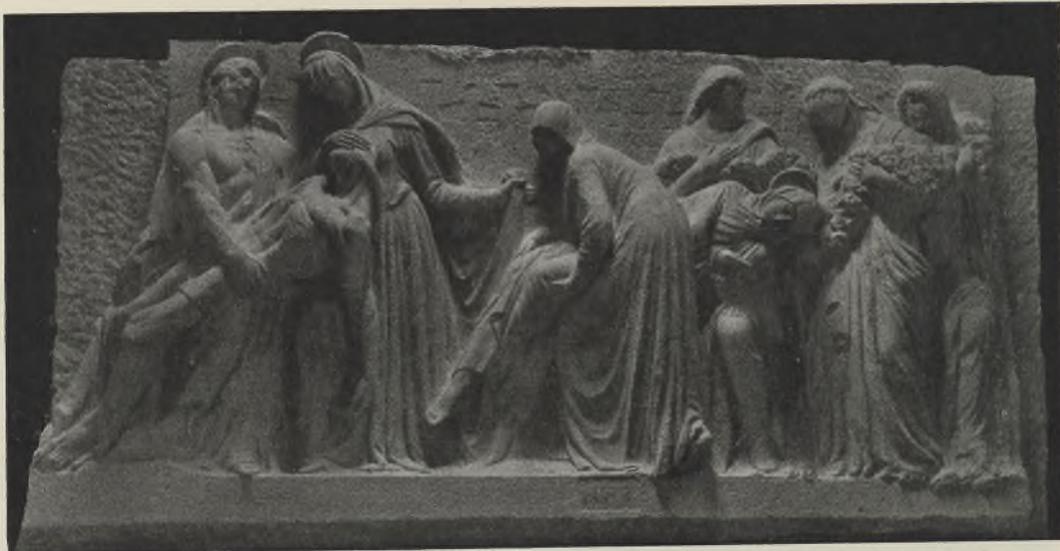
him of even the first joyous flowers of the spring-time of life. ¶ ¶ ¶ ¶

His work, based upon a well-organised and intellectual understanding, followed a pre-conceived plan and fell naturally into a series of cycles, and since each cycle is dominated by one especial chef-d'œuvre we see him at the height of his Florentine period finding expression in a little gem, *Casa del Mercato di Lucca*. His sojourn in S. Gimignano and Siena gives us the well-known *Via di Galluzza*, a finely suggestive piece of work. The Orvieto phase when he most certainly found himself in opposition to art, is marked by the very beautiful etchings *Veduta di Città*, the *L'Ora dell' Ave Maria* (as poetic as an oil painting) and *Chiesa Settecentesca*, reminiscent of the dust of a lost world. ¶

His figure studies, among which is a very solid piece of modelling in *La Crocifissione*, and, the result of a well-matured conception, *Un Paleo al teatro*, culminate in the interesting portrait of his friend, the painter Betti. ¶ ¶ ¶ ¶

His earlier etchings are significant for their simplicity and dignity, characterised in the printing by strongly marked effects. Later, however, when he became more adept in the use of the needle, the most complicated effects are attained quite simply and transparently, the modelling is stronger and the whole more modern. The drawing is so decisive and satisfying that it would almost appear as if the soft copper-plate were a piece of woman's embroidery in the hands of this gifted artist.
GIORGIO WENTER MARINI.

ZARAGOZA.—Since the unhappy triumph of academism in the eighteenth century, in which our sculpture finished with the traditional ultra-Spanish school characterized by its many-coloured imagery of vigorous realism and fine sensibility, it passed through a deplorable decadence. New horizons opened up for it, however, with the classical reaction of Cánova, whose principal exponent in Spain was Damián Campeny, who represented the extremest Neo-Classicism. Anecdotal and literary Romanticism was another fresh trial, of which fortunately very little remains, and to represent the mediocre intermediate phases



BAS-RELIEF FROM THE MONUMENT TO
THE POET MOSEN JACINTO VERDAGUER
BY MIGUEL AND LUCIANO OSLÉ

there is hardly any outstanding name, so that finally naturalism has formed the statues of the new generations which culminate in the great geniuses—Rodin, Meunier, Klinger, etc.—and whose representative names in Spain can be cited as Clará, Limona, Mongrovejo, Inuria, and Blay, and recently the younger Julio Antonio and Victorio Macho. In the group formed by these artists belong the brothers Miguel and Luciano Oslé. Their distinguishing feature in this vast domain of art is an exaltation of the dramatic baroque form, the expression of sentiment, with coldly calculated outlines, but strong, and with qualities of compression and harmony. The inspired vision of the archaic which so profoundly dominated our youth influences them also to a notable extent.

Obstinate fighters, their desire is to present humanity, their most characteristic works being the monument contributed to the Spanish-French Exhibition held in Zaragoza, and the monument of the poet, Mosen Jacinto Verdaguer, of Barcelona, the great monumental group placed in the façade of the building of the Insurance Company "La Estrella," in Madrid, and the mausoleums dedicated to the heroines of the places in the church of San Feliu de Gerona, and that of the Archbishop Antolin Lopez Pelaez, erected in the Tarragona Cathedral. □ □ □

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These artists have already made themselves famous, and their name is becoming better known from day to day, constituting at the present a guarantee and distinction for the art of our time. □ □ □

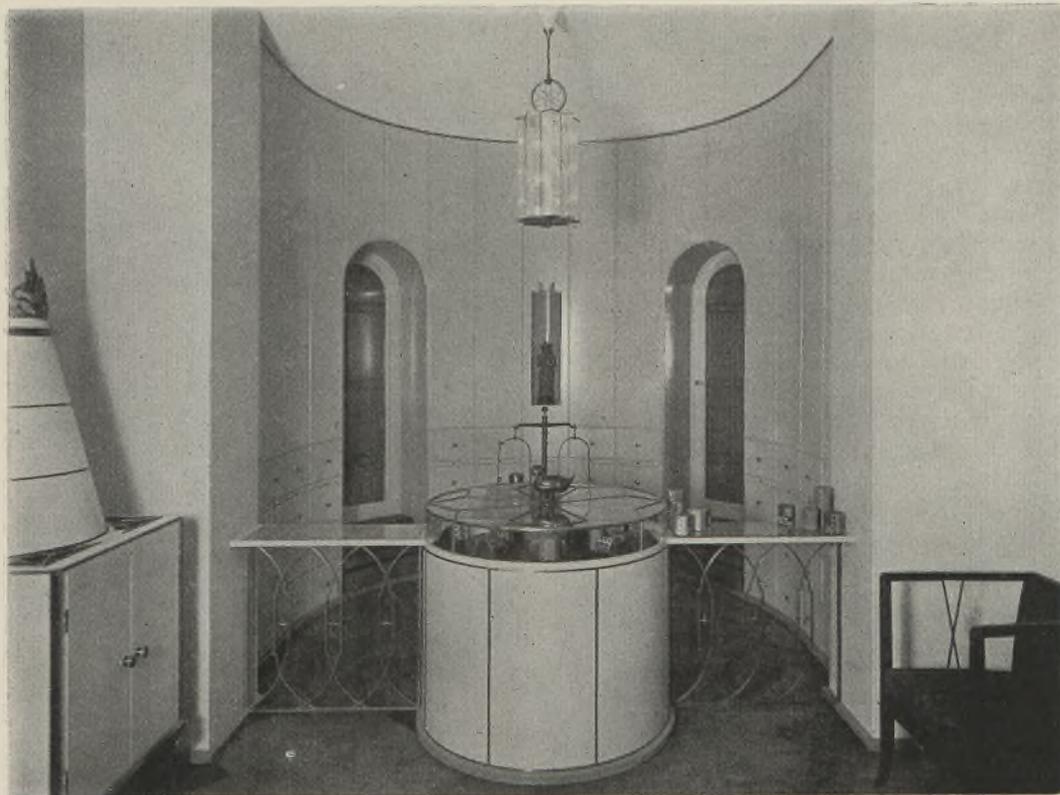
ANTONIO FARRÉ.

COPENHAGEN.—The establishment of Messrs. Tedd's in Copenhagen is characteristic in shape and proportion. The grey walls, quite plain without decoration, impress one with a feeling of coolness, while the front part of the space is simply furnished with glass montre chairs and a fireplace; the second part possesses a cylindrical counter flanked on either side with railings forming a natural transition to the space behind, a half-circle rotundity having two niches with doors and numerous small drawers side by side in rows above each other—similar to the apothecaries' shops in Denmark. □ □ □

Both works are typical of Helweg Möller, and both show a practical man's work united with nobleness in a delightful, reserved manner. There is a point of charm all his own, which might be taken as a wish to please if it did not fascinate with its simplicity and coolness. □ □ □

As regards points of refinement he is one of our very best Danish interpreters. □

The Exhibition Pavilion in Tivoli Park in Copenhagen is a detached piece of archi-



INTERIOR OF MESSRS. TEDD'S, TEA-MERCHANTS
COPENHAGEN. ARCHITECT, HELWEG MÖLLER

ecture destined for a central position in the traffic. It is placed in front of the Concert Hall on a wide open space and

seen from this side the impression of the building forms itself as two short wings on either side of a half-circle shaped midway between the two wings. ▯ ▯

The pavilion is divided horizontally into two parts. The lower one is furnished with windows set quite close together, ornamented with gilded lattices. A plaster-finished socle, the lower part of which is projecting to give balance and power, while the corresponding weight of the brickwork over the windows has been lighted by colours in rosa-violet on the plaster and gilded lattice mouldings. ▯

The interior of the building unites naturally two parts: a large hall reaching to the ceiling and distance to the walls, and the cabins of unequal size along the windows. The ceiling here is low, decorated in squares, giving cosiness and comfort to the space. The white lime-washed walls are decorated by Mr. Tais Nielson. The bright colours, the single figures and the flower decoration, causes a harmony of light and coolness.

H. B.

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ENTRANCE TO HEERING'S EXHIBITION PAVILION FOR LIQUEURS
TIVOLI PARK, COPENHAGEN
ARCHITECT, HELWEG MÖLLER

NEW YORK

NEW YORK.—The writer on an artist's work should always stand aside and let the artist speak when the latter is able to express himself. The men of the American commercial school not only know what they are doing but know why they are doing it, a desirable, if not universal, knowledge among artists. Mr. Rene Clark says: "In most of the work I am attempting to use form as an element of design. I believe that no form is in itself ugly, but that when properly composed and related to other forms in the design it can become beautiful by virtue of its share in the beauty of the complete design. For this reason I do not use any cast shadows, but colour a form with the particular local colour of that object, if that local colour makes a harmonious relation with those with which it is grouped. But I modify this local colour, both in colour value and in black and white value, as suits the requirements of that particular composition."

Mr. Clark, like all good craftsmen, is alive to the peculiarities and limitations of his medium. He knows the imperfect printing to which advertising work is sometimes subjected, and his frequent use



ADVERTISEMENT DESIGN FOR MESSRS. CRANE AND CO., PAPER-MAKERS DALTON, MASS. BY RENE CLARK

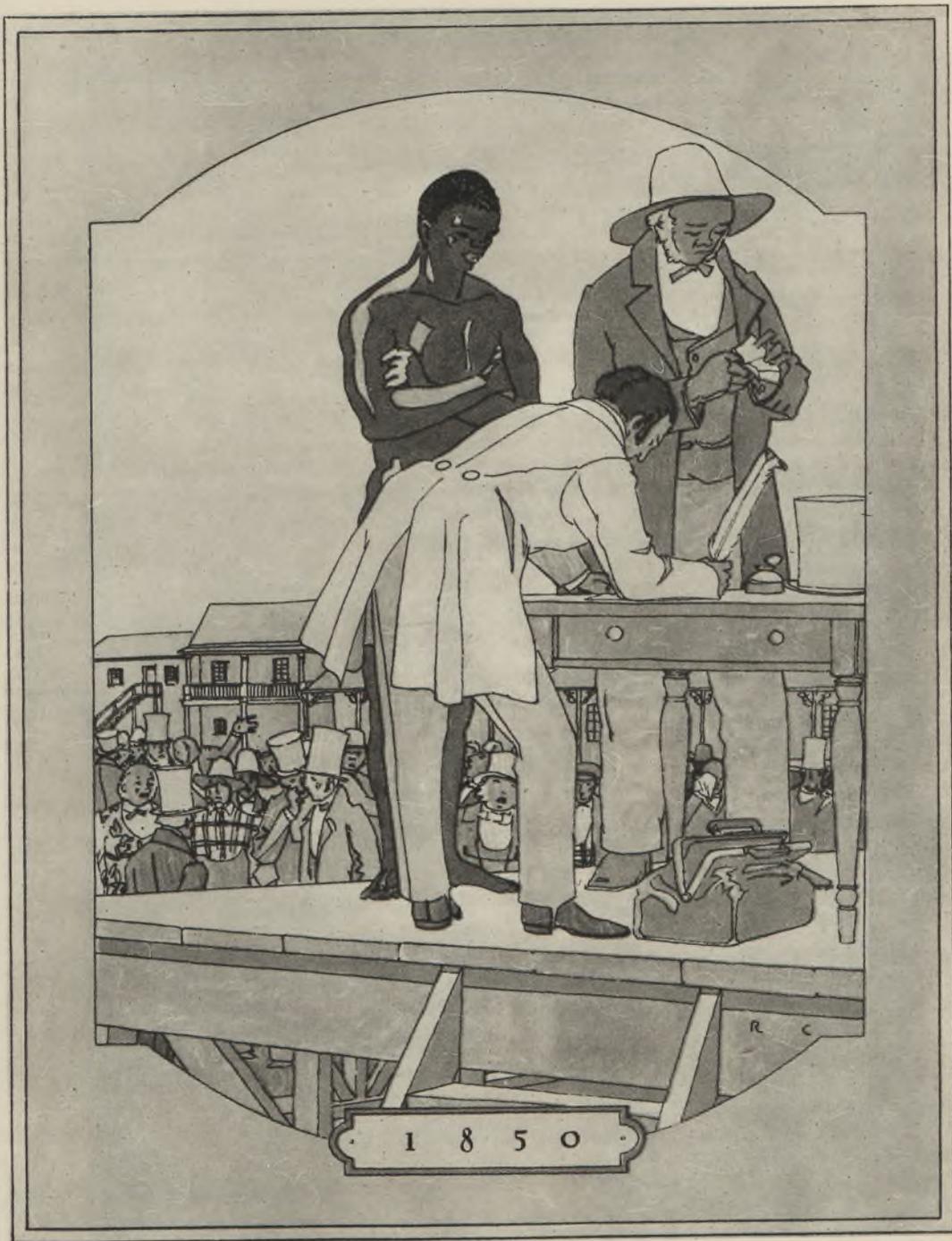


ADVERTISEMENT DESIGN FOR MESSRS. CRANE AND CO., PAPER-MAKERS DALTON, MASS. BY RENE CLARK

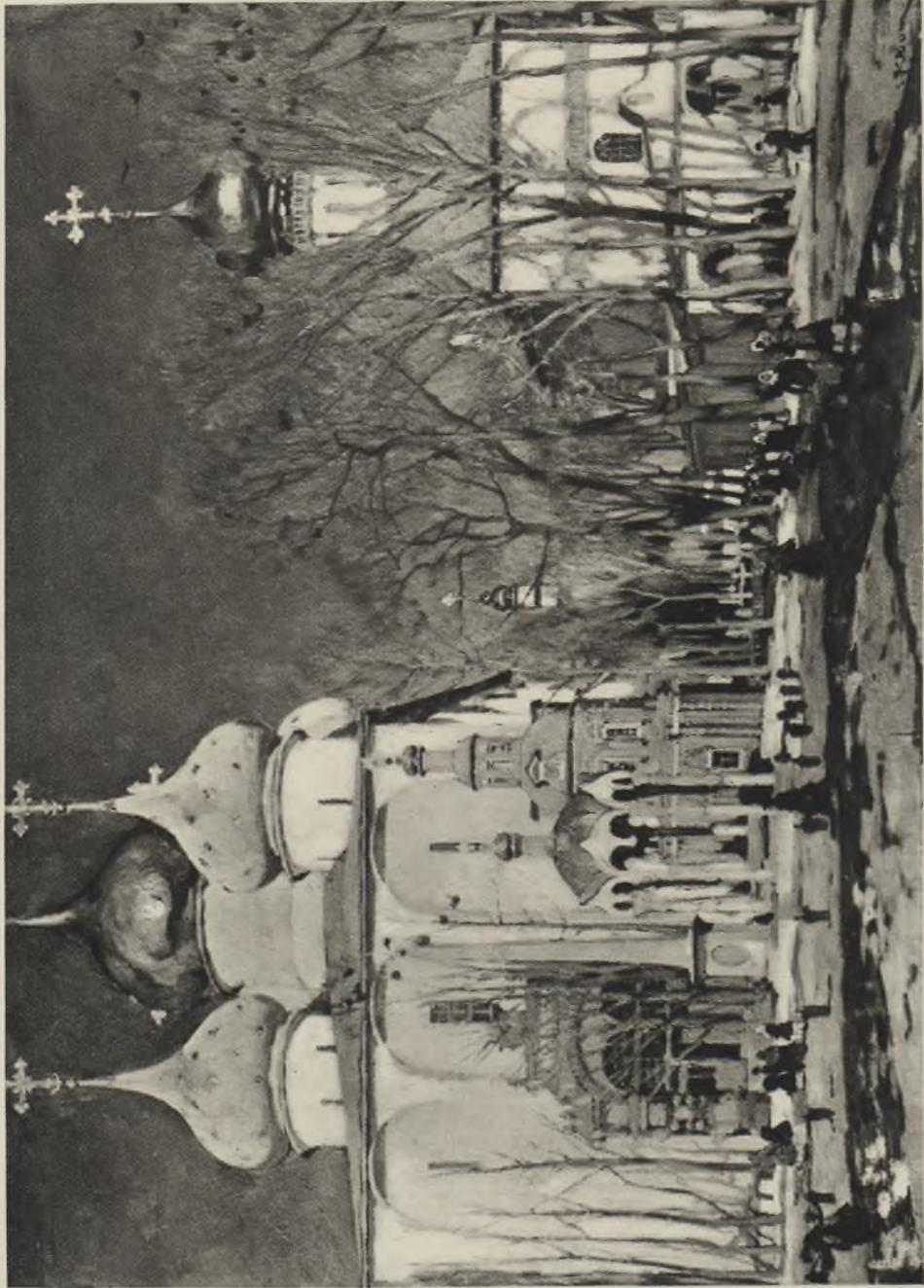
of black backgrounds and of flat tones is the result of this technical knowledge, without which no good advertising work can be done. In the case of the black backgrounds the black impression has been very largely removed from behind the colour plates and is centred in the background, giving brilliance and softness of effect. In other cases the paper may not readily take combinations of half-tone screens, hence the use of flat colour. This imposition Mr. Clark considers in no way arduous, finding that flat zinc plates give vitality to a design not easily obtained by process printing. A pioneer in artistic advertisement of jewellery, Mr. Clark found that, although jewellers are, by the nature of their material, very conservative, in his country, and in this case they showed appreciation of creative work. He hopes soon to create some actual designs for jewellery, a reform greatly needed.

Mr. Clark's work speaks brilliantly for itself. He does not believe that the reputed painter will ever reform advertising. The advertising artist is the man of the future in his own department, and one believes that to Mr. Clark and his school art owes and will owe a high artistic debt.

J. W. S.



ADVERTISEMENT DESIGN FOR MESSRS. CRANE
& CO., PAPER MAKERS. BY RENÉ CLARK.



"ANNUNCIATION DAY AT THE TROÏTZ-KAYALAVRA." BY CONSTANTIN YOUON.



"CAFÉ AT MOSCOW." WATER-COLOUR BY CONSTANTIN YOUON

MOSCOW.—The fiftieth birthday of Constantin Feodorovitch Youon together with the twenty-fifth anniversary of his artistic career induced the Tretia-koff Gallery to arrange a memorial exhibition of the works of this gifted painter, containing about 150 items from different periods. This number represents nearly the third of Youon's whole work, the rest being abroad and not within reach. ▯

Youon belongs to those artists who have the chance to seize and genuinely work pictorial motives hitherto untouched by others and to make them a domain of their own. Such a domain became for Youon the little provincial cities of Central Russia with the picturesque silhouettes of their ancient churches and cloisters, their parti-coloured market places and the crowd of their half-rustic inhabitants. Undoubtedly Youon was the discoverer of these topics for modern Russian painting, and perhaps his foreign descent—the artist's ancestors migrated from Switzerland to

Livonia—enabled him to perceive and to reveal the peculiar charm and the eminently decorative beauty of these towns in a new and more intensive manner than had been done before him. Especially he succeeded in his numerous views of the *Trinity-Laure* (*Troïtzkaya Lavra*), near Moscow, represented with long processions of pilgrims in chequered sledges and the noisy life of this formerly favourite pilgrimage place, against the background of its imposing architectural monuments. ▯ ▯

Youon also executed a multitude of fine landscapes, different scenes of Russian peasant life, also a quantity of portraits which, however, do not belong to the best of his work, and lastly, a considerable series of sketches and designs for the Russian stage. But without doubt in the history of modern Russian art Constantin Youon will keep his chief place as the painter of the *Troïtza-Lavra*, *Rostoff Veliki* and other old cities, whose fairs and holidays around the sunny monumental churches

MOSCOW—MONTEVIDEO

at present almost disappeared after the Revolution, he depicted in such bright and such festive tones. P. ETSINGER.

The coloured porcelain statuette of *Fedor Chaliapine*, the famous Russian basso, here reproduced, has been modelled by the sculptor Seraphim Sudleinin and belongs to a series of similar figures of some stars of the Russian stage executed at the Russian State Porcelain Manufactory of Leningrad in a former period. In this series, which includes also the celebrated Russian ballet dancers mesdames Pavlova and Karsavina, the figure of Chaliapine is one of the most capital. The singer is here represented in the brilliant part of Boris Godunoff in the opera of that name by Moussorgsky, in which he is equally prominent from the vocal and dramatic points of view. P. E.



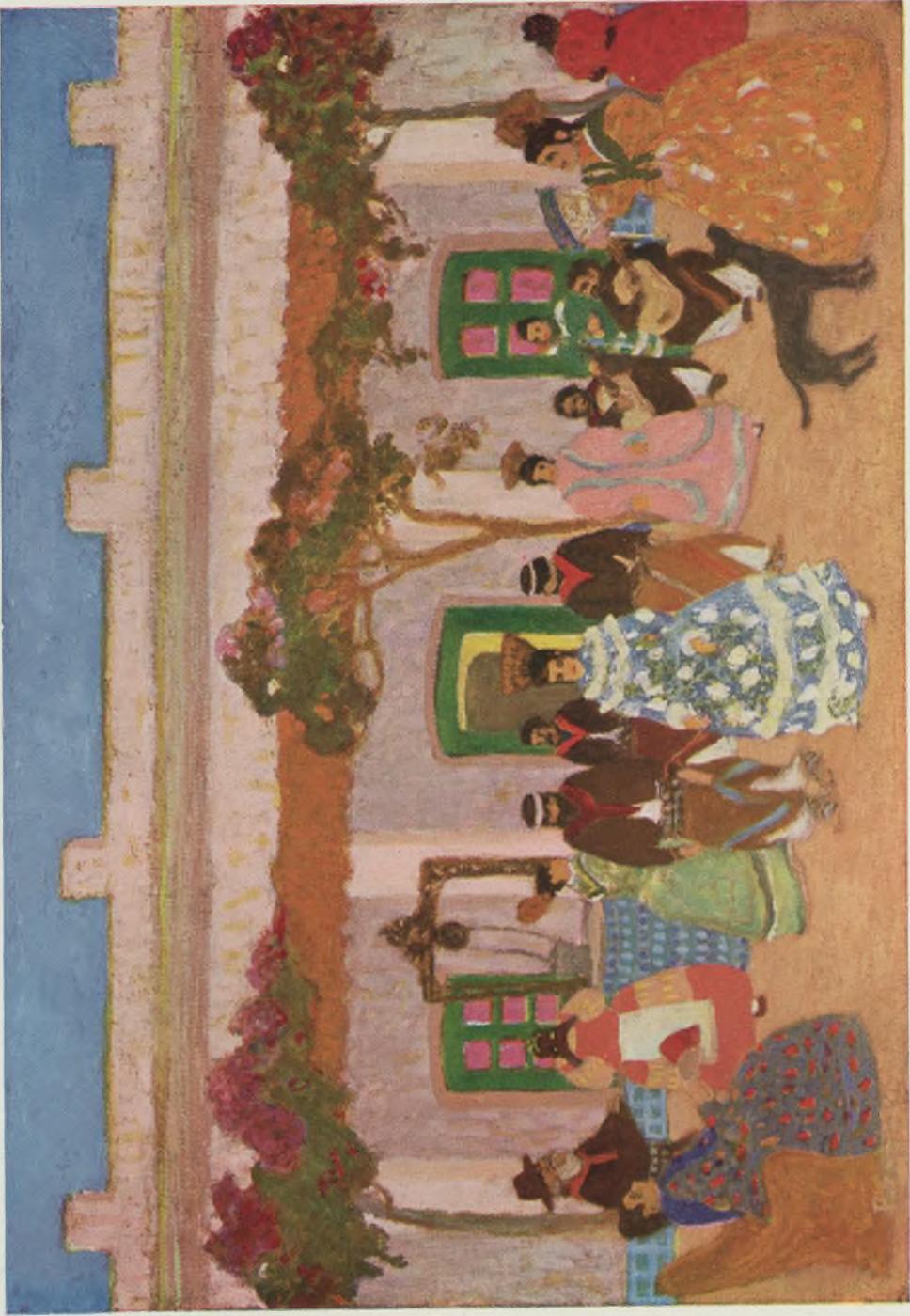
"CHALIAPINE." PORCELAIN STATUETTE DESIGNED BY SERAPHIM SUDLEININ, EXECUTED BY THE RUSSIAN STATE PORCELAIN FACTORY

MONTEVIDEO.—The painting of Figari, like that of Watteau, gives one to dream. And if one were in search of a term which should be most suitable and exact, and would most nearly approximate to a true description of Figari, one would certainly call him "an Uruguayan Watteau of the twentieth century." For the personages of the Italian comedy which Watteau modernises and stylises, Figari substitutes those of the Spanish-American colonial comedy, and the negro comedy which is daily played at Buenos Aires and Montevideo, sometimes intermingling their motives. Instead of French gardens adorned by statues to Cupid, Figari's setting is either the sparkling and multi-coloured streets and interiors of his native land, or the sombre immensity of the pampas. And often, complicating his paintings with a historico-legendary note, he does not hesitate to call up the burlesque and terrible epic of the tyranny of Rosas.

But to look upon Figari as a genre painter would be a grave mistake. If he fills his canvases with animated scenes it is rather for their poetic value than for their anecdotal interest. His world of negroes, mulattos, gauchos, creoles, while it draws all its elements from reality, is his own creation. With great humour he shows us Spanish-American life from a new angle—the frenzied sensuousness and ebullient *joie de vivre* of the blacks, the delightful Spanish politeness, softened and complicated by colonial carelessness, the display of a charming vanity and indolence—a mixture exquisitely made up of rural and town manners, and, dominating all, the epic solitude of the pampas.

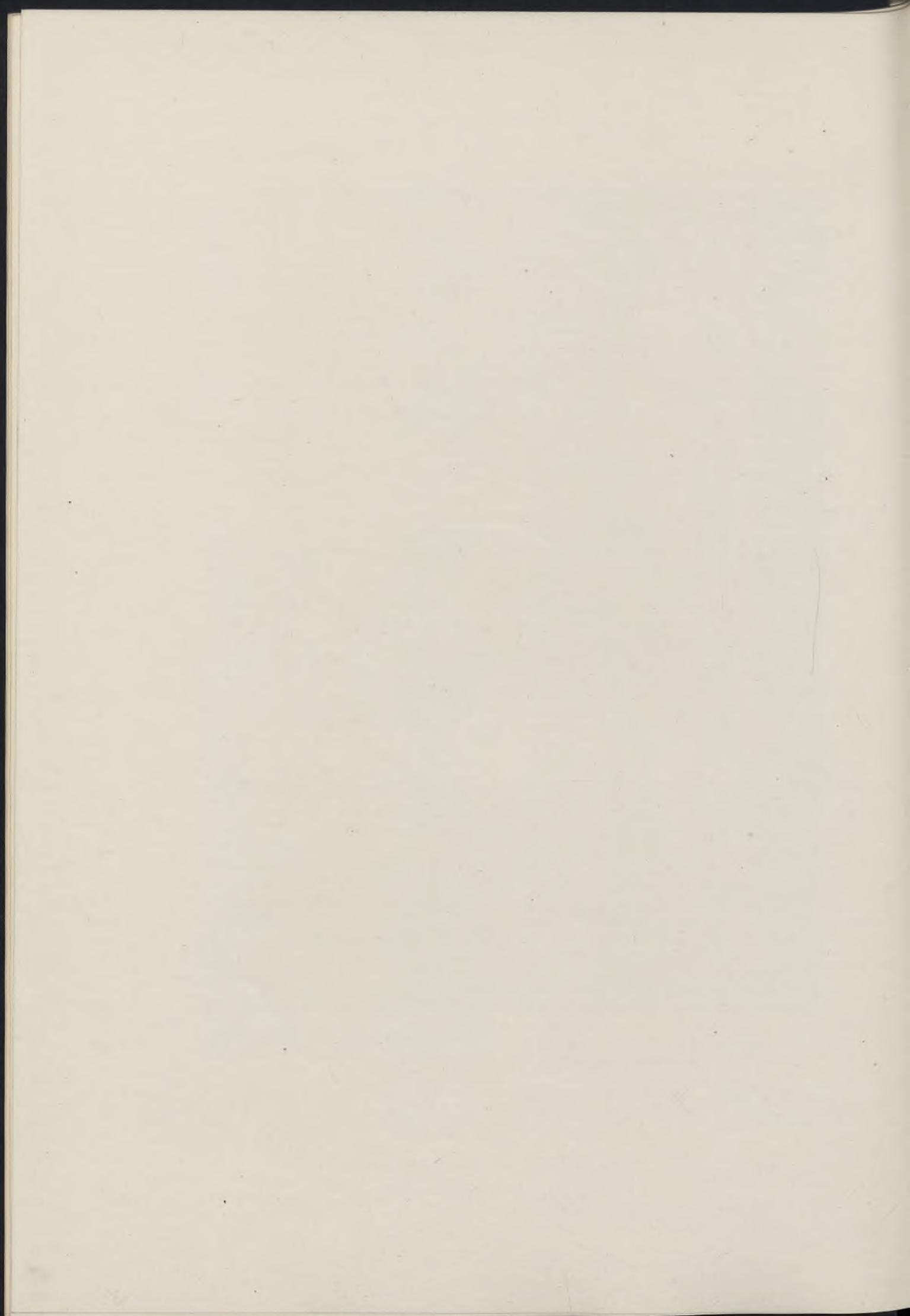
The amazing thing is that in the process of steeping us in all this poetry Figari never employs any other than thoroughly painter-like procedure; there is no literature in his canvases. □ □ □

Figari, after having been a well-known barrister at Montevideo, and after having given his philosophy of art to the world in a large work on æsthetics, has, at the age of over sixty, made a great impression by the charm of his pictures. Henceforward we shall be unable to imagine the colour and light of South America under any other aspect than through the colours of Pedro Figari. BENJAMIN CRÉMIEUX.



"CREOLE DANCE," OIL PAINTING BY PEDRO FIGARI.





REVIEWS

Meissner Porzellan. By ERNST ZIMMERMANN. (Leipzig: Karl W. Hiersemann.) "Dresden china" has long been popular with collectors; but their enthusiasm has too often tended towards mere acquisitiveness, the words "specimen" and "rare" have been too much on their lips, and in consequence we are apt to forget that the objects of their seeking are indeed worthy of serious æsthetic estimation. This state of affairs is also doubtless due in part to the degradation of porcelain manufacture in the nineteenth century, from which the Royal Saxon Factory was not immune. Happily a change for the good has taken place of late, and in several countries a marked improvement from an artistic point of view has come about. In porcelain figure modelling especially this change is noticeable, and German artists such as Paul Scheurich at Meissen, and others working in Thuringia and elsewhere, are in the forefront of the advance. The new movement has been accompanied by a more discriminating appreciation of the porcelain of the past, and the book by Dr. Ernst Zimmermann just published at a moderate price under the title "Meissner Porzellan," will be eagerly welcomed by the growing number of students and lovers of "old Dresden." For many years keeper of the State collection in the Johanneum at Dresden, Dr. Zimmermann writes with unrivalled authority on his subject. To his investigations especially we owe our better knowledge and understanding of the very interesting early stages in the career of the Meissen factory. The name of Kändler, the gifted sculptor, who at a critical moment was put in charge of the modelling rooms and revolutionised the character of their output, is now fairly well known even in England, and deservedly so, as to him more than to anyone else was due the creation of a distinctive European style in porcelain; he used the material as a vehicle for plastic work on a small scale, which is entitled to be taken as of serious significance in the history of sculpture. Admiration for the achievements of Kändler has somewhat put in the shade the works of his predecessors, which are by no means lacking

in merit. In the ten years during which Böttger controlled the infant undertaking which was the outcome of his invention, not only were vases and table wares produced of admirable form, but also a number of small statuettes some of which, as Dr. Zimmermann points out, were undoubtedly original compositions; these latter with their lively poses and slightly satirical flavour already pointed the way along which the successes of after years were to be reached. The new book has a wealth of good half-tone illustrations, as well as plates in colour which, if they fail to satisfy the fastidious, are as good as could be expected in a book of such moderate price. BERNARD RACKHAM. *s*

Farbige Wohnräume der Neuzeit: Preisgekrönte Entwürfe und ausgeführte Räume. Edited by ALEXANDER KOCH. (Darmstadt: A. Koch, G.M.B.H.) 72 marks. In addition to a considerable number of black and white illustrations, this interesting volume contains over sixty excellent reproductions in colour of designs for modern domestic interiors contributed by forty-five German and Austrian architects. Many of the ablest men working in those countries at the



Hilaire Belloc

"HILAIRE BELLOC"
BY DAVID LOW
(This clever impression of
the author of "The High-
way and its Vehicles,"
is one of a series issued by
"The New Statesman")

REVIEWS

present time are represented in this competitive effort to devise simple, pleasing and inexpensive schemes of decoration and furnishing to meet the economic needs of the day. There is considerable variety in the methods employed. Some of the designs achieve a degree of picturesqueness at the expense of comfort and convenience. Others depend for their interest almost entirely on the architectural details and character of the room itself apart from its embellishments. They show that, if structural features such as windows, doors and fireplaces are skilfully treated, the simplest type of furnishings satisfy. Many of the drawings also indicate the important part colour can play in supplying charm and individuality to a room, a pleasantly conceived and well-balanced colour treatment providing the cheapest and most effective means of obtaining decorative interest. The volume does not reveal any brilliant inspirations, but it is a useful and suggestive contribution to the solution of present-day problems. □

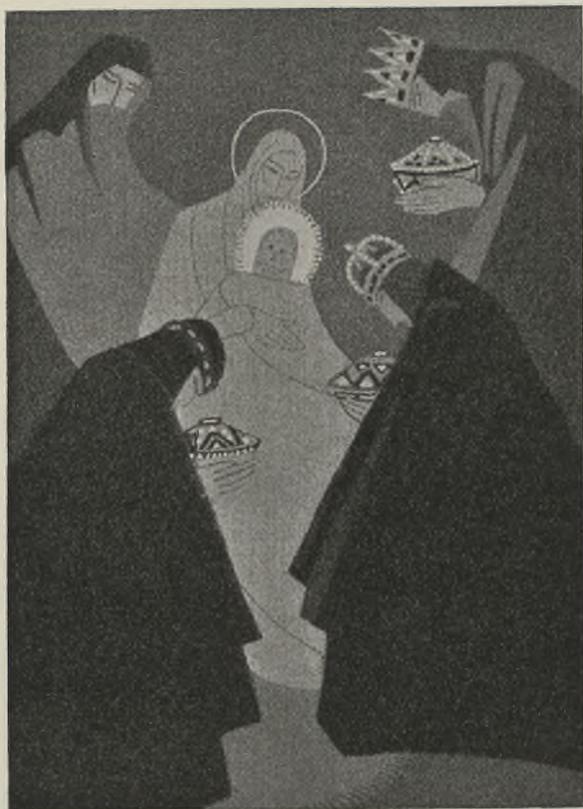
Portraits at the London Zoo. By SILVIA BAKER. (Putnams) 15s. net.—Miss Silvia Baker here gives nearly two hundred of her fine drawings. She does not belong to either the "Kiss Fifi" or "Dying Stag in Scotch Mist" schools; she sees her subjects clearly and dispassionately; and draws them sometimes brilliantly, and always well. If she seems to gaze somewhat coldly into the eyes of a genet her drawings record the fact that the genet gazed back into the eyes of Miss Baker with equal coldness. The drawings are splendid examples of simplification and the very direct use of a supple, expressive line. We commend this book to all who love animals (without sentimentality) and good drawing. □ □ □ □



"WHITE'S TREE-FROG." TINTED
PEN DRAWING BY SILVIA BAKER
(From "Portraits in the London
Zoo"—Putnams)

Art Prices Current, 1924-1925. Edited by H. G. T. CANNONS. (Art Trade Press, Ltd.) The latest issue of this standard work of reference serves to show once more what a disparity there frequently is between merit and monetary value. Caprice exercises a despotic sway over anything that is "collected," and an outsider may well watch the game with some amusement. This is not to say that nowadays the best is not often the most expensive also, especially among works done on the copper; but on the whole, for an artist, it seems better to be dead than alive! Mr. Cannons has carried out what must have been a dry-as-dust task with commendable orderliness. □ □

Euterpe; or, The Future of Art. By LIONEL R. MCCOLVIN. ("To-day and To-morrow" Series; Kegan Paul.) 2s. 6d. net. Prophecy is a thankless business, so Mr. McColvin wisely eschews definitive prophecy and confines himself to a summary of tendencies and a sketch of their probable line of development. He treats of all the arts, literature, music, painting, sculpture, architecture and the crafts; and, starting from the premiss that mechanical reproduction of music, writing, and pictures has been the crucial factor of late years, he goes on to argue that this factor has only operated quantitatively, and that *proportionately* less people are interested in great art than before. Many of his strictures on the commercial man are just, but he himself admits of exceptions among publishers, and we think he does not sufficiently recognise how many publishers there are who will *not* look at rubbish. The same is increasingly true of distributors in other fields, but progress is slower there. Another consideration to which we do not think Mr. McColvin gives sufficient weight is that some types or examples of first-class art cut across all generalisations by attaining great popularity—for example, the painting of Gainsborough and Reynolds and the novels of Dickens and Mr. Hardy. His remedies for the facile multiplication of the fourth-rate are education and co-operative enterprise. Rightly insisting on a new orientation of instruction towards appreciation rather than executive ability, he yet thinks it worth while to break a lance once more



DUSTGROUND AQUATINT
BY MISS CECIL LESLIE
(From "How to Distinguish
Prints"—The Print Society)

with the examination system: we all know its imperfections, but there must be a norm, and examinations do ensure that foundation of knowledge on which alone true taste can be erected. Co-operative production of plays is one of those things which sounds very well in theory, but is eternally tainted with the suspicion of amateurism. Mr. McColvin puts in a strong plea for the elevation of the crafts, and then spoils his case by implying some antagonism between beauty and utility. None the less, he has packed a remarkable amount of constructive suggestion into his seventy-five duodecimo pages. H. B. G.

How to Distinguish Prints. Written and illustrated by Members of the Print Society; edited by HESKETH HUBBARD. (Print Society.) 21s. net. Much of the ordinary man's indifference towards the graphic arts arises from a slight feeling of impatience he experiences at the collector's meticulous regard for "states" and

processes. He can distinguish a woodcut from an etching, just as he can distinguish a march from a ballad or a sonnet from a sermon, but when it comes to contrasting, say, the various intaglio processes, he does not see a very great variation. This book will show him how numerous are the effects to be obtained, and will form an admirable guide for anyone who desires to start a collection. First comes a short note by Mr. Hubbard on the invention and history of each form. Then follow concise and clearly written expositions of the characteristics of the prints and the method of making them, by artists who are themselves experts in technique; these being illustrated by examples and magnified photographs of plate and print-surface. Finally, there are a useful glossary and indices of French and German terms. The work is well got up except for its title-page, which is appalling. ♦ ♦ ♦ ♦ ♦

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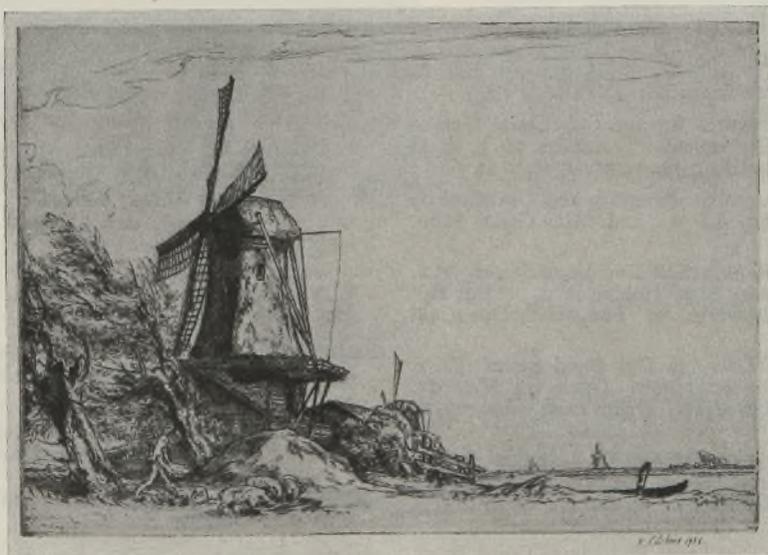


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ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Water-colours, etc., by Eveleen Buckton. Open till May 21. Royal Society of Miniature Painters. Open from May 28 to June 18.

BEAUX ARTS GALLERY, Bruton Place, W. 1. Landscapes by Edith Caswell and Maud Parker. Open till May 22. Cumbrae Stewart and A. Jenkins. Open from May 26 to June 12.

BRITISH MUSEUM. Lectures by Claire Gaudet on Recent Excavations. Saturdays at 3, until May 22. Admission 1s., reserved seats 2s. 6d.

CHENIL GALLERY. Paintings and Drawings by Augustus John, A.R.A., and Miss Gwen John. Open till June 30.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Water-colours by Mary Holden Bird. "Punch" and other drawings by Fougasse. Open till May 22.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Lyceum Club Exhibition. Open till May 21. Norah Neilson Gray. Open from May 25 to June 4.

GOUPIL GALLERY (Messrs. W. Marchant & Co.), 5 Regent Street, W. 1. Gilbert Spencer, John Nash, Mark Gertler, L. W. Lang. Open during May.

HEAL'S GALLERY, 195 Tottenham Court Road, W. 1. Glass and Woven Materials. Open from June 1 to July 17.

INDEPENDENT GALLERY, 12A Grafton Street, W. 1. Paintings and Drawings by Lily Converse. Open till May 21.

L.C.C. SCHOOL OF ARTS AND CRAFTS. Students' Work. Open from June 1 to June 30.

LEFÈVRE GALLERIES, 1A King Street, St. James's, S.W. 1. Etchings by Bone, Cameron, Griggs, Lumsden, McBey. Open during May and June.

LEICESTER GALLERIES, Green Street, W.C. 2. New Group of Artists: Duncan Grant, Roger Fry and others. Open during May.

MERCHANT ADVENTURERS, 190 Church Street, W. 8. Lobaco glass. Open during May.

PATERSON'S GALLERY, 56 Old Bond Street, W. 1. Chinese Pottery. Open from May 31 to June 19.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Orovida. Open till June 2. George Bissill. Open from June 7 to July 3.

ROYAL ACADEMY, Burlington House, Piccadilly, W. 1. Annual Exhibition. Open till August 7.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Royal Institute of Painters in Water-colours. Open till May 29.

R.B.A. GALLERIES, Suffolk Street, Pall Mall. Royal Society of British Artists. Open till May 29.

R.I.B.A., 9 Conduit Street, W. 1. Annual Conference of British Architects. All members invited. June 14 to June 19.

R.W.S. GALLERY, 5A Pall Mall East, S.W. 1. 186th Exhibition of the Royal Society of Painters in Water-colours. Open till May 27. The London Group. Receiving Day, May 28. Open till June 26.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Water-colours of Japan by Taka Sato. Open till May 29. Modern French Water-colours. Open from June 3 to June 19.

SAVILE GALLERY, 10 Savile Row, W. 1. Paintings by W. R. Sickert, A.R.A. Open during May.

TOOTH, Messrs. ARTHUR & SONS, 155 New Bond Street. C. A. Edelmänn. Open till June 5.

TWENTY-ONE GALLERY, Adelphi, W.C. 2. Senefelder Club. Open till May 31.

VICTORIA AND ALBERT MUSEUM. British Institute of Industrial Art. Printed and woven textiles. Open till June 30.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. The Embroiderers' Guild. Open from May 18 to June 1.

BIRMINGHAM.—**ART CIRCLE**. Spring Exhibition. Open till May 27. Council Schools. Open from June 1 to June 26.

BRISTOL.—**ROYAL WEST OF ENGLAND ACADEMY**. Annual Exhibition. Receiving Day, October 1.

CONWAY.—**ROYAL CAMBRIAN ACADEMY**. Open June 7 to October 2.

EDINBURGH.—**ROYAL SCOTTISH ACADEMY**. Centenary Exhibition of Works by Scottish Artists. Open till August 28.

MALVERN.—**Public Library**. Arts and Crafts. Receiving Day May 28. Open from June 2 to June 18.

SWANSEA.—**ROYAL NATIONAL EISTEDDFOD OF WALES**. August 1926. £1,000 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.

DRESDEN.—**CITY EXHIBITION HALL**. International Exhibition of Dresdner Jahresschau. Painting and Sculpture from Germany, Austria, France, Spain, Italy, Belgium, Switzerland, Sweden, Norway, Denmark, Finland, Russia, England, Hungary, Czecho-Slovakia, Holland, Poland, Japan, America. Open June 12.

PARIS.—**SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX ARTS**. Open till June 30. Grand Palais, Champs Elysées.

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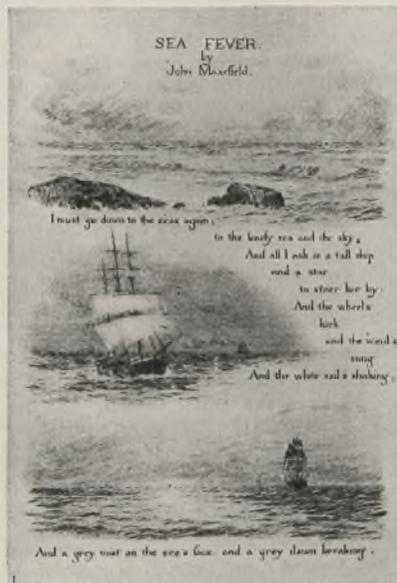
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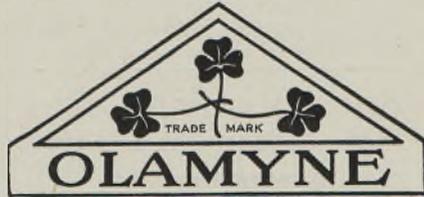
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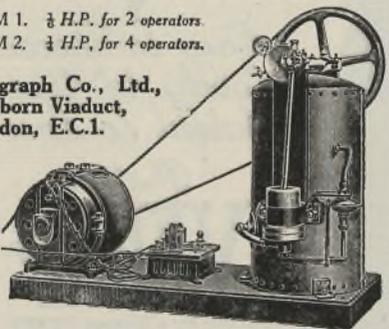
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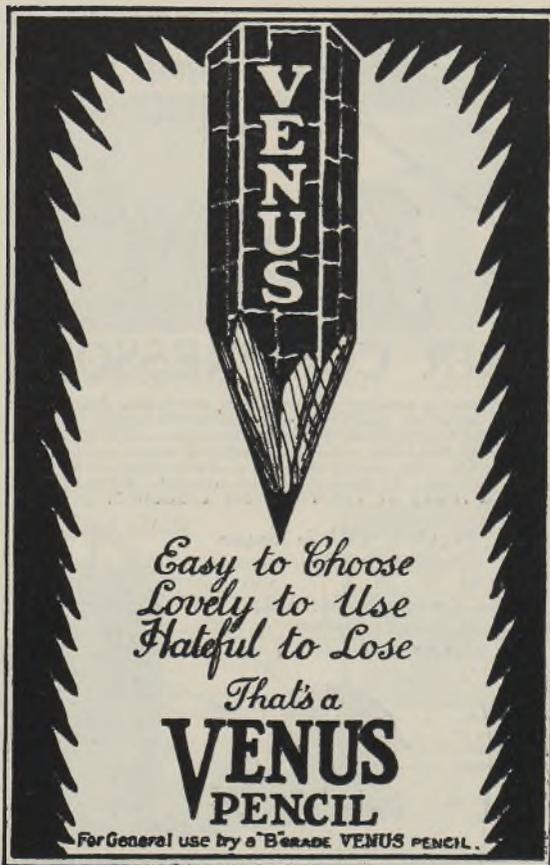
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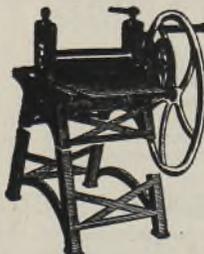
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"THE STUDIO"
for JUNE 1926

THE chief articles in the June "Studio" will be of more than ordinary interest and variety. They will include:

CONTEMPORARY American wood-engravers. Article by Mr. J. M. Bowles on the splendid work now being produced in the U.S.A. Colour plates from prints by Rockwell Kent, Tod Lindenmuth, Rudolph Ruzicka and Edward A. Wilson. Many black and white illustrations.

SOME of the more prominent Royal Academy Pictures.

ARMANDO SPADINI, the great Italian painter of children. With colour plate.

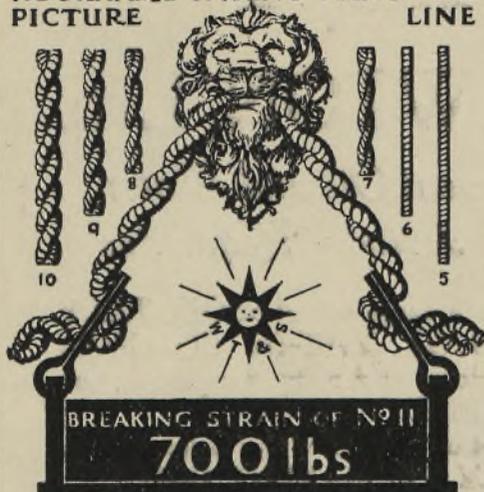
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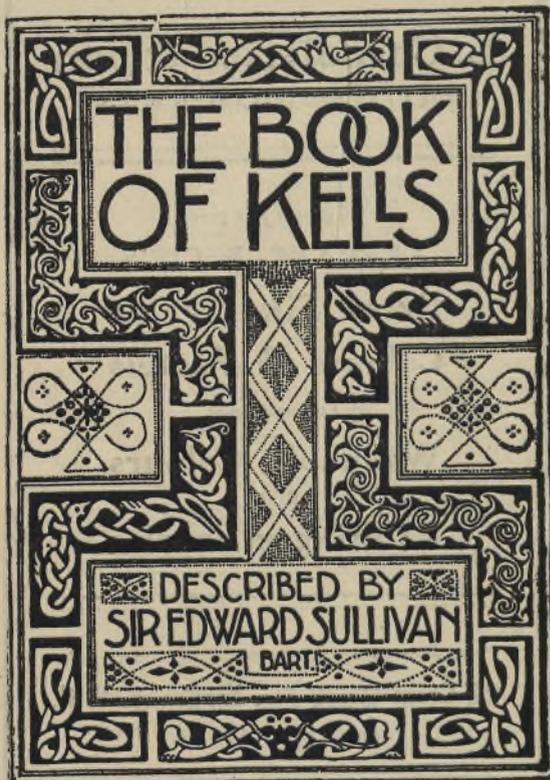
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THE STUDIO



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EDITED BY GEOFFREY HOLME

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AMERICAN WOODBLOCK ARTISTS



"THE BOOTLEGGER'S BRIDE"
WOODCUT BY JOHN HELD, JR.
(By permission of the artist)

AMERICAN WOODBLOCK ARTISTS OF TO-DAY. BY J. M. BOWLES.

THE wood block prints of America perhaps illustrate as well as anything else the youth, the vitality, the variety of our national life. I suppose "jazz" is the best expression of these characteristics. It certainly has youth and vitality, and as for variety I am informed by my young friends that "jazz" a month old is out of date and looked upon contemptuously. Wood block prints cannot compete with musical comedy and the "Charleston" in popularity, but nevertheless one is astonished when going into the subject by the activity which has developed in this field during the last few years. Dealers are carrying them in stock and art lovers are buying them. It is not so long since the only prints that could be sold were etchings.

Some people feel that the text of an art magazine is of quite secondary importance as compared with the illustrations, but nevertheless it is a necessary part. In this particular case it is especially needed, for the Editor of THE STUDIO could not possibly reproduce all of the prints sent him in connection with this article, and it is only fair to mention at least the names of a number of highly competent wood block men and women whose work is not illustrated here because of lack of space. Again, even among those whose work has

VOL. XCI. No. 399.—JUNE 1926.

been reproduced, there are men whose originals glory in their colour; it is a part of their design. In showing black and white plates from such colour originals the looker-on (one need not call a subscriber to an art magazine a "reader") should be warned that there is one important factor missing.

This is especially necessary with the work of Tod Lindenmuth, for his colour prints are small paintings. Colour and the tone that comes from colour permeate the whole composition to an extraordinary degree. The colour holds together in continuous passages, rather than being used as decorative, poster-like spots and masses. Mr. Lindenmuth lives and works in Provincetown, Massachusetts, and derives his subjects from that quaint seaport, the fishing vessels and the fishermen, who, by the way, are mostly Portuguese.

Of another type is Charles Falls, poster designer, cutter of wood blocks, collector, painter and several other things, with a tendency towards mural decoration as his latest phase. Although his beautiful colour is a great loss in a black and white reproduction his powerful, solid design carries through. There is colour in his black and white prints, too. In one of the interesting West Indies series there is a subject, *Haitian Shrine*, in which one feels the heavy, sleek green of the tropical foliage



"HAITIAN DANCE." COLOUR
WOODCUT BY C. B. FALLS

AMERICAN WOODBLOCK ARTISTS



"CIRCUS SCENE." HAND-COLOURED WOODCUT BY GEORGE ILLIAN

more than one would if it were done by some other artists with all the colours of the palette at their disposal. □ □

In Edward Wilson, who also works both in black and white and colour, we have a lover of ships and sailors, of blazing suns, and of gorgeous sunsets across an expanse of waters, of rich Spanish galleons and bony wrecks, of pirates and of that almost but not quite extinct institution, the American bar—of course from a pictorial point of view. He has humour, plenty of it, and it is purely masculine humour. Perhaps his most delightful blocks in colour are to be seen in a recent volume, "Full and By," dedicated to Bacchus and composed of literary material from various sources, old and new, including some frivolous verses by William Blake. Mr. Wilson's use of colour reminds one first of the modern Frenchmen and then of the *images d'Epinal*, but it is really like neither.

Another American wood block artist who is doing his share in keeping alive the memory of good liquor is the quite outrageous, at times, John Held, Jr. Mr. Held's heavily crude woodcuts, apparently executed with a jack-knife, are masterpieces of subtle satire. The impli-

384

cation of some of them is that formerly father used to step in at the saloon on the way home and arrive in good humour. Now he gets an ice cream soda at the corner drug store, and when he comes in, he beats the children. This artist's prints of ships, sailing along on very wavy waves, betray a great love of the sea and are at the same time inimitable burlesques of the mannerisms of old prints. □ □

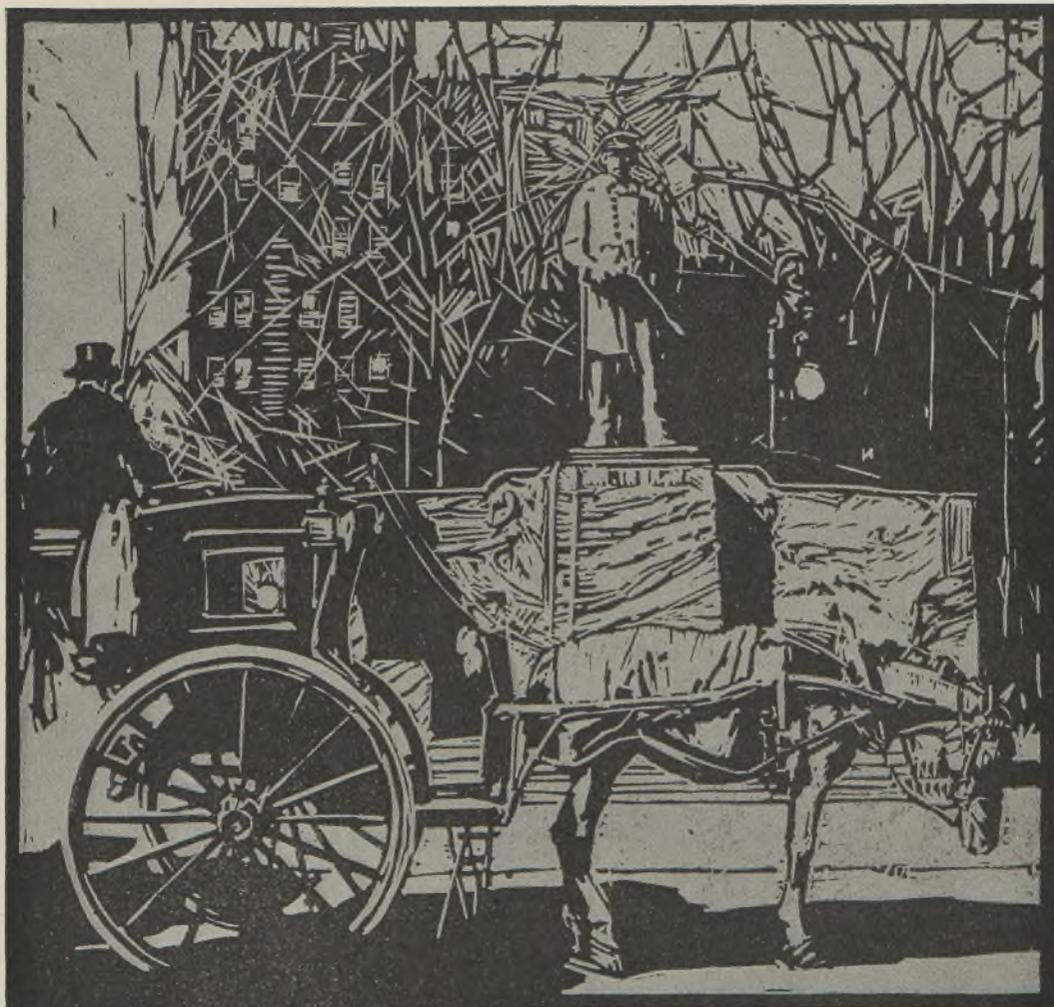
In George Illian we have an artist of vigour and taste, also working in either black and white or colour. His best prints have a style that is not surpassed by any other American. Allen Lewis has made a remarkable series of bookplates in colour—low, subtle, mysterious colour and smooth, like coloured ivory, is in these small prints. Beside his larger blocks, a series of designs made for a calendar for the Marchbanks Press is worthy of the attention of collectors. □ □ □

The quiet, the elegance, the reserve in the work of Rudolph Ruzicka combine to make another manner quite different from all the rest. He has a fine feeling for early American architecture, and these qualities are evident in the colouring, as well as in the design, in a series of woodcuts of old



"TIM HEALY." WOODCUT BY HARRY TOWNSEND

AMERICAN WOODBLOCK ARTISTS



"THE CAB STAND." LINOCUT
BY ADOLPH TREIDLER

buildings in Boston, done for the Merry-mount Press. Mary H. Tannahill has made some unique and beautiful large decorative blocks in colour; one, a *Madonna and Child*, is almost a Persian tile, so absorbed is the subject by the beauty of the pattern. ♦ ♦ ♦

Arthur B. Davies in the earlier days experimented with the wood block as he has with the possibilities of every other artistic medium. The use of strange and beautiful colour is characteristic of this very individualistic and unusual painter. In one experiment the occasional whites

against a black background are embossed—raised above the surface of the paper. Max Weber has also made experiments in the printing of the cut block, with colour results that approach the curious, subtle colour ranges of his canvases. They are very lovely abstract patterns, and Mr. Weber is the only completely abstract artist we have who works in the wood block. ♦ ♦ ♦ ♦ ♦

Though our scope does not strictly take in linocuts, we cannot omit the brilliant designs of Adolph Treidler, whose "plates" are often taken for woodcuts. We are not

AMERICAN WOODBLOCK ARTISTS

surprised, because they have woodcut quality.

Workers in black and white include a number of brilliant men. Harry Townsend's chief characteristic is perhaps a certain picturesqueness. His is an aristocratic taste in art, and there is a painter quality in all his blocks because he is a painter first of all. Howard McCormick has lived in Arizona and studied the Navajo Indian. Some of his impressions are in wood and placed there with vigour, strength and personality. J. J. A. Murphy has made a series of small, powerful, black mystical prints, some almost minute, of stations of the Cross and other religious subjects, with blocked out forms and faces as in some of the modern painting. John Storrs, the sculptor, has cut a few blocks in the same modernist manner in which

he cuts his stone. *Judith and Holofernes* is fine with its background of the white lines of wings against a solid black.

Now follow two men to whom one could easily devote an entire essay—Lankes and Kent. J. J. Lankes is one of those artists with a distinct, stylish manner. He has power and solidity. An American farmhouse in one of his blocks has its own weight, rests solidly on the earth. One would not be afraid to drive a caterpillar tractor down one of his country roads. One cannot say that of all of the country roads in art. He has made notable book-illustrations and book-plates, and raises apple trees on his farm at Gardenville, New York State, which he chops down and turns into woodcuts. Rockwell Kent is another artist with a distinguished, but entirely different, mannerism. He can be



"A SQUID FISHERMAN"
COLOUR WOODCUT BY
TOD LINDENMUTH

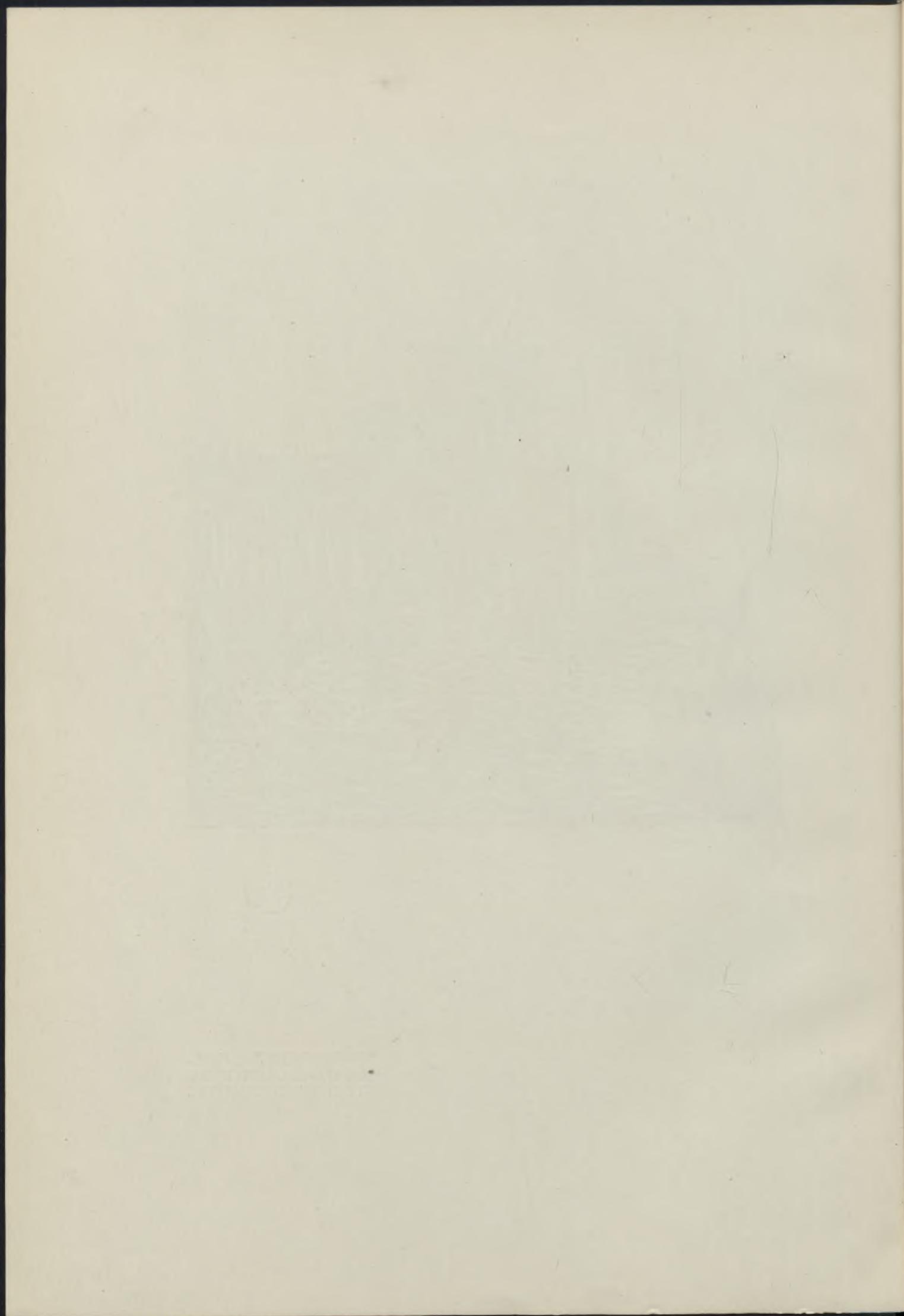


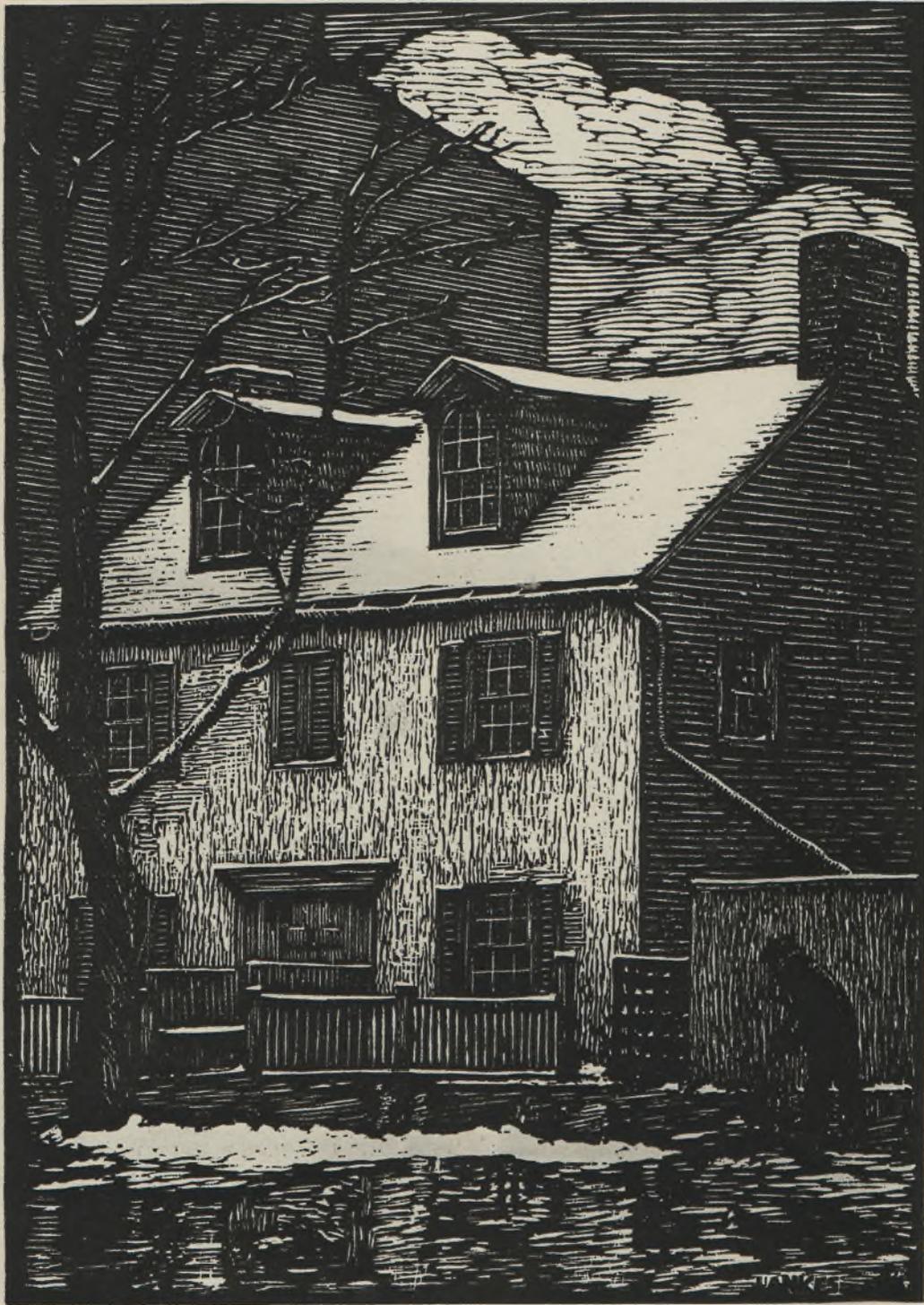
Low Tide

Tod Lindenmuth



"LOW TIDE." COL-
OUR WOODCUT BY
TOD LINDENMUTH.





"AN OLD HOUSE IN GEORGETOWN."
WOODCUT BY J. J. LANKES.



**"THE MASTHEAD." WOODCUT
BY ROCKWELL KENT.**

(Published by the Weyhe Gallery, New York.)



"VOYAGING." COLOUR WOOD-
CUT BY ROCKWELL KENT.
(PUBLISHED BY THE WEYHE GALLERY, NEW
YORK).



Faint, illegible text located below the large rectangular area, possibly a title or a short paragraph.

AMERICAN WOODBLOCK ARTISTS



"NAVAJO INDIAN DANCE." COLOUR
WOODCUT BY HOWARD McCORMICK
(Executed for Hearst's "International")

wonderfully dramatic, as, for instance, in *Over the Ultimate*. He is an American Doré, but more artistic. Positively startling at times in his use of whites on blacks, as in *The Masthead*, he can charm one the next moment with a miniature print of a little girl sitting alongside a fawn, with her arms around the fawn's neck and six big stars in the black sky. In his book, "Voyaging," are a series of travel illustrations soaked with imagination. ♣

Will Dwiggins of Boston is a bold, versatile designer who always has one more new idea up his sleeve. There are scarcely two prints of his that are alike. He will do an American portrait in strong black and white, full of character, then suddenly burst forth with an Oriental scene in brilliant colour executed with an entirely different technique. ♣ ♣

A depicter of American life who has quality—solidity, colour, light—is Herbert Pullinger. He portrays "Flatboats on the Upper Delaware" and scenes in "Pike County." William Esherick has done at least one print with great imagination, *March—The Manure Spreader*—horses, the man and the machine coming directly

toward one over the top of a hill—a blazing sun behind; a splendid composition.

It is impossible to do more than mention the names of many distinguished workers who are making or have made wood blocks—Hunt Diederich, a brilliant modernistic decorator; George Biddle; Bertram Hartman, with his delicate fancy; Leon Underwood, one of the moderns; as are also to be classed the talented Marguerite and William Zorach. C. O. Woodbury makes Rackhamish studies of the tortured trunks of ancient trees (note his series, *Beeches of Burnham*, which has so far reached No. 6) and profile patterns of the heads of odd birds (*vide his Head of Pelican*). Olssen Nordfeldt is strongly Japanese; *The Rock*, a black mass against a delicate sea is powerful and simple. ♣

Then there are Sven Binger Sandzen, George Wolfe Plank and Benjamin Miller, with his curious but fascinatingly crude religious subjects. Herbert Lespinasse, although he now lives in Paris, was born in New York, and has made some distinguished cuts. Bernhardt Kleboe, Charles Kessler, Percy Grassby and F. T. Chapman are all well-known men, and James Britton,

Gustave Baumann, Harold Haven Brown and John Everts Bates must be enrolled, and a special record made of some of Mr. Bates's unique titles, *Areophobia*, *Photophobia*, *Agrophobia*, *Claustrophobia* and *Curtains and Phobias*.

A group of women must close this list of artists with the wood block, and we have not mentioned all. The four all work in colour, though not always—Ethel Mars; Helen Hyde, who is almost straight Japanese; Blanche Lazzell, with her bold, decorative colour panels; and finally the talented Florence Wyman Ivins, wife of the curator of prints of the Metropolitan Museum, who has made a limited number of delicately fanciful and deliciously coloured wood blocks, mostly of child subjects, and who should be compelled by law to make more. J. M. BOWLES

[The colour-plate, *Blackbeard*, by Edward A. Wilson, is reproduced by courtesy of Messrs. Doubleday Page and Co.]

THE ROYAL ACADEMY.

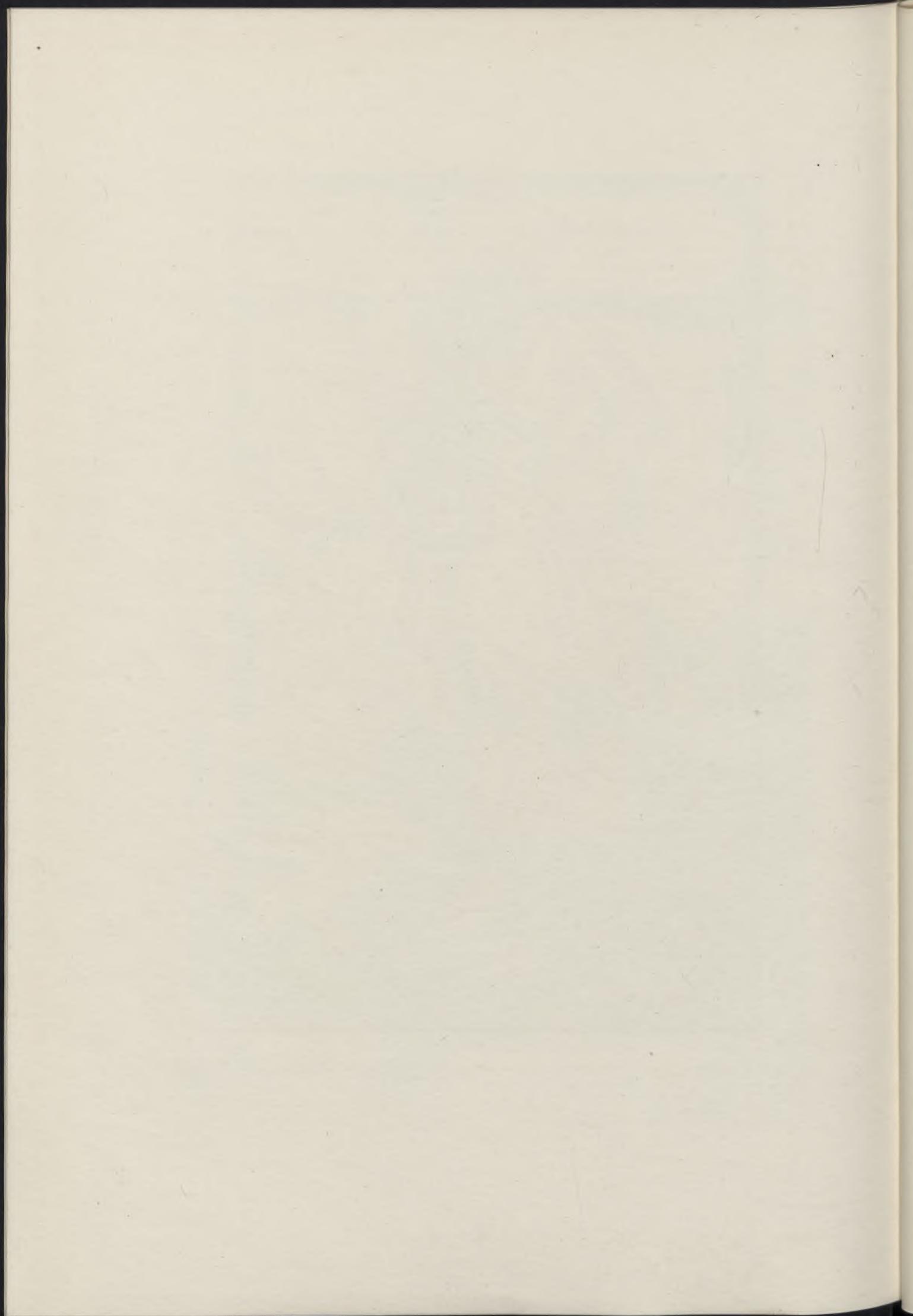
THE present exhibition of the Royal Academy illustrates rather well the fanatical habit of the artist of carrying a possibly quite reasonable idea to a ridiculous extreme. Some years ago the members of the Academy decided that to hang pictures from floor to ceiling, as was then their custom, was not a wise policy, so they decided to reduce the number of works admitted to their exhibitions and to arrange with some consideration for effective spacing those they did accept. This commendable reform has, however, been allowed to develop into an absurdity and there is now to be seen at Burlington House one of the worst examples of bad hanging that could possibly be contrived—in the large room, the one which particularly demands a rather full arrangement, there is only a single line of canvases and the consequent exposure of a vast



"MONGOLIAN SCENE." COLOUR
WOODCUT BY W. A. DWIGGINS



"BLACKBEARD." COLOUR
WOODCUT BY EDWARD
A. WILSON.



THE ROYAL ACADEMY

area of garish gilt wall not only gives a mean and poverty-stricken effect but makes, also, the unfortunate pictures hung there look dull and insignificant.

But dullness is, on the whole, the most obvious characteristic of the show. The proportion of things which are technically competent is fairly good and there is little work that is undesirably extravagant or wholly inefficient in accomplishment, but few of the contributors seem to have been inspired to attempt any ambitious effort or even to break new ground. Possibly, this suggestion of lack of enterprise is due to the way in which the Academy Council has carried out its difficult task of selection; in eliminating the work which was obviously unfit for exhibition it may have been too ready to take a safe line and to choose only the

stuff that did not depart in any respect from recognised conventions. At any rate, the result is a show which represents inadequately the more acceptable varieties of modern British art and suggests that the majority of our artists are merely marking time. The sculpture section, however, has interest somewhat above the average.

Of the portraits the most remarkable come from Mr. Sims and Sir William Orpen, both of whom are well represented, and among the others which deserve attention can be counted the unconventionally treated *Miss Sybil Hewat*, by Mr. Melton Fisher; Mr. Greiffenhagen's robustly painted *Julia Mackinnon*; Mr. F. P. Wild's *Lieut.-Gen. Sir Herbert Uniacke*, a vigorous piece of characterisation; the clever group, *The President and Directors of the Singer Manufacturing Co.*, by Mr. A. T. Nowell; Mr.



"EAST END NIGHT." ETCHING
BY WILLIAM M. LARKINS

THE ROYAL ACADEMY

Clausen's *Emery Walker, Esq.*; and Mr. Jack's quietly dignified portrait of the King. ♦ ♦ ♦ ♦ ♦

From Mr. Spencer Watson, comes what is in many respects the most seriously studied figure picture in the exhibition, *Marishka*, a very sound exercise in flesh painting; from Mr. W. E. Webster a typical fantasy, *Les Sylphides*,

charmingly handled; and from Miss Anna Airy a gay canvas, *The Man with the Macaw*, which shows to advantage her technical skill. Another picture which makes a real appeal by its sincerity and scholarly restraint is the *Girl and Bible*, by Mr. Harold Knight. ♦ ♦ ♦

The chief of the landscape painters are Mr. Arnesby Brown, whose magnificent



"JULIA MACKINNON." BY MAURICE GREIFFENHAGEN, R.A. (Copyright reserved for artist or owner by Walter Judd, Ltd.)



**"CLOSING TIME, AVIGNON." BY
SIR WILLIAM ORPEN, K.B.E., R.A.**
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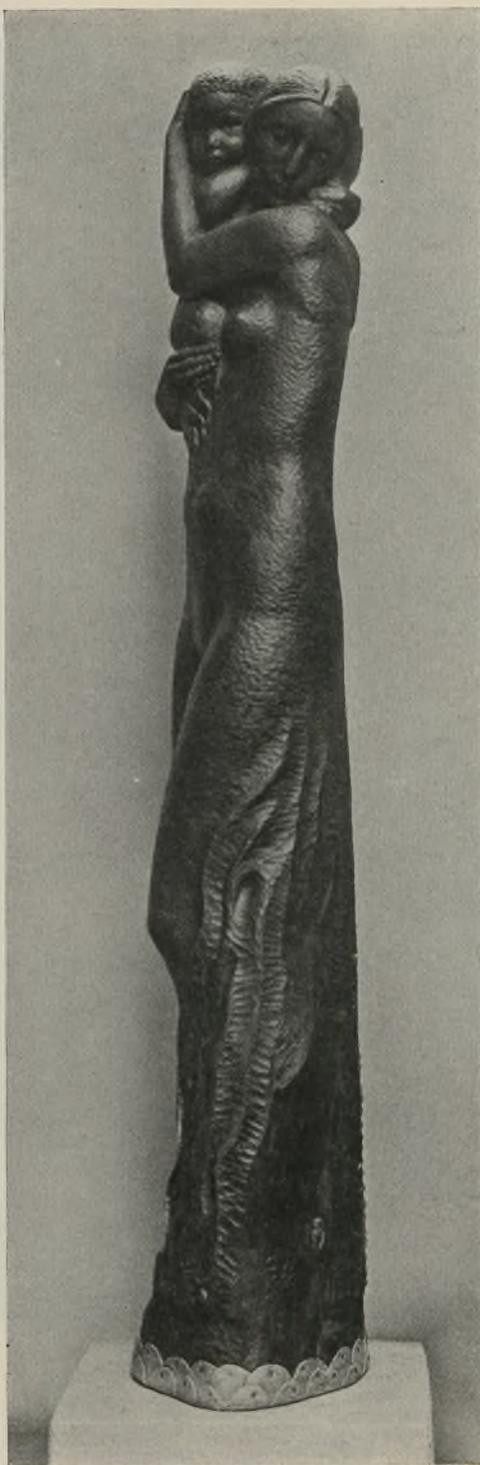


"GYPSIES ON EPSOM DOWNS, DERBY WEEK." BY A. J. MUNNINGS, R.A.
(Copyright reserved for artist or owner by Walter Judd, Ltd.)

transcriptions of nature, *The Cross Roads* and *The Mill*, are wholly satisfying; Sir David Murray, whose large picture, *The Old Fosse Road, Bourton-on-the-Water*, has charm of effect and distinction of style; Mr. Lamorna Birch, who in his winter subject, *Tranquillity*, has combined successfully decorative dignity with well-considered realism, and Mr. Terrick Williams, whose Venetian scenes are delightful in their subtlety of tone management and their beauty of sensitively harmonised colour. To the list of memorable landscapes can also be added Mr. Burleigh Bruhl's *From a Cornish Window*, Mr. R. G. Brundrit's *A Northern Winter*, Sir Herbert Hughes-Stanton's *Sunlight across the Dunes*, Mr. Sydney Lee's *The Wilderness* and Mr. Harry Watson's *Summer Flood*, and other works by Mr. R. Vicat Cole, Mr. W. Egginton, Mr. Leslie Thomson, Mr. J. Walter West, Mr. Clausen, Mr. F. Appleyard, Mr. Algernon Newton, Mr. Norman Wilkinson, Mr. Oliver Hall and Mr. R. W. Allan. ♦ ♦ ♦ ♦

As usual, Mr. Munnings is an arresting figure in the show; his *Gypsies on Epsom Downs*, *Derby Week*, is a painting of brilliant power, and his three records of the Royal procession at Ascot are masterly achievements which no other painter to-day could rival. Sir W. Orpen has digressed most successfully from his customary practice as a portrait painter in his greatly accomplished *Closing Time*, *Avignon*, a picture of tigers in a cage; and Mr. Wardle shows two animal subjects which amply sustain his reputation. ♦ ♦ ♦ ♦ ♦

The most conspicuous piece of sculpture is the statue, *England*, by Mr. Gilbert Bayes, a vigorous conception treated with much distinction, and of definite merit are Mr. A. J. Oakley's piece of wood-sculpture, *Malua*; the group, *The Necromancer*, by Mr. A. G. Walker; the statuette, *The Offering*, by Mr. R. Garbe; the group in glazed earthenware, *Jupiter and the Princess of Phoenicia*, by Mr. Nicholson Babb; the statue, *David*, by the late F. Derwent Wood; and there is a *Carved Tree Trunk—Group*, by Mr. C. Wheeler, which can be sincerely praised for its originality of manner and for its expressiveness of technical treatment. ♦

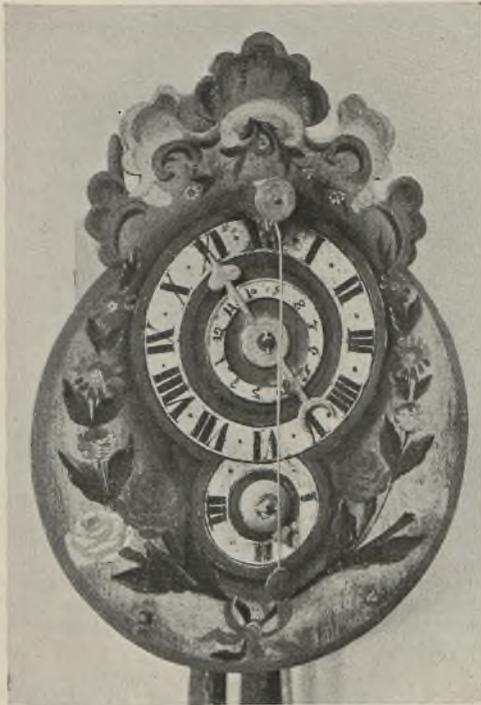


CARVED TREE TRUNK—GROUP
BY CHARLES WHEELER



**"MALUA" (APPLE WOOD). BY
ALFRED J. OAKLEY, A.R.B.S.**
(Purchased for the Tate Gallery under the terms of
the Chantrey Bequest)

EIGHTEENTH CENTURY SWISS CLOCKS



(1). PAINTED WOODEN CLOCK
FROM TOGGENBURG. (1750)

EIGHTEENTH CENTURY SWISS CLOCKS. BY EUGÈNE JAQUET. (*Directeur de l'Ecole d'Horlogerie, Geneva.*)

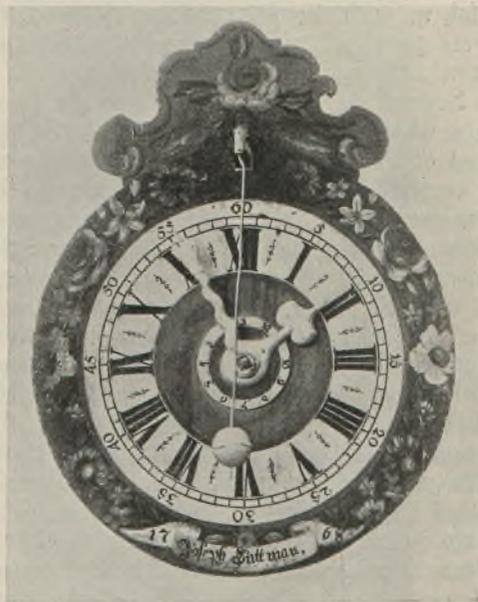
FROM the artistic point of view it is undeniable that many countries can show a greater variety of clocks than Switzerland, where styles have often been mixed, and where the influence of the large neighbouring countries has been felt, notably that of France, which preponderated in the seventeenth and eighteenth centuries. Switzerland is primarily the home of clockmaking on a small scale. This art was introduced into Geneva by French refugees somewhere about 1551, but in the Canton of Neuchâtel it seems to have been started by the natives themselves. They were a people devoted to travel, and they learned to know the countries bordering on their own, where they were able to study various arts and trades in which they often excelled. The clockmaking industry spread quickly among them and became very prosperous.

There were attempts by locksmiths and

goldsmiths to construct actions in iron, recalling the Franche-Comté clocks, while others made them of wood. These last are found in several parts of the Swiss Jura: the Vallée de Joux, the Val de Ruz, in the Canton of Neuchâtel, and in German Switzerland—especially in Toggenburg, a district in the Canton of St. Gall. In the seventeenth century those who made clocks were not professional clockmakers, but coopers, carpenters, wood-carvers, cabinet-makers, or even simple peasants who put them together during the long winter evenings to serve their own needs.

The Jura clocks had only one hand. They struck the hours on a bell, and the pendulum swung in front of the face. The case (a term used since the eighteenth century to denote the frame enclosing the mechanism) was rectangular in shape and without any pretensions to style, being decorated merely with a few mouldings. The dial was often made of tin, or simply painted on the wood, and had the hours marked on it in black.

The Toggenburg clocks, which are quite different from those just mentioned, mostly date from the middle of the eighteenth century, a period in which decorative painting was in great favour in German



(2). PAINTED WOODEN CLOCK
WITH TWO HANDS, FROM
TOGGENBURG. (1769)

EIGHTEENTH CENTURY SWISS CLOCKS



(3). LOUIS XIII CLOCK
TIN FACE. SIGNED
"B. BLASER IN BERN"



(4). LOUIS XIII ALARM
CLOCK, TIN FACE
SIGNED "TERROT ET
THUILLIER À GENÈVE"



(5). LOUIS XIV CLOCK, TIN FACE
BLACK VARNISHED CASE
WITH FLORAL DECORATIONS

Switzerland. Chests, beds, sledges, clocks—everything was decorated with flowers, somewhat crudely represented in vivid colours. The clocks have wooden actions and generally an alarm; they have two dials, one for the hours and one for the quarters, each with one hand (Fig. 1); and the pendulum swings in front of the dial, as with the Jura clocks. Later they were provided with two hands, sometimes admirably and finely worked (Fig. 2). ▣

Several factors contributed to the creation of the "Louis XIII. clock." At the end of the seventeenth century there was a veritable revolution in clockmaking, for the use of watches became more and more general among the middle classes, and the so-called table clocks became less necessary. It was then that clocks began to be hung on the walls and special brackets were devised for them. Decoration was now, of course, confined to the three visible sides; and the face, in common with the other parts, had to be enlarged. From this point in the evolution of the French clock the Swiss craftsmen took their inspiration, afterwards making modifications in accordance with their own tastes. Some beautiful Louis XIII. clocks were made at Berne, Geneva and several places in the Canton of Neuchâtel. The one signed "B. Blaser in Bern" (Fig. 3), has

a black varnished wooden case, ornamented with gold lines: the face, like those of most eighteenth century clocks, is of tin, decorated with brass *repoussé*. ▣

Though the speciality of the Genevese workers has always been watchmaking, some few clocks were made at Geneva. That shown in Fig. 4, signed "Terrot et Thuillier à Genève," has an alarm: the face is of tin, with a centre of tooled brass. Terrot and Thuillier were watch-makers. ▣ ▣ ▣ ▣ ▣

The appearance of the clocks was greatly altered when the straight lines of the case gave place to the graceful curves which became fashionable under Louis XIV. and Louis XV. The new forms of case date from 1730; some of them are rather heavy, but not a few are very effective and pleasing. The type most in vogue (Fig. 5), is very harmoniously proportioned and undoubtedly bears the artistic hallmark. The case is painted black, with floral decorations, and the face is of tin. ▣ ▣ ▣ ▣ ▣

Cases were frequently painted black and red or imitation tortoiseshell and ornamented with worked brass motifs of good artistic quality. One of the most interesting specimens of Neuchâtel clockmaking is the piece bearing on its action the name of "Théodore Robert à La Chaux-de-



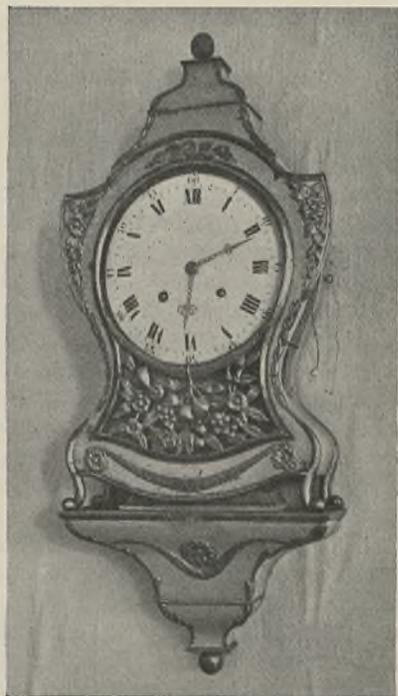
(6). LOUIS XIV. CLOCK, TIN FACE
ORNAMENTS IN ENGRAVED
BRASS. SIGNED "THEODRE
ROBERT À LA CHAUX-DE-FONDS"



(7). NEUCHÂTEL CLOCK, DECORATION
IN BRASS REPOUSSÉ. SIGNED "A
DROZ, CHAUX-DE-FONDS." (1750)



(8). NEUCHÂTEL CLOCK WITH FLORAL
DECORATIONS ON WHITE GROUND
"SUN" FACE. (PERIOD, 1760)



(9). NEUCHÂTEL CLOCK
"MARTIN" VARNISH
DECORATED WITH
ROSES ON RED GROUND

EIGHTEENTH CENTURY SWISS CLOCKS



(10). SIGNATURE ON ACTION OF CLOCK SHOWN IN FIG. 6

Fonds" (Figs. 6 and 10). It is an imitation of Boulle furniture, but its graceful and individual shape give it real artistic value. ▯ ▯ ▯ ▯ ▯ ▯

Fifteen years later, in 1745, there were new modifications, when the Louis XV. clock made its appearance. The Swiss craftsmen took their inspiration from it, and gave the Neuchâtel clock its own distinctive character. At this period the art of working in bronze had reached a high stage of development in France, and one finds many clocks decorated in brass *repoussé*. Our Fig. 7, which is painted sky-blue with gold lines, is a striking example: it is signed "A. Droz, Chaux-de-Fonds," and dates from 1750. Later, brass *repoussé* work was replaced by cast and chiselled bronzes, in which a considerable trade arose in the Canton of Neuchâtel. Finally, in 1760, flowers played a great part in the decorative scheme. There would be, perhaps, bouquets of roses or tulips, and later forget-me-nots or carnations, finely executed on a background of white (Fig. 8), cream or yellow, then green or red with "Martin" varnish (Fig. 9). Sometimes the decoration of the bracket was finished off with a pastoral idyll or a fantastic design. Some clocks have sun faces, that is, with lines radiating from the centre, producing an effective scheme (Fig. 8). ▯ ▯ ▯

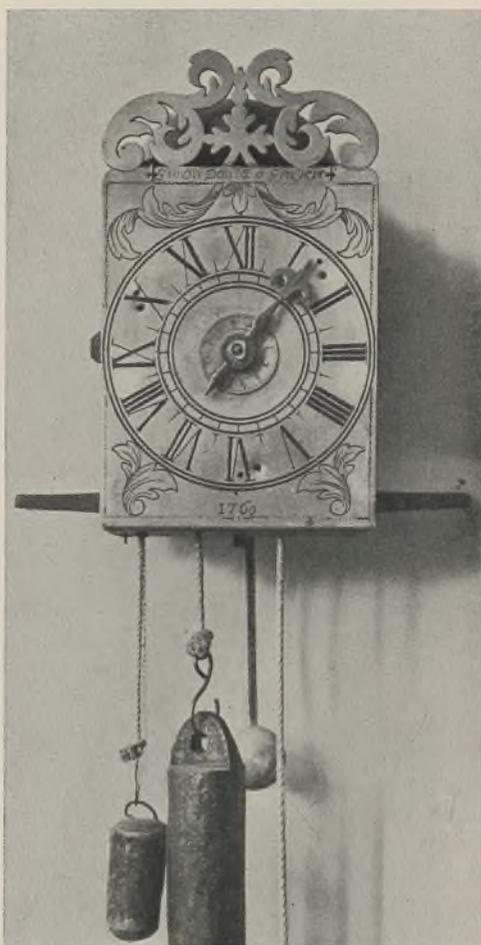
Between 1760 and 1780 there was a certain Simon Douta at Gruyère who made a fair number of small iron alarm clocks somewhat resembling certain English seventeenth century pieces. The brass case is altogether peculiar in form (Fig. 11), and the engraved face, surmounted by a small cut-out decoration, has only one hand. It may here be said that the

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cuckoo-clock is not Swiss, but German, originating in the Black Forest. ▯ ▯

Some astronomical regulators were made in Geneva during the nineteenth century, and several belong to the Ecole d'Horlogerie de Genève (the possessor also of all the pieces cited in this article). The one at Baridon has several technical singularities: it is nicely proportioned and its case has restrained outlines exactly suitable for this type of clock. ▯ ▯

The clockmaking industry, which seemed to have petered out during the nineteenth century, is now in process of revival, and some very fine models are being put out from certain Swiss factories at the present day. ▯ ▯ ▯ ▯ ▯ ▯



(11). CLOCK BY SIMON DOUTA OF GRUYÈRE (FRIBOURG) ENGRAVED BRASS CASE, WITH STRIKE AND ALARUM. (1760)

THE ART OF ARMANDO SPADINI



"THE ALCOVE." BY
ARMANDO SPADINI

THE ART OF ARMANDO SPADINI. BY N. G. FIUMI

IN an epoch in which artists of doubtful talents are often too leniently criticised and frequently raised to celebrity before they reach even their own period of full maturity, Armando Spadini, in Italian art represents a case which may be classified without hesitation as a "phenomenon." And it appears all the more strange when one thinks that in such a period a man of such undeniable value as Spadini has proved to be should pass almost unobserved amongst those who the day after his death seemed to have opened their eyes and hastened to raise an altar to the artist who was gone from among them. ▯

But it must be said that the greater part of responsibility falls on Spadini himself. By nature a misanthrope and by instinct exceedingly simple, this artist preferred the intimacy of his family, and at times a

peaceful discussion with his more intimate friends on matters of art, to what we may call an official life in the circle of his colleagues, thus abstaining from all forms of self-advertisement. ▯ ▯ ▯ ▯

Armando Spadini, a Florentine by birth, died of heart disease last year in Rome on March 31st at the age of forty-three. Death closed that day the eyes of one who could have become the most representative painter in the history of Italian painting of our period. ▯ ▯ ▯ ▯

The elements of the art he so much loved were taught him first of all at the school of Santa Croce; later he became a collaborator of Adolfo De Carolis, from whom undoubtedly he learnt and practised an art that so many to-day seem to forget, or perhaps have never learnt, the art of drawing, but, above all, Spadini's master was nature. ▯ ▯ ▯ ▯

His love for the great Venetian painters—Tiziano, Tintoretto, Veronese and the

THE ART OF ARMANDO SPADINI

Palmas—may have influenced him in the sense that they may have encouraged his natural inclination towards the study of the figure and its beautiful forms, but the results of his work are the expression of his exquisite sensibility which may find a parallel only through a modern comprehension, with those great masters. ¶

Yet it has been said that a certain French influence is to be found in his works, but to say this, I think, is not doing justice to Spadini's art, because the French artists by whom he is said to have been inspired have themselves been influenced by the same great Italian masters for whom our artist shows an undeniable admiration. It is therefore more probable that he was inspired by the source than by those who in most cases seem to have misunderstood the essence of the beautiful Italian painting from which they have tried to derive their own work. For these reasons it can be said that Spadini's art is absolutely and nobly Italian. ¶ ¶

His Moses Saved from the Waters, now

in the collection of Mr. Fiano, is a painting of rare merit, it is so sumptuously constructed that it recalls immediately those great Venetians for whom Spadini had a special predilection, but where I find Armando Spadini charmingly personal is in his paintings of children. It can really be said that they are painted with fatherly tenderness, and truly his own children have been for him the best models. ¶ ¶

A year has passed, and another spring has come to gladden our hearts; a good number of Italian daily papers have dedicated columns to Armando Spadini on the first anniversary of his death, several write that Spadini died when he was about to say the most significant word in the progress of his art, and that if he had lived he could have done even more. It may be so; however, I believe that what he has done is sufficient to place him amongst the most representative painters of our period, and what he has left us will undoubtedly be a great example to the coming generation of Italian artists. ¶



“CHILDREN WITH FAN”
BY ARMANDO SPADINI



"NUDES." BY
ARMANDO SPADINI.
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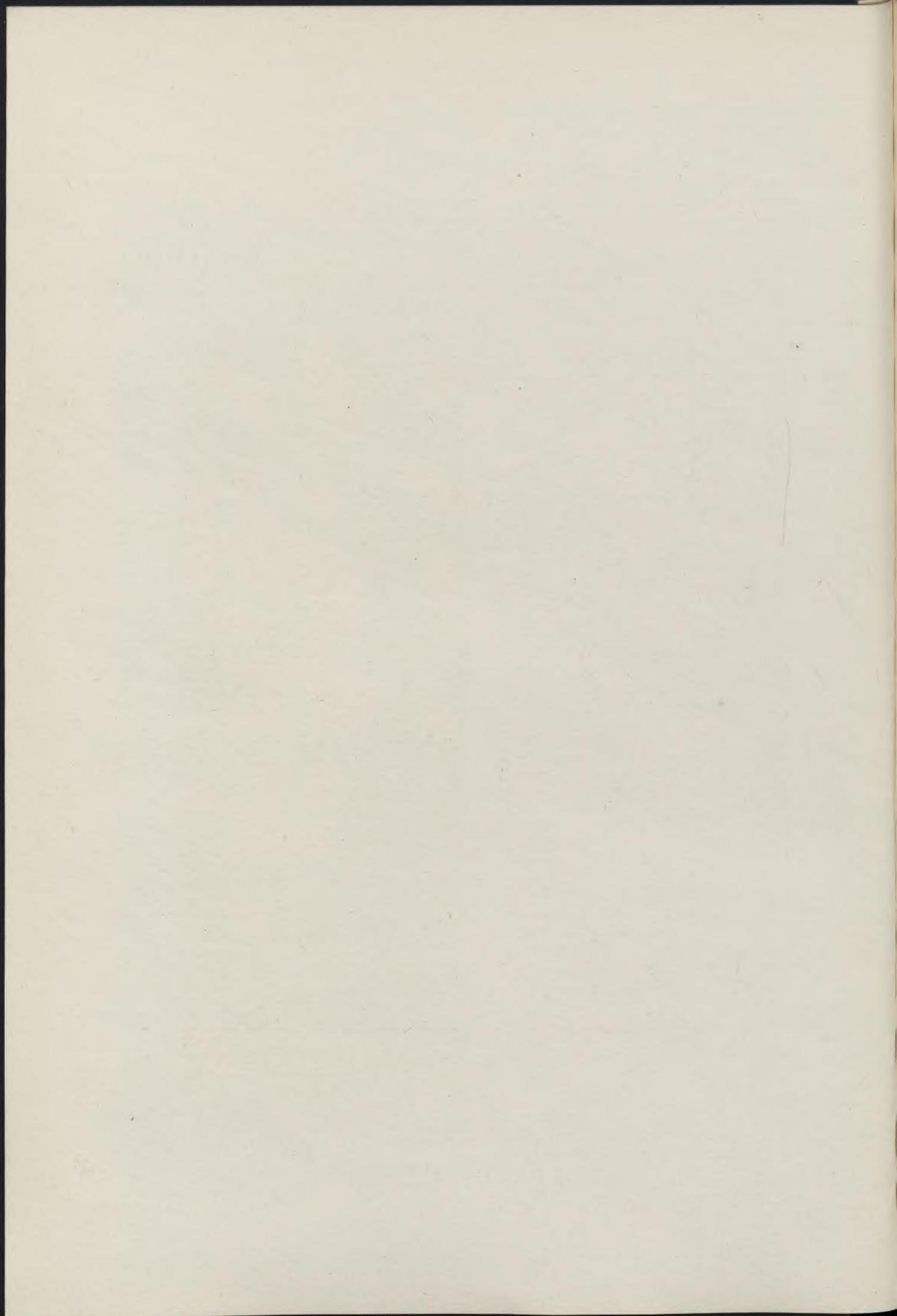


"FIGURES." BY
ARMANDO SPADINI.
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"CHILD ASLEEP." OIL PAINTING BY ARMANDO SPADINI.





THE YOUNGER SCULPTORS OF
CENTRAL EUROPE. BY KINETON
PARKES

PURELY classical sculpture is dying a hard but gallant death. The classicism of the Renaissance led to the reaction of the rococo and baroque. The extravagance of baroque could no further go, and classicism returned. The reversal lasted a hundred years. Thorwaldsen and Canova were not overcome in a day, and most of the nineteenth century was occupied in getting away from the seductiveness of these masters. Things improved, but the process was too slow. Von Hildebrand knew that even the masculine sculpture of some of his contemporaries in Germany was not sufficient; he tried hard in his own work to give life to dead marble and bronze, and partly succeeded, for he was a great artist who thought. When his son-in-law, Theodor Georgii, departed more significantly from the acceptances von Hildebrand encouraged him. Georgii took to carving and at Munich initiated reform.

The Central European movement extends from the Rhine eastwards to Poland and Russia, embracing Switzerland, Jugoslavia, Czechoslovakia, Southern Germany, Austria and Hungary. In Germany the outstanding figures among these younger artists are Theodor Georgii, Edwin Scharff, Frederick Lommel and Hermann Geibel, of Munich; Walther Kniebe and Edmund Moeller, of Dresden, all of whom were born in the 'eighties and two younger men of the 'nineties—Adam Antes and Arnold Hensler, of Wiesbaden. The four Munich men were students of the academy there, and were largely encouraged by von Hildebrand (who died in 1921) to enlarge their conceptions of plastic art. Georgii and Moeller extended their practice to carving, the other two remaining in essentials modellers pure and simple, and all excelling in this direction. Scharff and Lommel are fine portraitists, as well as accomplished sculptors of the figure, Scharff departing more from the canons of plastic work in the direction of simplification than Lommel, who is a monumentalist as well as a medallist. Geibel is an exponent of advanced figure construction and an admirable animal sculptor. Kniebe is wholly

devoted to the study of man and woman, and both in his busts and figures is more progressive. He is also a modeller who simplifies, and he carries the process to the verge of expressionism, stopping short of it only in his predilection for pure naturalism. To all his pieces he gives a distinct dramatic feeling. He studied at



PORTRAIT STATUETTE
BY ARNOLD HENSLER

THE YOUNGER SCULPTORS OF CENTRAL EUROPE

Düsseldorf, where his confrère at Dresden, Edmund Moeller, was also a student, the latter, however, soon transferring to the Dresden Academy. He is much less free in his style than Kniebe; in fact his statuettes have a Renaissance feeling, but in his direct carving of stone reliefs he adopts a more naturalistic, not to say homely, style. Antes and Hensler are thoroughly modern: both stylists, both accomplished modellers with definite simplification carried to considerable lengths in their later work. Antes began his artist life as a stone carver, Hensler was a student at Mainz, but in 1913 went to Darmstadt, where he was taught and influenced by Bernhard Hoetger—the most pronounced modernist among all the older German sculptors. ¶ ¶ ¶

Vienna has had the great advantage of the teaching of Anton Hanak, the most dynamic of all the living Central European artists. Consequently the young Austrian school is distinctly advanced, while yet numbering several admirable classical workers who fortunately unite with the classical tradition the greater tradition of nature. Victor Frisch, Wilhelm Frass and Edwin Grienuer do charming things in this direction with certain original touches in each case which render their work distinctive. The most compulsive of the Austrians, however, is Gustinus Ambrosi, plastic sculptor, poet and thinker. He is deaf, of exceeding energy, and his modelled figures are full of terrific force. Ambrosi entirely denies the classic static rule, for everything he does abounds in movement, even to the portrait bust of Mussolini. His busts are living; his figures are riotously living, even *The Man with the Broken Neck*. His *Prometheus* group and the grave monument to Nietzsche are full of vigorous action. ¶ ¶ ¶

Hungary stands alone. Since her severance from the Empire she is striving for national pride and dignity, especially in the arts. She stands between Germany and the Slav nations, and is of neither. Some of her monuments were destroyed in the War. She deplures this, but is working hard to set up new ones. Hungary is fond of monuments and her artists respond. The younger ones are occupied in building on to the Greek and Renais-

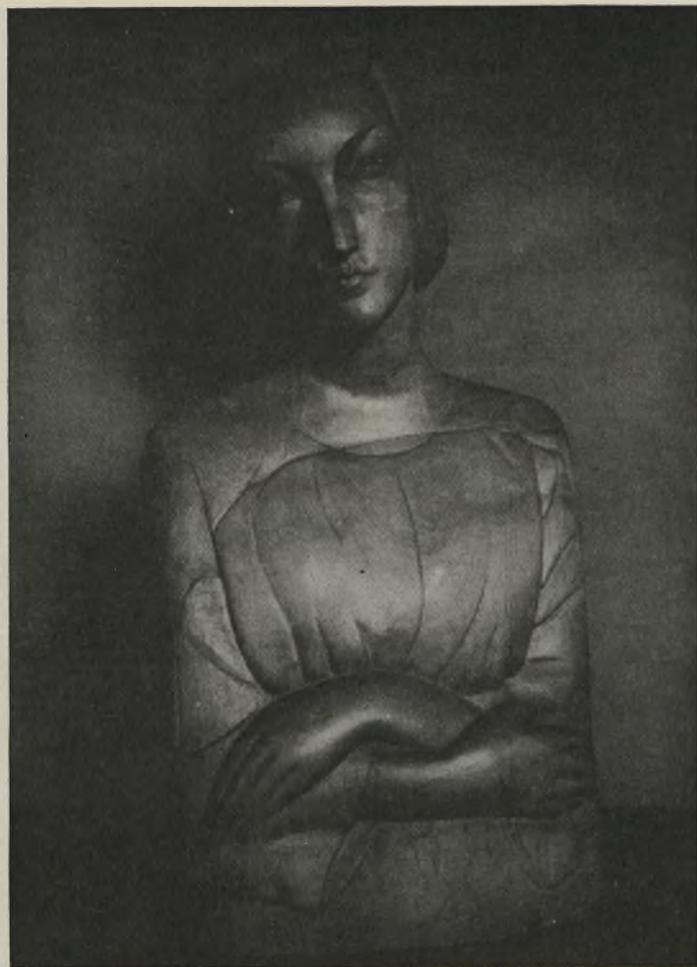
sance styles certain structures of their own. In the general trend towards naturalism they are not behind, and they are no slower than their Slav neighbours, for whom they do not care, in their nationalism. There are four in particular who answer to this description: Jéan Pasztor, Francis Sidlo, Lux Elck and Sigmond Strobl, all natives of Budapest, and getting their art education in the first instance there, passing later to Paris, Munich or Vienna. For the moment they are not advanced, although Sidlo has made some strides forward, in one or two of which he has adopted mannerisms from his Serbian fellow-artist, Mestrovic. ¶ ¶ ¶

In passing to the Slav nations intense artistic activity and pride appear with more national characteristics than in any



"WOMAN'S TORSO"
(MARBLE). BY
ADAM ANTES

THE YOUNGER SCULPTORS OF CENTRAL EUROPE



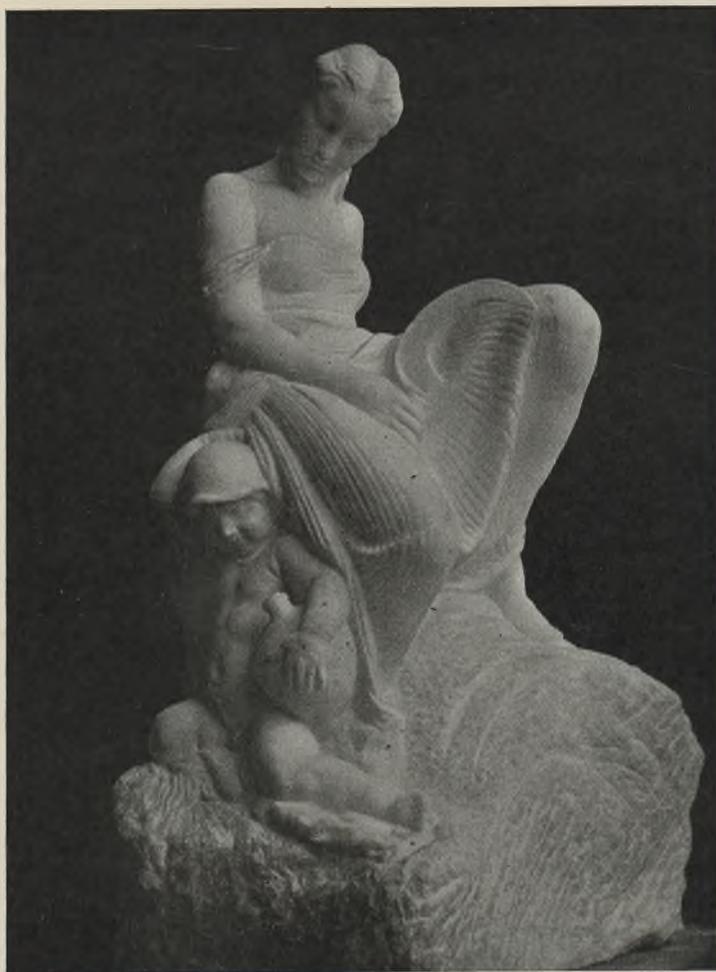
"MADONNA" (WOOD)
BY CHANA ORLOFF

other case. It is true that many Russian and Polish artists live and work in Paris and similar art centres, but there are still live national forces at work in both countries. In Jugoslavia and Czechoslovakia these national forces are in the ascendant, and the artists are for the most part resident in their respective countries. The great examples of Mestrovic and Rosandić in Jugoslavia, strange sudden uprisings of national and artistic impulses have been followed by a younger generation, among which Dujam Penic exemplifies the passage from the classical to the national ideas, Marin Studin the original national passion, in its simplest plastic form, and Branko Deskovic this passion translated into monumental terms of intense sincerity. ♦ ♦ ♦ ♦

Czechoslovakia has long been possessed of a magnificent school of sculpture. It goes back hundreds of years, and Prague is a very museum of modern sculpture. There are many living Czechoslovakian sculptors of the greatest accomplishment in all phases of plastic art: Maratka, Kafka, Saloun, Bilek and Kloncek are the chief of the men over fifty, and these have enriched the Bohemian capital with fine architectural sculpture, and its museums with examples of ideal work and portraiture of the highest class. ♦ ♦

The succeeding generation is no less notable in architectural work, portraiture, the ideal and the real. Jan Stursa is the most advanced in his ideas, and in some of his studies approaches realism more closely than his fellow-countrymen; Otakar

THE YOUNGER SCULPTORS OF CENTRAL EUROPE



"L'ÉTÉ" (MARBLE)
BY JAKUB OBROVSKY

Spaniel is a vigorous portraitist and maker of statues, the style of which is similar so far as the draped are concerned to the work of Bourdelle, and as to the nude, to Maillol, accounted for by the fact that he worked eight years in Paris. Jakub Obrovsky is a Moravian, who is occupied largely in study from the life, which he applies very beautifully to architectural purposes and monumental groups. ▯

Poland possesses fine plastic masters at home and abroad, among the older being de Swiencinski, and Wittig who is a professor in the School of Art at Warsaw, and whose work is dynamic in character. De Swiencinski carves in stone as well as models in clay, and his work is distinctive.

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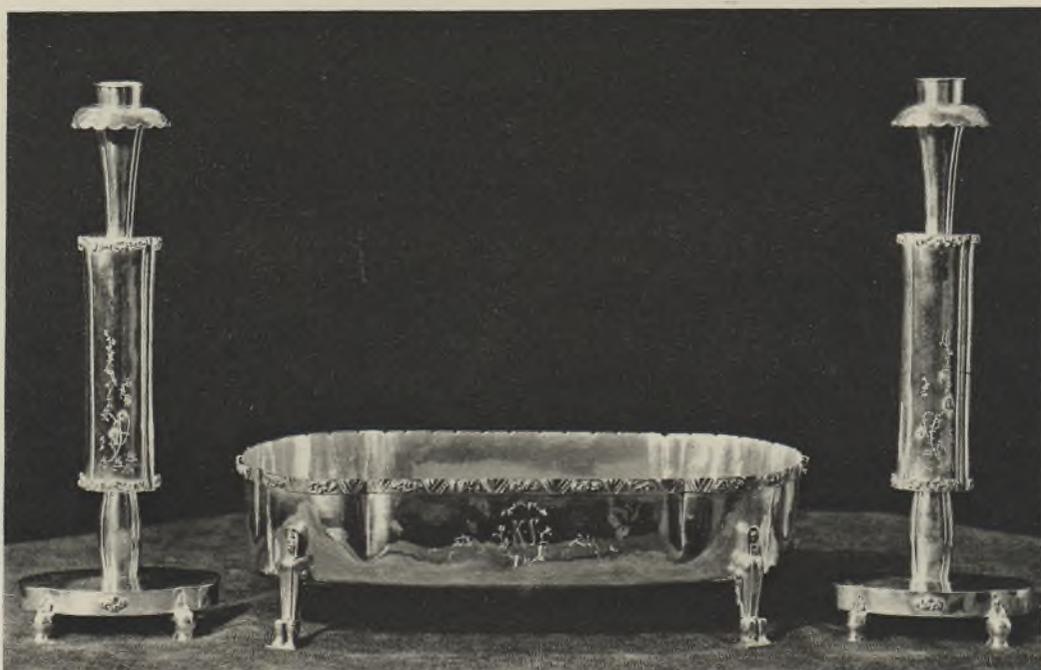
But the most advanced Polish sculptor is Marie de Szczytt-Lednicka, who was born in Moscow and studied later under Bourdelle, who models and carves in wood. Another Slav woman woodcarver is Chana Orloff, a Russian Jewess, who has made quite a special place for herself in the arts in Paris. Her carving has taught her the value of simple statement, and this she has conveyed to her modelling which in consequence is highly expressionist. Russian sculpture is frequently carved, and in Léon Indenbaum and Oscar Miestchaninoff the school possesses two young carvers in granite, stone and marble of considerable performance and great promise. ▯ ▯ ▯ ▯ ▯ ▯ ▯



"MORNING" (MARBLE).
BY SIGMOND STROBL.

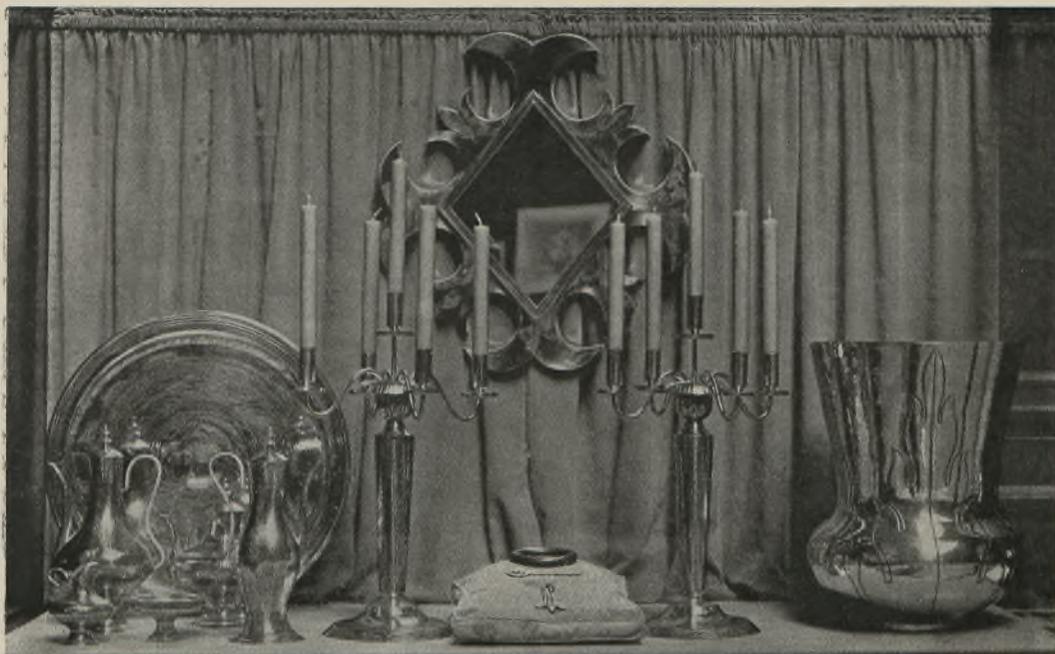


TEA SET BY JOSEF WILM.



DISH AND CANDLESTICKS
PROFESSOR THEODOR WENDE.

MODERN GERMAN SILVERWARE



SILVERWARE BY EMIL
LETRÉ. (Exhibited at
Burlington House, London)

MODERN GERMAN SILVERWARE. BY JARNO JESSEN. ♦ ♦ ♦

IT is not so long ago that one of the best connoisseurs in the fine-metal domain reproached German silversmiths with a lack of dignity and repose. "German designers may be said to have remained Gothic in tendency throughout," was his summary, but matters have since assumed a somewhat different aspect. We still have the artist who loves, like the old Nuremberg craftsman, to beat his thin sheet into shape, to cut it out and pin it on as ornament or drapery; we also meet the admirer of the bulbous, but a group of reformers is proclaiming the creed of form pure and simple. Simplicity was already the watchword against the excesses of the Jugendstil, when homely Biedermeier reasserted its rights. But this restful style propagated another simplicity than that, dictated by our age of electricity and aeronautics and by hard times. The admirers of the Taylor system of work cannot afford a second's loss by an object

of use. Whether it be a teapot, a tray or a knife, it must perfectly fulfil its function. Some of the things executed under these viewpoints offer also delights for the æsthete by the economical ingenuity and faultlessness of their manufacture, but if we see much of them we begin to feel somewhat inclined to shiver, as in a frosty atmosphere. It seems as if we have been robbed of much that was once achieved by the Eisenhoit, Jamnitzer, or the masters of the silver treasures in Lüneburg, Augsburg, Munich, Cassel and Dresden. Yet the decorative inventiveness of the Germans is too fertile to allow of suppression. This is clearly readable from the goods produced in our days. However pronouncedly some of our gold and silversmiths have become matter of fact, the attachment to Gothic or baroque richness is still alive, and a new feature of decoration has been created by the explosiveness of futurism, or primitive and exotic elements. The rationalism recommended by the Deutsche Werkbund in the Stuttgart "Exhibition of Form," or

MODERN GERMAN SILVERWARE



SILVER DISH FOR SWEETS. BY
FRIEDRICH SCHMID-RIEGEL

in the works of the Bauhaus is as visible as the love for ornate technique and fantastic decoration. ♦ ♦ ♦

Centres for silverware production are the Fachschulen of Hanau, Schwäbisch Gmünd and Pforzheim. Almost all our arts and crafts schools have now classes for such metalwork, lately also Frankfurt on the Maine and Cologne, and an industrial firm like Bruckmann Söhne in Heilbronn has now added this workshop training to its factory sections. We have also still in many places, as in old times, the quiet and intense master artisan who treats his metal like a sacred material. Our illustrations were selected to show the variety of German silverware. As only a survey could be given, meritorious artists had to be omitted, but the character

of our domain will become visible. Many German silversmiths who would have gilt their material in Renaissance times, or combined it with stone and wood in the Empire, confess to-day a higher appreciation of the pure silver. Its very functions of holding, including and setting are made aims of representation, and form and ornament must entirely depend on each other. In this spirit an original master like Emil Lettré is simple to hide fulness, and Adolf von Mayrhofer, Josef Wilm, Riemerschmid, Reimann are also classical modernists. They hammer and beat beautiful shapes, look like stern logicians, although they also spiritualise their works. The things by Lettré shown in London, or the vase by Ernst Schmidt exhibited in Monza represent up-to-date style. The silver sheet creates space, and the floral ornament engraved or beaten with the hammer is only the continuation of the indigenous growing power of the form. It is astonishing to find among such energetic reformers a female colleague like Emmy Roth, who is besides an inventive jeweller. Mayrhofer proves also his attachment to tradition, although he takes up the engineer style. His love for filigree is still lingering in borderings and edges, and he has developed cloisonné to Japanese perfection. The tendency for simplification is also a feature of modern church silverware. J. Wilm had taken up



SILVER TEA-SET (EBONY HANDLES, CLOISONNÉ
KNOBS). BY ADOLF VON MAYRHOFFER

MODERN GERMAN SILVERWARE



ELECTRIC KETTLE
BY JOSEF WILM

this reform with great zest, and his altar-pieces and pontifical insignias satisfied commissioners of all creeds. They are massive and graceful, commodious to handle and quite equal historical treasures of old convents and cathedrals. ♪ ♪

If we study the works by Theodor Wende in Pforzheim we recognise the resolute individualist and perfect craftsman who is fearless in the invention of ornaments which can strike as odd. Friedrich Schmid-Riegel in Nuremberg has so well studied historical models that his technical skill allows him to shape any invention of his phantasy. ♪ ♪

Although the present-day silversmith

revels in hammering and beating, he by no means neglects chasing, cutting, wiring or enamelling, all those delightful procedures which patience, skill and taste can carry out, to heighten the artistic value of the object. Karl Lang in Hanau has made it his task to revivify the old enamel techniques. He knows how to increase the value of silver articles by embellishing their outside with cloisonné or champ-levé enamel. Fine colouring and original modern patterns, occasionally rather venturesome, have produced works of high quality. The memorial tablet by Max Peteler, a specialist of the repoussé technique in Hanau, goes to prove the refine-

MODERN GERMAN SILVERWARE

ment and precision with which the hammer has beaten tiniest forms, only from the reverse side of the sheet. ¶ ¶ ¶

Silver jewellery is much executed in Germany. The taste for the Scandinavian and peasant patterns has ebbed off, and the designer's inventiveness brings forth original things in modern shape. ¶ ¶

If Kurt Baer from Pforzheim arrests attention by his miniature silver-genres so full of grace and wit, we see a new way opened for charming curios. ¶

Important commissions are now rare in Germany, artists and craftsmen feel oppressed, but "the banner with the strange device" will help them upwards. ¶

[NOTE. We have to chronicle, with deep regret, the death of Miss Jarno Jessen, author of the above article. She has for many years kept readers in touch with the art of Germany, and her valuable co-operation will be greatly missed. Miss Jessen was well-known in Berlin artistic circles, but her activities and interests were by no means confined to the capital, as our regular readers will realise on turning over the leaves of their volumes. Few

important manifestations of art in the whole of Germany escaped her, and her scope in subject was as wide as in area, embracing the most diverse branches of fine and applied work. About one and all she wrote with well-balanced critical judgment, eschewing both undue depreciation and extravagant eulogy; and she displayed in no small degree the very desirable quality of knowing what an artist had set out to do, and determining how far he had succeeded.] ¶ ¶ ¶ ¶ ¶

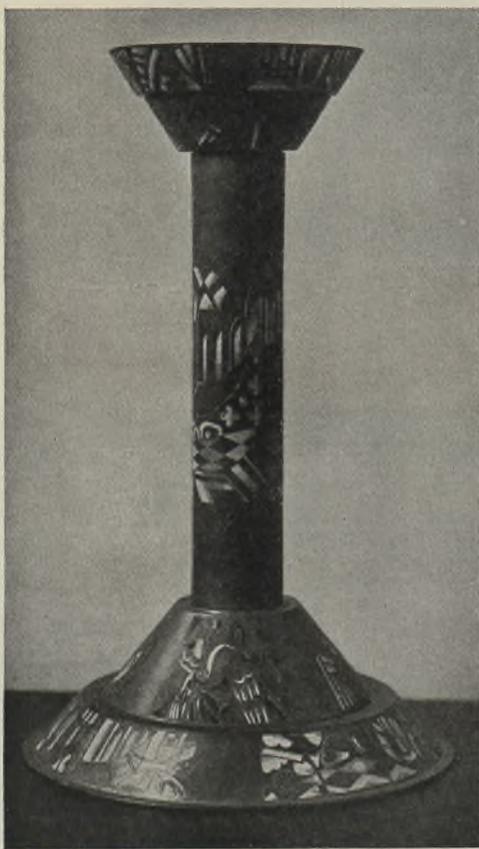
"DRAWING AND DESIGN" AND "COMMERCIAL ART." ¶ ¶

THE proprietors of THE STUDIO have acquired the periodicals COMMERCIAL ART and DRAWING AND DESIGN, hitherto conducted by Drawing, Ltd. These will be published on the first of each month, commencing with the July issues, from the offices of THE STUDIO, LTD., each at 1s. net.

COMMERCIAL ART and DRAWING AND DESIGN contain the possibility of being of service and interest to the whole community. THE STUDIO, LTD., wish to develop this possibility to its full extent, making them complementary to THE STUDIO magazine yet *entirely distinct* from it in treatment and outlook. ¶ ¶

Commerce is the driving force of the modern state, and art can (and is now beginning) to expand infinitely in combination with it. COMMERCIAL ART has therefore an important function to fulfil as the special organ of a new industrial feature and a new direction of artistic effort. It will show the business man what is being accomplished at home and abroad, and bring before his notice the work of artists and designers who can help him. It will place the commercial point of view before the artist. It will unite the interests of both in showing the general public how beauty can be obtained in things of everyday use. ¶ ¶ ¶ ¶ ¶

DRAWING AND DESIGN is a recognition of the fact that people need nowadays a comparative standard in matters of art. Within the last half century the "discovery" of Eastern and primitive art has added to our knowledge and pleasure, and it must be added, to our confusion. To attempt to show, by placing old and new, Western and Eastern, side by side, the permanent bases of good work is the fascinating task DRAWING AND DESIGN has undertaken. It will serve as a perpetual enquiry into the methods of expressing form. ¶ ¶



CHAMPLEVÉ CANDLE-
STICK BY KARL LANG



"ZODIAC." DESIGNED BY
ERNEST PROCTER, CUT ON
WOOD BY BILLIE WATERS

LONDON.—Although there was in the exhibition of the New English Art Club far too much work that did not reach any reasonable standard of accomplishment, the number of things deserving of attention was large enough to give the show a considerable degree of interest. Among the best of the oil paintings would be counted the delightfully suggested landscape, *Towards the Light*, by Mr. Wilson Steer, and the same artist's *Reverie*, a cleverly handled figure study; Mr. Philip Connard's ingenious and effective *Decoration*; Mr. R. Schwabe's seriously studied and firmly drawn *Rosie*; the animated *West-end Amusement Park*, by Mr. A. Gwynne-Jones, and the attractively unconventional and very ably painted por-

trait, *S. Isabel Dacre*, by Mr. Francis Dodd; and among the water-colours and drawings the most notable were Mr. Connard's *Trees on Wimbledon Common*, Mr. Muirhead Bone's greatly accomplished *Andalusia*, Mr. James Wilkie's *Barges at Heybridge*, Mr. Henry Rushbury's *Purbeck Stone Quarries*, and the contributions of Mr. Ronald Gray, Mr. John Platt, Mr. W. T. M. Hawsworth, Mr. Southall, and Mr. Wilson Steer.

In the galleries of the Fine Art Society there have been several shows worth noting. Sarkis Katchadourian, an Armenian painter, exhibited a series of figure pictures and landscapes which were distinguished by much technical vivacity and by skilful treatment of effects of

LONDON

illumination as well as by considerable charm of colour. Mrs. Holden Bird and "Fougasse," a member of the "Punch" staff, held a joint exhibition of water-colours and drawings in which the particular capacities of both artists were effectively displayed; and "Gluck" showed some paintings of "Stage and Country" which had a good deal of power and individuality. □ □ □

The annual exhibition of "Pastoral Water-colours" at Walker's Galleries included much sound work by prominent artists. Mr. Albert Goodwin's *Summer Moon, Hastings*; Mr. Cecil Hunt's *Dark Ridges of Snowdon*; Mr. Sheringham's decorative landscapes, *Hampstead* and *Summer Evening*; Mr. E. T. Holding's *Evening in Sussex*; and Mr. Raine-Barker's *Toward the Isle of Grain* were conspicuous achievements, and other important things came from Mr. J. R. K. Duff, Mr. Gerald Ackermann, Mr. Martin

Hardie, Mr. Harry Watson, Mr. A. S. Hartrick, Mr. Lee-Hankey, and Mr. Robert Little. In the same galleries Miss Helen Lock has been showing a collection of her water-colour landscapes—they deserve mention on account of their soundness of execution and their sincere regard for the best tradition of water-colour painting and also because in them the artist gave evidence of a more than ordinarily correct appreciation of the way in which the actualities of nature should be transcribed pictorially. □ □ □

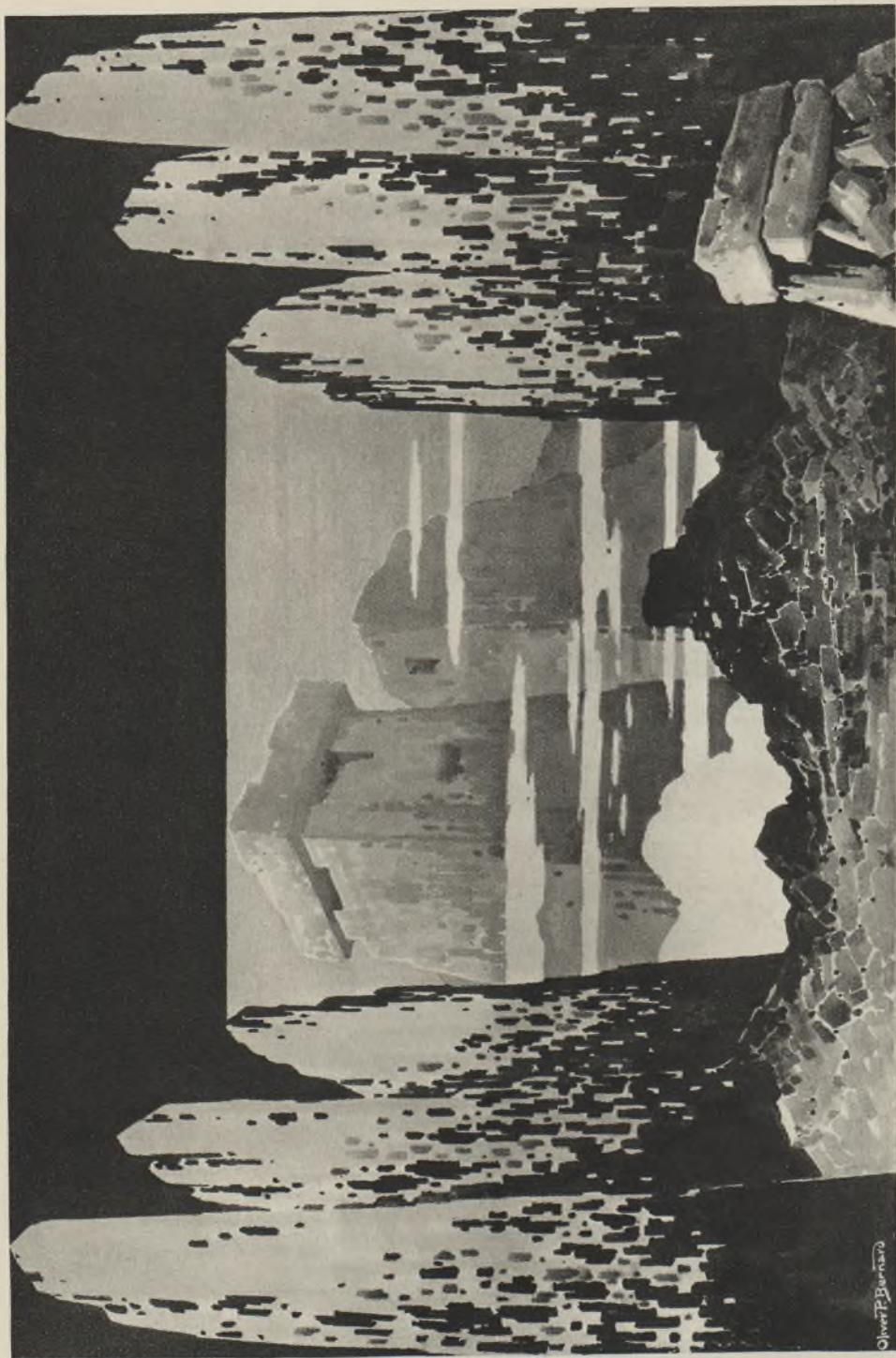
Miss Eveleen Buckton's water-colour landscapes, shown at the Arlington Gallery, are memorable not only because of the artist's technical ability but also because they revealed a rather unusual subtlety of vision and delicacy of sentiment. They made a definite appeal by their scholarly reticence and by their adherence to a dignified and well considered convention, but they were convincing, too, in their



'THE ONE WHITE HEN'
BY JESSIE GIBSON



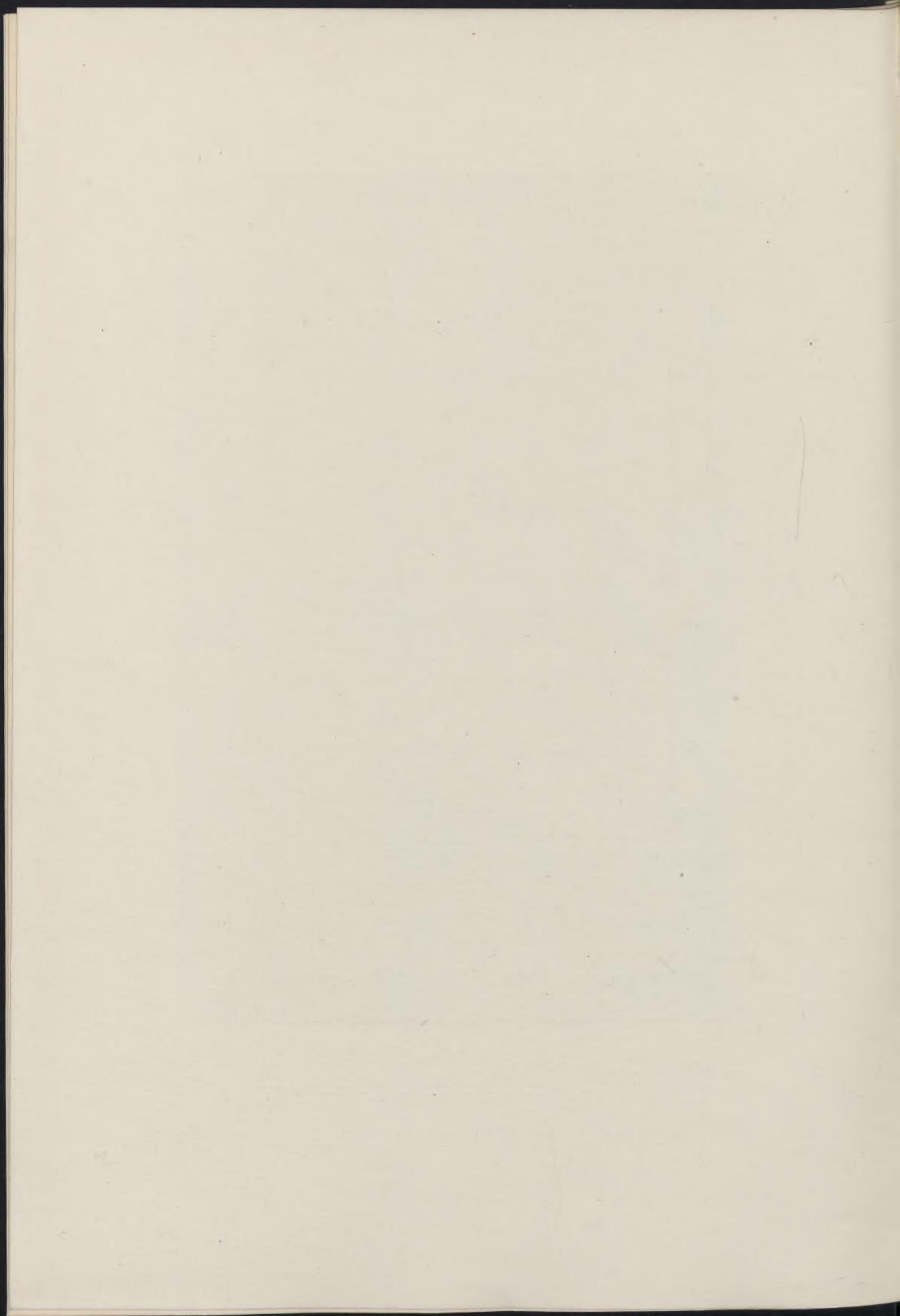
LITHOGRAPH BY
EDMUND BLAMPIED



STAGE SETTING FOR WAGNER'S "RING OF
THE NIBELUNGS." BY OLIVER P. BERNARD.
(Abbey Gallery.)



DESIGN FOR STAINED GLASS.
BY ROBERT ANNING BELL, R.A.



LONDON



"ROSEMARY." BY
EDMOND BROCK
(Alpine Club Gallery)

serious expression of the spirit of nature and in their judicious elimination of the trivialities which would have detracted from the impressiveness of the subjects.

A group of oil paintings, water-colours, and drawings by Mr. E. A. Cox has been on view at Messrs. Tooth's gallery. The oil paintings were very attractive in their vigour and directness of handling and their freshness and gaiety of colour and by their variety of subject matter they gave a good idea of the artist's versatility and responsiveness to varied impressions. The water-colours had a great charm of manner and were treated with noteworthy freedom of executive method and certainty of touch. ♦ ♦ ♦ ♦

Jessie Gibson is known as a painter of interiors, which she has exhibited with success in the Academy, International, and other leading London exhibitions. In her recent one-man show at the Spring Gardens Galleries she broke new ground with the charming and original child-studies upon which she has been working lately.



YACHT-MOORINGS
BY CHARLES INCE
(R.B.A. Exhibition)

LONDON



STONEWARE BOWL (IRON, COBALT AND COPPER UNDERGLAZE PAINTING)

BROWN STONEWARE PICKLEJAR WITH WAX RESERVE PATTERN

PORCELAIN JAR (UNDERGLAZE DECORATION IN CHINESE COBALT)

POTTERY BY BERNARD LEACH
(Mr. W. B. Paterson's Gallery)

This unique collection of oil-paintings included about a score of sketches of children at play, depicted with an unstudied naturalness which reveals an intimate understanding of and sympathy with childhood. ❖

The illustration, *Zodiac*, on page 423, is an interesting example of a species of collaboration formerly common enough, but now almost fallen into desuetude. Miss Billie Waters has admirably translated Mr. Procter's design into the medium which she employs for her animal studies, some

of which we reproduced a few months ago. The illustrations from work by Mr. Brock, Mr. Blampied and Mr. Anning Bell are characteristic exercises in media which have brought repute to the respective artists. ❖

The stage-setting by Capt. Oliver P. Bernard is one of a series lately exhibited by him at the Abbey Gallery in Victoria Street. He will be remembered as the decorator responsible for the most outstanding mural decorations (outdoor and indoor) at Wembley, wherein he showed very great accomplishment as a colourist, and evinced a happy fertility in humorous invention. His recent exhibition should serve to enhance his reputation and certainly convinced one of his versatility. ❖

Mr. Bernard Leach's work, here shown, is also from a recent exhibition, held at Mr. W. B. Paterson's Gallery in Bond Street. Once more the wares of the Leach Pottery displayed the virtues of balance and sobriety—rich but restrained in colour, original and tasteful in form and texture. Accomplished pieces by Mr. Leach's collaborators, Mr. Hamada and Mr. Michael Cardew gave additional interest to the show. ❖ ❖ ❖ ❖ ❖

Mr. Charles Ince's drawing, in these days of stress, attracts by its serenity above all. As a judiciously managed composition it is entirely satisfactory. ❖ ❖ ❖



TILES BY BERNARD LEACH
(Mr. W. B. Paterson's Gallery)

LIVERPOOL

LIVERPOOL.—There are gifts, and other gifts, in art, and one of the first hard lessons a young man has to learn is understanding of the gift that is his, that he may learn to treat the precious thing properly. Many an artist who might have become a master of finesse goes to pieces by attempting to model himself on bravura lines, and *vice versa*. As if Blake had tried to be a Sir Joshua or Rembrandt a Holbein. Many modern failures may be traced to the attempts of artists to impose their will upon their artistic intuition. The results are always distorted and generally unoriginal. ❧

The young modern artist, faced by the great masses of past achievement, so varied and so good, is very liable to this danger. Some become merely a sort of *olla podrida* of everything modern and ancient under the sun of art; and as painters are

not blessed, like architects, with a tradition legitimising loot, this is not *comme il faut* in their art despite attempts to make it appear so. Mr. F. E. Allen, one of the most interesting young artists in the Liverpool district has a gift of his own and seems, so far, to recognise the fact and to be developing as—himself; so that his future is full of possibilities. ❧ ❧ ❧

In his etching of St. George's Hall, the wonder building to which, until the coming of the cathedral, Liverpool failed to respond architecturally, he has chosen an angle which is in itself instructive. For some reason the "other end" of St. George's Hall passes unnoticed by a great many citizens, though it is quite as fine as other angles of Elmes' masterpiece. Mr. Allen has attacked it in his own way, with the strength of delicacy and with due respect to an exquisite thing. J. W. S.



"LIME STREET, LIVERPOOL, FROM ISLINGTON." ETCHING BY F. E. ALLEN

BIRMINGHAM—GLASGOW



HIGH TEMPERATURE
FLAMBÉ POTTERY. BY
W. HOWSON-TAYLOR

BIRMINGHAM.—The illustrations which we give of examples of the exquisite pottery produced by Mr. Howson-Taylor are of special interest as showing the results of indefatigable research and experiment in one of the earliest of the arts practised by man. It is, indeed, a far cry from the sun-baked earthen vessel of primitive times to the delicate forms and colours which characterise the modern work. Mr. Taylor tells us that his chief aims are fine shapes, combined with delicate workmanship, rich and infinitely varied colouring, and a quality of surface which makes the ware as delightful to handle as to see.

A visit to the Ruskin Pottery Works at West Smethwick reveals the meticulous care with which every detail of the production is carried out; and the artistic pride which animates the workers, both young and old. Here one may see the whole process of manufacture, from the preparation of the clay or "body," the evolution of the shape on the wheel (for every article is made by hand on the potter's wheel), to the application and firing of the glazes which give the charm of colour to the work. The resultant shapes are the natural outcome of the process, and each piece is unique and unrepeatable. Any one who has watched the perfect form spring into being under the hand of the potter will realise the endless variations of shape which are possible, and the same

possibility of variation may result from the action of the fire on the final glazes. The element of unexpectedness is certainly here an important factor, and the cry must often be "hold! Enough!"

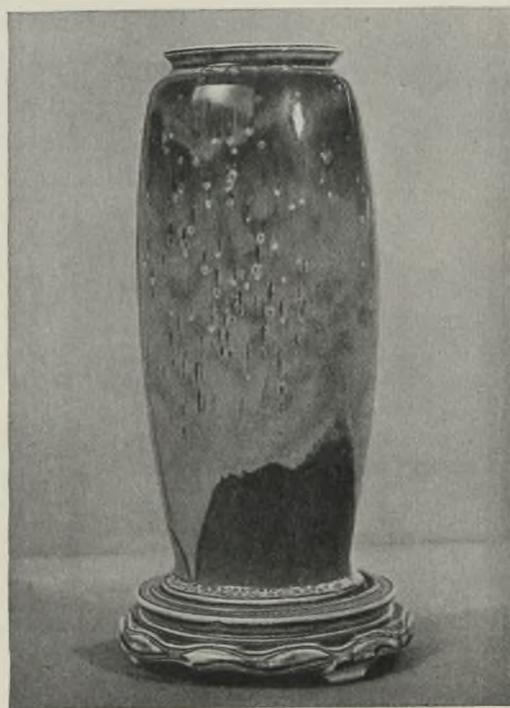
Verbal description of the colour schemes is impossible—the wares themselves must be seen to be fully appreciated, but it is sufficient to say that the colourings comprise an immense range; in fact, they are as varied as is the number of individual pieces—all kinds of red and purple, blue with turquoise cloudings, snake green with ivory, dove grey, mauve, turquoise graduating to purple with ruby veinings, and ivory with grey diapers. Like the lustres of the best periods of ceramic art they do not hide, but enhance, the distinctive pottery character, and the accidental gradations due to the vitrified colours are an added charm.

The red glazes (obtained by the use of an oxide of copper fired to a heat of $1,400^{\circ}$ C.), are of extraordinary richness and brilliance and rival in this respect the best Chinese Flambé. The discovery of the process was the result of happy accident; a piece of ware having fallen into the flame was discovered to possess an exceedingly fine red colour, and this chance led to many experiments in the course of which the present process was evolved.

It is necessary to note that these high temperature glazes differ entirely from the red transparent glazes made for many years in Germany and America, for these colours are generally obtained at a low heat, whereas the old Chinese Flambé, and these modern ones are, as above stated, submitted to the great heat of the furnace, which gives the full palpitating quality which is its charm.

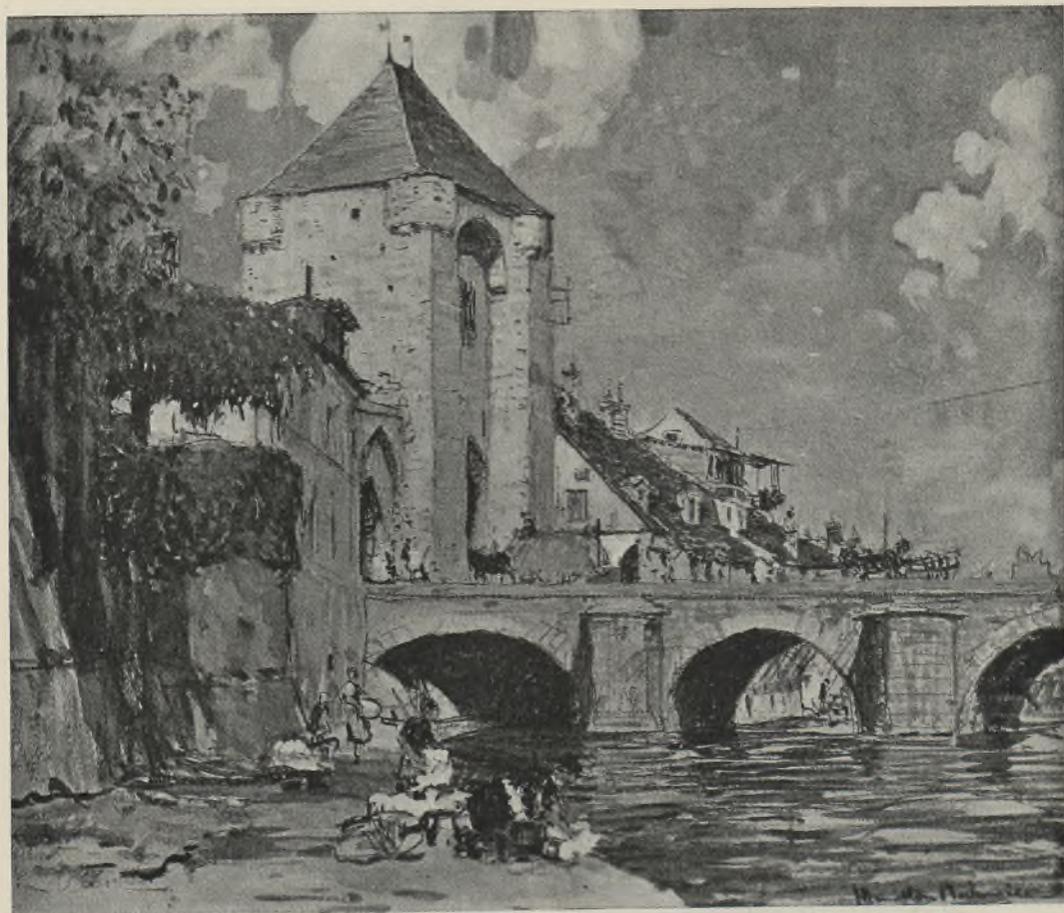
The public will have an opportunity of seeing a large collection of Mr. Taylor's work next month at the Ruskin Gallery in Chamberlain Square. M. B. B.

GLASGOW.—A man may be remembered by his kindly and genuinely genial personality, or lacking it, by eminence only in his professional attainments. I think the first-named would be at the end more desirable, but a combination of both perhaps the most ideal, and it is by both that Mr. J. Hamilton



HIGH TEMPERATURE
FLAMBÉ POTTERY. BY
W. HOWSON-TAYLOR

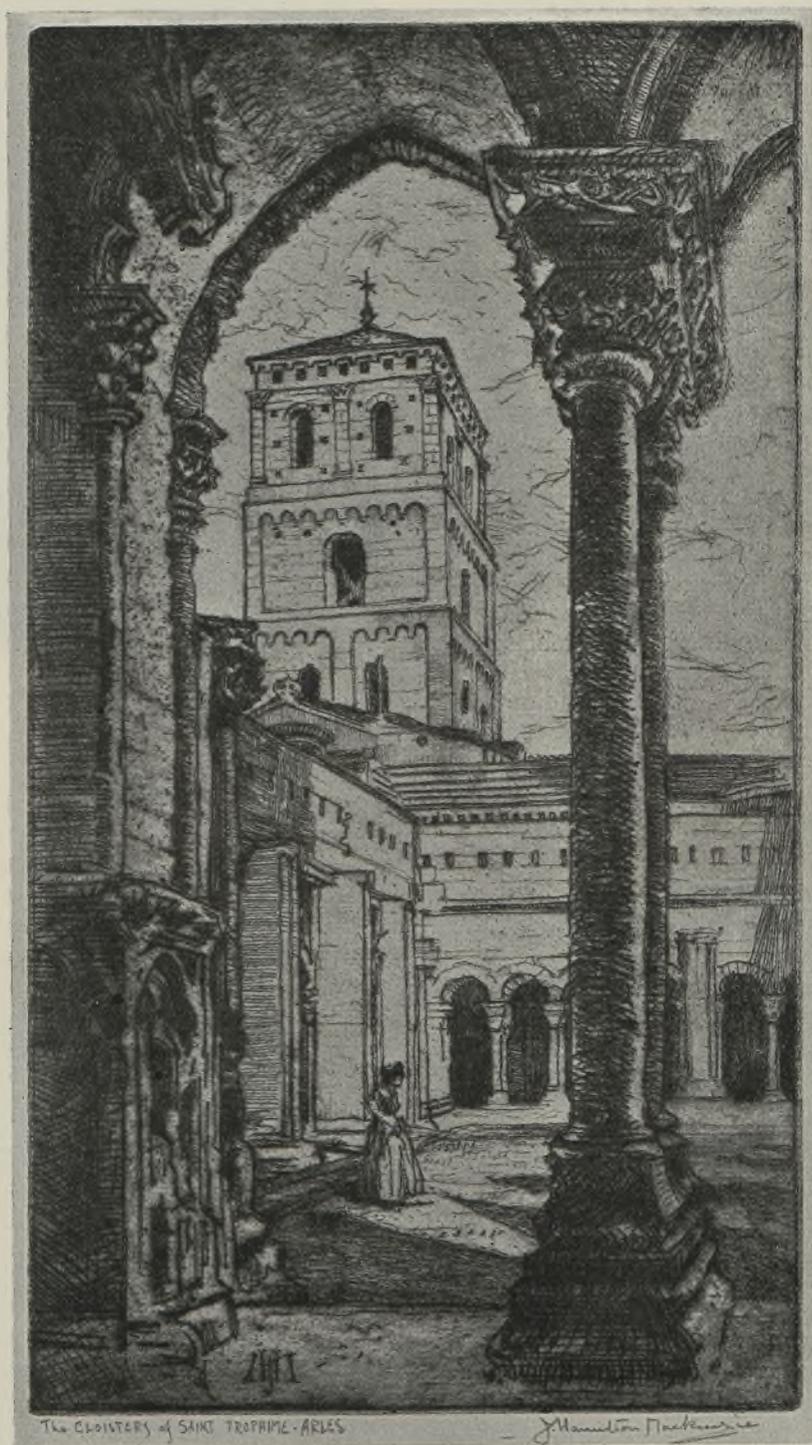
GLASGOW



"PORTE DE BOURGOGNE, MORET-SUR-LOING"
BY J. HAMILTON MACKENZIE, A.R.S.A.

Mackenzie will be widely remembered. Eminence he unselfishly attained, but a kindly personality he naturally possessed, and by his accidental death on March 29th Scotland in general and Glasgow in particular lost one of her most valued artists, and his fellow artists, as well as all others who knew him, a much valued friend. Successes falling to him as a student in the Glasgow School of Art, under the direction of Mr. Fra. H. Newberry, included the winning of the Haldane Travelling Scholarship, visiting Italy and studying in the R. Istituto delle Belle Arti, Florence, shortly after his return being elected a member of the Glasgow Art Club, and in 1910 an associate of the Royal Society of Painter Etchers, and a member of the Royal Scottish Society of Painters in Water-Colours in 1923. While holding the

position of president of the Glasgow Art Club he was further honoured by being elected an associate of the Royal Scottish Academy, his first contribution to that institution's exhibition being in 1905; and in 1913 the Glasgow Corporation purchased for their permanent collection one of his attractive pastoral landscapes entitled *Fleeting Shadows*. Later one would find him on war service in East Africa, from whence, after some months spent in hospital there, he returned with many little water-colour drawings of hill scenery and army camp life. One of the two accompanying illustrations is an example from a recent exhibition held in Messrs. T. and R. Annan & Sons' gallery, entitled *The Waterways of France and The Western Isles*, the result of a yachting sojourn with an artist friend, sailing from the east coast of Scotland on through the French



"THE CLOISTERS OF SAINT TROPHIME, ARLES." ETCHING BY J. HAMILTON MACKENZIE, A.R.S.A.

GLASGOW—PARIS

canals to Arles, leaving their little craft to winter there. He had the intention of returning to spend this year's early summer months, and navigate again the attractive waterways home, but on the eve of setting out he was accidentally killed, and so sadly departing he however leaves with us an unsullied memory of his life and one worthy of all the honourable appreciation he received.

E. A. T.

PARIS.—Mr. A. Rudomine is a man of varied culture; of Russian descent, he was educated in France, and half of his training was accomplished in America. These three influences explain his mentality and his work. From his Russian origin, he gets his intense keenness of vision, his psychological instinct, to which he adds the French quickness of perception, and in America he acquired that excellence in the technique of photography, which is generally recognised as belonging to the United States.

Mr. Rudomine has not only a fine sense of line, a nervous grip of his tools, an extraordinary knowledge of the possi-



"PORTRAIT OF A MAN." PHOTOGRAPH BY ALBERT RUDOMINE



"INVOCATION." PHOTOGRAPH BY ALBERT RUDOMINE

bilities of light and shadow, but also a critical taste leaving little room for sentimentality. Observation he has in plenty, nor could he have undergone a Parisian training without being something of a realist. But the artist's secret still eludes us, for if Mr. Rudomine has one quality more developed than another, it is his poetic sense. On mere cleverness of handling he does not insist at all. A modern of moderns, he has a rare personal note—his pictures are live creations of his own outlook on life; it is, indeed, impossible to study them without being struck by the passion and poetry underlying an extremely modern manner.

That Mr. Rudomine has decided opinions goes without saying: "Of all mediums the camera is best wherewith to elaborate the artistic and physiognomical side of portraiture." And again, "The aim should be not to please the majority but to satisfy a selected few." The first object is to give a living spirit to the fixed picture. Prettiness is of no account, and no art is needed to make a pretty picture of a pretty woman!

E. P.



"NUDE STUDY." PHOTOGRAPH
BY ALBERT RUDOMINE.



"CONTEMPLATION."
BY GEORG SCHRIMPF.
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MUNICH.—In our times art critics often proclaim every new line in art as the only possible one, and each of its followers as a genius. So it is not difficult for a young artist to gain renown or to receive lengthy biographies for his short work. It is all the more praiseworthy, when a young artist, not influenced by the incense of cliques, follows the impulse of his heart and develops his gifts by strong self-control. In this respect as well as by innate originality, Georg Schrimpf of Munich, counts among the leaders of young German painting. ❖

He has climbed to the heights of art from the same lower classes of population as the passionate and cruel Otto Dix. After hard years of childhood and apprenticeship, the young man was driven to restless wandering, which gave him the opportunity to see a great part of Europe as far as Northern Italy. On the way he accepted every kind of work to earn an honest living and to develop his mind. Certainly this hard struggle for a livelihood enabled him to find at an early age the path to his innermost self, to the source of a deep, folk-like world of feeling, which embodies itself in harsh and soulful visions. ❖ ❖ ❖ ❖ ❖

It characterises Schrimpf, that he, a purely self-taught painter, accepts of modern dominating art fashions only those principles which aid him in attaining personal freedom, cubism and expressionism being nothing but transitions to his own ideal. ❖ ❖ ❖ ❖ ❖

This rough youth and the loss of his beloved young wife, the gifted painter Maria Uhden, form his early works, those faces, chilled in woe, with immense, sorrowful eyes and in sombre colouring. Did Giotto teach the wandering labourer the secret of his covetous outlines, of his expressive gestures? Or did the old masters of Cologne confide to him their religious mysticism? ❖ ❖ ❖

At any rate he becomes more and more a proclaimer of concentrated expression. He adds to this the simplification of line, the increasing and modest realism of objects, the development of original landscape backgrounds and the softer and clearer application of colours. ❖ ❖

H. M.

STOCKHOLM.—Alice Nordin, who is still in the prime of life, occupies a distinguished position among women sculptors in Sweden. Her works have been exhibited in various places in Scandinavia and on the Continent, and have everywhere attracted attention through their originality and the artist's perfect mastery of technical methods. Her figures of children are of great poetic charm and have frequently been reproduced in bronze.

Mrs. Alice Nordin early gained for herself a reputation for portraiture expressing the psychic ego of the sitter. Many Swedish scientists, actors and society leaders have had their features reproduced through her chisel. Sound judgment and dignified simplicity are conspicuous in all her works. ❖ ❖ ❖ ❖ ❖

Her bust of the late Crown Princess (Princess Margaret of Connaught) is full of poignant and melancholy charm.

She has created some funereal urns of great decorative effect and one of her chief works, *The Angel of Sorrow*, is a huge monument in bronze at the Necropolis of Gefle. ❖ ❖ ❖ ❖ ❖

She was lately entrusted with the important task of modelling the monumental



"STILL LIFE AND CAT"
BY GEORG SCHRIMPF

STOCKHOLM—LEYDEN



"CUPID" (BRONZE)
BY ALICE NORDIN

figure of the Archangel Gabriel near the High Altar in one of the principal new churches at Stockholm and received, in recognition of her work, the decoration "Literis et Artibus" from H.M. the King of Sweden. ♦ ♦ ♦ ♦

PRINCESS KARADJA.

LEYDEN.—The beauty of our cities is constantly being menaced by filling up of canals, pulling down of buildings, reconstruction of façades, sometimes, too, by real necessities of traffic, but mostly by neglect and indifference. It is right to protest against this, but better still to open people's eyes to this ancient and yet ever youthful beauty, that they may not look on unmoved at this wanton work of destruction, but speak out and say: "We will not allow what has now become a delight to the eye, to perish miserably."

Few things are better calculated to make the many experience the beauty of our towns than the handiwork of an artist. For this reason we rejoice at the work which Mr. Dumont has now finished and offers to those who love Leyden's remaining beauties, or ought to learn to love them. He has reproduced them as his art reveals them to him. He gives no woodcuts, steel-engravings or photographs; in simple pen-and-ink he conjures up the real world as it is, on paper, but at the same time he represents it so charmingly by the play of light and shade, by cunning touch and gradations of tone, and pervaded by a spirit of such peace and loveliness that we are filled with glad admiration and exclaim: "We had not noticed half of all this!" ♦ ♦ ♦ ♦

We hope that this very individual art may prove a joy to many and a shield of protection for the beauties of our town. ♦

P. J. BLOK.

L. KNAPPERT.

J. C. OVERVOORDE.



"THE TOWN HALL, LEYDEN"
PEN DRAWING BY CH. DUMONT



"OLD WATER-WHEEL." ETCHING BY STIG BORGLIND

FALUN.—Dalecarlia has for a generation been the home of a cluster of famous artists; it was the birthplace of some, Zorn amongst them, and others took their residence there, Carl Larsson for one, tempted by the charm of the scenery and its picturesque peasant population. ❖

The tradition bids fair to be perpetuated, several talented young artists hailing from what has been called "a Sweden within Sweden"; Stig Borglind is one of these. He commenced art studies at Falun, went afterwards to the Royal Academy, Stockholm, and also attended Professor Tallberg's etching classes. Then he set out for extensive travels of study in France, Italy, Spain and North Africa. ❖ ❖ ❖ ❖

From these he has brought back some very attractive work by his needle, the subjects always chosen with circumspection and dealt with according to their individuality; he has, when he chooses, a very light touch, at other times deeper and richer values come into play, in others again special stress is laid upon a detailed, not to say meticulous, but very efficient draughtsmanship as in *The Old Water-wheel*, which we reproduce. In most of the artist's work of this class there is an almost old-fashioned but very insinuating charm, and his own country has furnished him with a number of acceptable motifs, all typical of delightful, picturesque Sweden. ❖ ❖ ❖ ❖

G. B.

ZAGREB



"JUGOSLAVIAN STREET
SCENE." ETCHING BY
TOMISLAV KRIZMAN

ZAGREB.—Tomislav Krizman is a Yugoslav, a Croatian, an etcher, a former student of the Vienna School of Arts and Crafts. He is now a Professor of Graphic Art at the Zagreb Academy. Some years ago, in Vol. XLVII of *THE STUDIO*, etched portraits by this artist, of remarkable strength and vitality, showing great individuality of treatment and a fine power of character perception, were reproduced; also a lovely coloured etching, *A Street in Sarajevo*, revealing in a poetic manner the entrancing atmosphere of this old town. From Vienna, Krizman went to Paris to further his studies. There, unfortunately, he lost the use of his hands for a time owing to lead poisoning, so he was obliged to return to Zagreb, where he taught privately till he received his present appointment. Now he has so far recovered that he is again able to follow his art. ♪

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Krizman's chief strength lies in etched portraiture and in depicting out-of-the-way places. For both he prefers large plates. One gathers from his work that he has subjected himself to the best influences, that he is indeed a true artist; one, who but for that luckless period of enforced incapacity, would have been more widely known and appreciated. As it is, he has made good to a large extent the enforced loss of time. He has travelled much in the Near East, drawn his subjects from unknown and unthought-of corners of many lands. Many of his scenes are from Macedonia and Armenia. He at times makes several studies of his subject before transferring the chosen drawing to the plate; often he etches direct on the spot. His work shows a fine sentiment, vitality and spontaneity and attractive qualities both in design and execution. A. S. L.

VIENNA.—The works of Abel Pann, whose illustrations of the Old Testament are known all over the world, were exhibited last year in Vienna in connection with the Zionist Congress.

From his earliest childhood Abel Pann exhibited a distinctive character; and by the time that he was eighteen his studies had carried him out of the ghetto in his native Papile in Latvia. His first journey was to Odessa, whence he proceeded to Paris, where he studied with the two masters, Bouguereau and Toudouz. In a comparatively short time he had won such recognition as few artists ever enjoy. He was awarded the Golden National Prize, and some of his works were purchased for national galleries, including the Musée du Luxembourg. During his stay in Paris he selected the ghetto as the favourite theme for his works.

But as the exhibition of his pictures of the cruel pogroms of czarist Russia was suppressed, he removed from Paris to Jerusalem, where not only the ghetto, but the Holy Land and its traditions, were at his very door. Here he gave himself wholly to the work of illustrating the Bible. "As an artist," Mr. Pann said to



"SIPHRA AND PUA." WATER-COLOUR BY ABEL PANN

me, "I approached the Bible, not as a religious document, but as an absorbing story which naturally formed itself into pictures."

Especially to be emphasised, in speaking of Abel Pann's biblical pictures, are his highly unique conception of his subjects and his original manner of handling them. "Doré," said Abel Pann, "conceived his figures in the old-French style. Tissot used a conventional 'holy' type. His *Adam*, for example, is so nearly like the traditional picture of Christ that it may fairly be said to be stereotyped. What I have tried to do is to present the figures of the Bible as simple human beings, men and women as God had fashioned them, with all their sins and virtues, with all their sorrows and joys. I may say that only one who really knows the Bible and the Jewish tradition, a man who comes out of the very heart of the ghetto, is able to give form and substance to the essence of this extremely rich heritage, with all its magnificence of colour and its nicety of detail."

Regardless of line and composition, the originality of conception and the splendour of the colour composition of Abel Pann's pictures make an immediate impression.



"WHEN I CONSIDER THY HEAVENS." WATER-COLOUR BY ABEL PANN

VIENNA

Abel Pann produced the first coloured lithographs ever made in Palestine. In making these lithographs he personally did all of the work, from selecting the stones, which he gathered in the Holy Land, to producing the finished lithographs, each of which he signed. ♪ ♪ ♪

In 1914, Pann returned to Paris to collect his belongings and to remove permanently to Palestine; but the outbreak of the World War rendered these plans impossible, so he decided on a tour of the principal cities of the United States. This journey proved to be a march of triumph. The Art Institute of Chicago bought a number of his pictures. The original of the profoundly tragic series produced under the title of *The History of a Crime : Fifty Specimens of the Atrocities Committed in Poland*, which was confiscated in Paris, was bought by a distinguished American amateur of art, and presented to the National Museum in Jerusalem. ♪

Commenting on the work of Abel Pann, G. W. Eggers, Director of the Museum of Art of Chicago, said : " Mr. Pann's pictures have made a very profound impression on us all, as well as upon the general public ; and I am sure that most of the pictures in the exhibition would be a desirable acquisition to any museum."

Notwithstanding his great success, Abel Pann did not wish to remain in America. He was for ever beset by the longing to return to Jerusalem. There was the proper scene for his artistic endeavours. There he found the necessary inspiration for his new works. But although Palestine has become his home and the scene of his labours, his name is known throughout the world. Regardless of nationality, race and religion, everybody pays tribute to the mature genius which, embodied in the Jewish exhibition here in Vienna, rendered it the outstanding feature of the Zionist Congress. FRANCIS C. FUERST.



" THE GUIDE "
BY ABEL PANN



"SARAH." WATER-COLOUR
BY ABEL PANN.
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STUDY BY VICTOR E.
BORISOFF-MUSSATOFF.
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MOSCOW.—Vladimir Favorsky now enjoys the position of the acknowledged head of the Moscow school of wood-engravers, most of whom have submitted to his influence in a greater or less degree, and every new work by him is greeted with lively attention. His wood-engravings for the Russian edition of "The Book of Ruth" recently published by Mr. M. Sabashnikoff, one of the few remaining private publishers of our city, surely belong to the most accomplished creations of Favorsky, the more so in that not only the illustrative side of the book but also its whole typographical arrangement have been realised by the artist himself.

Since the beginning of his career Favorsky has been attracted by book-illustration, but unfortunately quite a series of his work in this line, like the engravings for some of Balzac's "Contes Drôlatiques," the superb initials for "Les Opinions de l'Abbé Coignard," by Anatole France, and others, owing to the difficulties of war and revolutionary times, have not appeared in the book form for which they were composed and cut. Biblical themes



FRONTISPIECE TO "THE BOOK OF RUTH." WOODCUT BY VLADIMIR FAVORSKY



ILLUSTRATION FOR "THE BOOK OF RUTH." WOODCUT BY VLADIMIR FAVORSKY

are much akin to Favorsky's religious nature, the earnestness of his contemplation of the world as well as to certain tendencies of his art and illustrative style. Some years ago this last defined itself in the wood-engravings for the biblical tragedy "Thamar" of the Russian writer Andrey Globa and has now been finally crystallised in the "Book of Ruth."

In the "hors-textes" of this sheet both the designer and engraver have happily found an adequate style for translating primitive biblical life and expressing the sense of the loveliest story of the Bible. Especially this may be said of the symbolical frontispiece, representing Ruth under the tree with the crown of King David, as well as of the scenes when Boaz is meeting Ruth, or Naomi raises up the child of the last. Technically the "Ruth" engravings attest an evolution in the manner of treating the wood by Favorsky; he now turns away from his former succulent contrasts of white and black, substituting them by a general fine silvery tone—the evidence of the harmonised ripeness of the artist's talent and mastership. P. E.

TOKYO



"WIND." BY YOKOYAMA·
TAIKWAN. (Nihon Bijutsuin Exhn.)

TOKYO.— The twelfth exhibition of paintings and sculpture by the Nihon Bijutsuin (the Art Institute of Nihon), recently held in Uyeno Park, contained a set of four landscapes in black monochrome by Yokoyama·Taikwan, one of the leaders, not only of the Institute, but of the art world of Nippon. They represented mountains in four seasons: *Haze*, for the spring; *Rain*, for the summer; *Wind*, for the autumn; and *Snow*, for the winter. Taikwan tried in his own way, and not without success, to portray the beauty of mountains under different atmospheric conditions. The important rôle played in the landscape of Nippon by the moisture in the air in the characters of haze, mist, clouds, rain and snow has been strangely overlooked by our artists except in a most casual expression in a conventionalised form. That Taikwan has been fascinated by these natural phenomena and charmed by their exquisite beauty, has been well shown by many of his recent paintings.

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In the present work he has endeavoured to show the beauty in black monochrome on silk, to suggest different soft colours in black. Romantic was the spring *Haze*, with an expanse of water beyond ranges of undulating ridges; fantastic the summer *Rain* with swift-moving clouds; dramatic the autumnal *Wind*, with beautiful contour of hills, suggesting swaying branches of crimson-leaved maple trees; and poetic was the winter *Snow*, with the intensity of the silent power of nature. □ □

Commendable also was *Evening Moon*, very slightly coloured and almost in black, by Shimomura·Kwanzan, another leader of the Institute. His marvellous skill with the brush, his technical triumph in expression, was here shown in depicting the trees and in filling the valley with mist with a faint suggestion of a hill beyond. The picture was full of the peace and tranquillity of a summer evening. □

Among other works shown at the exhibition, mention should be made of



"ICHIJO MODORI BASHI"
BY KONDO KOICHIRO
(Nihon Bijutsuin Exhn.)

Kondo Koichiro's set of drawings in black. Full of action was *Big Bridge of Sanjo*, with many people passing to and fro in the rain. There was strength of expression in *Ichijo Modori Bashi* and vivacity of brushwork and marks of precision in his landscapes with a man leading two horses by the water. ◆ ◆ ◆ ◆

While nothing outstanding was to be found in the Institute's last exhibition, it still continues to hold its important position in the art world of Nippon. Originality in thought and in the mode of expression, as well as sobriety of observation and of execution—though indeed very rarely found—are still to be sought for in this exhibition rather than in many others that are held from time to time. ◆

The sixth annual exhibition of the Teikoku Bijutsuin (the Imperial Art

Institute) was recently held in Uyeno Park, Tokyo, before it was taken to Kyoto and shown in Okazaki Park. The exhibition consisted of three sections: first, paintings in the traditional style of Nippon; second, those in the European style; third, the sculpture. Out of 2,251 paintings in the Nippon style sent in, the committee accepted only 137 pictures. Added to these were the works of 25 privileged artists, making the total up to 162 in this section. Only 112 were chosen to be shown out of 1,993 paintings in the European style submitted. These were hung with 46 other paintings by artists privileged to show their works without submitting to the judges. Out of 223 pieces sent in, the committee accepted 58 pieces of sculpture, including 22 in wood. In addition to these there were 22 other pieces by privileged sculptors. Thus the

TOKYO

exhibition contained 400 items in three sections, showing the trend and attainment of 1925 in the art world of Nippon. ▯

The popularity of the exhibition may be judged from the following figures: During the run of 36 days in Tokyo, the Sixth Teiten, as it is called for short, was visited by 204,503 persons, about 20,000 more than the previous year. The total receipts from the entrance fees were reported to be 54,839 yen. The sale of the postcards of the exhibits was enormous, in the exhibit building alone there being sold during the exhibition more than a quarter of a million cards. The greatest seller was the reproduction of Kumaoka-Yoshihiko's oil painting entitled *Green Dress*, closely followed by that of Domoto-Insho's Buddhist painting in the Nippon style, entitled *Kegon*, both of which were the recipients of the Bijutsuinsho, the only two medals given out for the first time by the Imperial Art Institute for the best works.

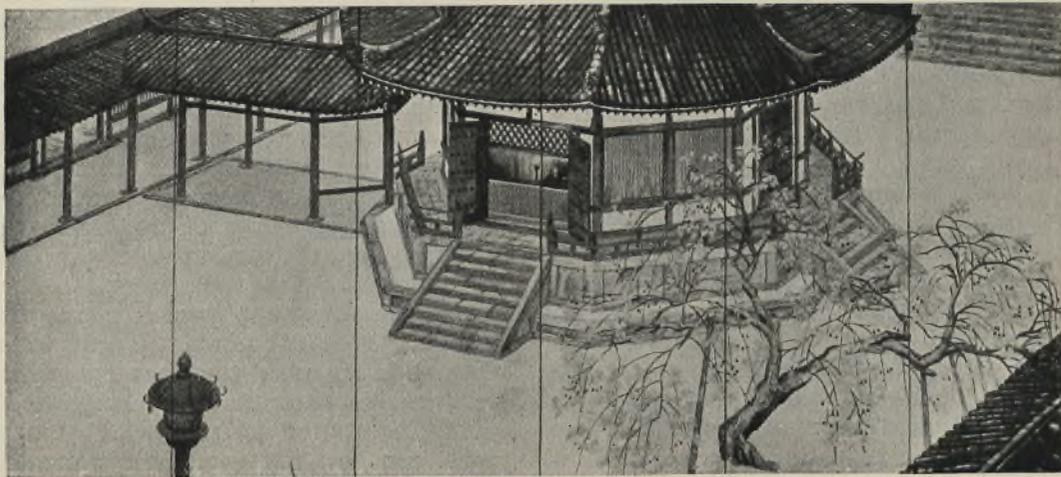
Besides the medal winners, a certain number of works were chosen by the committee for the merit shown. In the section of the traditional style of painting the following were specially recommended: *Kiyomori, the Lord of Aki*, by Hattori Aritsune; *Delightful Light*, by Touchi Bisho; *Autumn in Desolate Garden*, by Ogawa-Suison; *Poppies*, by Kawashima Keikwa; *Yumedono*, by Tamura-Saiten;

A Mountain Village, by Uda-Tekison; *The Departing Spring*, by Matsumoto Shisui; *Hideyoshi*, by Fukuda-Keiichi; *Peonies*, by Kobayashi-Kwanji; *The River Rises and The Cloud Shrinks*, by Mizuta Kenzan. ▯ ▯ ▯ ▯ ▯

Perhaps the most striking work to be seen throughout the exhibition was Takeuchi-Seiho's *Mackerel*, painted on silk. The freshness of the colour of the fish gleaming in the morning sun, the wonderful balance in the composition simplified to the utmost essentials, and the marvellous technique in the use of pigments difficult of manipulation—all combined to give a dignity to the painting in spite of its subject.

Another painting highly worthy of mention was *The Lake of Ikaho*, by Matsuoka-Eikyu. The subject was taken from a legend of a certain lady who entered the lake and was transformed into a dragon. One could apprehend a strange foreboding in the staring eyes of the lady in a beautiful kimono partly immersed in the lake. The vaporous clouds that hung across the blue mountain yonder were extremely suggestive of a strange power brooding over the landscape. ▯ ▯ ▯ ▯

Turning to the second section, *Green Dress*, by Kumaoka-Yoshihiko, the recipient of the medal, was full of merit. Besides, the following in the *yoga* (paintings in the European style) section were



"YUMEDONO." BY
TAMURA SAITEN
(Imperial Art Inst.)



"THE LAKE OF IKAO."
BY MATSUOKA · EIKYO.

Imperial Art Institute.



"IN THE SPRING SUN."
BY HASHIMOTO · KOSHO.



"KOYASU KWANNON."
BY NAITO · SHIN.



"PASSING IRRITATION."
BY IKENO · SHUMPO.



"MOTHER AND CHILD."
BY MIKUNI · KEIICHI.

(Wood Sculpture from the Imperial Art Institute.)

specially recommended by the committee : *A Garden*, by Okuse Eiza ; *The Feather Fan*, by Yoshimura Yoshimatsu ; *Portrait of Miss J. C.*, by Maeda Kwanji ; *Still Life with a Mask*, by Matsumura Tatsumi.

Judging from this exhibition the general standard of attainment by artists adopting the European style of painting has been raised perceptibly of late. Their skill has become more highly cultivated, their perception of colours much keener, and on the whole they have become better able to express themselves by the methods imported comparatively recently from the West. Yet one cannot help asking whether the final solution of the problems confronting the future of Nippon painting is to rest with its development or not.

Large human figures predominated in the sculpture section, there being only one or two animals, three busts, and a few in relief. There were no less than 27 pieces in wood, the rest, with but few exceptions in marbles and bronzes, being in plaster cast. A few other names may here be mentioned in connection with this section. Full of charm was Matsunaga Yoshiji's *Two Excellencies* in wood ; filled with peace was Sasaki Taiju's *The Likeness of Mind*, also in wood ; instinct with strength was Ogura Uichiro's *Spirit of the Mountain* ; stately and dignified was Yamazaki Choun's *Sesshyu* in wood ; meritorious was Asakura Fumio's *Green Shadow* ; and full of tranquillity was Naito Shin's *Koyasu Kwannon*, a Buddhistic figure in wood. ■

The works of art of 1925 as shown in the Sixth Teiten were characterised by sane and sincere efforts to express what lies deepest in the artist. Nearly all of them showed some genuine quality, though lacking more often in originality, sad to observe. There was indeed a disappointment in not finding any outstanding work from yet unknown talents. Yet the work showed the result of faithful efforts, and it was, perhaps, a fitting closure to an epoch in the annals of official art exhibitions that have been held in the Takenodai Building, Uyeno Park, during nearly two decades past, for henceforth the Teiten will be held in the new and permanent museum building now being completed on the adjacent ground in Uyeno Park. ■ ■ ■

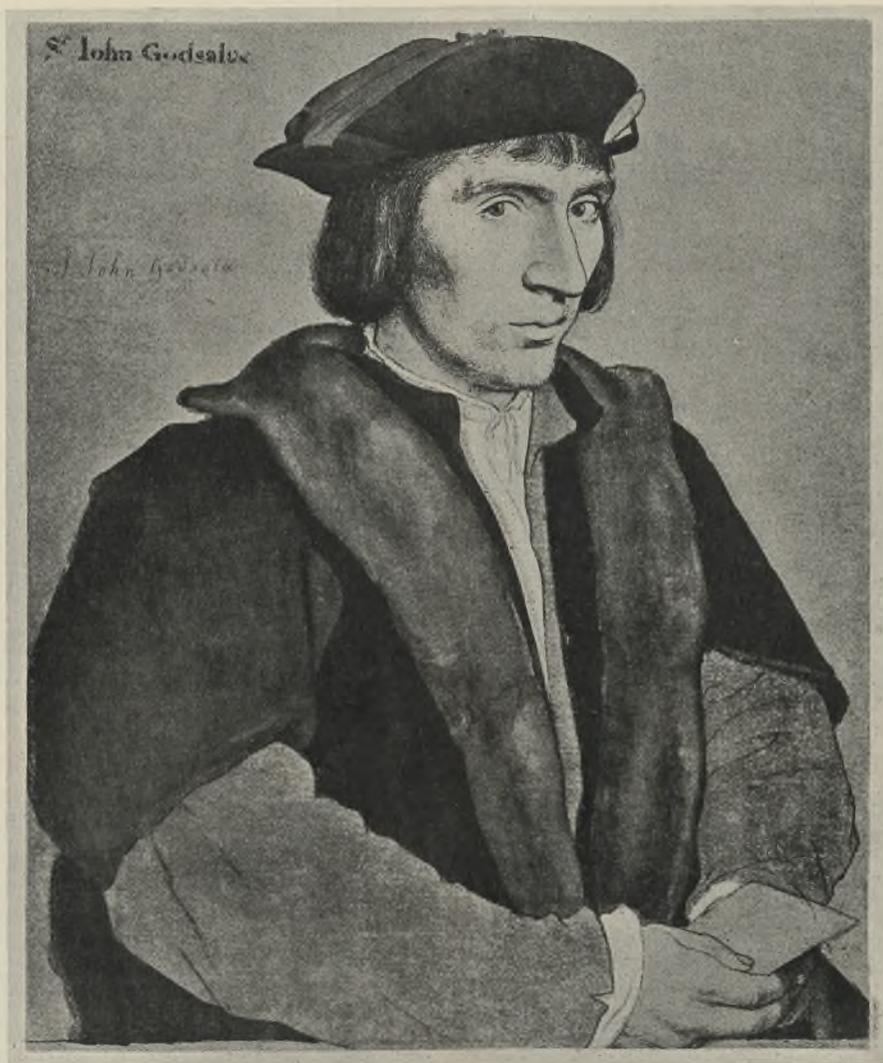
HARADA JIRO.

REVIEWS

The Charlton Lectures on Art. By LORD NORTHBOURNE, R.E., GEORGE CLAUSEN, R.A. and WILLIAM NORTON HOWE, M.A. (Clarendon Press). 8s. 6d. net. The Charlton Lectures established by Mr. G. F. Charlton in memory of his brother William Henry Charlton the accomplished Northumbrian artist, are delivered annually at Armstrong College, Newcastle - upon - Tyne. The present volume comprises three of these discourses ; the first by Lord Northbourne—better known in the art world as the Hon. Walter James, R.E.—treats of the development of modern landscape. The lecturer traces the art from the Renaissance to the present day. Mainly historical in character it nevertheless contains some wise counsel for all students and artists. Mr. George Clausen, who lectured in the following year on Vermeer and Modern Painting, impresses with his knowledge of the subject and his devoted study of this great master of the quiet and persuasive brush. It is seldom that we find an artist with such a profound respect for the Old Masters, and one feels that with Mr. Clausen it is almost a religion. This study of the technical methods of Vermeer and his application of this to modern work is most illuminating. The concluding lecture "The Eye of Erasmus," by William Norton Howe, M.A., is a learned record of the great scholar's connection with painting and painters. His friendship with Dürer, Holbein, and Quentin Matsys is one of those back-waters of artistic lore so interesting to the student of the period.

A Dictionary of Painters of Miniatures. By J. J. FOSTER ; edited by ETHEL M. FOSTER. (Philip Allan). 21s. net. Readers will be glad to find in this volume a good degree of accuracy, attention to detail and a straightforward manner of writing—essentials in a work of this character. An error in alphabetical arrangement, the placing of names prefixed by "De" under the letter "D" should, however, be corrected in a future edition. We believe this book will be seen on the shelves of miniature collectors as frequently as Bryan's "Dictionary of Painters and Engravers" is found in the libraries of

REVIEWS



"JOHN GODSALVE." BY HANS
HOLBEIN THE YOUNGER
(From the Holbein Portfolio
published by Braun et Cie)

picture-lovers. No attempt should be made, however, to use it outside its sphere as a work of reference, and Mr. Foster has helped in this by refraining from the criticisms a less modest authority would have delighted in inserting. Inexperienced collectors should beware of classifying as miniaturists many artists whose names have been included on insufficient grounds and of taking as an index of value the prices quoted as obtained at auction sales. The importance of a collection, the publicity given and ever-changing public opinion make it

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impossible to value works of art by this method; such a statement as a miniature by Heinrich Fuger selling for £28 is positively dangerous without further explanation. We congratulate the editor on launching this volume at a time when the interest in "painting in little" is reviving after lying dormant for over twenty years, and feel assured of its immediate success.

LESLIE HAND.

Dessins et Peintures des Maîtres Anciens. Vols. 1-3. (Braun et Cie), 15s net, each. Messrs. Braun have so far produced three of these portfolios of Old Master drawings



"OLD WESTMINSTER HALL"
 ETCHING BY J. T. SMITH
 (1807.) (From "The West
 End" by E. Beresford Chan-
 cellor—Architectural Press)

on Dürer, Michelangelo and Holbein, from the last of which we give an example on p. 454. There are fifty full-page plates in each, very excellently reproduced. ■ ■ ■

The West End, of Yesterday and To-day.
 By E. BERESFORD CHANCELLOR, M.A.,
 F.S.A. (The Architectural Press). 42s.
 net. Mr. Chancellor's reputation as an
 historian and topographer of London is
 too well established already to stand in
 need of enhancement, but did the need
 exist this book would amply fulfil it.
 There is scarcely a stone or an alley but
 speaks to him of great names and curious
 happenings, and the explorer of the West
 End of the last century or so could not
 wish for a better-informed cicerone. De-
 spite a certain baldness of phrase and a
 tendency to use a French word where an
 English one would do, the information is
 conveyed in a workmanlike manner; and
 the former of these defects is quite prob-
 ably due to the difficulty of compressing
 a huge body of facts into small compass.
 The illustrations, too, which are plentiful
 and well reproduced, are carefully selected
 to give a series of relevant pictures of
 streets, squares, buildings, social gather-
 ings and so forth. All are excellently

arranged, near their appropriate text.
 Mr. Chancellor's interpretation of the
 words "West End" is heretically wide,
 embracing Fleet Street, Holborn and
 South Kensington, but it is impossible to
 blame him when he makes these diva-
 gations an excuse for so many interesting
 anecdotes. One may legitimately blame
 him, however, for omitting the Haymarket
 altogether—the mere provincial reviewer
 being baulked in his desire to know more
 about a delightful tobacco-shop there.
 With its maps, pictures and erudite text,
 this book gives a most vivid impression of
 London's latter-day expansion, and it is
 refreshing to find sufficient intellectual
 emancipation to allow of praise of some
 modern things, which do not, however,
 include that more than dubious home of
 the L.C.C.! The "good old times" were
 no doubt well enough in their way, but
 Mr. Chancellor has the courage to say that
 they were very insanitary and incon-
 venient. He should look to slips in proof-
 reading on pp. 3 and 167 and give Sir
 George Frampton his right name on
 p. 185, in the new edition which we hope
 will come, perhaps at a lower price? ■ ■ ■

H. B. G.

CORRESPONDENCE

ART AND POLITICS

To the Editor of THE STUDIO.

SIR,—Your correspondents who have written about art and politics show very little conception of what the State might do for the arts.

Those who wish for a Ministry of Arts fail to realise how this would hamper liberty and mix art up with changes in the Government; such a Ministry would go against our national character and would put art in the hands of a bureaucracy. But this does not say that the State cannot help the arts and without any extra cost to itself.

The first thing necessary is that the 500 or so existing art societies in this country should do as art societies abroad have done, and form an organised body to co-operate with bodies of professional and intellectual workers, thus enabling them to put their needs before Parliament with adequate numerical backing. The means for this exists in the British Confederation of Arts which acts jointly with the National Federation of Professional Workers (which represents half a million such workers and has many Members of Parliament pledged to represent its interests). This joint body acts internationally with the International Confederation of Intellectual Workers, representing 2,000,000 such workers in Europe and having its headquarters in Paris at the offices of the League of Nations Commission for Intellectual Co-operation.

I enclose a summary of what has been done in France by their federation; and the following suggestions of what the State might do for such a body, representing all the arts, in this country:

It could: (i.) improve conditions among salaried workers in the arts; (ii.) legislate to reduce the heavy cost to the artist of exhibiting; (iii.) improve the copyright laws; (iv.) make it illegal to interfere with the work of an artist without his permission, in cases of reproduction, posters, etc.; (v.) establish a department for the arts in the trade section of every Embassy, thus enhancing the trade abroad for British arts. (vi.) It could, in the case of a new art such as the cinema, materially help it by passing legislation perhaps similar to that in use in Germany, where for every American film admitted into the country one has to be taken out of the country; (vii.) it could improve relations between art and commerce; (viii.) improve art in education; (ix.) consider the law recently passed, in France and in Belgium, whereby for every work of art sold in a public auction a percentage of the price is paid to the artist or his descendants; (x.) arrange for the greater circulation, for the education of the public, of national treasures; (xi.) consider the income tax, along lines suggested by Mr. Edmund Dulac at the British Confederation of Art's Wembley Conference, as it concerns the artist and his cost of production; (xii.) make it possible, as part of the National Housing Scheme (as has been done in

France) that a percentage of workers' dwellings shall be so built as to include studios so that artists can be housed on equal terms with other labourers; (xiii.) arrange for those who win important prizes as students to be given, as in France, a Government post carrying a small salary and great prestige, thereby enabling prizewinners to make a suitable start in life. (xiv.) It could institute an inquiry into the conditions of life and work among the innumerable salaried workers in the arts, and encourage the use of better artists for industrial design; (xv.) it could encourage the international exchange of workers in the arts. (xvi.) The State could also arrange for the inclusion of representatives to sit on Boards of Education and of Housing (as is now the case in France) and also upon City Councils for these and kindred subjects.

The International Confederation looks to Britain and British artists to take a lead. They have been two years behind France in starting to organise, but they need not for ever remain two years behind.

Yours, etc., AMELIA DEFRIES.

East Sheen Lodge, S.W. 14.

POLPERRO CLIFF

To the Editor of THE STUDIO.

SIR,—Polperro is so well known to, and so beloved by, many artists that we think that you will be ready to insert this appeal. The Admiralty Mark which has disfigured Chapel Cliff for 22 years has just been removed: but we are now threatened with something far worse. Owing to the recent death of the landowner the stretch of cliff immediately west of this Mark is to be sold: and there is eager application for building sites thereon. The executors would prefer to sell the land to the public, and ask £600 for the seven acres. A very representative committee has been formed, and we are doing all that we can to raise money: but, although the local response has been unexpectedly generous, it is utterly out of the question that we can raise even half of the sum in this village. Unless therefore we can secure substantial contributions from those who love Polperro but live elsewhere, one of the chief beauties of this Cornish beauty spot will be irretrievably ruined. The National Trust has unhappily no funds wherewith to help us: and it therefore lies with individuals to combine in saving natural beauty from destruction—or by doing nothing to let it be ruined, for ever.

"Polperro, Cornwall" is ample address for either the treasurer or the hon. secretary as undersigned: and be it noted that we are working within a time limit.

We are, on behalf of the committee,

Yours, etc.

F. RILSTONE (Chairman). (Chairman of Talland Parish Council).

F. CAMPBELL (Treasurer) (Medical Officer of Health for the Rural District).

FRANK H. PERRYCOSTE (Hon. Secretary).
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ART EXHIBITIONS



LONDON.—**ABBEY GALLERY**, 2 Victoria Street, S.W. 1. Hand-painted furniture by Ethel Jay. Open till June 30.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Royal Society of Miniature Painters. Open till June 18. "Kings and Queens of Egypt," Mrs. Winifred Brunton, R.M.S. June 21 to July 2.

BARBIZON HOUSE, 8 Henrietta Street, W. 1. Paintings by Bertram Nicholls. Open during June.

BEAUX ARTS GALLERY, Bruton Street, W. 1. Water-colours by R. Vicaji. Portraits by Dorothy Vicaji. Open till July 3.

BRITISH MUSEUM, W.C. 1. Exhibition of Chinese Paintings (partly from the Bateson Collection) and Japanese Screens, in King Edward VII. Gallery. Open 2 to 6 p.m.

BRITISH INSTITUTE OF INDUSTRIAL ART. Hand-blocked printed and hand-woven Textiles. Open till June 30.

BROOK STREET ART GALLERY, 14 Brook Street, W. 1. Portraits, etc., by the Chevalier de Bouvard. Open till June 17.

BROMHEAD, MESSRS. HAROLD W., 18 Cork Street, W. 1. First Exhibition in London of the Society of Sussex Painters. Open till June 19.

COLNAGHI, MESSRS. P. & D., 144 New Bond Street, W. 1. Engravings by Old Masters. Open during June. Drawings by Modern Artists. Open during July.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Etchings by Living Artists. Open till June 30. Etchings by John Everett. Open during June.

GIEVE'S ART GALLERY, 22 Old Bond Street, W. 1. Landscapes by Madame Nasta Roje. Open till June 18.

GREAT MARLBOROUGH STREET, W. 1, No. 8. Pastels by Minna Tayler. Open till June 23.

HEAL & SON, 195 Tottenham Court Road, W. 1. Exhibition of Glass and Woven Materials. Open till July 17.

KENSINGTON FINE ART SOCIETY GALLERY, 26 Alfred Place, South Kensington. Water-colours and Etchings by Edward Neatby. Open till June 18.

LEICESTER GALLERIES, Green Street, W.C. 2. Epstein Exhibition. Open during June.

L.C.C. SCHOOL OF ARTS AND CRAFTS, Southampton Row, W.C. 1. Exhibition of Students' Work. Open till June 30.

"**MORNING POST**" DECORATIVE ART EXHIBITION, Central Hall, Westminster. Open during June.

NEW CHENIL GALLERIES, by the Town Hall, Chelsea. New works by Augustus John, A.R.A., and first exhibition of works by Gwen John. Open till June 30.

PATERSON'S GALLERY, 50 Old Bond Street, W. 1. Chinese Pottery and Porcelain. Open till June 19.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Water-colours, Drawings and Woodcuts by George Bissill. Open till July 3.

ROYAL ACADEMY EXHIBITION, Burlington House, Piccadilly, W. Open till August 7.

ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 Conduit Street, W. 1. Paper by Mr. H. S. Goodhart-Rendel on "The Work of the late Sir Thomas Graham Jackson, R.A." at 8 p.m. on June 21. Annual Conference, June 14 to 19.

R.W.S. GALLERY, 5A, Pall Mall East, W. The London Group Exhibition. Open till June 26.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Modern French Water-colours. Open till June 19.

TWENTY-ONE GALLERY, Durham House Street, Adelphi, W.C. 2. Senefelder Club. Modern Lithographs. Open till June 19.

WALKER'S GALLERIES, 118, New Bond Street, W. 1. John Sell Cotman Drawings (Bulwer Collection). Open till June 24. Mr. and Mrs. Fuller-Maitland (Pictures of Sicily and elsewhere), and L. G. Linnell (Alpine Scenes). Open June 21 to July 3. Annual Exhibition of Early English Water-colours. Open June 28 to September 30. Water-colours by W. H. Walker. Open July 6 to September 30.

BIRMINGHAM.—**ROYAL BIRMINGHAM SOCIETY OF ARTISTS**. Spring Exhibition of Council Schools. Open till June 26.

BRIGHTON.—**PUBLIC ART GALLERIES**, Church Street. Exhibition of Liège Engraving. Open till July 4.

BRISTOL.—**ROYAL WEST OF ENGLAND ACADEMY**. Receiving day October 1. Open November 1 to February 5.

CONWAY.—**ROYAL CAMBRIAN ACADEMY**. Open till October 2.

EDINBURGH.—**ROYAL SCOTTISH ACADEMY**. Open till August 28.

IPSWICH.—**IPSWICH ART CLUB**, High Street. Fiftieth Summer Exhibition. Receiving days August 9 to 12.

MALVERN.—**PUBLIC LIBRARY**. Arts and Crafts. Open till June 18.

PARIS.—**GALERIES DRUET**, 20, Rue Royale. R. Bissiere and Joets. Open till July 3.

GALERIES GEORGES PETIT, 8, Rue de Sèze. B. Owe. F. Boberg. J. Roger-Simon. Mrs. Alec Tweedie. Drouet-Cordier. Open June 16 to 30.

SALON (Société Nationale des Beaux Arts). Open till June 30.

DRESDEN.—**International Exhibition of Art**. Open during June.

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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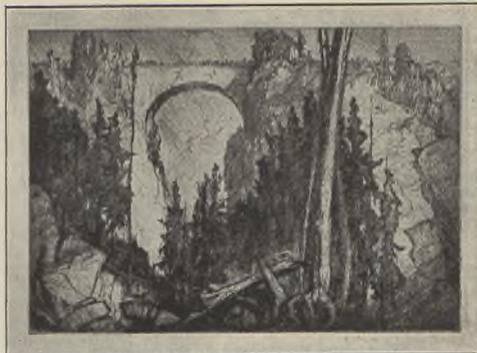
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JOSEPH GRAY

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**2. MEMORIAL EXHIBITION OF
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SIR HAMO THORNYCROFT, R.A.**

**3. WATER-COLOURS by
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**4. 50 ETCHINGS & AQUATINTS
The Chateaux of Northern France by
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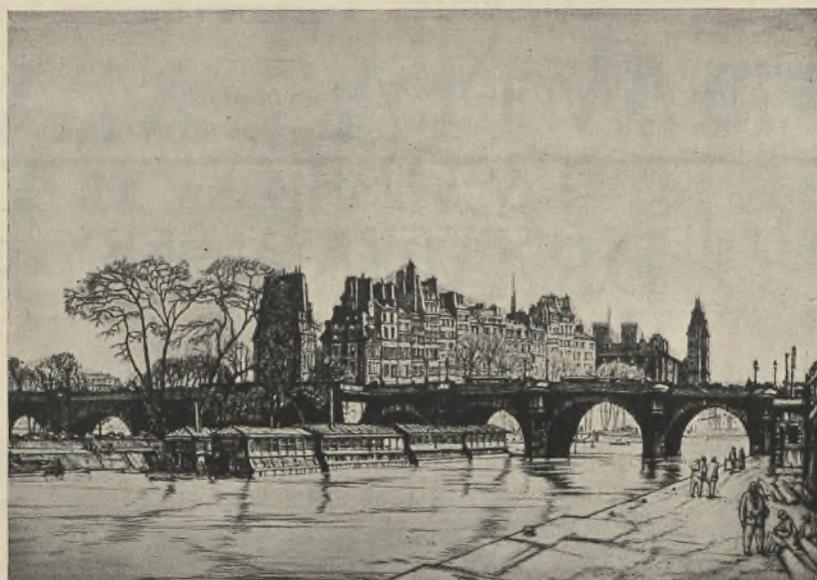
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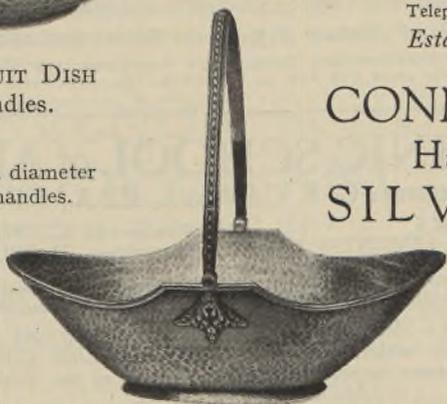
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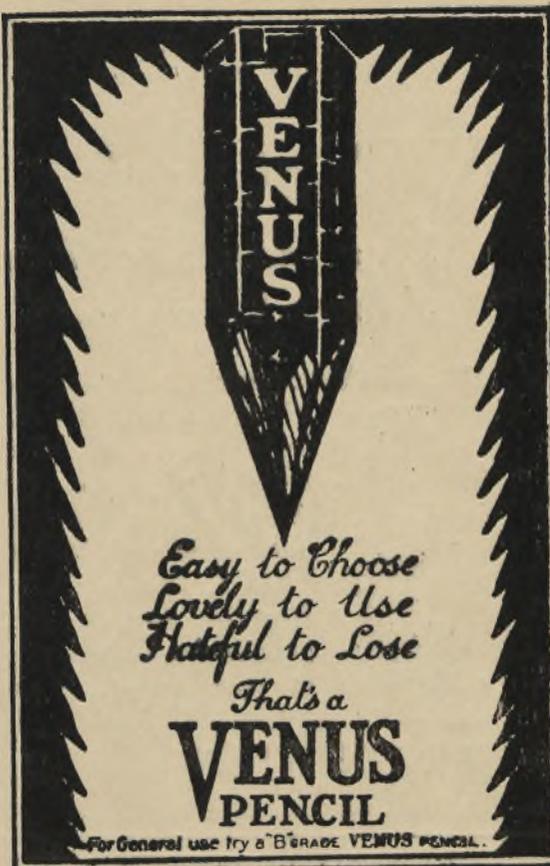
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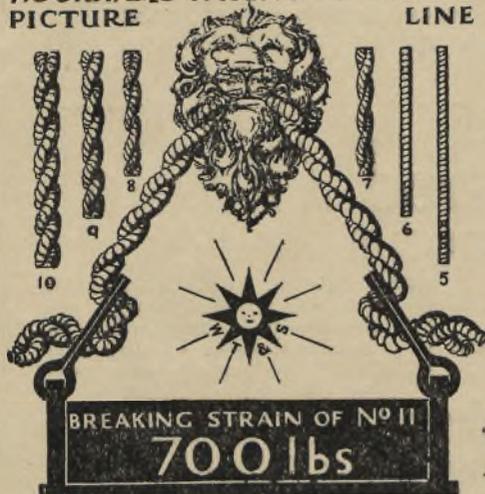


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