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Politechniki Gdańskiej

THE STUDIO

A Magazine of Fine
and Applied Art

FOUNDED IN 1893



VOLUME 92 NUMBER 400

JULY 15TH 1926

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG G.M.B.H.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.II. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



CONTENTS

JULY 1926

	PAGE
MODERN GERMAN LANDSCAPE PAINTING. By Dr. Albert Dresdner	3
NEW YORK ARCHITECTURE UNDER THE ZONING LAW, AND THE WORK OF HARVEY WILEY CORBETT. By Orrick Johns	9
THE ETCHINGS OF JOSEPH GRAY. By Malcolm C. Salaman	12
BRITISH BOOK-WRAPPERS. By Herbert B. Grimsditch	17
THE WORK OF THE INDUSTRIAL ART SCHOOLS IN POLAND. By George Warchalowski	22
GARDEN GLADES. By Percy S. Cane	29
SOME CZECHO-SLOVAK WOODCUTS. By Georg Bröchner	30
THE PARIS SALON. By M. Valotaire	33
NOTES: London, Petersfield, Southport, Edinburgh, Venice, Calcutta, South Africa, Kyoto, Graz, Chicago	37
REVIEWS	72
CORRESPONDENCE: From Mr. Percy S. Cane	76

SUPPLEMENTS

ULRICH HÜBNER. "Canal at Potsdam"	Frontispiece
JOHN AUSTEN (AND OTHERS). Nine Book-Wrappers	19
EDMUND DULAC. "The Birth of Eve"	39
NELLIE M. HEPBURN EDMUNDS, V.P.R.M.S. "Lady Bridget Elliot"	43
CARL ROTKY. "Autumn Morning"	67
LELA PAWLIKOWSKA. Illustration to "Jagnieszka"	73

EDITED BY GEOFFREY HOLME

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"CANAL AT POTSDAM." OIL
PAINTING BY ULRICH HÜBNER.



THE STUDIO

MODERN GERMAN LANDSCAPE
PAINTING. BY DR. ALBERT
DRESDNER. ♪ ♪ ♪ ♪

(Translated by E. Blake Geake.)

MODERN German landscape painting dates from the year 1890. It was about that time that a storm of impressionism and plein-air painting broke in upon traditional study and very soon swept over the whole world of art. Berlin led the way in 1899 with its Secession Exhibitions, its Cézannes, Van Goghs, its Gauguins and Edvard Munchs, and here also was witnessed the rise to power of those young disciples of Max Liebermann, Waldemar Rösler and Theo von Brockhusen, both of whom died, alas, at the height of their success. Their work bears a strong personal character,

very different from that of Ulrich Hübner, who relies for effect upon warm rich colouring and simplicity of motif. His dexterous pencil has immortalised Lübeck and Potsdam in the happiest conceptions—green towers and cupolas, picturesque rows of old houses, darkly glistening waters, deep shady canals, and then again the bustle of harbour life, all dimly veiled in some nebulous atmosphere. ♪ ♪ ♪

During the period 1900-1910 this movement had become an accomplished fact, and there was established an able school of modern landscape painting whose aim was realism in art, true landscape "portraiture" and an intelligent study of nature in every aspect. But impending change was already making itself felt and reaction set in with surprising suddenness. A breach in the Berlin Secession in 1910-11



"STAFFELSEE." BY
GEORG SCHRIMPF

MODERN GERMAN LANDSCAPE PAINTING



"DACHSTEIN AM GOSAUSEE"
BY WOLF ROEHRICHT

resulted in the works of twenty-seven members being rejected and the impressionists found themselves superseded by a younger generation who championed the cause of expressionism, a movement whose aim was entirely subjective — all efforts being concentrated upon symbolism rather than representation—colour and form becoming merely media for sentimental suggestion. Where impressionism had visualised an object, expressionism saw only an event. Its motifs were apparently catastrophic—with land heaving, mountains toppling, water struggling with land, houses and streets swaying, forms stumbling one upon the other and a riot of colour creating only havoc in an already

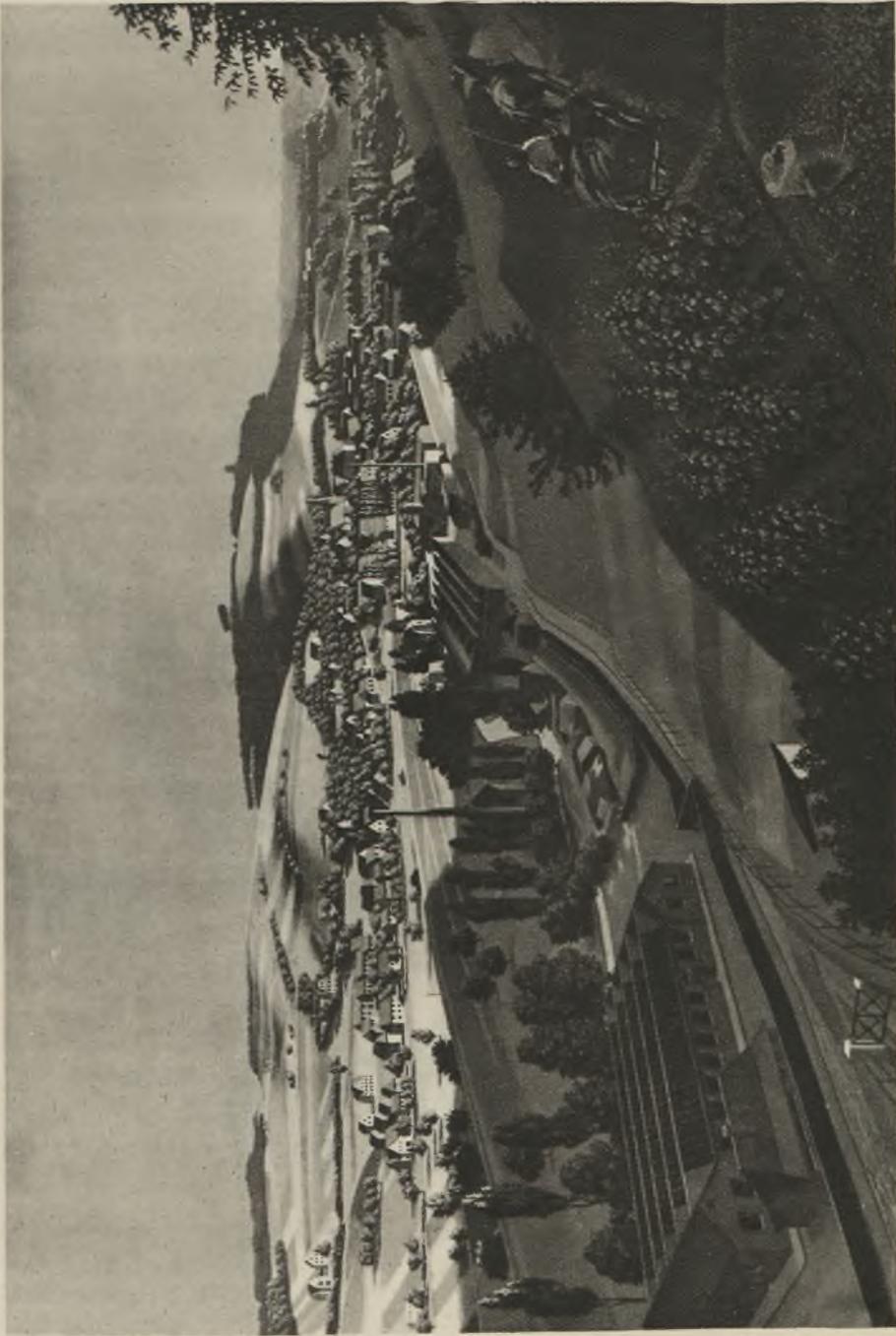
stormy scene. Expressionism was not content to present its subject in a natural form, but in order to build up its scheme, it went so far as to introduce deformities, the decisive factor in the elemental construction being colour, but there was no diffusion of light, nor was any attempt made to break up the tones or distinguish values: it was simply applied in broad, heavy and glaring splashes. ¶ ¶ ¶ ¶

One can easily understand how the tropics have proved such an attraction for the expressionistic landscape painter, and it is not surprising to find Max Pechstein and Emil Nolde following Gauguin to the South Seas and bringing back with them wonderful visions of tropical scenes, which are, however, always wrapped in mysticism or fairy-lore—indeed, the simplest subjects have furnished an unearthly or ghostly motif, for the whole generation of expressionists is born of romanticism. But their interpretation is not contemplative romance, pure and simple, such as is dreamed of in woody silences; on the contrary, it is restless and full of excitement—even explosive. ¶ ¶ ¶ ¶

The movement, however, became so strong that it was bound to find an outlet in other directions as well, and Cézanne's work with its clear, logical construction and perfect distribution of colour exercised no small influence on the school. This



"WALCHENSEE." BY
LOVIS CORINTH



"GRÖTZINGEN." BY
GEORG SCHOLZ.



"OLEVANO I." BY
ALEXANDER KANOLDT.

MODERN GERMAN LANDSCAPE PAINTING

is seen in Martin Paatz's sane landscapes with their suggestion of joy in jewel-like sparkles of colour, while Wolf Röhrich's individuality finds expression in the cheerful tone and air of festivity which mark all his studies. Lovis Corinth, who died last year, must be placed in a class by himself; although suffering from an incurable disease during the last ten years of his life, he threw himself heart and soul into the task before him, and the fact of his wrestling with colour and line is apparent from the extraordinary sense of intensity imparted to his pictures. His beloved *Walchensee* was painted dozens of times, but he never repeated himself; on each occasion he appears to have beheld the wonder for the first time, so naïve and fresh and direct is every aspect. The feeling of happiness which pervades all his landscapes is, however, so overwhelming that one feels it must have been wrung out of him in spite of tremendous difficulties. ♦ ♦ ♦ ♦ ♦

The year 1920 was marked by a new tendency to complicate in a most extraordinary degree the presentation of the subject; this was purely an intellectual movement resulting from the introduction of abstract painting and cubism also, which was often used constructively. But behind all these various experiments and incursions into unknown by-ways there lay the fact that art was striving after new light, new order and new system. The fantastic side of expressionism was already exhausting itself, for one cannot live for ever in a state of infatuation and ecstasy, and a more restful spirit was becoming evident. Max Pechstein endeavoured to bring his colour patches into one harmonious whole, whilst Konrad Heckel eventually succeeded in suppressing all excitement. An unmistakable attempt was then made to get into closer touch with nature, and sometimes there appeared works which, for the beauty of their harmonious composition could only be compared with



"AUTUMN LANDSCAPE"
BY MARTIN PAATZ

MODERN GERMAN LANDSCAPE PAINTING



"THE TIMBER THIEF"
BY J. H. BISSIER

the great classic, Poussin. The outcome of all these various innovations and unorganised experiments was most astonishing—namely, the death of expressionism, and the movement which has taken its place is known in Germany as the "Neue Sachlichkeit"—the new realism, because its essential function is the definition of objectivity. It is international, Henri Rousseau being its forerunner in France; Picasso also was a convert from cubism and abstract construction. The tendency of this modern art can truthfully be described as a return to reality, but its relationship to materialism is an entirely different thing to that of impressionism, which can best be described as a snapshot—a momentary vision seen in a certain light and atmosphere. Realism looks for an enduring and unalterable vision, something independent of a mere fleeting "impression" and the first consideration therefore is to take the area as the basic element of a landscape study. In Georg Scholz's landscape of Baden, the area is

almost painfully defined in every detail. The whole is built up of a series of planes; hills, trees, houses are introduced as important plastic features—indeed, there is a decided transition from a graphic to a plastic architectural construction. Vertical and horizontal lines are used freely as the basic foundation and the shape of the ground assumes a definite solidarity. Light is evenly and reservedly distributed so as not to disturb the clearness of the vision, and colour is controlled, being no longer the governing factor. Many groups are included in this school, plastic construction being represented by A. Kanoldt whose architectural instinct leads him to southern lands; while G. Schrimpf and J. H. Bissier are among the converts from cubism.

It must not be overlooked that there may be a certain amount of danger in this new realism, its form being strong and constructive, and it is to be feared that some talents incline to formality and dullness. Nevertheless, I believe that there

NEW YORK ARCHITECTURE

is nothing derogatory in the modern realism, since it indicates a healthy outlook after the excesses of the expressionists, and one may hope that it is derived from a deeper sense of spiritual insight and the realisation that system and definition can only be attained by strenuous work and intellectual balance. ▣ ▣ ▣ ▣

NEW YORK ARCHITECTURE UNDER THE ZONING LAW, AND THE WORK OF HARVEY WILEY CORBETT. BY ORRICK JOHNS. ▣

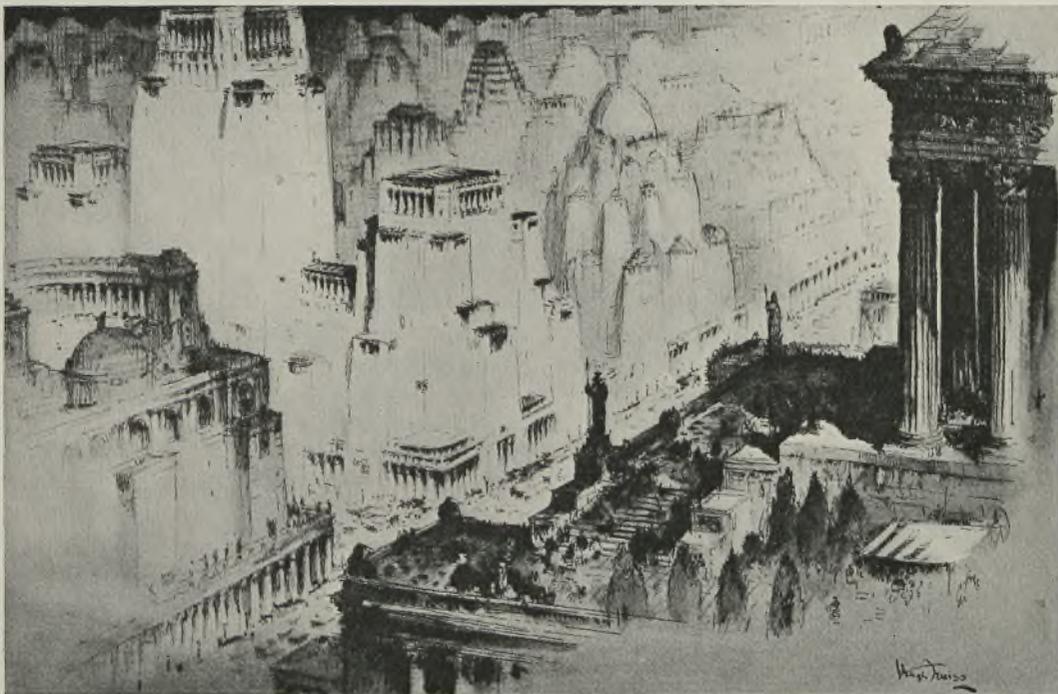
FROM the roof of the Architects' Building in New York an interesting contrast may be observed at this moment. The view includes, in the middle foreground, the tower of the Metropolitan Life Building, and in the distance the Woolworth tower. But in the immediate foreground rise two masses that contain a prophecy, the Fraternity Club and a new office structure just being completed. ▣ ▣

These, seen to advantage across a flat sweep of low roofs, are pyramid-like

forms. They spring upward on the street line for a certain distance, forming broad bases, and rise thence by a series of back-steps and elevations to a peak. ▣ ▣

The impression here is unique because we have two buildings of the graduated type in close association, and because the low roof area spreading eastward makes it possible to see them almost in their entirety—a rare opportunity in New York. The vision they present foretells the remarkable change which is coming over the roofline of the metropolis. ▣ ▣ ▣

Monotonous horizontals produced by long lines of boxlike structures, and equally monotonous verticals of these same boxlike forms carried to great height, these are both disappearing. The skyline of ten years hence will have a new rhythm characteristic of the whole city, presenting great variety in treatment, in profile, in altitude, but harmonious in its general domination by pyramid forms. Someone has well described it as the pine forest motif. The "skyscraper," in the form of the slender tower, will not be entirely absent from



IMAGINARY COMPOSITION, SUGGESTING TREATMENTS OF THE UPPER TERRACES WHICH ARE PRODUCED BY THE NEW YORK ZONING LAW. DRAWING BY HUGH FERRISS

NEW YORK ARCHITECTURE

this scene; but it will become a logical culmination of great tapering masses below. ¶ ¶ ¶ ¶ ¶

In many ways these structures will have significance in the lives of city men and women; they will mean "high living" in the literal sense, but also out of door living, the restoration of daylight, air, the return of life on the roofs, transformed into terraces, balconies, promenades, and even gardens. Aesthetically, it will mean buildings with profile, with sides, backs, individuality. ¶ ¶ ¶ ¶

The change here seen in architectural design is directly due to the so-called zoning laws, now in effect about eight years. The law limited the height of verticals on the lot-line and established above this an imaginary slope within which the cubic volume of the building was compelled to contain itself. Some years ago, Mr. Harvey Wiley Corbett, the American architect who designed Bush House in London, set himself to study the ultimate mandate exercised by the zoning laws upon the architect. He devised what



"THE ENVELOPE," FIRST STAGE (MAXIMUM MASS PERMITTED BY THE NEW YORK ZONING LAW ON A FULL CITY BLOCK). DRAWN BY HUGH FERRISS FROM THE PLANS OF HARVEY WILEY CORBETT

has been called the "envelope" system, enclosing the maximum cubic content permissible under the law. With the aid of Mr. Hugh Ferriss, the well known American visualist and renderer, the illustrations accompanying this article were prepared. They show the evolution of the zoning principle from the theoretical maximum content to the practical maximum, allowing for light courts, dormers and the conditions of steel construction. The law allows a tower of any height upon one-quarter of the building lot. ¶ ¶

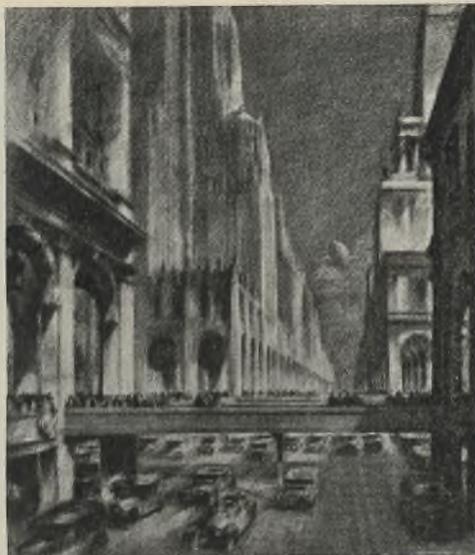
This simple "envelope" development is a safe guide to the future characteristics of New York architecture. It is the starting point to-day of every architect's design for a tall structure. ¶ ¶

The problem of high building in New York is inevitably complicated by the problem of street congestion. An office building receiving many thousands of persons daily becomes a centre of moiling humanity and vehicles. Mr. Corbett, at the request of the Plan of New York Committee of the Sage Foundation, turned his attention to this tangle next. He divided the three types of traffic logically into rail, wheel and foot, and assigned them different levels. Rail traffic—the subways—being heaviest, remains underground. Wheel traffic requiring most space for manipulation, he placed on the ground level, eliminating crossing by basket-weave ramps. Pedestrians he placed overhead, completely out of reach of mechanical locomotion. The drawings reproduced herewith, also by Mr. Ferriss, illustrate the operation of this scheme admirably. ¶

In the view of Mr. Corbett it is little likely that the concerted efforts of those city planners who hope to check the flow of population into the great American cities will succeed. More and more thousands pour into the metropolis each year; building activity to accommodate them is unceasing; and at present is proceeding chaotically with little regulation as to its effect upon traffic. Harvey Corbett is the leader of a group of far-seeing men who believe it is wiser to prepare for the worst than to attempt to change a universal tendency. They project the problem in terms of fifty or a hundred years hence. This means providing ample logical outlets in a system of sufficient



"THE ENVELOPE," FOURTH STAGE
(THE PRACTICAL SOLUTION OF THE
MASS SHOWN OPPOSITE). DRAWN
BY HUGH FERRISS FROM THE
PLANS OF HARVEY WILEY CORBETT



FORECAST OF A NEW YORK STREET UNDER THE SCHEME OF HARVEY WILEY CORBETT DRAWING BY HUGH FERRISS (Note raised path for pedestrians only, in this and lower illustration.)

elasticity to permit adaptation to conditions we cannot foresee. ♦ ♦ ♦

Here, then, we have in New York a double vision of the future, the æsthetic and the efficient; a vision of beautiful architecture and orderly movement. Seen through the imagination of two such men as Mr. Corbett, architect, and Mr. Ferriss, artist, it is a prospect that presents neither terror nor discouragement, but is wholly alluring and reasonable. ♦ ♦ ♦

At present the systematizing of traffic lags far behind the needs of the city. Mr. Corbett's plans in this respect are yet to be carried out. But the æsthetic vision is emerging. To the eye of the artist, New York is taking on a form that seems to express its civilization in beauty quite unforeseen. It is a city of energy, of speed, of vast numbers. This new architecture expresses those elements; it is massive, soaring, fluid, with lines that suggest energy. The free tops, at last giving the architect freedom to practise his love for contour, symmetry, silhouette, already present an aspect very unlike the deplorable scene of yesterday—once described by a European architect as "streets without end, front without sides, penthouses, signs, and tanks." ♦ ♦ ♦

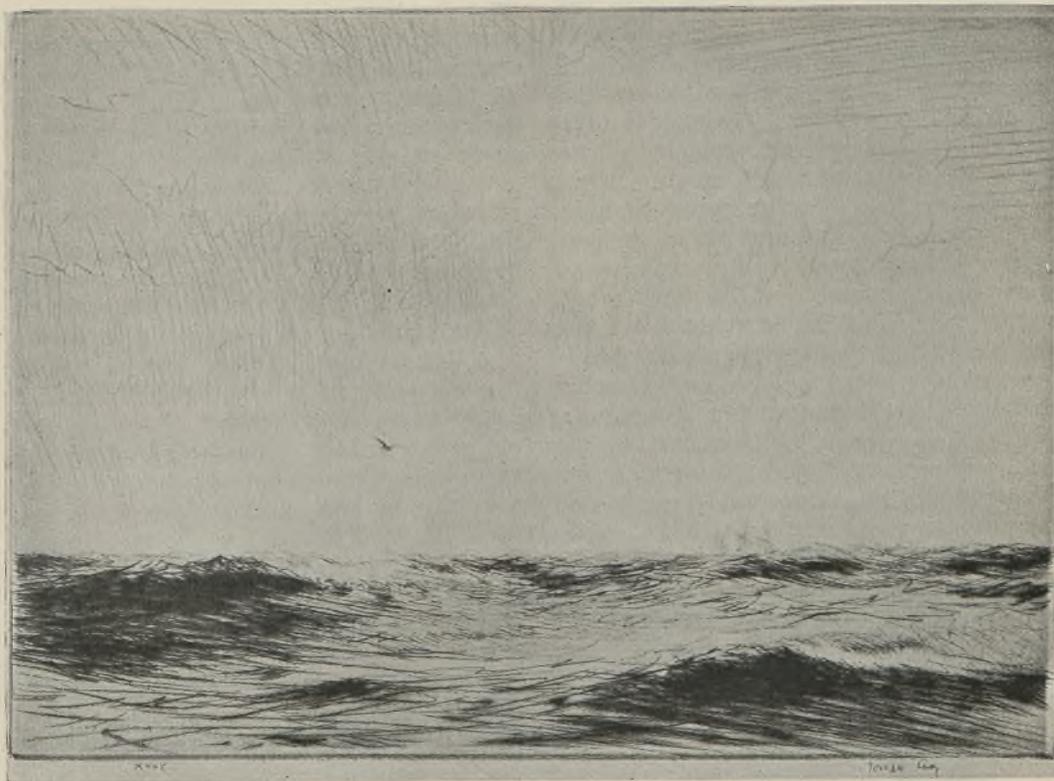
THE ETCHINGS OF JOSEPH GRAY. BY MALCOLM C. SALAMAN. ♦

WHEN Joseph Gray began to etch, and found himself at ease with the linear idiom, he naturally went for pictorial inspiration to the waves and winds, and the ships that use them, for he had, so to speak, been born with the sea in his blood. His forbears for generations had been seafaring men, and the earliest talk that had held his consciousness was of ships and sea-weather, while he never could remember when his eyes and ears were not familiar with the sights and sounds of the sea. Born and bred on the Northumbrian coast, he as a child would voyage with his sailor father to many a foreign port, while his school holidays would be spent either at sea or in the freedom of Warkworth Harbour, of which his grandfather was master. Marine subjects would always awaken his pictorial instincts, and keep his untaught pencil busy, and while he was attending the life-class in the Art School at South Shields he would employ his spare time making sketches of the shipping in the



FORECAST OF A NEW YORK STREET UNDER THE SCHEME OF HARVEY WILEY CORBETT DRAWING BY HUGH FERRISS

THE ETCHINGS OF JOSEPH GRAY



"THE NORTH SEA." DRY-
POINT BY JOSEPH GRAY
(Published by Mr. H. C. Dickins)

docks or the breakers of the familiar North Sea. After his active service in the war young Gray worked awhile for the illustrated press, and painted a series of battle-pictures, which were seen in Bond Street. This was in 1922, and in that year he began to experiment with etching, "worrying out" the technique for himself, since he was not within reach of tuition. But the medium had long interested him artistically, and whenever opportunity offered he had studied the prints of the masters, ancient and modern; and, while he realised that Rembrandt had set the standard he must aim at, he would feel a magnetic influence drawing his needle between James McBey and the deep sea. Conscious of McBey's vital influence, which may certainly be traced in Gray's earlier plates, in such spirited plates, for instance, as the etching, *East Coast Rain*, and the dry-points, *The Storm Abating* and *Breakers*, and more faintly, if even at all, in the breezy *Off Volendam*, the younger etcher found

emancipation in thinking out for himself a method of work on the copper best suited to his individual temperament, and gradually he evolved his own personal conception and expression, based always on constructive draughtsmanship. In the beautiful *Cape Horn*, reproduced, it seems to me, Mr. Gray has definitely established his individuality and mastery as an etcher of the sea. The plate was completed in a single day, but the "Cape" showed too clearly in the spumy atmosphere, and he burnished it out and redrew it three or four times before it caught that veil of mystery which here lends its pictorial poetry to the mood of sky and ocean. In his most recent seascapes—such, for example, as this fine *Cape Horn*, and its masterly companion plate, *The North Sea*, also reproduced, and *Morning*, where no distant ship heightens the poetry of the day's first glow on the foaming breakers, we see that, while the artist has sought with design the rhythmic line

THE ETCHINGS OF JOSEPH GRAY

of nature in the aspect of the deep sea, as "close on its wave soothes the wave behind. And again another behind, embracing and lapping, every one close," his imaginative conception has aimed at interpreting the indescribable something eloquent in the beauty and might of the elements, and the enveloping atmosphere. But intimately and constantly as he goes to the sea for artistic inspiration—and ever since he went over the Border and became domiciled in Scotland his home has been still beside the North Sea—Joseph Gray is too sincere and personal an artist to be only an etcher of seascape. His eye ranges widely with nature, and he has lately responded with three expressive dry-points to the structural, atmospheric and poetic appeal of the Scottish landscape, where light and shadow play rhythmically over wild hills, bare moor and lonely waters. *Badenoch*, a district that long ago inspired the brush and crayon, but never the dry-point, of Sir D. Y. Cameron, has offered its beauty generously to Mr. Gray,

who has felt the sombre poetry of the landscape, and let his vision play with imagination while his dry-point has proved exquisitely expressive with scratches delicate or richly burred. *Pitmain Moor*, in its elemental simplicity of conception, is a splendid piece of structural draughtsmanship, with masterly handling of the point, and *The Spey*, with its darkly-wooded banks and a mysterious light playing on distant hills, is a beautiful composition. These prints are well worth the attention of collectors, for Mr. Gray is an admirable printer, with an experimental mind, and sound views of his own. Realising that old paper, with its irregular and interesting surface, is getting more and more difficult to obtain, his aim is to make even a modern paper respond interestingly to the impression by the sensitive use of a canvas wipe almost cold, with the plate printed cold. Now we look forward to his new plates of the West Coast of Scotland, seascape and landscape, before he turns to-morrow to fresh coasts and oceans new. ◊ ◊



"BADENOCH." DRYPOINT
BY JOSEPH GRAY. (Published by Mr. H. C. Dickins)



"CAPE HORN." DRYPOINT
BY JOSEPH GRAY.
(Published by Mr. H. C. Dickins.)



**"PITMAIN MOOR." DRY-
POINT BY JOSEPH GRAY.**

(Published by Mr. H. C. Dickens.)

BRITISH BOOK-WRAPPERS



BOOK-WRAPPER BY
RALPH KEENE, (Messrs.
Faber and Gwyer, Ltd.)

of widespread education. So, while the purveyor of the lower kinds of written matter (sub-literature, one might call it) may still use tasteless wrappers with impunity and even with advantage, the publisher of works that have style and craftsmanship finds himself compelled, as well by policy as by his own taste, to have these adjuncts in some sort in keeping with the contents. Sometimes, too, their life is not so short after all. The purchaser may perchance object to the binding and prefer to keep it covered up. ▯

The book-wrapper has, of course, the twofold purpose of keeping the book clean until it is purchased and of serving as an advertisement, usually both for the particular volume contained therein and others issued from the same house. This last may again be the cause of its preservation, the reader being attracted by a certain author or subject and desiring to keep a note of similar works for future purchase. But lists apart, the wrapper may "pull" in two ways. Every publisher knows that a certain public is irresistibly driven to investigation (often

BRITISH BOOK-WRAPPERS. BY HERBERT B. GRIMSDITCH. ▯

AS ephemeral as the mayfly, it might seem at first blush that the book-wrapper was a subject scarcely worthy of either artist or reader, a thing to be quickly crumpled up and thrown into the waste paper basket. Many wrappers produced at the present time well merit this cavalier treatment, and most of those put out on the cheaper books at least up to a year or two ago; but there is an increasing amount of good work which deserves notice. In the first place, it is a mistake to reason that because a thing is ephemeral it does not matter æsthetically; because a succession of brief shocks to the visual organ is every whit as bad as one long-enduring eyesore, and because the habit of scamping small tasks is vicious in that it eventually leads to a general carelessness and lowering of taste. Again, as advertisers appealing to an intelligent public are now forced to realise, it is bad policy to use weak or garish designs in these days



BOOK-WRAPPER BY
EDMUND DULAC
(Messrs. Collins)

BRITISH BOOK-WRAPPERS

leading to purchase) by an attractive pictorial wrapper prominently displayed in a bookseller's window. The more learned bookman is not so easily seduced, but even he is consciously or sub-consciously affected pleasurably or otherwise by the lay-out and texture of the jacket as well as by the binding and typography of the book itself. ❖ ❖ ❖ ❖

Hence it is to the advantage of all who love books, salesmen and purchasers alike, that artists of taste and talent are being increasingly employed to design the wrappers. Their numbers include such names as John Austen, Baird, Bold, Muirhead Bone, Harry Clarke, Colin Gill, Vivien Gribble, Ralph Keene, W. A. Kermode, Wyndham Payne, Horace Taylor and K. Romney Towndrow (the order is alphabetical and the list fragmentary) and many others, known and unknown, who are displaying a lively imagination and real talent in adapting their designs to the nature and purpose of the book they

ANGLING JAUNTS & JOTTINGS



BOOK-WRAPPER BY
WYNDHAM PAYNE
(Mr. Geoffrey Bles)

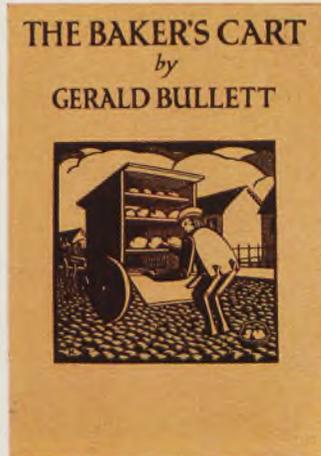
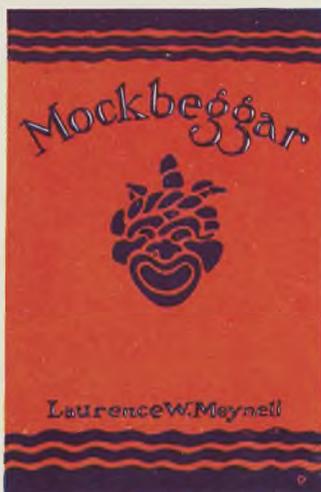
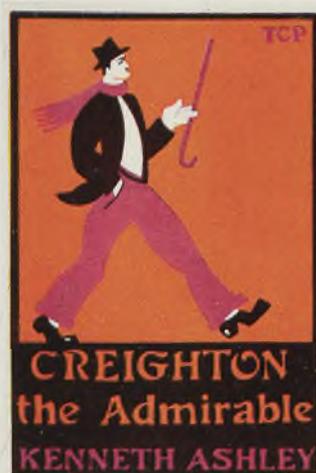
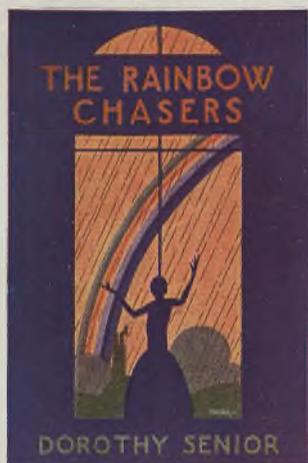


THE SPANISH FARM
By R. H. MOTTRAM
WITH A PREFACE BY
JOHN GALSWORTHY

BOOK-WRAPPER WITH WOOD-
CUT BY VIVIEN GRIBBLE
(Messrs. Chatto and Windus)

decorate. Among them are book-illustrators proper, wood-engravers, poster designers, and even easel painters. It must be confessed that the last-mentioned are seldom so successful as the others, the nature of their usual employment being less cognate to the subject in hand, and necessitating a rare adaptability which is not always forthcoming. ❖ ❖ ❖

Book-wrappers may be broadly divided into four main classes: the purely illustrative, the purely decorative, the symbolic (in a sense a fusion of the first two kinds) and the typographical. Wrappers for novels were formerly almost exclusively illustrative; the aim was to select the most telling situation in the book (the one having most of what film-producers call "punch"), thereby making a direct appeal, as though to say: "Here is excitement and adventure; you must read the book." This type is still a good deal used, and will continue, for its advertising value is indubitable. There is a welcome tendency, however, to give it a purer pictorial value by increasing the formality of the composition and embodying the necessary story in a satisfying design—

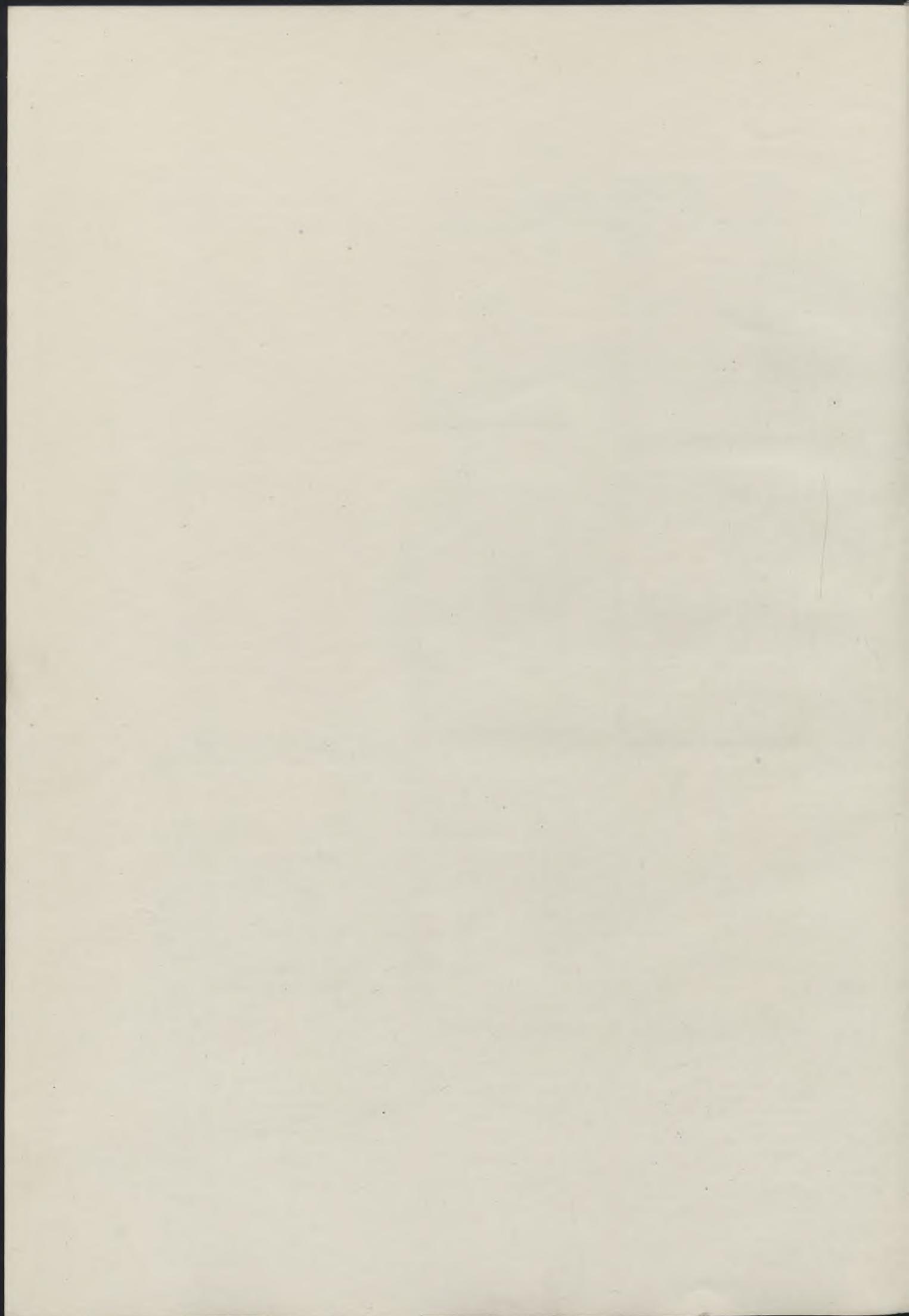


BOOK-WRAPPERS.

BY BAIRD.
(Messrs. A. M. Philpot, Ltd.)
BY T. C. PRENTIS.
(Messrs. John Lane).
BY PERCY SMITH (CUT ONLY).
(Lay-out by Messrs. Jonathan Cape, Ltd.)

BY EDWARD BAWDEN.
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(Messrs. Jonathan Cape, Ltd.)
BY HUGH OWEN.
(Messrs. G. G. Harrap & Co., Ltd.)
BY W. A. KERMODE.
(Messrs. John Lane).

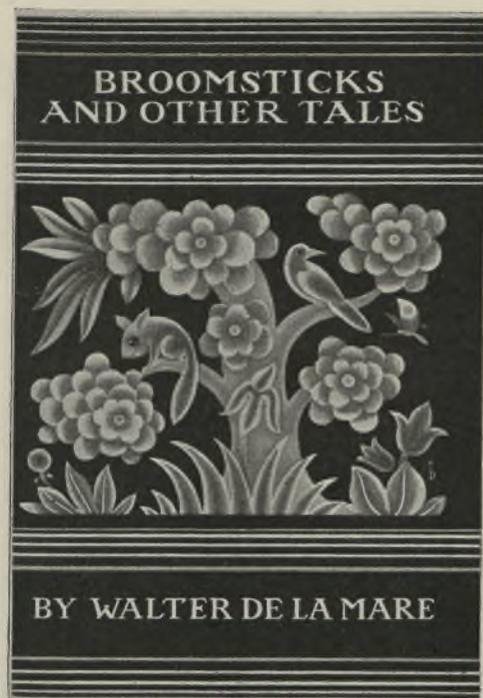


BRITISH BOOK-WRAPPERS

which is, in effect, a merging of type No. 1 into type No. 3. Purely decorative wrappers are likely to appeal in the first place to readers interested primarily in the pictorial arts, but their use is by no means confined to books meant for this one class of purchaser, as witness the excellent examples, here given, designed by Mr. Owen and Mr. Ralph Keene for novels. Type 3, the symbol, has no doubt a bright future. Its effect is at once more immediate, telling and decorative than that of the anecdote; but it needs no little intelligent comprehension and literary sense, if it is to avoid the deadly sin of travesty to the author's meaning, especially if he be an author of some subtlety. Prime examples of success in this kind are Mr. John Austen's works for Mr. Jonathan Cape and Mr. Frank C. Papé's delightful covers for the Bodley Head edition of Anatole France. The typographical wrapper is of course indispensable to works of learning, and may be used to advantage on other books which, while not exactly coming within this category, have such a definite and delicate



BOOK-WRAPPER BY PAMELA
BIANCO. (Messrs. Chatto and
Windus)



BOOK-WRAPPER BY BOLD
(Messrs. Constable and Co., Ltd.)

literary aura as to make it a desecration to decorate them. The true bookman, it may be asserted with some confidence, likes his Keats, his "Cranford," his De Quincey and his Jane Austen served up plain; but there is a plainness of carelessness and a plainness of craft, which latter he loves, for it leads to an expectation (not, it is to be hoped, to be disappointed) that the typography of the interior will be up to the same high standard. There is much to be said for the system employed by a firm like Messrs. Macmillan, who issue all their more weighty books in one stereotyped typographical wrapper. ♪

It is almost needless to add that the small space available has precluded anything like a representative selection of illustrations, or even of publishing houses, but it is hoped that there is sufficient portrayal of types and varieties to indicate the promising condition of English work in this kind at the present day. ♪ ♪



INDUSTRIAL ART SCHOOLS IN POLAND



WORK BY STUDENTS OF WEAVING
AT THE WARSAW STATE SCHOOL
(PROFESSOR J. CZAJKOWSKI'S CLASS)

THE WORK OF THE INDUSTRIAL ART SCHOOLS IN POLAND. BY GEORGE WARCHALOWSKI.

IN speaking of public instruction in Poland it is quite impossible not to mention our history, as a reminder that all cultural life was prevented in our country in pre-war times. Only in the part governed by Austria had we a little more freedom. This concerns also industrial art schools. In reality these schools hardly existed in the modern meaning. The three parts of Poland belonging to foreign states had no general policy in this respect.

In spite of this, since the beginning of our century a lively movement has been started in this field by private artistic and social circles. A group of artists, especially painters, organised in Cracow a society for "Polish Applied Art," which for many years remained the expression of healthy progressive opinion. This society in its aims was the continuation of the action begun earlier in Zakopane, a very known climatic mountain and tourist resort. The problem of this action was to give a national character to contemporary Polish architecture and applied art, based on the charming motives of the mountain peasant art, discovered at that time amongst the population of the Polish part of the Karpats, called Tatry. The

Cracow artists, however, undertook this problem in a much larger sense. They turned their attention to the monuments of Polish architecture, especially wooden, and to peasant art, still alive in all the parts of former Poland, not taking the art of one district as a limit. This peasant art became an inspiration, creating a healthy and native atmosphere. What is most important, the Cracow artists were at the same time creating the programme for a revival work, based on a productiveness free from all influence, and being the result of practical needs and fundamental technical rules. It is quite plain that the question of a reasonable teaching of art and crafts was considered of greatest importance. Professional teachers and systems of teaching did not exist. They had to be created. Therefore our artists, painters and sculptors undertook the work in different branches of applied art, especially artistic printing, tapestry, furniture making and decorative painting, and they conquered knowledge and experience by the practical way of self-education, and created gradually self-born ideas and methods of teaching which approximately



DRAWING BY A CHILD AT
THE "CRACOW WORKSHOPS"

INDUSTRIAL ART SCHOOLS IN POLAND



WOODCARVING BY STUDENTS
OF DECORATIVE SCULPTURE AT
THE CRACOW STATE SCHOOL
(PROFESSOR J. RASZKA'S CLASS)

resolve themselves into the following formulæ :

1. An artistic trade education should be started in the early youth, when one's mind is most capable of developing predilections for trade and to foster innate decorative capacities and imagination. 2. All teaching should be based on well organised experimental workshops in all professional schools, as a theoretical teaching of drawing or composition gives no profit if it

cannot be controlled in a workshop 3. In order to create a healthy atmosphere for the development of contemporary national art it is necessary to become acquainted with the peasant art of one's nation, as this preserves tradition and ethnical character and teaches the everlasting laws of logical construction and ornament. 4. The school should study carefully the development of the needs of contemporary life in connection with



POLISH PEASANT DESIGNS IN COLOURED
PAPER, FOR INTERIOR DECORATIONS

INDUSTRIAL ART SCHOOLS IN POLAND



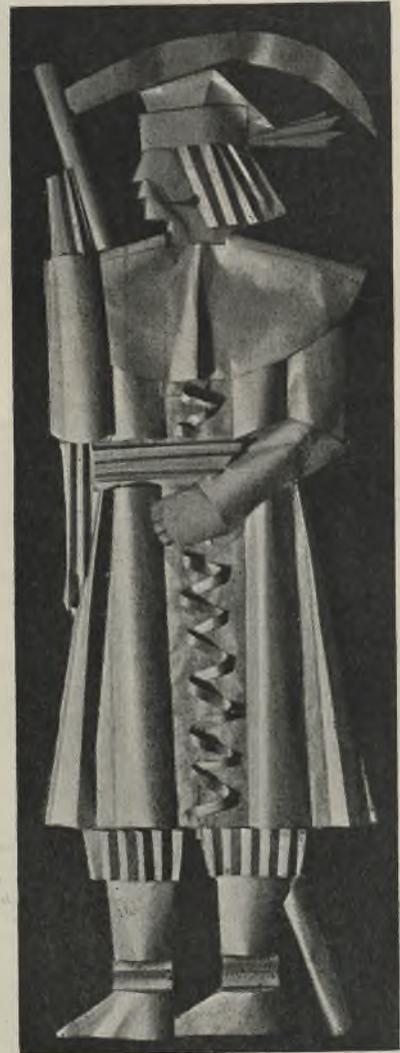
TOY MADE AND DECORATED BY A PUPIL AT THE "CRACOW WORKSHOPS"

social questions, the demands of hygiene, and technical progress. 5. Finally, the modern school excludes the use of historical styles and forbids their imitation; and ancient styles are only shown to the pupils in order to widen and deepen their views on art, and this is not done at the beginning of the school lectures, but only at the time when the minds of the pupils are crystallised to a certain grade and when they have attained certain experience in an independent creative settlement of practical problems. ♦ ♦ ♦ ♦

Since it was desirable that the characteristics of the model works of the contemporary schools should be understood it was necessary to mention the above

principles, which are the capital conquered by the community of artists before the attainment of Poland's independence. After the war, when art industry schools and trade schools were opened or re-organised, the most eminent artists, creators of the modern movement, were given the positions of directors and professors. This work has now been carried on in Poland for several years with great enthusiasm.

During the International Decorative Art Exhibition in Paris last year, the Polish teaching section in the Grand



DECORATION MADE WITH LARGE SHEETS OF PAPER BY STUDENTS AT THE WARSAW STATE SCHOOL



"MADONNA." WOOD SCULPTURE BY
STUDENTS OF THE CRACOW STATE
SCHOOL. (PROFESSOR J. RASZKA'S CLASS.)

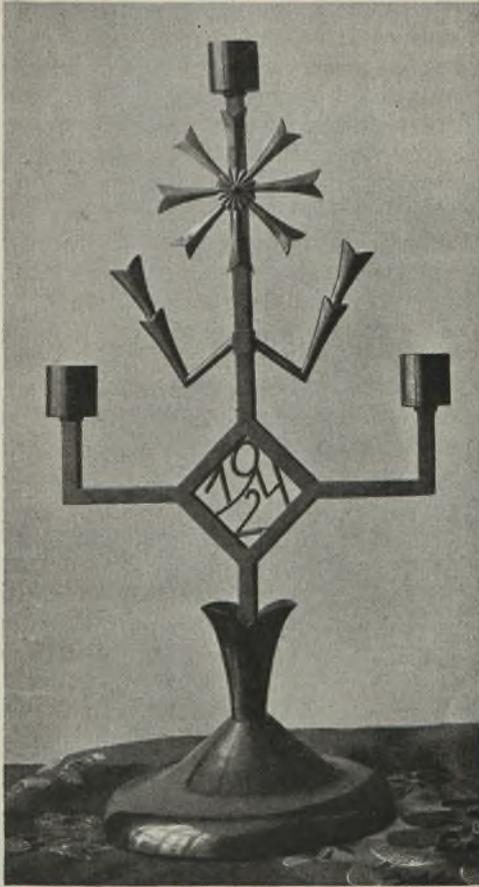


DRAWINGS BY STUDENTS OF THE WARSAW STATE SCHOOL. (PROFESSOR A. JASTRZEBOWSKI'S CLASS.)



BATIK ON SILK BY A STUDENT OF THE "CRACOW WORKSHOPS."

INDUSTRIAL ART SCHOOLS IN POLAND



CANDLESTICK BY A STUDENT
OF THE LWOW STATE SCHOOL

Palais aroused great interest. It was very simply arranged, but the methods of teaching on the drawing charts and all objects were very easy to understand, and every one of the eleven schools exhibiting there had its own character, although it was co-ordinated with the general methods.

A very close connection between peasant art and the art of modern artists was noticed in this Polish exhibition, including also the school section. The general opinion was that this way of teaching left much freedom to the development of individuality, although this individuality had to remain within the strict bounds of discipline. It was remarked several times that in the present epoch, when hard efforts are being made to find forms, and there is an apparant disharmony between ancient and modern art, Poland was able

to find a way of combining tradition and the ethnical character with a quite fresh, contemporary and creative settling of the problem, without being in the least extravagant. ♣ ♣ ♣ ♣ ♣

The reproductions accompanying this article represent the works of the most eminent art-industry schools in Poland, which were exhibited in Paris last year. ♣

The first place ought to be given to the *State Art School in Warsaw* (Mr. Milosz Kotarbinski, director), previously private, taken over by the Government in 1923, a high school with a course lasting four years, where decorative art and workshops are given the first place. Discipline, a ruling of the form, a synthetic expression of lines, a moderate use of ornaments in strict relation to form and technique, are characteristic of the work of this school. ♣

State Industrial Art School in Cracow



I. WYSTAWA
PRAC UCZNIOW
PANSTW SZKOŁY
ARTYSTYCZNE:
GO PRZEMYSŁU

KRAKOW-ALEJA MICKIEWICZA-7-DNIA 26-29-M
OD GODZ 9-DO 6

WYDAWCA: PABP

1924

POSTER BY A STUDENT
OF THE CRACOW STATE
SCHOOL (PROFESSOR H.
UZIEMBLO'S CLASS)

INDUSTRIAL ART SCHOOLS IN POLAND

(Mr. Jan Raszka, director), opened in 1918, previously made part of an industrial school and became independent only in 1921. It possesses three general courses and six special sections. A lively group of teachers know how to develop in their pupils values which are very useful to contemporary artistic industry. ▯ ▯

The most characteristic works of both the schools are : tapestry (kilims), decorative graphic works, decorative painting and ceramics. ▯ ▯ ▯ ▯

The Municipal Painting and Decorative Art School in Warsaw (Mr. Jan Szczepkowski, director), existing since 1920, produces especially interesting results in the section of decorative carving, which is due to a special method of the director in the study of masses. ▯ ▯ ▯ ▯

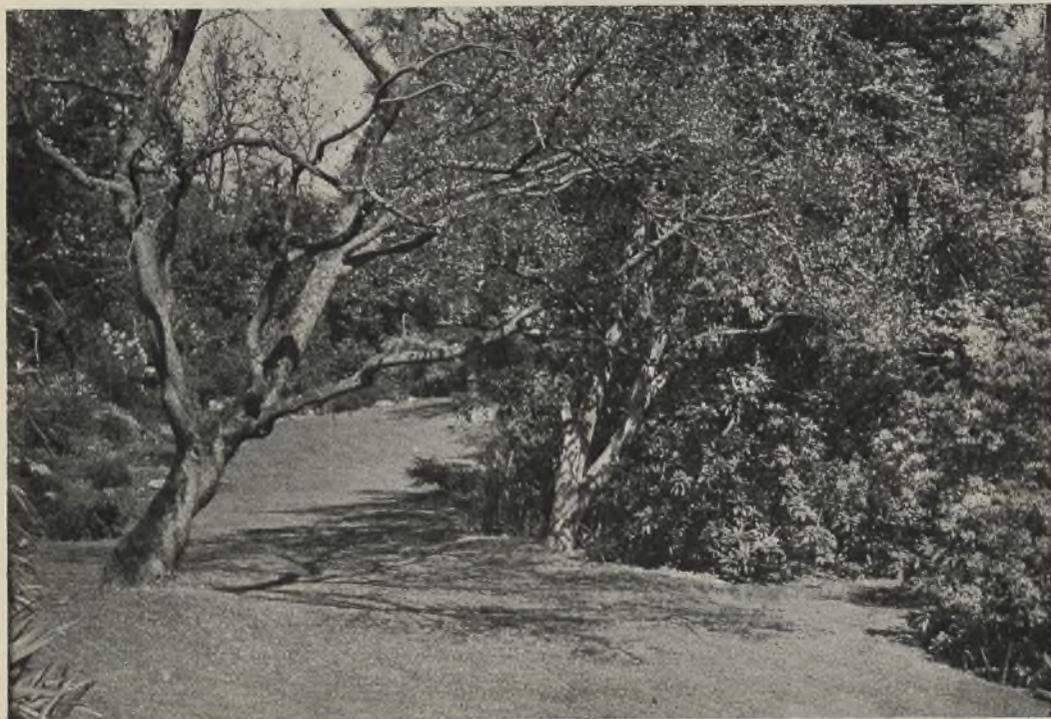
The State Wood Industry School in Zakopane (Mr. Karol Stryjenski, director), has been in existence for over twenty-five years, but began to flourish only in 1923, thanks to the new director, and showed in

the works of the pupils (especially in the little wood-carved figures and the wooden prints) a great richness of imagination, invention and a strong ethnical character.

Attention should also be drawn to the "*Cracow Workshops*" in Cracow, where children and grown-ups are composing and executing very artistic things (batiks and painted toys) without passing through regular teaching and without nature studies. These workshops were set up in 1913. ▯

The following schools are also showing productive development : *The State School of Decorative Art in Poznan* (Mr. Karol Maszkowski, director), *Applied Art Section* at the Industrial School in Lwow, *Decorative Art Section* at the Faculty of Arts at the Wilno University. Numerous girls' schools in Warsaw, Cracow and other towns are following the modern movement of the men's schools, developing successfully such branches as tapestry (kilims), batik, embroideries, laces and so forth. ▯

GEORGE WARCHALOWSKI.



GARDEN GLADE AT "THE HOWE," HALSTEAD, ESSEX
DESIGNED BY PERCY S. CANE



"DEEPDENE," DORKING: VIEW FROM THE TEMPLE. GROUNDS LAID OUT IN 1720 BY THE HON. CHARLES HOWARD OF GREYSTOKE

GARDEN GLADES. BY PERCY S. CANE. ♦ ♦ ♦ ♦ ♦

TREES and turf are the foundations of natural beauty, and glades, in which natural beauty is heightened by art, can be some of the loveliest of garden scenes.

Glades may be made on open ground, with lower growing flowers and shrubs in front and a setting of taller trees behind, or if in the gardens there is already some tree-bordered way that can be used, the work of making the glade is already partly done. ♦ ♦ ♦ ♦ ♦

The interest of many gardens is largely the result of happy colour schemes, but the nice use of shrubs, trees and flowers in combination can result in wonderful beauty of form, a beauty that may be

heightened by, but is not dependent upon colour, making therefore a lovely garden for the cycle of the year. ♦ ♦ ♦

Such a garden should be a harmony of curving lines and the balanced masses of the larger trees and shrubs, and the planting of flowers and lower shrubs that fill the intervening spaces should be arranged to continue the curves of the slightly hollowed lawns. This feeling of balance must be felt equally in the grouping of the stronger colours as in the principal masses alike of evergreen and deciduous trees. ♦ ♦ ♦ ♦

The informal arrangement of such a garden allows of the inclusion of a great variety of the immense number of plants that are at the service of the garden maker. Many shrubs, such as Cotton-

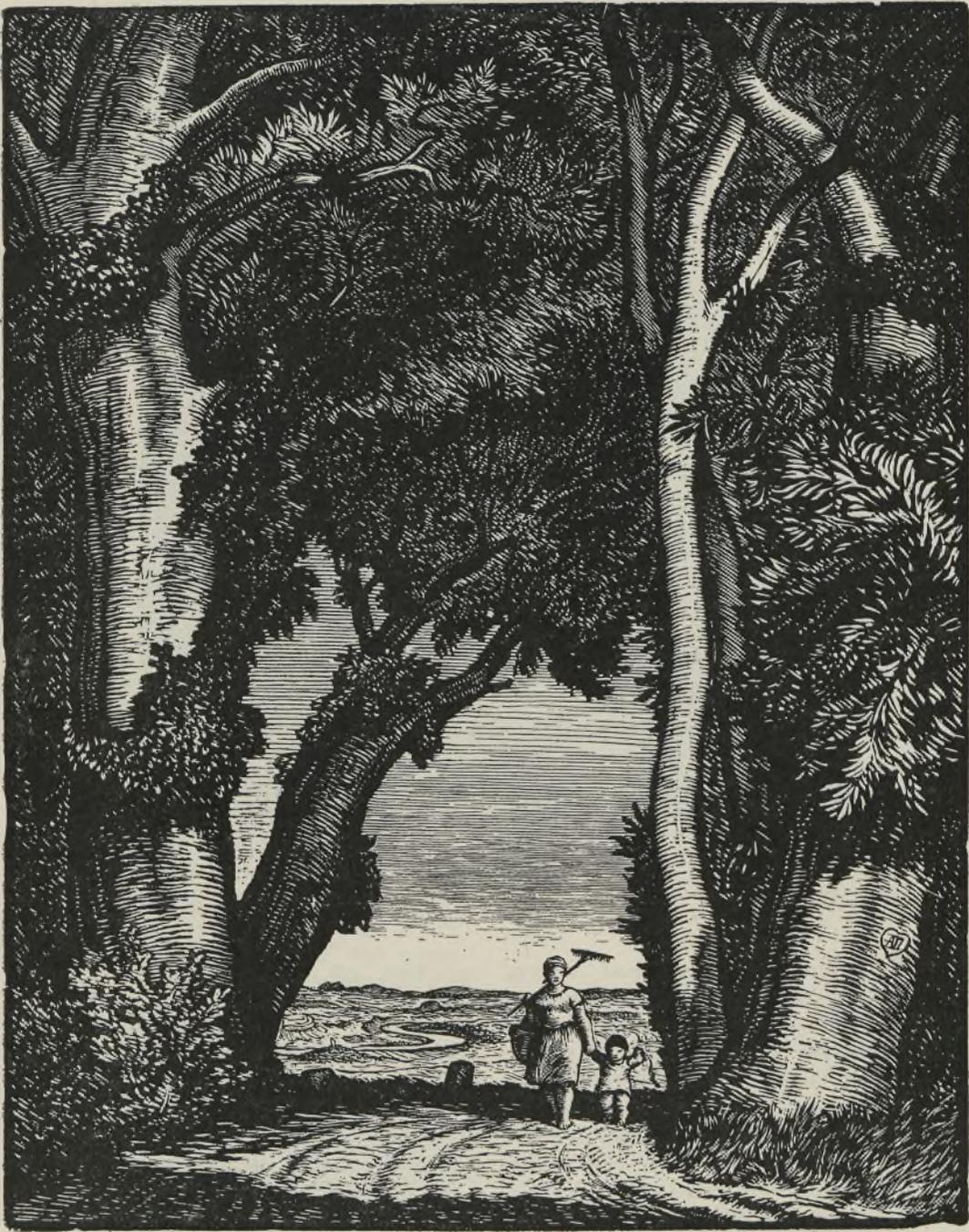
easters, Junipers and Berberis, especially those of prostrate habit of growth, should be used as much for their beauty of form as for their flowers. The setting of green in all its varying tones provided by the foliage of trees and shrubs allows considerable liberty in the choice of colours of flowers. Colours should not, however, be mixed too freely, the many beautiful ornamental varieties of *Pyrus Malus*, in all shades of red and rose and pink, with Lilacs, and yellow, pink and flame-coloured Azaleas, could well form the keynote for the spring colours. These could be followed later by Veronicas, Buddlias, Lavenders, with orange and other Lilies, which, given proper soil, thrive particularly well with their bulbs and roots shaded by the foliage of the larger shrubs. ♪

SOME CZECHO-SLOVAK WOODCUTS. BY GEORG BRÖCHNER.

A WELL-KNOWN English critic, in reviewing a representative exhibition of British graphic art, in which etchings were predominant, once said that for the matter of that they might all be the work of *one* man. Irrespective of what praise he bestowed on different prints, the remark was meant to be, or at least gave one the impression that it was meant to be, a slightly derogative sneer. Even if it does not hold good (and, of course, it doesn't), there is a tradition, a certain accepted convention within British work in this sphere which places it in a class of its own. This becomes all the more evident if you see the efforts of British artists in inter-

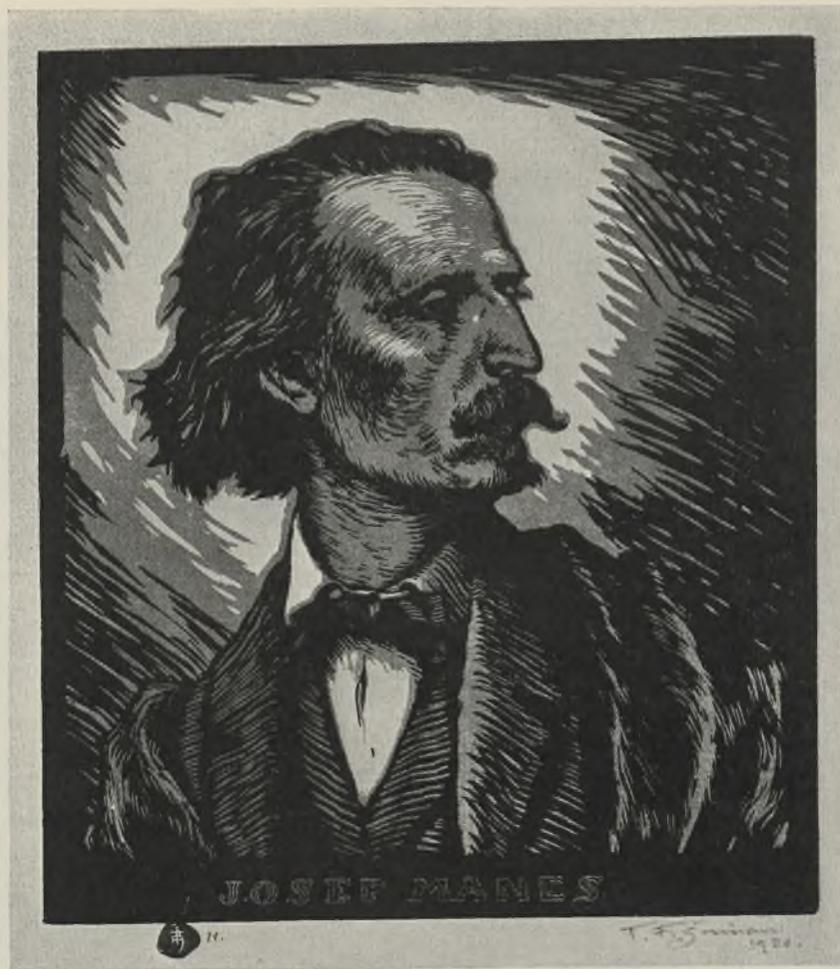


"THE SEINE AT PARIS"
WOODCUT BY V. SILOVSKY



"TOWARDS EVENING." WOOD-
CUT BY ARNS NAUMANN

SOME CZECHO-SLOVAK WOODCUTS



"THE PAINTER, JOSEF MANES"
WOODCUT BY T. F. SIMON
(President of the Hollar Society)

national company, where they always stand out by themselves as members of *one*—very distinguished—family. ▣

How different with the work of other, more especially some of the Central European, countries. Their artists often seem to hold convention in derision, they go their own independent way in a far more venturesome spirit, both as regards *motif* and treatment, but they are often clever, very clever, and even if their work looks *foreign* to an English eye it is frequently possessed of great and unusual merit. ▣

The three woodcuts by Czecho-Slovak artists (here reproduced) to some extent bear out what I have just said, though more than one of their brethren would perhaps confirm it in a more emphasized manner. The artists in question are

members of that well-known graphic society, the Hollar Society, of Prague, called after the illustrious son of this ancient city, Václav Hollar, who became one of the fathers, if not the father, of English etching—England, where he died in the year 1670, having become his adopted country. The society comprises a score or so of prominent artists, in whose work a variety of subject, conception and technique is represented. Woodcut appears to be a favourite medium, and our illustrations show how thoroughly they have mastered it. ▣ ▣ ▣ ▣

The portrait of *Josef Manes*, by T. F. Simon, is an admirable example of Czecho-Slovak art, doing the fullest justice, one instinctively feels, to the splendid head of the sitter, in itself so picturesque,



"LE THÉ AU BALCON"
BY G. F. HILL. (Artistes Français. Copyright H. Bonnaire, London)

with its unmistakable stamp of genius—a print which long lingers in one's memory.

The Seine at Paris, by V. Silovsky, is another clever, though perhaps a more cosmopolitan effort, an outcome of the protracted visits of study to Paris of Czecho-Slovak artists, sojourns which invariably put their stamp on the foreign pilgrim. The scene is observed with close study of the psychology of these luckless loafers, and rendered with distinct verve and power. ♦ ♦ ♦ ♦ ♦

In *Towards Evening*, by Arns Naumann, we are again in Czecho-Slovakia, both in the matter of environs and treatment, in both respects a very able and personal effort. It brings a message from this land so rich in picturesqueness, so full of old-world quaintness, a happy and effective rendering of a typical rural scene—a very convincing propagandist for the possibilities and merits of this medium, also in large prints. ♦ ♦ ♦ ♦ ♦

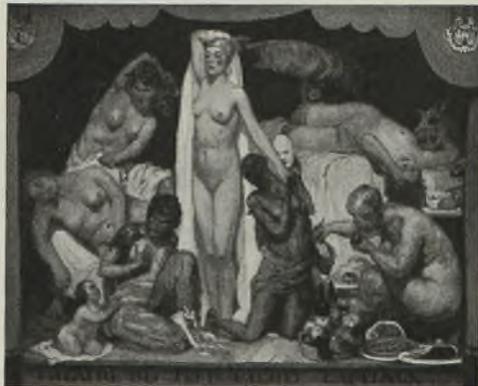


"LA PLUIE, MONTMARTRE." BY E. A. PAVIL. (Artistes Français. Copyright, H. Bonnaire, London)

THE PARIS SALON. BY M. VALO-TAIRE. ♦ ♦ ♦ ♦ ♦

AFTER a visit to the Salon (which, of course, includes the Société des Artistes Français and the Société Nationale des Beaux Arts) who could possibly defend the oft advanced idea that France is a nation disrespectful of Tradition? ♦

Last year, since the International Exhibition of Decorative Arts engulfed the Grand Palais, the Salon was exiled to the wooden hutments on the riverside, at the Tuileries. This improvised and small accommodation did not seem to have any



"THÉÂTRE DES SEPT PÉCHÉS CAPITAUX." BY F. ALLARD-L'OLIVIER. (Artistes Français. Copyright, H. Bonnaire, London)

particularly unfavourable effect; and one might even say that the critic was almost tempted to look upon the exhibitors with pity, as faithful servants of fine art, playing second fiddle to the all-powerful Decorators. One might well have imagined that from these various factors there might arise, the next year, a transformed and rejuvenated Salon, which should bring to light an intelligent selection of the best French work, which had formerly been smothered under the weight of numbers. But, unfortunately, to expect this was to reckon without Tradition, which in these matters rests mainly on the law of a majority, eager to use and to misuse its rights. ♦ ♦ ♦ ♦ ♦

Now that the Salon has returned to the

THE PARIS SALON

Grand Palais, it is Tradition which has peopled the great hall anew with plaster-work and marble in a confused white crowd. And when you first set eyes on Room No. 1 of the Artistes Français, it is Tradition again which at once takes your mind back to all the earlier years in which similar pictures, as mediocre and as numerous, similarly refused to engage your attention. ▯ ▯ ▯ ▯

It is not that the level of the Salon is inferior to that of former years; it is just the same, that is all. Habitues may there find the same artists, the same mediocre and better ones, with pictures scarcely different at all. There are specialists in portraits, nudes, landscapes and still life, and each department is subdivided according to a never-varying Tradition. ▯

This is doubtless a great advantage for the artist who gives certain members of the public the childish illusion that they are connoisseurs, when they pick out his work at once from among several thousands. How is it possible that he should not claim in return a decided preference, which one fine day may result in a sale? Is it also, on the artist's part, the result of a laziness of the imagination and a poverty of feeling? It is quite possible, and in any case it must be averred that from the point of view of pure thought, which is always indelibly stamped on really great works, the Salon shows no progress as a whole, on previous displays. In this connection the nudes, always numerous, are typical. There is hardly one which is sufficiently removed from vulgarity to



"LES FLEURS D'OR." BY
MME. M. A. RONDENAY
(Artistes Français. Copy-
right, H. Bonnaire, London)



"LES ROCHES ROUGES."
BY E. AUBRY.

(Artistes Français. Copyright, H. Bonnaire, London.)



"THE EX - QUEEN OF NAPLES."
WAX STATUETTE BY K. BARJANSKI.

(Brook Street Gallery.)

rise above the level of a poor studio sketch. Some are translated into the open air, without great success; but when shall we find even a small piece of powerful painting, vigorous and sensuous, which could be put by the side of a Zorn? ▯

Among the few good portraits, that of *M. Caillaux*, by Domergue, that of *Mme. T.*, by Pierre Laurens, differing as they do very materially in style, deserve special mention. ▯ ▯ ▯ ▯

A landscape by M. Desiré Lucas, *Le Cap Ferrat*, held the interest for some time through its combination of exceptional qualities. At the Nationale, particular preference is due to those of M. Communal. But why is M. Maliavine's large decorative panel so badly placed? Full of spirit, broadly handled, with a considered excess of brilliance, which no black-and-white reproduction could render, it is without doubt the least indifferent work in the Salon, and one which leads to a desire to know more of its author's work. So that, after all, there is something good in the Salon. ▯ ▯ ▯ ▯

LONDON.—Mr. Arthur Briscoe, with each fresh set of his etchings that issues from the house of Dickins, justifies the acquisitive eagerness of the collectors and makes less surprising his sudden success in the print-market. For his mastery of the medium advances with the widening of his range of motive, and his versatility of pictorial interest becomes as remarkable as his graphic vitality. The sea and the sailorman are still his main sources of inspiration, but four plates of the new set show these in fresh aspects: "*An Act of God*," to quote the underwriters—a battered ship after a tempest; *The Roaring 'Forties*; *The Seine Net*, a beautiful etching; and "*The Old Man*," an impressive study of the captain at his charts. To turn from these, however, or from such masterly prints as *Walking up the Topsail*, *The Pilot*, or *Clewlines and Buntlines* to *The Orator*, the vivid impression of the demagogue incarnate reproduced here, is to perceive Mr. Briscoe's versatile talent revealing fresh and original facets of vision and mentality.



"THE ORATOR." ETCHING
BY ARTHUR BRISCOE. (Published by Mr. H. C. Dickins)

LONDON



"NYLGHAIE" (INDIAN DEER). CHALK DRAWING BY BERNARD RICE

With what comprehensive humour and intuition the etcher suggests the crowd's psychology in those gaping faces he has visualised as they swallow the stump-orator's blatant clichés of demagoguery, emphasised by that arm outstretched to the furthest reach of his fatuous dogmatism. But what a significant feature of the vital design—that arm! What a monumental figure, that orator!

M. C. S.

Among the many exhibitions which have been held during the last few weeks, the most important were those arranged by the Society of Graphic Art and the Royal Society of Miniature Painters. The Society of Graphic Art brought together a collection of over 300 works in the Royal Institute Galleries, a collection which was of very well sustained quality and in which there were many things of high merit. The drawings by Mr. L. R. Squirrell, Mr. I. M. Cohen, Mr. F. Pegram, Mr. Hanslip Fletcher, Mr. Borough Johnson, Mrs. Borough Johnson, Mr. Fred Taylor, and Mr. Martin Hardie; the etchings and aquatints by Mr. J. R. K. Duff, Mr. Percy Robertson, Mr. L. M. Ward, Mr. Westley Manning, Mr. E. H. Whydale, and Mr. H. M. Glanville; and the oil painting, *Shipbuilding*, by Mr. Brangwyn, were the most notable contributions, but there were plenty of others which deserved attention, and as a whole the show had a definite air of distinction. ■ ■ ■

The Royal Society of Miniature

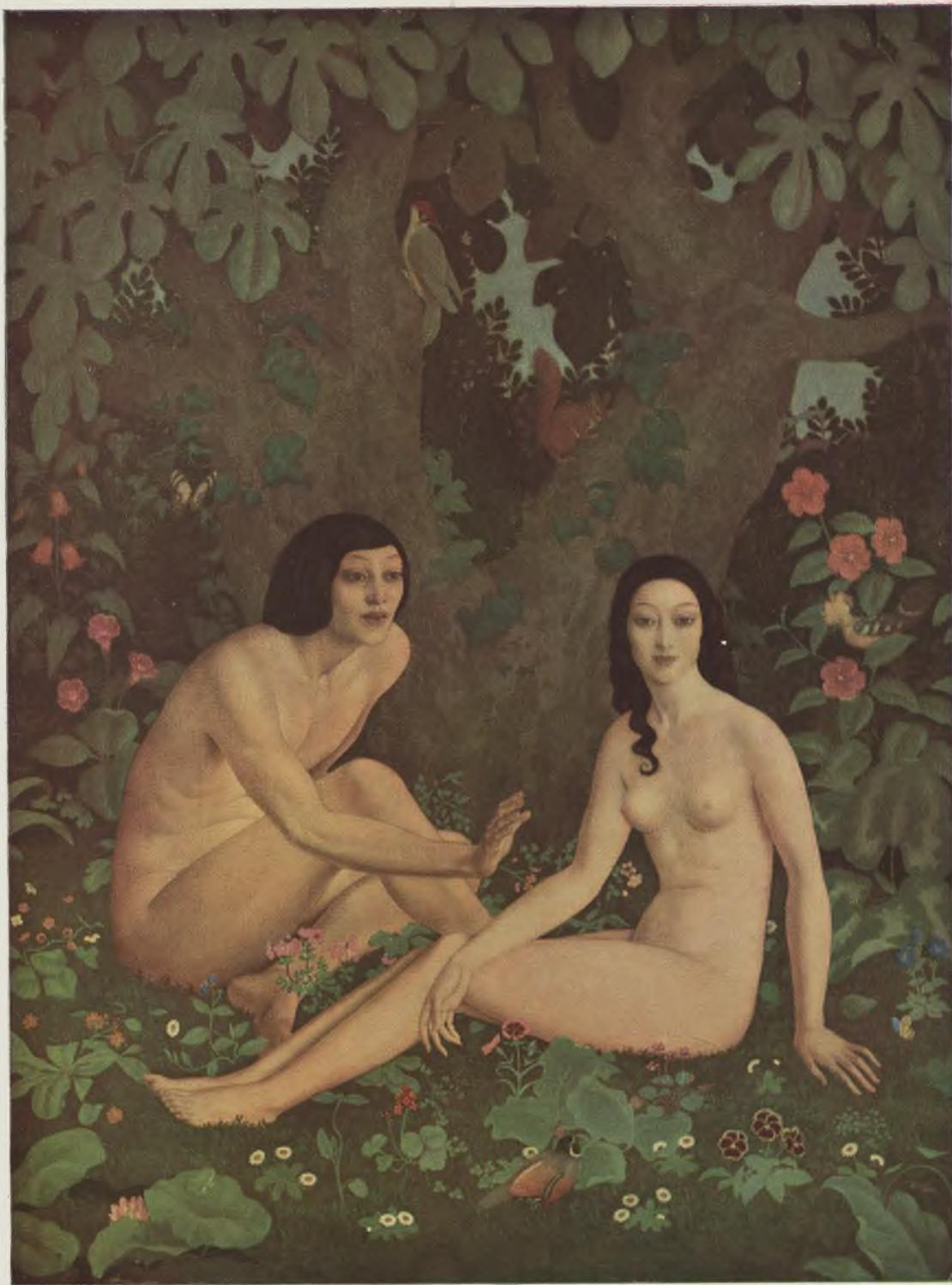
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Painters, at the Arlington Gallery, made a very attractive display of small scale work in various mediums and materials. The most convincing of the miniature paintings came from Mr. Alyn Williams—his portraits of the Pope and Mussolini were especially prominent—Mrs. W. M. Brunton, Mrs. Emslie, Mr. F. B. Waters, Mrs. L. W. Macdonald, Mrs. G. K. M. Bell, Mrs. Hankey, Mr. E. E. Morgan, Miss V. Brunton, Miss Hepburn Edmunds and Mr. F. J. Stanley; and of things in other materials, the best were the bronze statuette, *Honourable Artillery Company*, by Mr. L. S. Merrifield; the portrait bust of Mr. Alyn Williams, by Mr. Cecil Thomas; the engravings by Mr. S. Gooden, and the glazed pottery animals by Miss S. R. Crofts. ■ ■ ■

In the galleries of the Fine Art Society there has been a series of very interesting exhibitions, the chief of which was a memorial exhibition of pieces of sculpture by the late Sir Hamo Thornycroft, a collection which gave an admirable idea of his capacities and showed convincingly the grace and distinction of his design and the soundness of his technical achievement. It made very clear the sincerity of his regard for the classic tradition. In the other shows were presented a series of characteristically expressive water-colours by H. B. Brabazon; a group of vigorous and firmly drawn etchings and aquatints of subjects in Northern France, by Mr. John Everett; and a collection of modern Japanese prints. With these were included a number of miniature Japanese gardens, delightful decorative compositions arranged by Professor Suzuki. ■

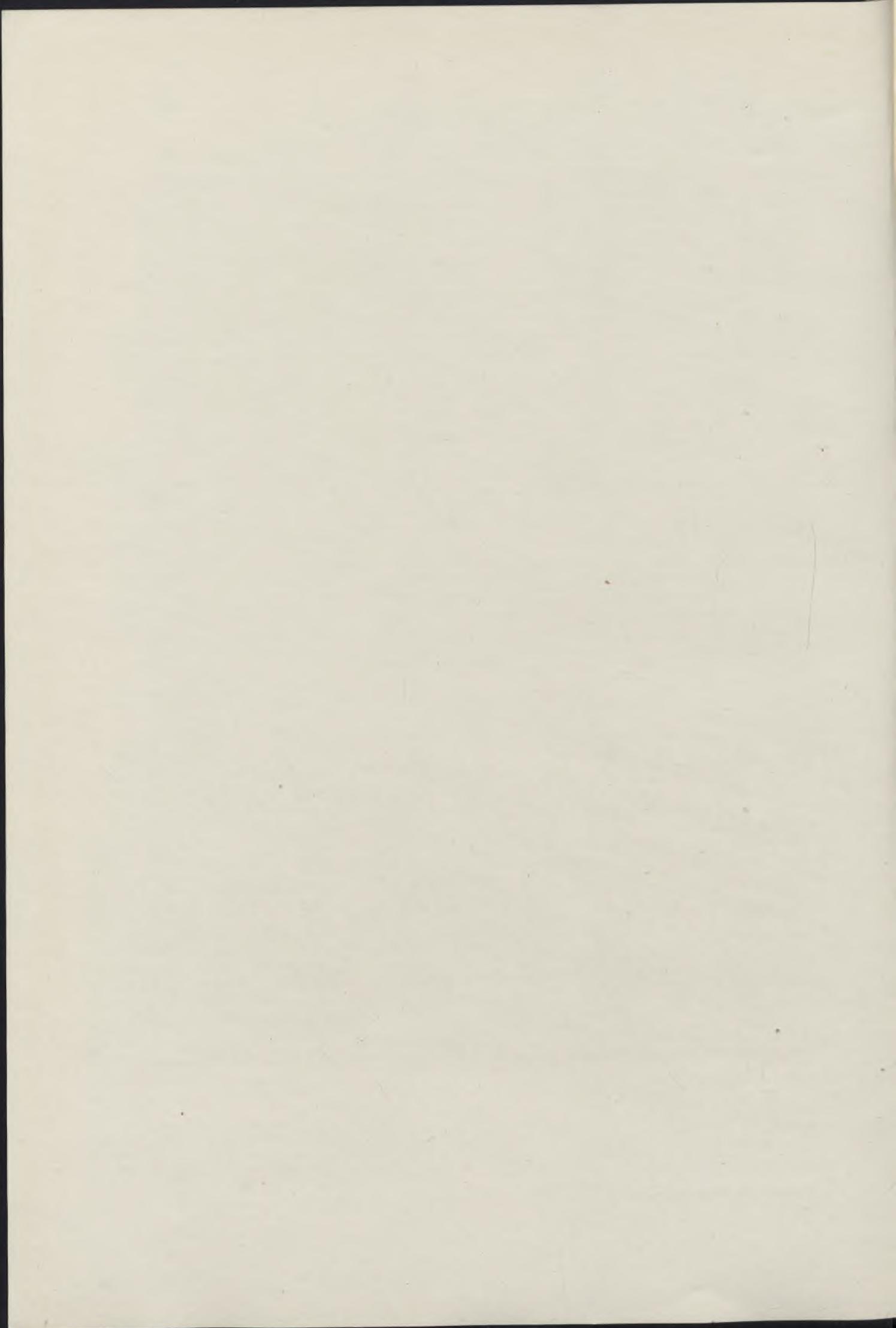


"THE OFFERING." PEN DRAWING BY HORACE J. KNOWLES. (By courtesy of "The St. Martin's Review")



"THE BIRTH OF EVE." OIL
PAINTING BY EDMUND DULAC.





Another exhibition of Japanese art was seen at the St. George's Gallery, where 50 water-colours of landscape subjects by Také Sato were brought together. They were interesting because the artist, though adhering fairly closely to the traditional technical methods of his native school, showed in his manner of regarding and interpreting nature that he had to some extent adopted a Western outlook. The compromise he had made was, however, quite successful, and his paintings were very persuasive in their grace of design, their delicacy of colour and their subtlety of atmospheric effect, and in none of them was the note of realism carried far enough to become merely matter of fact. ♦ ♦ ♦ ♦ ♦

At the Beaux Arts Gallery, Miss Cumbrae Stewart's pastels made a show which had, on the whole, more claims to attention than the one she held in the same gallery last year. Her figure pictures, as capable as ever in draughtsmanship and modelling, have gained something in subtlety of treatment, but her open-air subjects, studies in London, Rome, Venice and other places, have advanced markedly in qualities of interpretation and expression. ♦ ♦ ♦ ♦ ♦



"THE LADY EVELYN HERBERT." BY SIR WILLIAM ORPEN K.B.E., R.A.. (Messrs. William Marchant and Co., Goupil Gallery)



"AN INTERIOR." BY HAROLD HARVEY (Royal Academy, 1926)

Those who found pleasure in the paintings of Guy Kortright, illustrated in the January number of *THE STUDIO*, may also have been interested in his exhibition at the Little Art Rooms, Duke Street, Adelphi. Mr. Kortright's landscapes are only one phase of his art. As a decorator of furniture he shows much imagination and delicate invention. ♦ ♦ ♦

A remarkable series of water-colours and drawings, by J. S. Cotman—from the Bulwer Collection—has been on view at Walker's Galleries. The works in it were produced in the early years of the nineteenth century, and were executed by the artist as topographical records which were to be reproduced by engraving to illustrate books dealing with the scenery and antiquities of Norfolk. As examples of Cotman's expressive and significant draughtsmanship and as technical achievements of unquestionable beauty, they are exceptionally attractive, and the opportunity of studying them afforded by this exhibition was heartily to be welcomed.

Mr. Edmond Brock's portraits and

LONDON

landscapes, at the Alpine Club Gallery, deserve mention because for the most part they did full justice to his reputation as a painter possessed of much individuality and considerable executive power. He has always been very successful with his portraits of children in particular, and of this side of his practice there were in the show many excellent illustrations, things painted ably and with real understanding of youthful character and treated with a pleasant sense of style; but with them were included, as well, several sound paintings of sitters of maturer years.

The Summer Exhibition at the Goupil Gallery covered a good deal of ground and provided some effective contrasts of style and method. The most important things in it were a vigorous portrait study, *An Italian Major*, by Sir W. Orpen; a dignified landscape composition, *View from Richmond Hill*, by Buxton Knight; a delicate and luminous riverside landscape, *En Hiver sur le Loing*, by Sisley; a characteristic still-life group, by Mr. Brangwyn; two delightful flower paint-



"THE MADONNA OF THE LILY"
(BRONZE). BY ALLAN HOWES
(Royal Academy, 1926)



"MRS. GERALD MATTHEWS (ENIGMA)." BY
NELLIE M. HEPBURN EDMUNDS, V.P.R.M.S.
(Royal Academy, 1926)

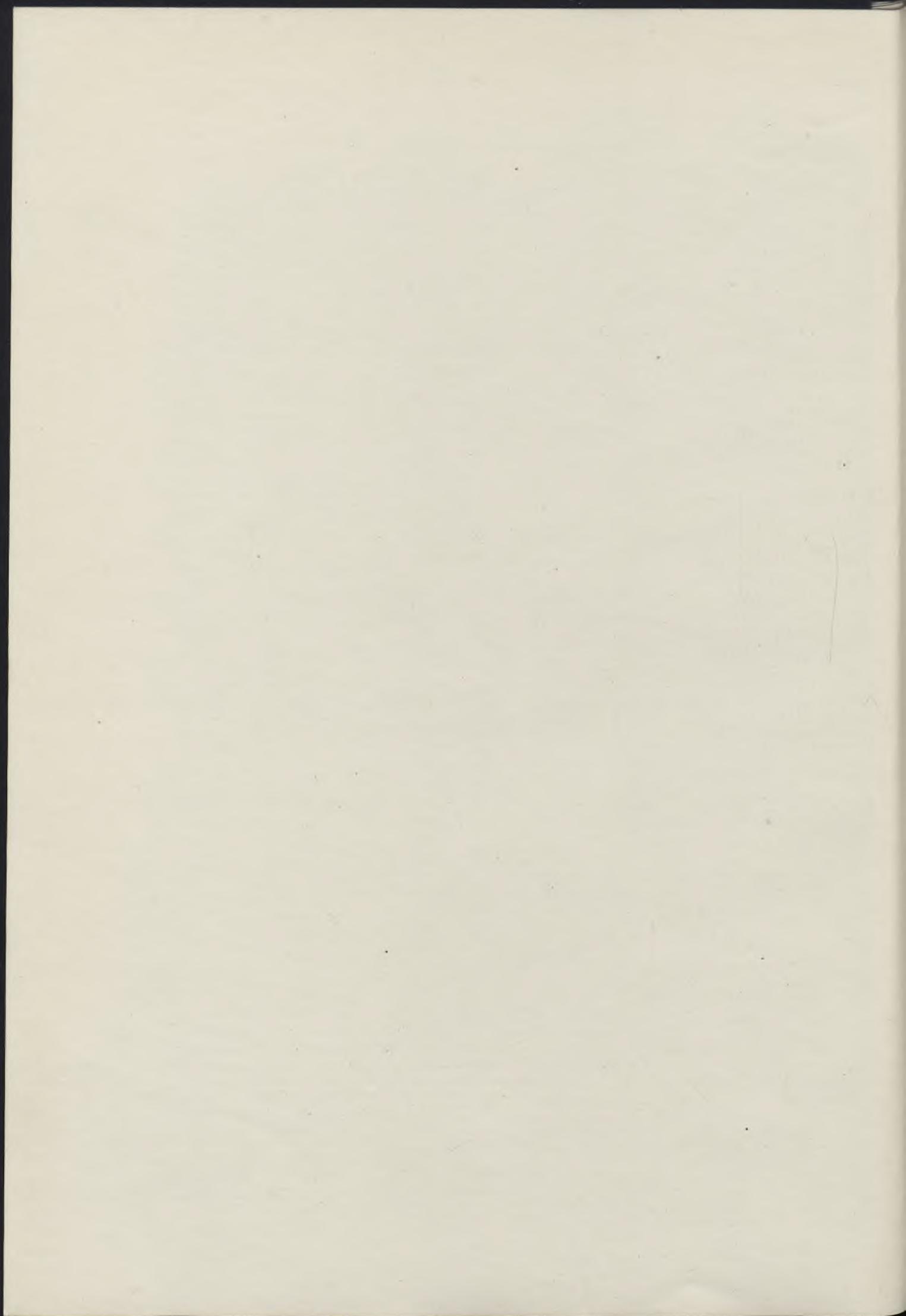
ings, by Mr. Sheringham; and a very charming small canvas, *Maisons sur le Canal, Bruges*, by Le Sidaner; and there were other works of much merit by Mr. Davis Richter, Mr. Leonard Richmond, Mr. W. Nicholson, Mr. Ronald Gray, Mr. Muirhead Bone, Mr. Walter Russell, and Mr. Wilson Steer; as well as notable pictures by Boudin, Ribot and Monet.

In the same gallery was held a memorial exhibition of paintings in oil and water-colour, by the late Sidney Starr, an artist who some 40 years ago held a prominent position among the younger men of that time. He migrated to America and made a considerable reputation there as a painter of portraits and landscapes and important mural decorations. The examples of his work brought together for this show were mostly landscapes and studies of atmospheric effects, but there were besides some clever flower studies and a few sketches of figure subjects which had acceptable qualities.

A number of pictures and drawings by a French artist, C. A. Edelmann, have been shown recently at Messrs. Tooth's gallery. They were to some extent in the modern manner, but they were free from

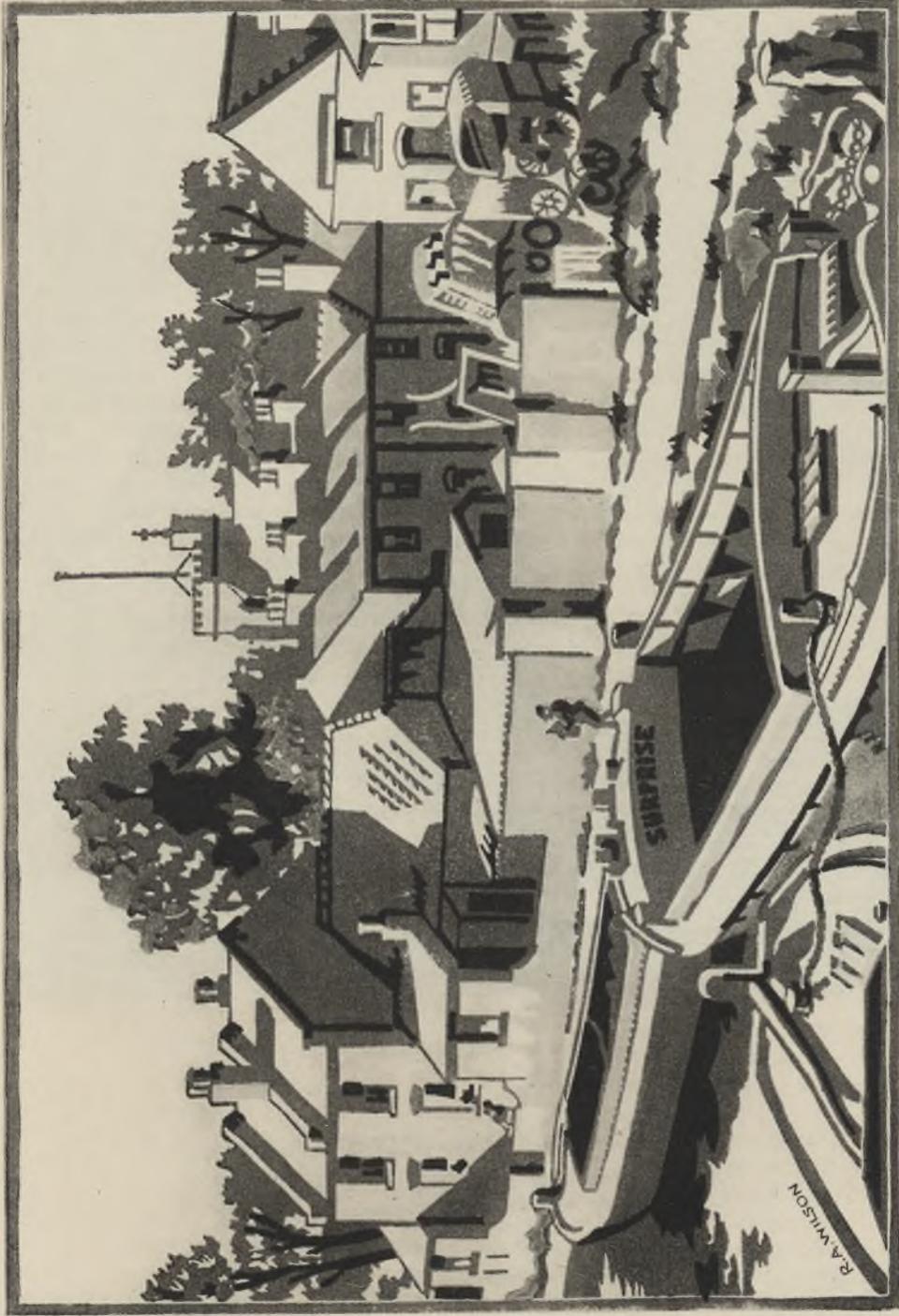


"LADY BRIDGET ELLIOT, ELDER
DAUGHTER OF THE EARL OF MINTO."
MINIATURE BY NELLIE M. HEPBURN
EDMUNDS, V.P.R.M.S.
(BY COURTESY OF THE EARL OF MINTO.)





"EVE BALFOUR." BY
AUGUSTUS E. JOHN, A.R.A.
(New Chenil Galleries.)



"OLD BRENTFORD." LINO-
CUT BY R. A. WILSON.

extravagance, and they gave evidence of shrewd and sensitive observation. The chief of them was a large decorative composition of several figures, *Arlequinade*, which was skilful in arrangement and harmonious in colour, and among them were several interiors which were pleasant in their subtlety of tone and their suggestion of indoor lighting. As a draughtsman the artist has both vivacity and power; he paints still-life subjects with an excellent perception of varieties of surface and texture, and though his paint quality is rather coarse and assertive his technical method is sufficiently convincing.

The work of a Yugoslav woman painter, Nasta Rojc, was seen at the Gieves Gallery last month. She exhibited landscapes and figure subjects and some portraits, and it was in her landscapes that she gave the best account of herself—especially in her snow scenes. These had a delicacy of tone adjustment and a truth of effect that can be frankly commended, and they were painted with much decision. In her figure pictures and portraits she seemed less sure of herself, and they were consequently somewhat tentative in manner and indefinite in statement. From the topographical point of view her exhibition was definitely interesting.

Mr. Dulac has for some while ranked among the most accomplished of the present-day artists who recognise the value of decorative design and who in their pictorial work devote serious consideration to the arrangement of the pattern of the picture and to the proper adjustment of its lines and masses. He has evolved in his practice a personal convention which enables him to give an effective interpretation of nature and yet to secure that degree of formality in composition which he regards as necessary for the completion of a well-balanced scheme of decoration. The accompanying colour plate reproducing Mr. Dulac's oil painting, *The Birth of Eve*, is an excellent illustration of his methods, intimately studied, precisely executed, and in its general manner of treatment exceedingly personal and characteristic without lapsing into any wilful eccentricity of style.

Mr. Harold Harvey's picture, *An Interior*, of which an illustration is given,

is one of the better examples to be found in the present Academy exhibition of the use of a primitive convention frankly and without affectation. The simplicity of expression is not overdone, and there is a sound and scholarly quality in the painting, and the scheme of colour is sympathetically and logically worked out. In the Academy, also, is the bronze group, *The Madonna of the Lilies*, by Mr. Allan Howes, a work distinguished by definite individuality and of much technical interest.

The two linocuts by Mr. R. A. Wilson, reproduced here, evince no small capacity to render landscape and allegory in terms of formal design. While displaying an admirable sense of rhythm, resulting in a pleasing and balanced pattern, Mr. Wilson has intelligently conserved the meaning he has set out to convey, reinforcing it by its expression in form, where a less skilful



"ASPIRATION." LINO-
CUT BY R. A. WILSON

LONDON—PETERSFIELD—SOUTHPORT

designer would have fallen between two stools. ❖ ❖ ❖ ❖ ❖

From a recent exhibition at the Goupil Gallery we reproduce a drawing by Sir William Orpen, *Lady Evelyn Herbert*, displaying to good advantage Sir William's sound quality of draughtsmanship. ❖

Much attention has been attracted by the exhibition of works by Mr. Augustus John at the Chenil Galleries, in which both subject and execution are of a very varied character. The exhibition includes portraits, landscapes and still life in oils, and numerous figure drawings and sketches for figure compositions. Though there is some very good work shown, the general standard is not Mr. John's best, many of the portraits bearing evidence of too hurried execution. The *Eve Balfour* has that characteristic interest which the artist nearly always contrives to impart to his female sitters, and there are other likenesses strongly seized, as in the portrait of *Professor Oliver Elton*. ❖ ❖

There will shortly be an exhibition of models in wax by C. Barjanska at the Brook Street Gallery. We reproduce a striking portrait of the Queen of Naples which displays great vigour and impressiveness of design. ❖ ❖ ❖

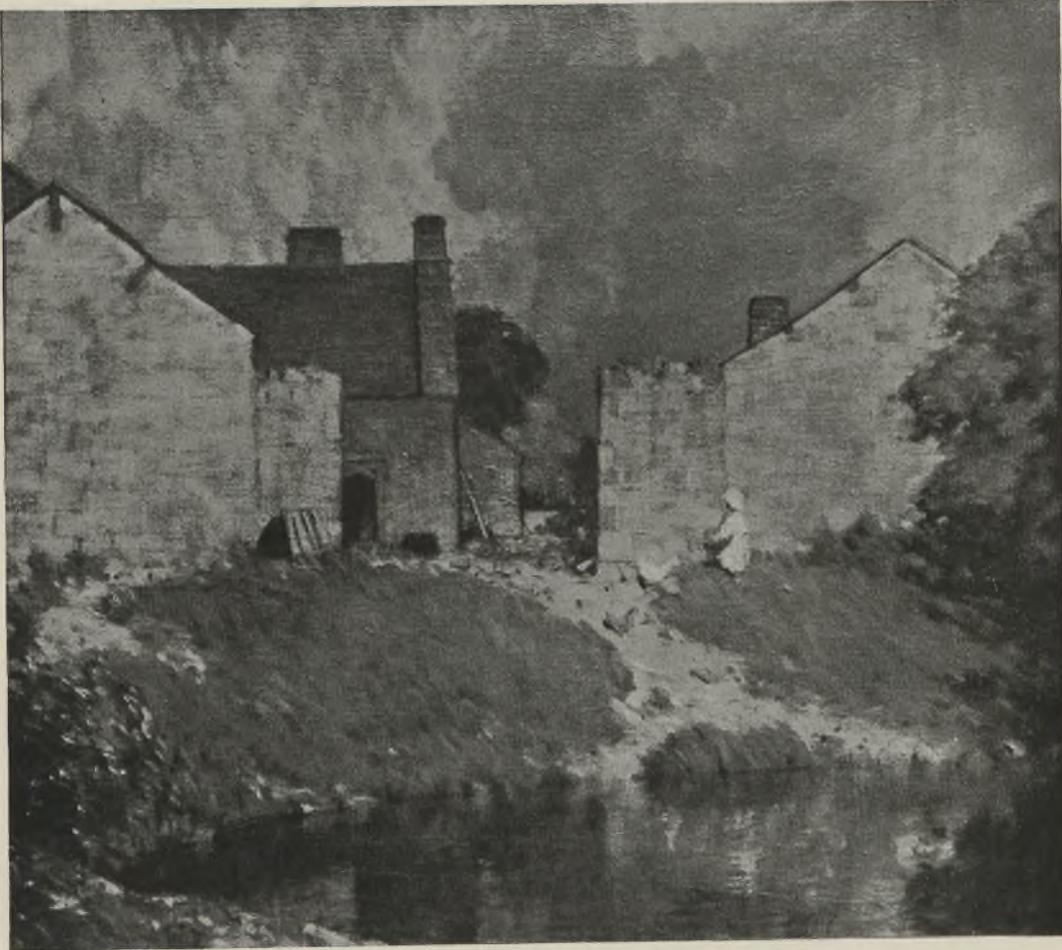


"EVENING." DRYPOINT
BY GUNNING KING

PETERSFIELD (Hants).—We reproduce below an example of a drypoint by Mr. Gunning King, which shows a sensitive line and a real appreciation of the monumental quality of trees. Another of Mr. King's recent plates, *Victorian*, which is notable for the manner in which it invests an unpromising subject with dignity and power, has been purchased for the Canadian National Collection. ❖

SOUTHPORT.—Whilst the smaller towns of Lancashire may be overshadowed commercially by the giant towns, artistically, and especially in art exhibitions, they may almost be said to lead. We must judge an exhibition less by its quantity than its quality, and apparently the best way of obtaining quality in exhibitions is to find one, or perhaps two, artistically educated men and leave the affair to them. In the early spring at Oldham, and later at Southport, the results of this personal professional choosing and hanging were made apparent. It seemed, to judge by results, that the work had been done by men who were at once judges and unbiassed. In larger towns, such a consummation may be difficult. Big towns are too rich in would-be authorities who are not content with the notion that some people know more about art than others. ❖ ❖

Southport might also be supposed to be susceptible to this interference, for she has obviously many lively persons who take an interest in her artistic welfare; but these people seem to be extraordinarily self-controlled. They appreciate art, they buy and present pictures, and help in other ways, but they do not claim intuitive omniscience in art. They are lucky in the possession of two highly gifted professional artists, and they actually leave them a free hand. Mr. H. P. Huggill, the curator of the gallery, has always the willing assistance of Mr. Percy Lancaster. For the sheer love of art these gentlemen work together, apparently unhampered by the destructive layman. Not that the layman is necessarily destructive on such occasions; he is only so frequently, and the more frequent the layman, the more probable the destruction. ❖ ❖ ❖ ❖ ❖ ❖



"NEWBY HALL." BY SIR CHARLES J. HOLMES. (Southport Spring Exhibition Presented to the town by Miss Hartley, J.P.)

So it comes to pass that Southport is the place where the best exhibition in South Lancashire takes place annually, despite the fact that the gallery is not large nor the financial opportunities great.

One of Southport's strongest features is its print section, and this was finer than ever this year. One was able to find, in two small rooms, so much that is best in the graphic art of present England that the section seemed to form a compact epitome for the student's education in this branch. The searcher's catalogue became a pencilled lexicon of appreciation, especially graphic over the work of Alec Buckels, Claughton Pellew, Anna Airy, Laura Knight, John Nicholson, Stanley Anderson and others. Miss Hartley, J.P., this year bought and presented to the permanent collection of Southport the

picture, *Newby Hall*, by that great son of Lancashire, Sir Charles J. Holmes. In making the presentation the donor expressed a wish that Southport should buy only the best, an ideal which may be difficult of fulfilment, by reason of the variety of things a variety of people may think "best," but which indicates, to some extent, the point of view which has led to frequent descriptions of Southport as one of the most charming towns in England. A painter's wife once asked an art authority to buy her husband's picture for a permanent collection. The unkind rejoinder was: "Ah, madam, if your husband's picture were as small, as delightful, and as well painted as yourself, I should not hesitate." He may not have been chivalrous, but he had a right notion of permanent collection buying, a notion shared by

SOUTHPORT—EDINBURGH

Miss Hartley, and by modern Southport generally. Among the water colours, *The Harbour*, by Charles Ince; *Landscape*, by C. A. Hunt; *A Norwegian Three-master waiting at the Lock*, by Charles Ince; *Winter Sunshine*, by John S. Atherton, and *Rye*, by George Graham, were among the most attractive works. In the large room devoted to oil paintings, *The Lime Tree Shade*, by Amy K. Browning, a most compellingly interesting picture; *The Red Jacket*, *Man with a Hare*, and *Nude* by T. C. Dugdale; *The Bather*, by Francis E. Hodge; *Janie*, by Harold Harvey; *The Timber Tug*, by E. L. Laurenson, and pictures by Alec Carruthers Gould, J. G. Spence Smith, and Herbert Royle, seemed outstanding. The work of Mr. Percy Lancaster is so well known to readers of *THE STUDIO* and to those who watch London exhibitions, where on some occasions it shines forth among work lacking its precision of handling and poetry of expression, that little need be said of it

here, except that apparently this prophet is not without honour, even in his own country. J. W. S.

EDINBURGH.—With this year's exhibition, the Royal Scottish Academy celebrates its centenary, and for that purpose its organisers have gathered together works illustrative of Scottish art since the time of Raeburn. In the catalogue foreword it is mentioned that "examples of the work of the most eminent painters, sculptors and architects of the century have been carefully chosen," but it is a statement which, after viewing the exhibition, is not wholly justified, as there are not a few works included by certainly not eminent artists, as there are several omissions of the work of eminent ones; mentioning two, Mr. E. A. Hornel and Mr. Robert Burns are unrepresented by any past or present-day example of their art, and it is more surprising when both these artists are notably



"A NORWEGIAN THREE-MASTER WAITING AT THE LOCK." BY CHARLES INCE
R.B.A. (Southport Spring Exhibition)



Laura Knight

"YOUTH AND AGE." AQUATINT
BY LAURA KNIGHT, A.R.W.S.

(Southport Exhibition.)



**"CUPID" BY DAVID
SCOTT, R.S.A.**

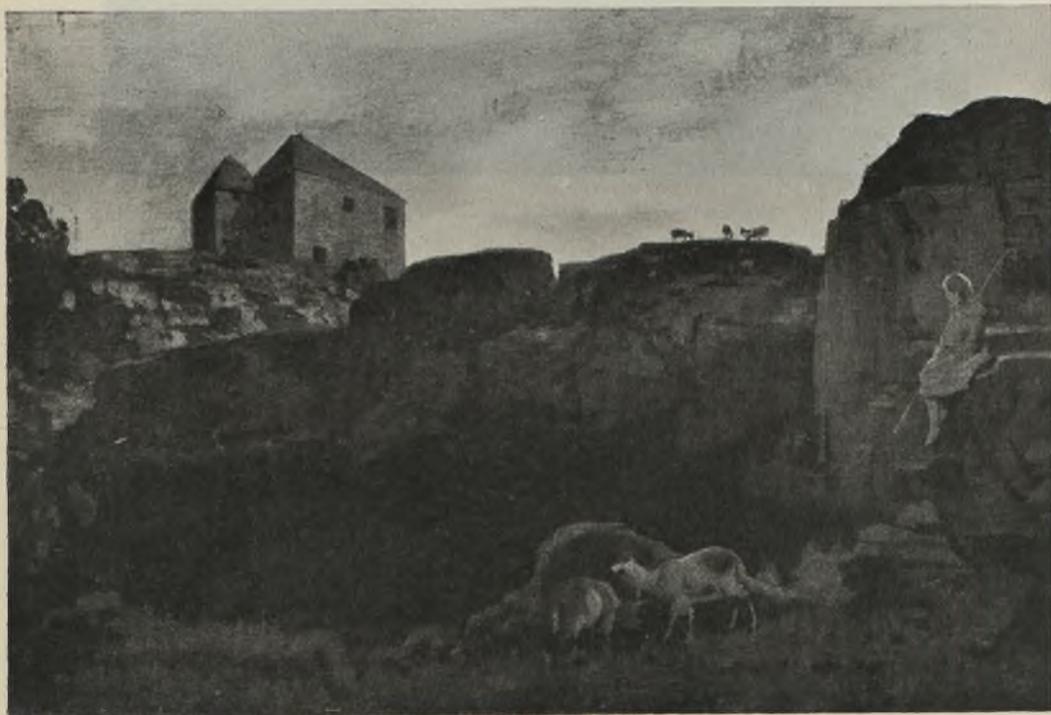
(By courtesy of the
Misses Carfrae, Edinburgh.)

EDINBURGH

distinguished in the Modern Art Society of Scotland's collection, as well as in other important public galleries at home and abroad. Naturally, owing to the limited space and the magnitude of the exhibition, the centenary regulations limited the contribution of living painters and sculptors to two examples, but the stipulation to submit one only to the drawing and print section has been evidently in many instances generously ignored. It is one of the rooms in the exhibition which should in no wise be hastily dismissed. There one will find examples of lesser known drawings as well as in it get a closer insight to the artists and their intentions than is often to be found in works by them in a more ambitious scale and medium. Amongst examples by deceased artists one cannot fail to trace the genius of Andrew Geddes in the dry-point, etching and mezzotint of *The Artist's Mother*, and the thoughtful sensitiveness expressed by Sir David Wilkie in his study for *The Cut Finger*, also in the imaginative pencil drawings by David Scott, and of their

later-day work, *Martello Towers, Folkestone*, by the late W. Y. Macgregor, is as outstanding in its artistry as any in the collection, as is also his *The Sands of Morar*, in the more modernly arranged gallery of oil paintings upstairs. ■ ■

In the upper galleries the greater amount of wall space is occupied by loan examples of pictures by the famous dead. Amongst them the older generation will find many familiar canvases, and the younger have the opportunity of seeing the originals of those which have been known to them only by popularised reproductions. Notable amongst them are Sir David Wilkie's, *The Penny Wedding* and *Blind Man's Buff*, lent by His Majesty the King, others of period appeal being Sir Henry Raeburn's remarkable portrait of *Dr. Nathaniel* in the green uniform of the Royal Company of Archers, and Erskine Nicol's entertainingly attractive *Molly Brierly*. There are to-day few, if any, Scottish artists whose work in a similar category of decorativeness can surpass the vitality and visual conception



"THE OLD MILL." BY ROBERT NOBLE, R.S.A. (Royal Scottish Academy. By courtesy of R. E. Miller, Esq., Peebles)



"SIGNORA GISELDA PROTTI"
BY GUIDO CADORIN
(Fifteenth Venice Biennial Exhn.)

expressed by David Scott, or in portrait painting excel the sensitive and searchingly attainted beauty in the painting of the head of *The Artist's Mother*, by John Faed. Similar expressions of praise, too, can be truthfully bestowed on the portrait of *William Anderson*, by Andrew Geddes, *The Lady in Grey*, by Sir Daniel Macnee, George Paul Chalmers's *Rev. James Kirkwood* and *Cottage Interior*, James Drummond's excellent little *Stair in the old Town*, Horatio M'Culloch's dramatically inspired *Glencoe*, a delightfully attractive painting entitled *The Pier Head*, by Tom Graham, and *The Old Mill*, by Robert Noble, perhaps the most compositionally beautiful landscape of its time in the exhibition. To mention two works only

shown by a living artist, one welcomes the opportunity of seeing again Sir James Guthrie's stately portrait of *Lady Findlay, of Aberlour*, and his distinguished late Principal of Edinburgh University, *Sir William Turner*. Other original associates of the historical Glasgow School are, however, not so importantly in evidence, while several of its later recognised adherents are unrepresented. In sculpture, Scotland has never been mightily significant, but to-day marked artistic development is strongly evident compared with the depressing smoothly polished marble busts of the past. The water-colour section is, perhaps, not so vigorously inspiring as usual, nevertheless, there are several drawings which cannot fail to claim one's



"THE SILENT HOUSE"
BY RICCARDO GALLI
(Fifteenth Venice Biennial Exhn.)

artistic attention, which include the attractive loan examples by the late Charles Mackie, E. A. Walton and W. Y. Macgregor; outstanding, too, is a remarkable peacock, *Siesta*, by Mr. Edwin Alexander, by whose recent death the Academy has lost one of its staunch supporters, and one who as an artist and a friend was genuinely esteemed by all who had the pleasure and privilege of knowing him.
E. A. T.

VENICE.—(*The XVth Biennial Exhibition—Italian Section*). The City of Venice is undoubtedly one of the most charming places in which to hold a festival of art, so much so, that it can be said without hesitation that no better frame could be found for this important

meeting of artists from all parts of Europe. The city itself is such a jewel that I believe it must be with a sense of joy that artists send their best work to be exhibited in this biennial assembly of modern masterpieces. ♠ ♠ ♠ ♠ ♠ ♠

The XVth Biennial presents a few "one-man shows" of great interest, amongst these, those devoted to deceased artists are most attractive. Here I find that Giovanni Segantini, the pioneer of "divisionism" fills the largest room of the whole exhibition, and it is a great pleasure for lovers of art to be able to examine a collection of about forty amongst the best works of this artist, especially because it is rarely been possible to gather together such a large number.

The other "one-man shows" are

VENICE



"ST. FRANCIS"
BY ADOLFO WILDT
(Fifteenth Venice
Biennial Exhibition)

devoted to Daniele Ranzoni, a characteristic painter of the past century, to Emilio Gola who can be said to be one of the most aristocratic painters in modern Italian art and a refined painter of "greys," to Mario de Maria (Marius Pictor) a specialist in nocturnes whose technique is remarkable, and another important room is that devoted to an exquisite collection of portraits by Lino Selvatico, who, although often accused of being influenced by English painters of the nineteenth century, remains, according to the judgment of the most accredited art critics of this country, one of our best portrait painters. Giacinto Gigante and Gaspare Landi have also retrospective shows.

Adolfo Wildt's portrait of *H.H. Pius XI* is the first piece that struck my attention in entering the general exhibition. It is a work in white marble in some parts gilt, and although it may be found that a sense of Gothic decoration invades this artist's sculpture, the marble is so skilfully treated that it holds for its author the very first place amongst the sculptors present at this exhibition. Other good works are shown by Romolo del Bo, with his *Egloga*, by Baroni, with a sketch for a great monument to Infantry, and by

Troubetzkoy for his portrait of *Mussolini*. Libero Andreotti and Amleto Cataldi are also excellent sculptors.

The painters are, as usual, the most numerous, and although nothing striking is exhibited by them, there are a good number of works which are worthy of attention. A part of the Novecentisti group have gathered together in a couple of rooms. Here I noticed two excellent portraits by Aldo Carpi, of whom I prefer the portrait of *A Lady in Black*; next to him in standard and achievement I find Anselmo Bucci, with a portrait of a *Signorina*, which is particularly good in colouring; Alberto Salietti also exhibits a good study of a *Little Girl*; but the best progress is marked by two young artists, Ugo Celada, with his *Distractions*, a very interesting nude, and by Montanari, with a picture representing a *Fruttivendola* (fruit-seller). These two artists hold out excellent promise.

Amongst the landscape painters of this group, Arturo Tosi holds always the first place, whilst Soffici is quite near him. The others, those that could be called "passatists," are well represented by Fratino Cesare, Giorgio Belloni, Guido Cadorin with a good portrait, Moretti Foggia, who has painted one of the most poetical canvases with *Compiacenze materne* (Maternal complacencies), Michelletti with *Easter*, also a very good work, whilst Riccardo Galli shows, in *The Silent House*, a most significant picture, and at last Mancini, our great impressionist, gives lessons to all as far as colour goes, and one must admit that it has a great part in the art of painting. Carena, Lomini, Primo Conti, Bacci, Spadini, Carra and a few other good names of our modern art are also nobly present.

But after a long visit, examining hundreds of canvases and sculptures, of which only a few are notable, one comes out thinking what a fatigue it is to create a work of art, and this is all the more felt when, raising our eyes, we see the sun set beyond beautiful Venice, and both sky and Laguna seem in flames, then all that we have seen, the struggle of man to create fades in comparison with the beautiful picture that is offered us by the eternal master of all arts, nature.



"THE FRUIT-SELLER."
BY GIUSEPPE MONTANARI.

(15th Venice Biennial Exhibition.)



**"A MOGHUL PRINCE." BY
NABENDRANATH TAGORE.**

(Indian Society of Oriental Art.)

CALCUTTA.—The Seventeenth Annual Exhibition of the Indian Society of Oriental Art, which closed in January last, has revealed tendencies in the modern movement in Indian painting from which it is difficult to foretell its future directions. There is, no doubt, an inclination to take to new paths of development—which each artist seems to be choosing for himself without adhering to any stipulated æsthetic creed common to the whole group. A definite common formula has been pushed aside further and further for the last few years. This desire for individual freedom appears more emphatically in the works of the younger members of the group than in those of the leaders. Nanda Lal Bose, whose sojourn in China and Japan, in company with Rabindra Nath Tagore, was to have brought forth his reactions to Far Eastern art, had sent in very few pictures which could indicate his future



"OLD HOUSE IN MOONLIGHT." BY A. N. TAGORE
(Indian Soc. of Oriental Art)



"ENCHANTMENT." BOOK-COVER BY ARABINDA DUTTA
(Indian Soc. of Oriental Art)

gestures. Dr. Abanindra Nath Tagore, in his exhibits, also displayed a somewhat similar static pose. His *Old House in Moonlight*—though characterised by all the mystery and poetry of his usual conceptions—was singularly lacking in any signs of a new stride. The ink sketches of G. N. Tagore have recovered from their cubistic preoccupations—without any loss of vision or technique. In his *Bathing Ghat, Benares*, he pleasantly reverts to the manners of his youth absolutely uncontaminated by his sophisticated experiments on cubistic lines. Of the younger members, Devi Prosad Roy Chowdhury and Nabendra Nath Tagore—appear to be forging ahead without any halt, conscious or unconscious. In his *Dream of Youth*, D. P. Roy Chowdhury displays a strength and concentration which qualify him for higher adventures. His *Lepcha Maid* has a mystery and romance, on the one hand, and a depth and realism on the other. It has the conviction of an actual portrait

CALCUTTA—SOUTH AFRICA



"BATHING GHAT
BENARES." BY G.
N. TAGORE. (Indian
Soc. of Oriental Art)

sketch—while, in fact, it was visualised within the four corners of the artist's studio, many miles away from Darjeeling. In this power of recalling memory pictures with the actuality of a living sketch, the Indian artists are gloriously upholding a creditable heritage. Nabendra Tagore, in his version of a *Moghul Prince* attests a similar power of subjective visualisation. In the domain of decoration many artists continue to make notable contributions. In *Enchantment*, by A. Dutta, the artist displays a boldness of composition as well as a respect for tradition, for the treatment of the trees unquestionably recalls the manners of fifteenth century Bengal book covers, and their dashing quality of design and colour. O. C. G.

60

SOUTH AFRICA.—The Pietermaritzburg Art Gallery has been fortunate, like other galleries in South Africa, in gaining the interest of a public-spirited collector, who has presented anonymously a number of paintings, drawings and prints, mostly by British artists. These works occupy already two galleries, and they include: *In the Tent*, by Sir William Orpen, R.A.; *Rita la Bailadora*, by Mr. Gerald Kelly, A.R.A. (p. 61); *The Horseguards Parade*, by Mr. Algernon Newton; *On the Lawn*, by Mr. W. Dacres Adams; *Shoreham*, by Mr. Walter W. Russell, R.A.; *Two Sheffield Buffer Girls*, by Prof. W. Rothenstein, and works by Mr. Sickert, Mr. Sime, Mrs. Knight, Mr. Gertler, Mr. Steer, Mr.



"RITA LA BAILADORA." BY
GERALD KELLY, A.R.A.
(Pietermaritzburg Gallery)

Clausen, Mr. Brangwyn, Mr. Sheringham, Mr. Muirhead Bone, Miss Fairlie Harmar, Professor H. Tonks and Miss Beatrice Bland. Recent additions are: *Cavalleria Rusticana* and *The Kiosk, Pont des Arts, Paris*, by Mr. Charles Cundall; *Lambeth Bridge*, by Mr. Algernon Newton; *Dieppe Castle*, and *Still Life*, by Miss Sylvia Gosse; two flower pieces by Mr. Allan Gwynne-Jones; *Still Life*, by Mr. John Nash; and *Autumn Evening, Battersea*, by Mr. David Muirhead. ◊ ◊ ◊

Among the etchers represented are Mr. Rushbury, Mr. Brockhurst, Mr. Nixon, Mr. Cain, Mr. Detmold, the late T. Roussel and Francis Unwin. ◊

The French pictures presented by the anonymous benefactor to the Pietermaritzburg Gallery include works by Corot, Daubigny, Sisley, Lepère, Lhermitte, Lepine, Utrillo and Ribot. ◊

The gift comprises not only works of fine art, but also Oriental carpets, Copenhagen and Sèvres ware, Chinese porcelain, old English glass and glass by Lalique. The donor has given great assistance in forming centres in other localities, believing that the message of culture should be widespread, and this recent manifestation of his generosity should inspire others with the same desire to foster art in the Dominions. ◊ ◊

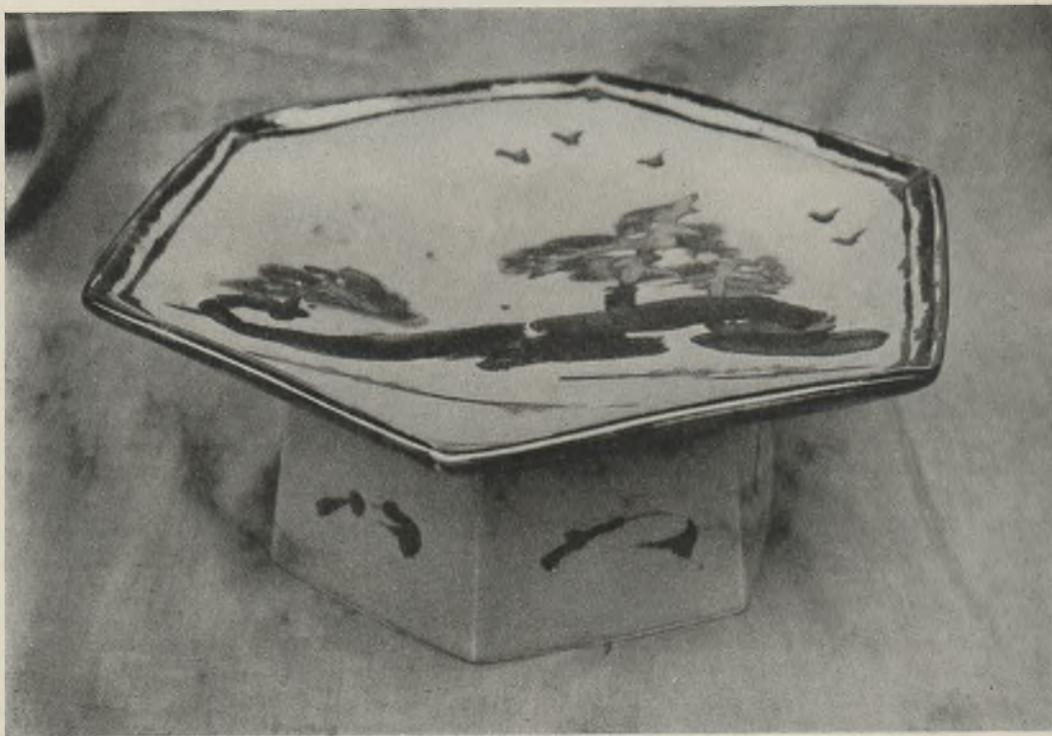
KYOTO

KYOTO.—The second annual exhibition of the Kyoto Bijutsu Kogeikai (Applied Art Society of Kyoto) was recently held in Okazaki Park in the former capital, and contained some excellent examples in various branches of art. In the lacquer section, Yamada Zenraku showed an interesting tray with an appearance of an old gold-decorated leather; Iwamura Koshin exhibited a fine cabinet of gold *makiye* with lead inlay; Koda Shuetsu had an excellent box decorated with quails in gold lacquer and a low table skilfully inlaid with mother-of-pearl; Ema Chokan also had a small box decorated with flowering *shukaido* in gold, showing an unusual mastery over the technique; and Miki Hyoetsu showed a cake bowl decorated with white *hakeme*, or a broad brush mark often found on porcelain wares. ▯

In the ceramics section, commendable was Miyanaga Tozan's flower vase covered with carvings and glaze in green, brown and yellow; full of artistic taste was Ito Tozan's water jar for *cha-no-yu* with

deep brown glaze and simple lines, though it was by no means one of the most representative works of this master potter, in whom is combined a rare ability with the brush and at the wheel; interesting also was Kusube Yaichi's water jar with a spout and a handle in chaste grey glaze showing good spatula marks. Admirable was a set of tall fruit dishes with simple but effective drawings of pine, plum and bamboo by Kawamura Seizan, an able potter and decorator, though his recent tendency shown in his works is towards commercial ends. Commendable also were flower vases by Shimizu Rokubei the Sixth, in whom we are fortunate to find a rare ability to paint and decorate in collaboration with his younger brother, a highly talented potter, assisted by a number of able pupils trained from the time of his predecessor.

Interesting was a tapestry by Yamashika Seikwa after his own design. He has originality and is quite versatile, being able to paint, design and weave, infusing into his work much of his own ideas,



FRUIT DISH BY KAWAMURA SEIZAN
(Kyoto Applied Art Society's Exhibition)



WATER - JAR BY
KUSUBE-YAICHI.

(Kyoto Applied Art
Society Exhibition.)



WATER-JAR BY
ITO. TOZAN.

(Kyoto Applied Art
Society Exhibition.)

KYOTO



FLOWER VASE BY MIYANAGA TOZAN
(Kyoto Applied Art Society's Exhn.)

judgment was used in determining the thickness of the board and the dimensions of the legs, and the dignified carvings sparingly adorning the side, all helping to relieve the elongation, and to invest it with a simple dignity. Though unpretentious in natural wood, the table showed the work of a master hand. ▯ ▯

While some are criticised as being too conservative, lacking in progressive and experimental spirit, the work of Kyoto artists has an element of reassurance at this juncture when too many people, some of whom have a promising future, are running away from the traditional standard, chasing a mere shadow of a vague conception of Western ideals. The City of Kyoto, which had been the seat of the Imperial Court for nearly eleven centuries prior to its removal to what is now called Tokyo, has drawn thither the best artists and artisans from all over Nippon. A large number of their descendants are still established there. It is not to be wondered at, therefore, that the Kyoto artists should still show the saner phase of artistic activities and that they should still hold the traditional standard, giving at the same time new impulses to start fashions in sober taste which still appeal to the cultured Nippon.

HARADA JIRO

discovering new ways for himself, greatly profiting by each of his experiments. There was another design for a wall hanging by Kamisaka Sekka, the well-known designer, who has done much for keeping sobriety in the decoration of Kyoto wares, and who has a band of devoted followers among potters, lacquer artists and weavers of Kyoto. Interesting also was an embroidery of turkey by Wada Kyujiro, and a brocade by Date Yasuke. There was much excellent metalwork also. ▯ ▯

A fruit basket made of sooted bamboo by Wada Waichisai had pleasing qualities. A technical triumph was achieved in a long low table of paulownia wood, decorated with a design of peony carved through on the side. Though of an unusual length, for it was apparently intended for looking at *makimono* (long scrolls of paintings and writings), the table had a dignity and grace. Good

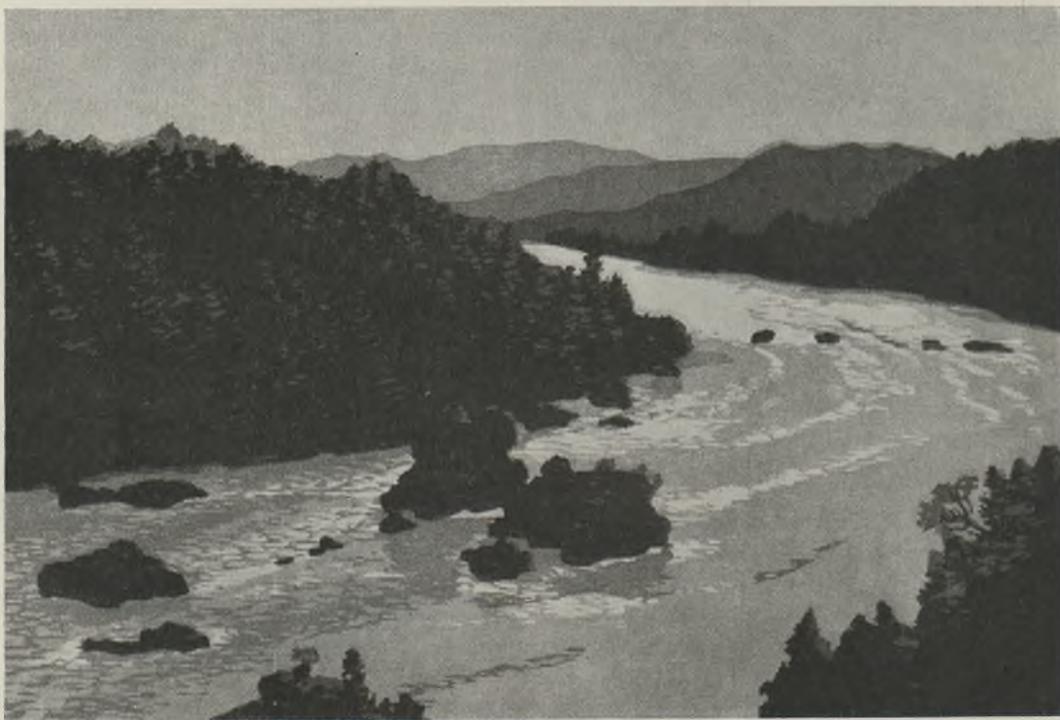


BAMBOO BASKET FOR FLOWERS
BY WADA WAICHISAI. (Kyoto
Applied Art Society's Exhibition)

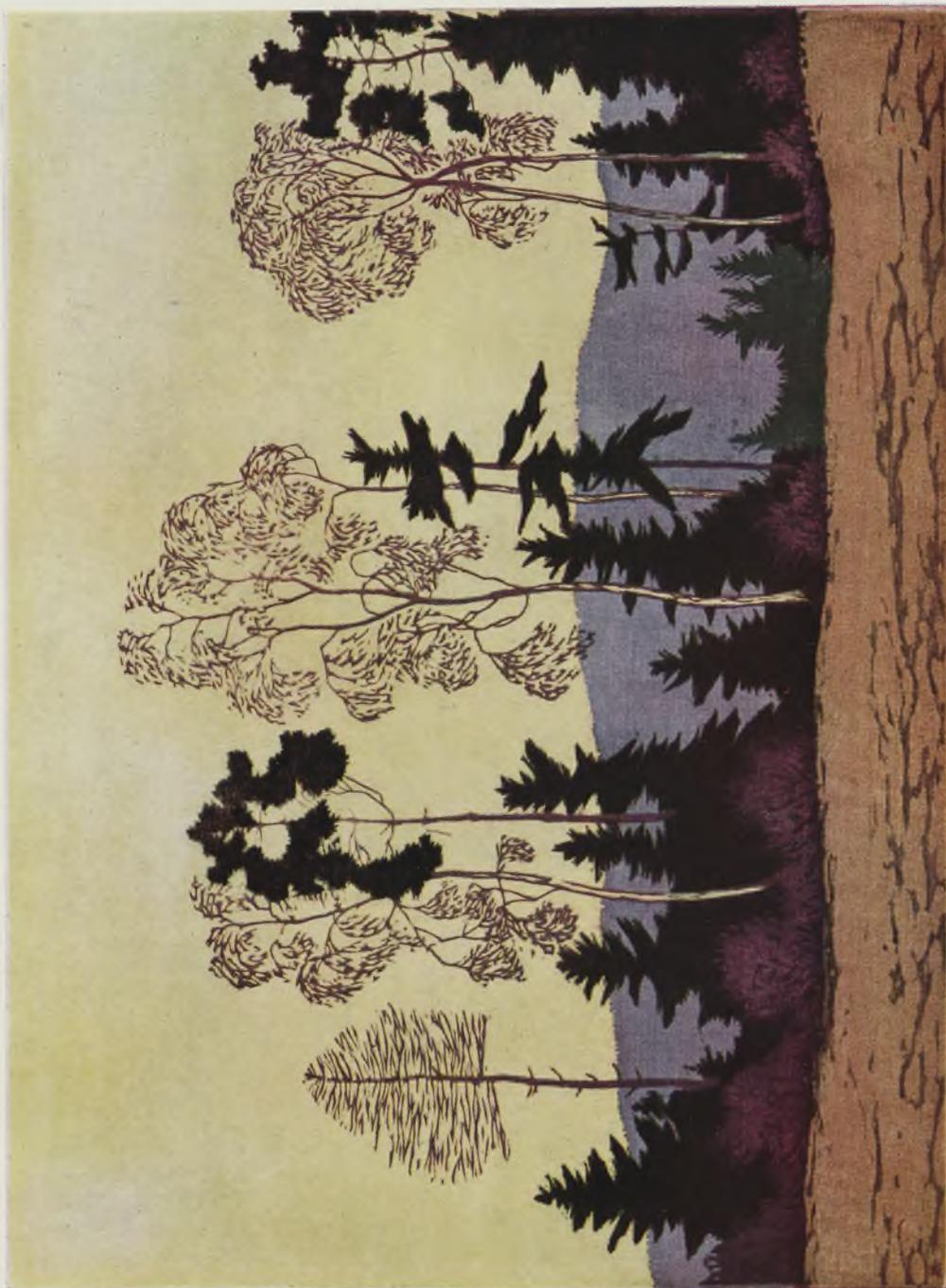
GRAZ

GRAZ.—Carl Rotky, the well-known and highly appreciated graphic artist, two of whose colour woodcuts are here reproduced, from his earliest years was filled with a love of nature and the desire to become an artist. But the strenuous will of a hard-hearted guardian forced him to study medicine, which, however, he never practised except in wartime. That over, he felt himself free to follow his own bent and therefore entered as a student at the Graz Academy of Art where his teacher was Constantin Damianos. A landscapist of note himself, he fostered in his pupil that love of nature which is the inheritance of the inhabitants of high mountainous countries. Later Rotky went to Munich to study graphic art under Professor von Kubuny. But after a short time he returned to his native city, Graz, where he has ever since resided. This city which offers much to the true artist in architecture and in the surrounding nature is a rich field of delight. Indeed this is true throughout Styria. For everywhere nature

has been lavish in winding streams, high mountains covered with snow, green valleys, forests with wild-hanging woods inhabited by sad-eyed deer. For the highlands of Styria are to the Styrians what the highlands of Scotland are to the Scots and were to Burns. But being far further south Styria's colouring and atmosphere differ exceedingly from that of the northern Caledonia, even in the high mountains. They exhale a finer sentiment, a blithesomeness and a tenderness rare in itself. It is these qualities which Rotky essays to convey in his colour woodcuts. And indeed they are marked with a poetical feeling and a refinement of depiction, however simple his subject may be, which are peculiarly his own. For the artist is endowed with the true artistic mind. It is this which lends to his work that charm and beauty which is both distinctive and characteristic of his art. He has a fine eye for the decorative, but at the same time he holds well in view the essentials, giving them their due place in his composition.

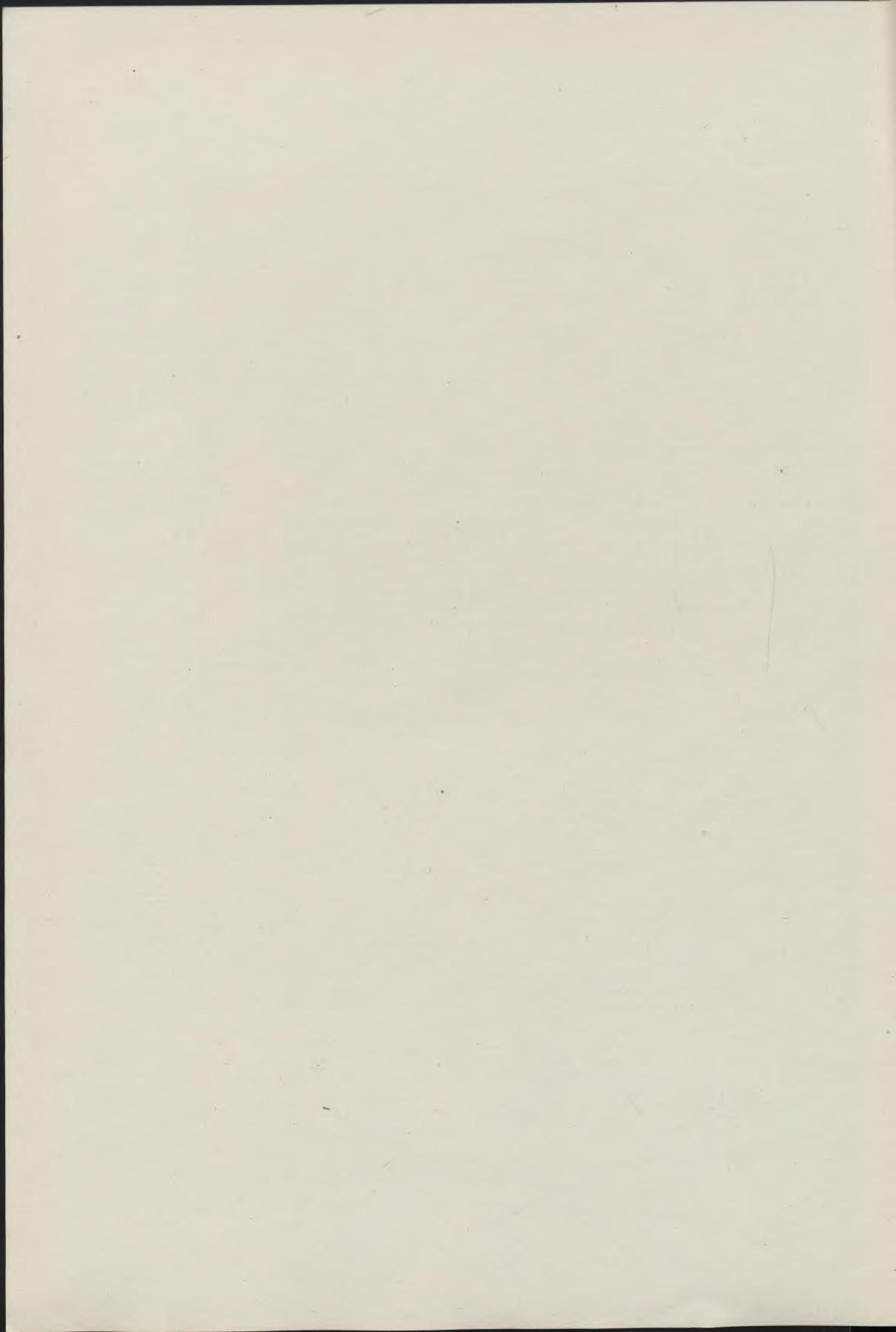


"RIVER LANDSCAPE." COLOUR
WOODCUT BY CARL ROTKY



"AUTUMN MORNING."
COLOUR WOODCUT
BY CARL ROTKY.







"AT NIGHT." BY CARL C. PREUSSL
(Art Institute of Chicago Exhibition)

In his treatment of trees, rivers, verdure, the colour masses of snow and the high mountain peaks with their eternal glaciers between, Rotky shows a masterly handling and a refined sentiment. He has also mastered the technical problem. What he aims at is the attaining of pure colour effects by an economy in colouring. This he achieves by a delicacy of manipulation, but nevertheless a vigour in rendering is likewise present. His work reveals that solemnity and charm of beauty characteristic of the landscape of Styria and of all high-lying countries, for the artist has caught that harmony which finds response only in the hearts of true lovers of nature. ♪ ♪ ♪ ♪

The examples here shown are typical examples of Rotky's art. He is still young, having been born in 1891. It

will be interesting to follow his further development. He is his own printer, the work being done entirely by hand. His prints are either woodcuts, linocuts or a combination of both techniques, but whatever his medium may be he seeks for technical reasons to convey in them the nature of woodcuts. His hand prints are on Japanese or Chinese paper, chiefly, however, the latter, because this allows of softer tones and a peculiar colour effect and colour values. A. S. LEVETUS.

CHICAGO.—The late winter exhibition at the Art Institute of Chicago is in many respects the most interesting of the year. It represents the work of local craftsmen exclusively. As a consequence, the group spirit of Chicago, so to speak, expresses itself consciously

CHICAGO



"A PORTRAIT" (CAEN STONE)
BY MABEL L. TORREY. (Art
Institute of Chicago Exhibition)

and, in numerous instances, reflects the picturesque side of the city. ❖ ❖

Frequently the setting is in the impressive circle at Michigan Boulevard Bridge, where stand those three noble structures of the Wrigley Building, the London Guarantee Building and the Tribune Tower. The last named is the result architecturally of a world competition, in which the firm of Howells and Hood, a Boston concern, was the successful contestant. In the current exhibition, Carl C. Preussl presents two canvases inspired by this locality. One, *The City*, received The Joseph N. Eisendrath Prize. This treatment, in low key, is quite the antithesis of *Our River*, a daylight interpretation of the same locality, by J. Allen

St. John. Railway stations, the Lake Shore, dilapidated tenement districts—legion, indeed, is the list of such city-wide haunts as animate the walls of the "Chicago Show." ❖ ❖ ❖

A perennially popular theme, also, is the land of the dunes, bordering the southern curve of Lake Michigan. Frank V. Dudley, whose studio home appears in his prize painting, has so thoroughly identified his brush with this region, that the names Dudley and Dunes have become almost synonymous. He and Mrs. Dudley, in fact, will be the only residents permitted within Dune Park, a restricted state area. ❖ ❖ ❖

This reaction to environment, however, does not disturb the cosmopolitan character



"PORTRAIT." BY
ABRAM POOLE
(Art Institute of Chicago Exhn.
Marshall Fuller Holmes Prize)

CHICAGO—REVIEWS

of the general display, such as is reflected in the suavely painted *Old London Coachman*, by Paul Trebilcock, in the colourful *Loggia*, by Frederic M. Grant, and in the *Nocturne*, a sympathetic record of Paris at night, by Edgar S. Cameron. □

Among many noteworthy performances are: *Against the Light*, Arthur C. Rider; *Morning Sun*, Pauline Palmer; *Winter in New Mexico*, E. Martin Hennings; *Portrait*, Abram Poole; *The Dragon Fly*, Stark Davis; *Roofs and Spires*, J. Jeffrey Grant; *A Portrait*, in caen stone, Mabel Landrum Torrey; *Seated Figure*, Sidney Loeb.

M. I. G. O.

REVIEWS

Jagnieszka. By A. and M. MEDICEUS. [Written by MICHAL PAWLIKOWSKI; illus. in colour by LELA PAWLIKOWSKA.] (Limited edition, 600 copies. Lwow: U. H. Altenberga.) The European War, for victors and vanquished alike, sowed little but tares, yet a small crop of wheat may be laid to its credit in the shape of the signs of literary, artistic and commercial activity shown by the various new or renewed countries of Central Europe. If Poland can produce many books like *Jagnieszka*, the day may not be far distant when she will become one of that great body of nations from which fine books are naturally expected—a company which includes Germany, Italy and England. *Jagnieszka* is a story of ancient Cracow, written in fifteenth century Polish by M. Michal Pawlikowski, as the first of the "Medyka Library," a series which will be carried on in the styles of the various intervening ages and will eventually include entirely modern works. We cannot pretend to examine its literary merits, but we can at least appreciate its pleasant, readable type, its general lay-out and its delightful illustrations. From the example of these which we reproduce opposite (in the same size as the original), some idea may be had of the charming fantasy and humour which Madame Pawlikowska displays. Her colour is admirably in keeping with the age she depicts; the printer, Mr. Wl. Lazarski, has rendered it faithfully, and the buff paper on which each plate is mounted sets it off to advantage.

72

Art in Every Day Life. By HARRIET and VETTA GOLDSTEIN. (The Macmillan Company, New York). The scientifically constructed American mind is wonderful. It can write a whole dogmatic volume on such a dogma-defying subject as art, laying down laws on every subject from city planning to the dress needs of stout and thin females, and avoid absurdity. It can, in the name of that æsthetic from which our puzzle painters drive the ordinary mortal in terror, expound to the flapper the reasons against indiscriminate pink legs. This book might be called a Mrs. Beeton of artistic common sense. If it stood side by side with Mrs. Beeton on the family bookshelves of our land and were consulted, as Mrs. Beeton should be, much oftener than at present, how many of our present sufferings, conscious or sub-conscious, would disappear? One agrees with the statement in the preface that the principles of beauty as related to everyday problems, such as house design and decoration, store decoration, costume design advertising and city planning, are in this book fully explained and applied. Whether "the person without native ability can learn to apply them to any problem" is more doubtful. The doer of the wrong thing is potent in doing it. But this book lessens his excuse.

J. W. S.

Die deutsche Malerei vom Rokoko bis zum Expressionismus. By RICHARD HAMANN. (Leipzig: Verlag G. B. Teubner, Berlin). The new book of the Marburg scholar is meritorious as a first attempt to carry order into a labyrinth. If the span of art-development from the beginning of the nineteenth century till our days is called a tragic affair, the author pronounces the opinion that the last decades signify a catastrophe. Although he tries to treat each artist with scientific objectivity, we feel his sympathies for the periods of pathos and idealism, his regret at seeing emotional and selective instincts swept away by crude naturalism and destructive expressionism. The leading view, that time makes art, is surely not to be upheld, when the genius of Böcklin, Feuerbach or Klinger comes into question. We can enjoy the chapters that treat of the transition from rococo to classicism and

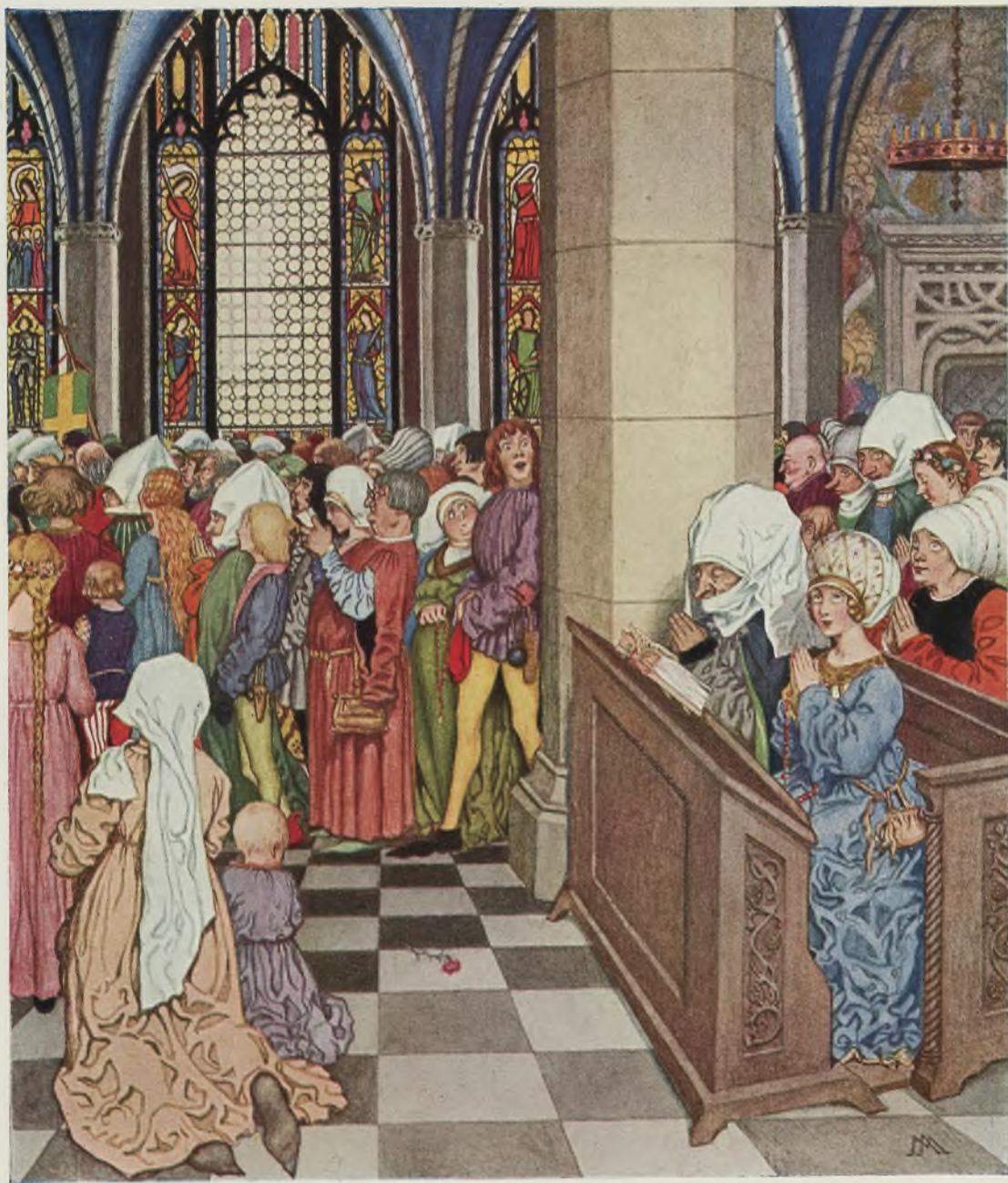
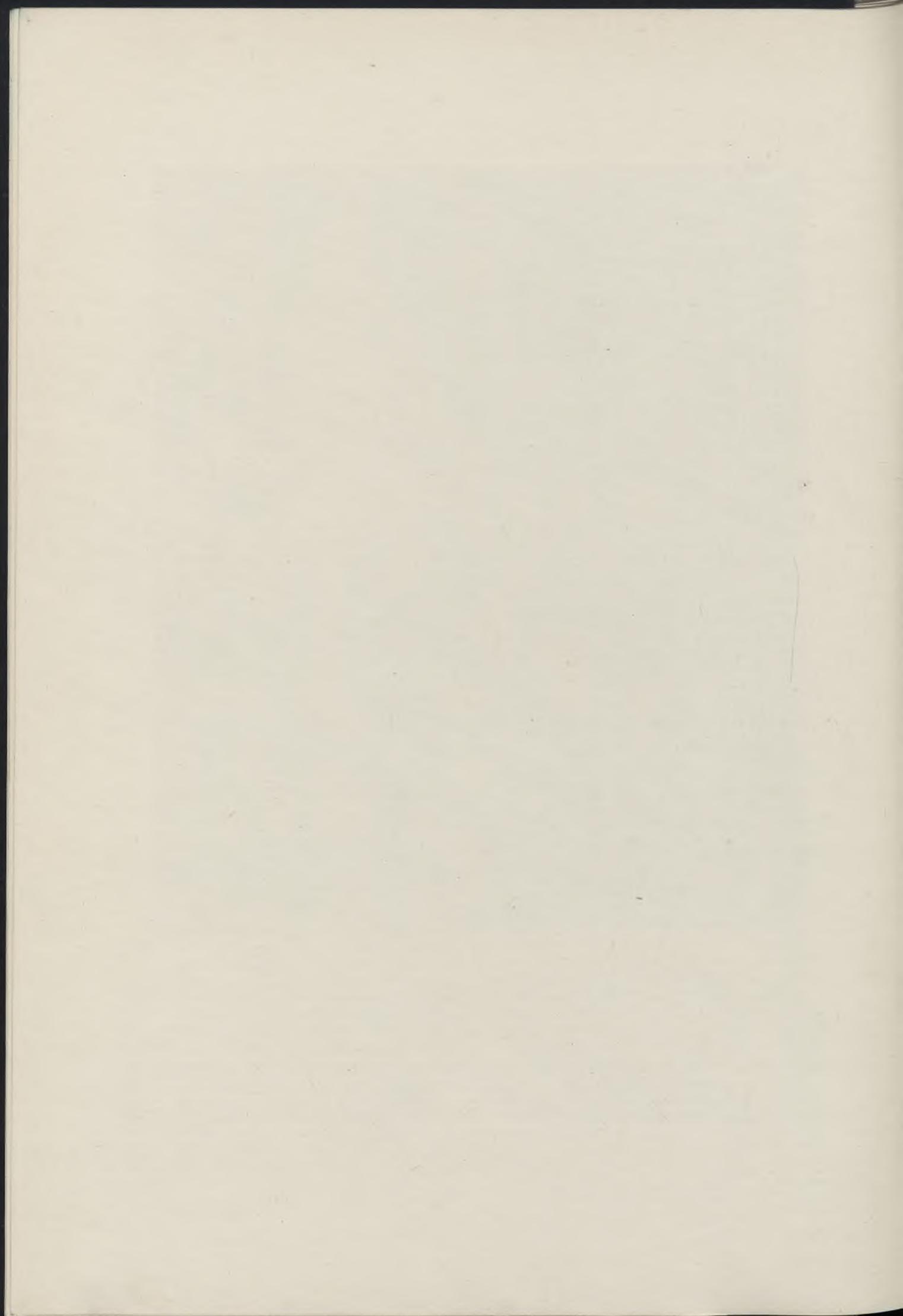


ILLUSTRATION TO "JAGNIESZKA,"
BY MICHAŁ PAWLIKOWSKI. WATER-
COLOUR BY LELA PAWLIKOWSKA.



romanticism with its under-current of naturalism, but here, as in other sections, too many divisions and sub-divisions are somewhat confusing. Harsh, too harsh words are uttered against the pious dreamers in the group of the Nazarener, and the time from 1830-80 is rightly called the summit of nineteenth century art. Narrow, but solid and tasteful Biedermeier, Menzel, Leibe—the two only true painters—find convincing characterisation. New light is thrown on the ill-reputed Gründerjahre which produced the finest blossoms of German culture. Impressionism is accused for having introduced too much of the crude and common. A fine analysis shows the superiority of the Liebermann from 1880-90 to the later artist. The illustrations are chosen with discrimination, and thus the handy and tastefully produced volume is sure to do good service in the struggle for a purified and genuine national art.

J. J.

Unterwegs mit Pinsel und Stift. By H. C. C. WACH (Berlin: Deutsche Bauzeitung, G.M.B.H.). This collection of drawings, mainly architectural, by Professor H. C. C. Wach, is an excellent one. The artist's draughtsmanship is of a very high quality. He gets great value from his pencil lines and his wash drawings prove that he also possesses imagination. In addition, he is a careful and conscientious craftsman. The subjects that have principally interested him are the churches of Germany, in particular, the baroque churches, like those of Oberammergau and Lindau. He has, however, not limited himself to these. We find recorded the picturesque public buildings of his native land, like the Rathaus of Esslingen, bridges, and even a scenic railway, which appealed to his sense of sweeping design. Professor Wach has gone still further afield. Two of the most impressive drawings in the book are those of Karnak and Laon. We can heartily commend the volume to all lovers of topographical drawing.

Messrs. Alpo Pencils, Ltd., send us samples of their "Venus" No. 813, which we find an excellent pencil for any "chiel" who may be "takin' notes." It is cut to half the usual length, so as to fit easily into the waistcoat pocket; it has a protector for the point, carrying a rubber



"DER PETERER IN WÜRZBURG." PENCIL DRAWING BY H. C. C. WACH (From "Unterwegs mit Pinsel und Stift" — Deutsche Bauzeitung)

which rubs out efficiently—somewhat of a rarity in these small implements.

Florence Upton, Painter. By EDITH LYTTLETON. Illus. (Longmans, Green and Co., Ltd.) 7s. 6d. net. The craze for biography and autobiography continues unabated. Time was when only a career quite definitely distinguished could claim a record in print, and when autobiographies were written only by men who had made conspicuous achievements in some of the more important branches of human activity. But all that seems to have changed now. Peers and poets, jockeys and journalists, take pen in hand on the slightest provocation and write their memoirs; while multitudinous biographies are produced which have little justification save the friendliness of the writer for the person written about, or for his memory. Florence Upton certainly invented the most amusing child's toy of the age, the Golliwogg, but neither that, nor her painting, nor her "psychic experiences" would seem to have demanded that this tribute (suitable and graceful

REVIEWS—CORRESPONDENCE

enough for private circulation among friends) should have been offered to the public at large. It is full of sentimentality, and very ordinary sentiments and letters, not to speak of small-talk, and tattle about pet dogs. ❖ ❖ ❖ ❖ ❖

The Typographic Treasures in Europe ; and a Study of Contemporaneous Book Production in Great Britain, France, Italy, Germany, Holland and Belgium ; with an Addendum by J. W. Muller, giving the Principal Dates and Personages in Printing History. By EDWARD EVERETT BARTLETT (585 copies only : G. P. Putnam's Sons). 168s. As founder of the Bartlett Orr Press, with some half a century's experience of printing behind him, Mr. Bartlett is eminently fitted for his present task of championing the cause of fine typography in America. He has rendered very great services to the craft by example and precept ; and particularly notable has been his work in connection with linotype faces. He here writes a short general essay, the result of several typographical pilgrimages to all the European centres, reinforced by deep research, his central purpose being to urge that all printers should eventually be able to have access to good reproductions of the great books of the past. The American printer is, of course, far worse placed in this respect than his European brother, and Mr. Bartlett, rightly insisting on the necessity of perpetually going back to the old founts (in both senses of the word) is solicitous that some means should be devised of overcoming the disability which the Atlantic causes. He is on the safest ground in asserting the pre-eminence of the typographical lay-out in any scheme of book-production, and in general his essay is a model of succinct, forceful but urbane ratiocination. Mr. Muller's chronology of printing must have demanded not only enormous research, but an unusually alert and delicate selective faculty. Confronted by such elephantine works as Hain and Panzer (to name but two of the chief), the compiler has, as it were, distilled their essences, (adding valuable ingredients of his own), and produced a chronological list of the main events in the history of printing which is wonderfully comprehensive without being overloaded. It was inevitable that various omissions or inclusions should be regretted

by different readers, as Mr. Muller recognises, particularly in the modern section. Thus Irishmen will be sorry to see no allusion to the Cuala Press, and we miss the Golden Cockerel ; but no selection could possibly satisfy everyone. The book is printed in Caslon Old Face by the Bartlett Orr Press, and except for occasional too-close setting and an over-generous head margin, is itself a model folio book. There are five fine portraits of great printers, and decorations (sparingly used) by Joseph Eliot Hill, which are quietly in keeping with the type. ❖

The édition de luxe of THE STUDIO'S *Catalogue Raisonné of the Etchings of Frank Brangwyn, R.A.* (£6 6s.) announced last month, and to be ready in September, is already fully subscribed with the Publishers, and is now only obtainable through the booksellers. The ordinary edition (£2 2s.) may still be ordered through either, but early application is advisable. ❖ ❖ ❖ ❖ ❖

CORRESPONDENCE

GARDEN FIGURES

To the Editor of THE STUDIO.

SIR,—May I be allowed through the medium of THE STUDIO to draw attention to the difficulty of obtaining garden ornaments that are really good in design and at the same time reasonable in cost. ❖ ❖ ❖ ❖ ❖

Garden ornaments in properly chosen places are an essential part of a modern garden. To accentuate design in formal gardens and again as focal points they are almost indispensable, and it seems that it should be possible to obtain original figures or ornaments that are sufficiently good to rank as works of art and to give that increasing pleasure that such works would give. ❖ ❖ ❖ ❖ ❖

At the present time, although the numbers of impossible figures of every kind is legion, it is very difficult to obtain anything original and good, at a cost sufficiently moderate to be within the means of the many owners of gardens who cannot afford the expensive prices so often charged for original designs that are not generally duplicated. ❖ ❖ ❖ ❖ ❖

Are there not young artists who would devote some of their creative powers to the designing of the wide variety of garden ornaments (for which there is a very considerable demand), suitable for use in the various types of modern gardens? ❖ ❖ ❖ ❖ ❖

I am, Yours, etc.,

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ART EXHIBITIONS



LONDON.—ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Canadian Landscapes by Mrs. Mary Digman. Open till July 16.

BEAUX ARTS GALLERY, Bruton Place, Bruton Street, W. 1. Paintings by Lady Gollancz, Margaret Mocheles and Irma Richter. Open till middle of July.

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.

BURLINGTON FINE ARTS CLUB, 17 Savile Row, W. 1. Exhibition of late Elizabethan Art. Open till end of July.

COLNAGHI, MESSRS. P. & D., 144 New Bond Street, W. 1. Drawings by Modern Artists. Open during July.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Famous Woods and Spinneys and the Grand National, by Charles Simpson. Etchings by Modern Artists. Open during July.

GIEVES ART GALLERY, 22 Old Bond Street, W. 1. Here, There and Everywhere, by Lady Cohen. Open till July 16.

GOUPIL GALLERY, 5 Regent Street, S.W. 1. Modern British and French Artists. Open during July.

GREATEREX GALLERIES, 14 Grafton Street, W. 1. Etchings and Drawings by Winifred Austen, R.E. July 24 to 31.

HEAL & SON, 195 Tottenham Court Road, W. Exhibition of Glass and Woven Materials. Open till July 17. Garden Furniture. July 26 to August 31.

LEFÈVRE GALLERIES, 1A King Street, St. James's, S.W. 1. Paintings and Pastels by Guy Kortright. Open till July 17. Paintings by Odilon Redon. Open till middle of July.

LEICESTER GALLERIES, Green Street, W.C. 2. Renoir Exhibition. Open during July.

LITTLE ART ROOMS, 8 Duke Street, Adelphi. Exhibition of Wood-cuts by J. F. Greenwood, Barbara Greg, Norman James, Gwendolen Raverat and C. W. Taylor. Open till July 29.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Water-Colours and Drawings by contemporary Artists. Open from middle of July till middle of August.

ROYAL ACADEMY EXHIBITION, Burlington House, Piccadilly, W. Open till August 7.

ROYAL INSTITUTE GALLERIES, 195 Piccadilly, W. 1. Society of Graphic Art. Sixth Annual Exhibition. Open till July 17.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Annual Exhibition of Early English Water-colours. Open till September 30. Water-colours by W. H. Walker. Open till September 30. Early English Water-colour Artists. Open till the autumn.

WHITECHAPEL ART GALLERY, High Street, E. 1. Exhibition of British Decorative Art. Open till July 24.

BRISTOL.—ROYAL WEST OF ENGLAND ACADEMY. Receiving Day, October 1. Open November 1 to February 5.

CONWAY.—ROYAL CAMBRIAN ACADEMY. Open till October 2.

DERBY.—CORPORATION ART GALLERY. Paintings by Ernest Townsend. Open till August 14.

EDINBURGH.—ROYAL SCOTTISH ACADEMY. Open till August 28.

IPSWICH.—IPSWICH ART CLUB, High Street, Fiftieth Summer Exhibition. Receiving Days, August 9 to 12.

OXFORD.—OXFORD ARTS AND CRAFTS SOCIETY EXHIBITION. October 16 to 30. Information from the Hon. Organising Secretary, 23 Leckford Road, Oxford.

SUNDERLAND.—PUBLIC ART GALLERY. Paintings and Drawings by Mrs. E. Hilda Rix Nicholas. Open till July 18.

WORCESTER.—ART GALLERY, VICTORIA INSTITUTE. Worcestershire Camera Club Open Exhibition. Information from R. T. M. Toyn, 3 Stephenson Road, Worcester.

LUCERNE.—EXHIBITION of the late Madame de L. de L.'s Collection at the Galerie Fischer. Open July 20-26.

COMPETITION.—EDWIN AUSTIN ABBEY MEMORIAL SCHOLARSHIPS FOR MURAL PAINTING. Particulars from the Secretary, Edwin Austin Scholarships, Chelsea Lodge, 42 Tite Street, London, S.W. 3.

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

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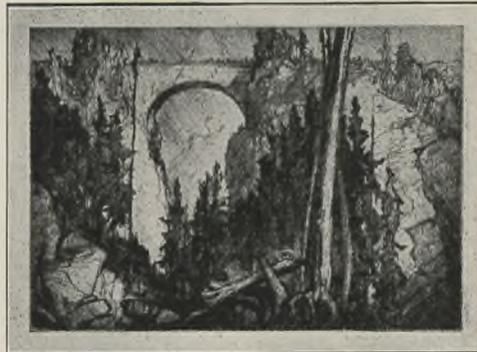
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AUGUST 1926

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etc.

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Contents

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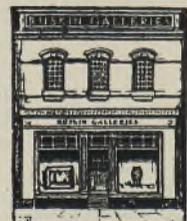
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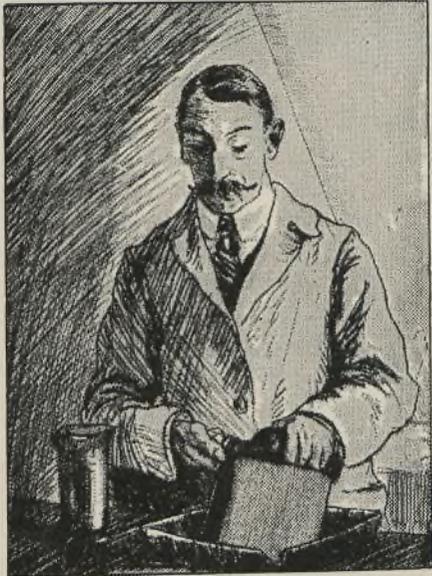
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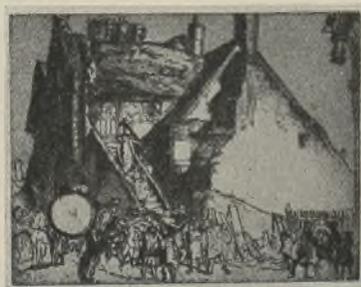
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"THE STUDIO"

for AUGUST, 1926

THE Magazine's issue for August, carrying on the policy of breadth in subject and nationality, will contain, besides its usual Notes from British and foreign centres, the following articles:

- BRITISH Water-Colour Painting: an historical and critical survey by Mr. James Greig, illustrated in colour and black-and-white by work of acknowledged contemporary masters, as well as some of the younger artists of talent.
- PAINTINGS and Drawings by the late F. Derwent Wood, R.A. A little known province of the famous sculptor's work, surveyed by Mr. Kineton Parkes.
- RUSSIAN Lacquer-work, which has recently developed in a remarkable manner, owing to the concentration thereon of energies formerly devoted to the making of icons.
- ETCHINGS by John Sloan, an American draughtsman of verve and humour, with a critique by Walter Pach.
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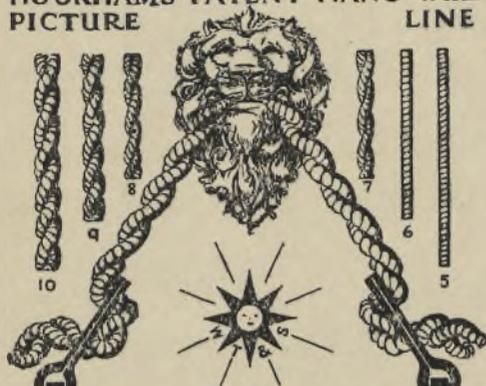
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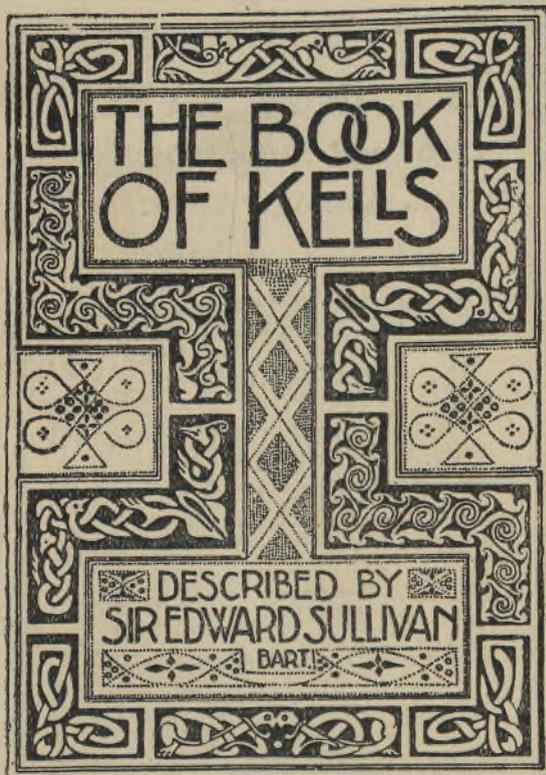
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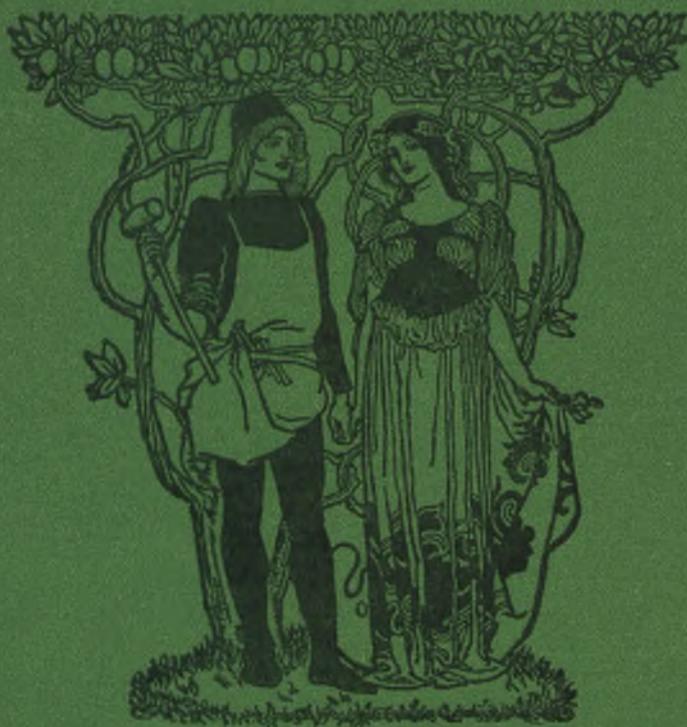
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THE STUDIO

A Magazine of Fine
and Applied Art

FOUNDED IN 1893



VOLUME 92 NUMBER 401

AUG. 14TH 1926

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG G.M.B.H.

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THE STUDIO

CONTENTS



AUGUST 1926

	PAGE
BRITISH WATER-COLOUR PAINTING: ACHIEVEMENT AND TENDENCIES. By James Greig	79
THE L.C.C. CENTRAL SCHOOL EXHIBITION	88
THE GRAPHIC ART OF DERWENT WOOD, R.A. By Kineton Parkes	93
RECENT RUSSIAN LACQUER WORK FROM PALEKH. By Paul Ettinger	99
THE ETCHINGS OF JOHN SLOAN. By Walter Pach	102
GARDEN DESIGN. By Percy S. Cane	106
RUSSIAN AND WESTERN CITIES, BY MSTITSLAV DOBUZINSKY. By Dr. Albert Dresdner	108
DEZSŐ FAY. By Arthur Elek	112
NOTES: London, Birmingham, Liverpool, York, Letchworth (Herts), Thame (Oxon), Edinburgh, Paris, Berlin, Vienna, Venice, Brussels, Amsterdam, Tokyo	116
REVIEWS	149
CORRESPONDENCE: From Miss Amelia Defries, Mr. Frank H. Perrycoste, Mr. Malcolm Letts	152

SUPPLEMENTS

ETHELBERT WHITE. "A Glade, Burton Park"	<i>Frontispiece</i>
PHILIP CONNARD, R.A. "Study of Trees"	85
F. DERWENT WOOD, R.A. "Herrings on a Plate"	97
CHLOE AND BEATRICE PRESTON. Embroidered Panel	125
RENÉ VINCENT. Poster Design	131
HERBERT REYL-HAMISCH. "Qualsburg"	137

EDITED BY GEOFFREY HOLME

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Viertelj.-Bezugspreis 6 M. DEUTSCHE BAUZEITUNG G.M.B.H. BERLIN SW 48 Anz.-Tarif auf Verlangen

UMSCHAU

BERLIN. Die Akademie der Künste veranstaltet auch in diesem Jahr eine Schwarz-Weiß- und Plastik-Ausstellung, zu der wiederum freie Einsendungen zugelassen werden. Die Ausstellung umfaßt Graphik jeder Art, Zeichnungen, Aquarelle, Pastelle und Werke der Bildhauerkunst, ferner sieht das Programm für die diesjährige Ausstellung die Aufnahme von Kartons für Wandbilder, Glasgemälde usw. vor. Die Ausstellung wird in der zweiten Hälfte des Monats November eröffnet werden und bis Weihnachten dauern. Die Einlieferung der Kunstwerke hat im Oktober zu erfolgen. Die näheren Bestimmungen für die Beteiligung an dieser Ausstellung sind durch den Pförtner der Akademie der Künste, Pariser Platz 4, gegen Erstattung einer Verwaltungsgebühr von 0,50 Rm. zu beziehen.

BERLIN. Ein neuartiges Verfahren ermöglicht es, Originalgemälde unmittelbar auf Malerleinwand zu reproduzieren, und zwar so, daß auch der Pinselstrich und der Farbton des Originals vollendet wiedergegeben werden. Die Reproduktionen werden wie Originale auf Keilblendrahmen gespannt und nach Möglichkeit in Anlehnung an den Originalrahmen gerahmt. Die Niederländische Gemälde-Reproduktion G. m. b. H.

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BERLIN. Die chinesische Frühkeramikausstellung (Galerie Cassirer, Nettelbeckstraße) bleibt auch für August geöffnet.

BERLIN. Ein allgemein öffentlicher Wettbewerb zur Erlangung von Entwürfen zu Reichsbanknoten (10, 20, 50, 100, 1000 Rm.) wird von dem Reichsbank-Direktorium (Allgemeiner Reichsbanknoten-Wettbewerb), SW III, Jägerstr. 34/36, für reichsdeutsche Künstler ausgeschrieben. 12 Preise, insgesamt 25 000

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Mark. Näheres durch obige Stelle. — Termin für Einreichung der Entwürfe 4. Oktober. Preisgericht setzt sich zusammen aus zwei Vertretern der Reichsbank, dem Direktor der Reichsdruckerei, dem Reichskunstwart und dem Direktor der Akademie für graphische Künste und Buchgewerbe in Leipzig, Prof. Dr. h. c. Tiemann.

CHEMNITZ. Städtische Kunstsammlung. 1920 begründet, bietet sie mit der Sammlung der Kunsthütte verbunden, unter Betonung der Kunst des letzten Vierteljahrhunderts, bedeutsame Werke; sie erwarb von Karl Hofer „Altes Städtchen“ und damit das zweite Gemälde dieses Künstlers, besitzt außerdem als Leihgabe eines seiner Hauptwerke „Die Loge“. Der größte Teil der Räume ist in jüngster Zeit nach Farbangaben von Karl Schmidt-Rottluff vorgerichtet worden. Ausgestellt werden zur Zeit Südsee-Plastiken (Sammlung Flechtheim).

FRANKFURT A. M. Eine Plakatausstellung veranstaltet anlässlich der diesjährigen Generalversammlung des Verbandes Deutscher Reklamefachleute (3. bis 6. September) die Ortsgruppe Frankfurt; sie wird eine Auswahl aller Plakate enthalten, die in den vergangenen 60 Jahren in einer süddeutschen Großstadt angeschlagen wurden, und dadurch einen einzigartigen Überblick über die Entwicklung der deutschen Plakatechnik ermöglichen. Ferner wird die Ausstellung die Plakate zeigen, die auf der englischen Weltausstellung in Wembley zu sehen waren. Eine große Anzahl russischer Plakate, eine vollständige Sammlung der Plakate italienischer Städte und eine Zusammenstellung der Kriegsplakate aus aller Welt werden diese große Schau vervollständigen. Bei dieser Gelegenheit sei auch auf die neue werbetechnische Kunstzeitschrift

der Studio hingewiesen: Commercial Art, die viel Sehenswertes aus der internationalen Plakatkunst bringt. — Probenummern durch jede Buchhandlung.

MÜNCHEN. Katalog L. Bernheimer. Die Firma L. Bernheimer, Lenbachplatz 3, hat einen umfangreichen Katalog herstellen lassen. Die schönen Abbildungen, welche nur eine kleine Auswahl aus den überaus reichhaltigen und wertvollen Sammlungen des Hauses bringen, zeigen ganz außergewöhnlich reiz- und wertvolle Stücke, so z. B. ein gotisches Samtmeßgewand, ein rheinisches Gobelinantependium aus dem 15. Jahrhundert, eine gotische Tapisserie Tournay aus dem 15. Jahrhundert, einen persischen Jagdteppich, eine Brüsseler Tapisserie van der Borch, einen prachtvollen siamesischen Bronzekopf, außerdem noch verschiedene hervorragend schöne alte Möbelstücke. Die Firma befaßt sich auch mit der Einrichtung von vornehmen Innenausstattungen und besitzt ein reiches und ausgedehntes Lager an neuen Möbeln, die alten Modellen nachgebildet sind, sowie in Orient- und deutschen Teppichen und Möbelstoffen.

MÜNCHEN. Die Münchener Werkstätten für keramische Kunst, Inhaber Josef Leipfinger, die unter der künstlerischen Leitung von Karl Leipfinger stehen, sind auf dem Gebiete der Keramik eine sehr bemerkenswerte Erscheinung, da sich die Firma als Spezialgebiet in der Hauptsache die Veredelung der Gefäßkeramik zum Ziele steckte, obwohl die Herstellung von farbigen bemalten Fliesen, Wandtellern, Plastiken usw. ebenfalls dort betrieben wird. Die technischen Leistungen dieser Werkstätten, wie die Farbenpracht der Schmelzglasuren, die eigenartige Formgebung der Gefäße, sowie das malerische Dekor haben den Erzeugnissen



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MÜNCHEN. Die Erzgießerei Ferdinand von Miller, dieses weltbekannte Unternehmen, ist aus der staatlichen, 1825 gegründeten, Versuchsanstalt hervor-



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gegangen. Der Ziseleur Stiglmeier, der durch kleine Versuche bereits Erfolge in der Gießkunst errungen hatte, wurde damals zum Leiter der Anstalt bestimmt. Das erste größere Werk war das Denkmal des Königs Max Josef, das in München vor dem Hofgarten steht, es folgten dann mit der Erweiterung und Verschönerung der Stadt durch Ludwig I. eine Reihe von Denkmälern. Die Seele des Unternehmens wurde bald Stiglmeiers Neffe Ferd. von Miller, der mit unermüdlicher Arbeit und staunenswertem Geschick den Denkmalguß bald auf eine bis dahin unerreichte Höhe brachte. Sein Meisterwerk war die Kolossalstatue der Bavaria auf der Theresienwiese in München, die mit 18,1 m Höhe alle bisherigen Großstatuen übertrifft, ihr Erzgewicht ist 72 Tonnen. Im Jahre 1873 wurde die Erzgießerei vom Staate an Ferd. von Miller kaufweise überlassen, dessen Söhne inzwischen in den Betrieb mit eintraten, Millersche Werke gingen in alle Teile der Welt. Jetzt, wie uns mitgeteilt wird, 3 Kolossaldenkmäler, 32 Reiterstandbilder, an 500 überlebensgroße Figuren und ungezählte kleinere Arbeiten. Der Hohl- und Denkmalsguß ist wieder Gemeingut geworden; Schüler aus allen Ländern haben in dem Millerschen Unternehmen gelernt. Unter den Einflüssen der Kriegswirtschaft für den technischen Guß umgestellt, hat es sich neuerdings wieder dem Guß von Statuen zugewandt und auch die Herstellung von Kleinplastiken vermehrt aufgenommen, wofür sie hauptsächlich die Arbeiten jüngerer Münchner Künstler verwendet. Ein Sonderheft über die Geschichte der Kgl. Erzgießerei ist 1924 in der Zeitschrift „Kunst und Handwerk“ in München erschienen.

MÜNCHEN. Der Bayerische Kunstgewerbeverein hat am 1. August ein Sonderheft „Neue Münchener Arbeiten“ (Heft 4 der Zeitschrift „Kunst und Handwerk“) herausgebracht mit einer Reihe noch unveröffentlichter künstlerischer und kunstgewerblicher Werke der letzten Zeit, u. a. solche aus der diesjährigen Glaspalastausstellung. „Kunst und Handwerk“, das Organ des Bayerischen Kunstgewerbevereins, 1850 gegründet, hat sich zur Aufgabe gestellt, speziell bayerische und Münchener Arbeiten aus dem Gebiete der freien und angewandten Kunst und der Architektur zu veröffentlichen und über das künstlerische Leben Münchens zu berichten. Münchens heutige künstlerische Produktion ist nicht in gebührendem Maße bekannt, auch arbeiten sehr viele Werkstätten ausschließlich für auswärtige Auftraggeber und diese Arbeiten gehen dann als solche unbekannter Herkunft in die Welt. Der Bayerische Kunstgewerbeverein betrachtet es mit Recht als seine Aufgabe, Münchener Kunst als solche bekannt zu machen.

VERSTEIGERUNGEN.

AACHEN. Ant. Creutzer. 23.—24. September: Nachlaß des Justizrat Dr. Janssen. Teppiche, Gemälde, Möbel. — Ende Oktober: Alte niederländische und flämische Meister, Antiquitäten. — Ende November: Gemälde alter und neuer Meister, Kupferstiche, Aquarelle, Handzeichnungen, Möbel.

BERLIN. Jac. Hecht. Anfang September: Mittelalterliche Holzplastik, Gemälde, Gobelins, Porzellane. — Ende September: Französisches Stil-Mobiliar, Gemälde, Porzellane, Teppiche. — Hollstein & Puppel. 16. Oktober: Radierungen Chodowieckis.

DRESDEN. Emil Richter. Herbst 1926: Fünfte Dresdener Kunst- und Antiquitätenversteigerung.

FREIBURGI. B. Altkunst G.m.b.H. Oktober: Zinne.

LUZERN. Galerie Fischer. 24.—25. August: Inventar des Palais P. in Wien, Möbel, Antiquitäten, Teppiche, Silber, Porzellan, Dosen, Gemälde.

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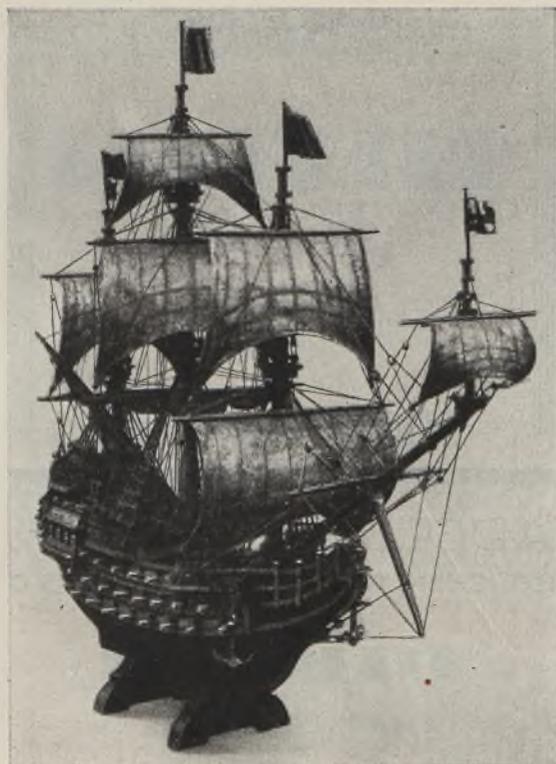
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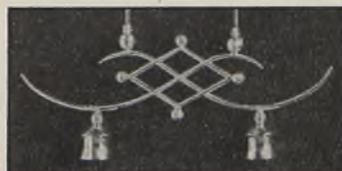
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„Der Baumeister“ 1926, Nr. 8.
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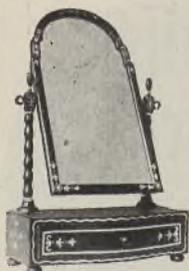
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"THE GLADE, BURTON
PARK." WATER-COLOUR BY
ETHELBERT WHITE.

BRITISH WATER-COLOUR PAINTING, ACHIEVEMENT AND TENDENCIES. BY JAMES GREIG. ❖

ON a summer evening 118 years ago Sir George Beaumont, eminent amateur artist and connoisseur, sat gossiping with his guests over the walnuts and the wine. In the course of a discussion he "reprobated the rage for water-colour drawings, but it was said that the passion was subsiding." B. R. Haydon in turn declared "that a gentleman had laid a wager of 20 guineas that in *three years* there would be no water-colour exhibitions." At that period two societies alone existed solely for the purpose of exhibiting water-colours. Both were founded owing to the neglect by the Royal Academy of works painted in this alluring medium. ❖

To-day similar societies exist through-

out Europe and America, and in London itself there are two Royal Societies and several minor bodies as well as a Three-year-old Water-Colour Club, the members of which are engaged in either the practice of water-colour painting or in active propaganda on its behalf. The subject is, therefore, important, consequently a brief survey of its past history and present tendencies, with illustrations, may be of some value. ❖ ❖ ❖ ❖ ❖

The earlier exponents of the medium were mostly employed in making topographical drawings in which colour was not applied for its own sake, but to fortify line and represent mass. Gainsborough was the first to use water-colour as a means for the expression of ideas as distinct from facts or portraiture, in landscape. Water-colour suited his volatile temperament. He commandeered all



"THE NEW RICK." WATER-COLOUR BY ETHELBERT WHITE

BRITISH WATER-COLOUR PAINTING

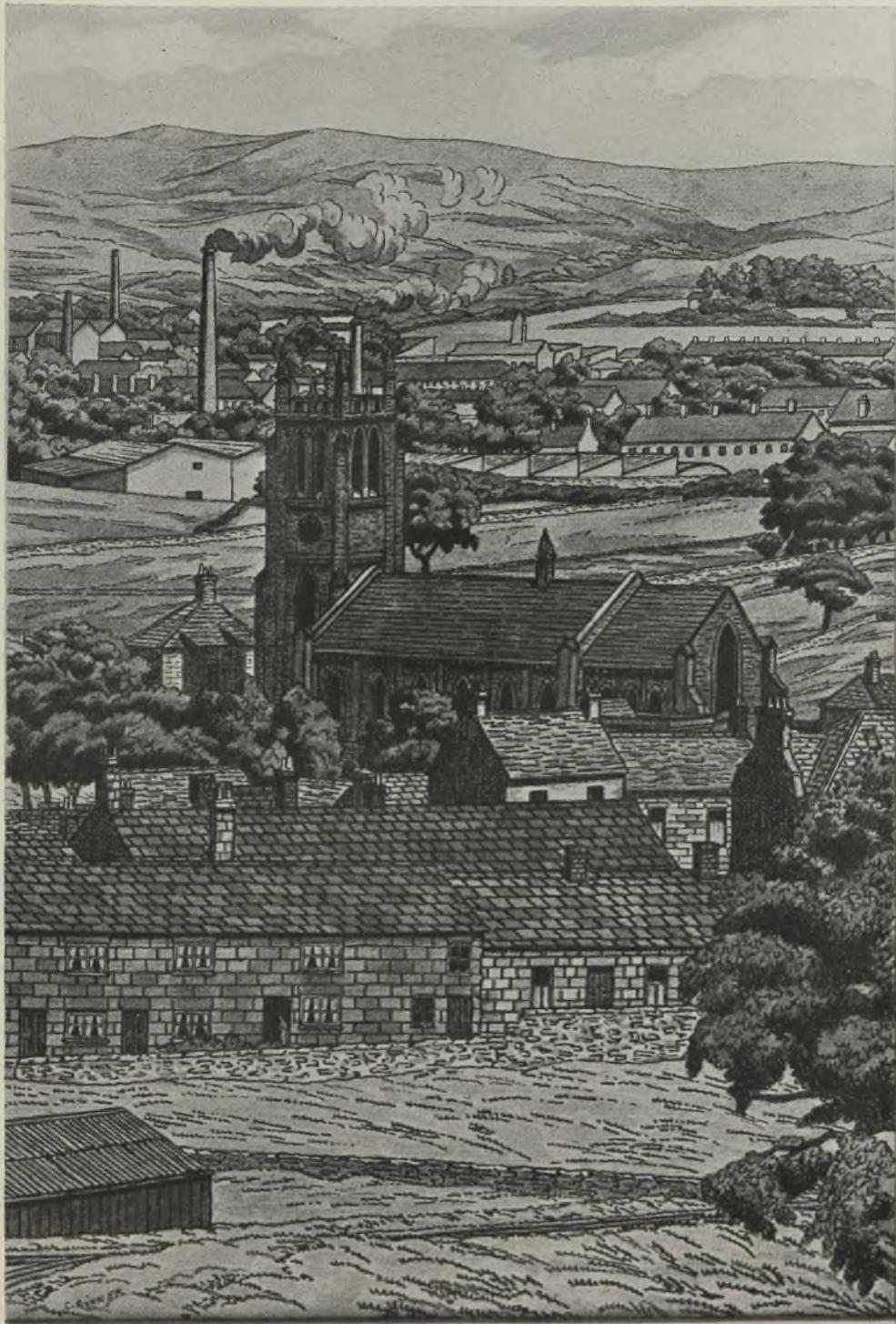
known methods to his service and invented others; there were no bounds to his freakish tricks. Instead of using crayons, brushes, or chalks, Gainsborough utilised his fingers, pieces of sponge, and one evening while his friends were taking coffee, "he seized the sugar-tongs and found them so obviously designed by the genii of art for the express purpose, that sugar-tongs at Bath were soon raised two hundred per cent.," for all the belles and beaux in the Western city began to imitate his "moppings, grubbings and hatchings," which were, says the Chronicler, "such emanations of genius and picturesque feeling as no other artist ever conceived, and certainly such as no one has ever surpassed." ♦ ♦ ♦

Among Gainsborough's contemporaries were Alexander Cozens, and his son, John

Robert Cozens, of whom Constable said "all poetry, the greatest genius that ever touched landscape." Then came Turner and Girtin who between them raised the art and craft of British water-colour to the highest significance. Turner was even more varied and fanciful than Gainsborough. We are told that in 1799 he had no systematic process for making drawings, he avoided any particular mode lest he might fall into mannerism. "By washing and occasionally rubbing out, he at last expresses in some degree the idea in his mind." In later years Turner took still greater liberties; scratching or scraping with a knife, the addition of body colour, snuff, and what not, to obtain the desired effects which were characterised by his contemporaries as "rhodomontade . . . like bombast in Poetry," and the



"WILLOW POOL." WATER-COLOUR
BY S. J. LAMORNA BIRCH, A.R.A.



"YEADON CHURCH, YORK-
SHIRE." WATER-COLOUR
BY CHARLES GINNER
81.

BRITISH WATER-COLOUR PAINTING



"SALISBURY." WATER-COLOUR
BY ALGERNON NEWTON
(Messrs. P. and D. Colnaghi and Co.)

"vicious practice" of him and his followers was "warmly exposed." It was admitted by Northcote that Turner had "a great deal of painter's feeling, but his works too much made up of pictures, not enough of original observation: Girtin had more of it." And Constable thought in 1803 "that Turner becomes more and more extravagant, and less attentive to nature . . . objects appear as if made of some brittle material," while four years later Benjamin West was "disgusted with the crude blotches of the Thames drawings." "At best," he said, "Turner was only copying himself."

There is no doubt that Girtin was the safer man to follow and indeed his influence rather than Turner's, accounts for the steady evolution of water-colour painting in England, and the sure and permanent hold it has on the mind and affection of British artists and the public. To Girtin can be traced all that is beautiful in the work of John Sell Cotman, Peter de Wint, David Cox, and in our own day his spirit may be recognised in the expressive drawings of the artists whose water-colours are reproduced in the STUDIO. ♣

In their hands the high traditions of water-colour painting are safe. They have kept their work free from the vitiated retrogression and depraved taste that have dominated art in certain circles for some two decades in this country. Thank goodness the alien incubus is disappearing before the counter attack of British common sense. When it goes finally the besetting danger to guard against will be turgid self-complacency and slavish reliance upon the ideas and methods of men of outstanding ability. Steer-ilisation is as fatal to individual effort as sterilisation. Wilson Steer himself certainly owes much to Gainsborough and Turner, but to their gold he has added nuggets of his own mining which he has polished until they shine with a radiance only less brilliant than theirs. ♣ ♣ ♣ ♣ ♣

Sir D. Y. Cameron's gift is purely national. He expresses or interprets the lyric moods of nature in his native land, be they blythesome or romantic, in terms of paint corresponding to the songs of Robert Burns in praise of Ayrshire or Nithsdale. And the varied charm of



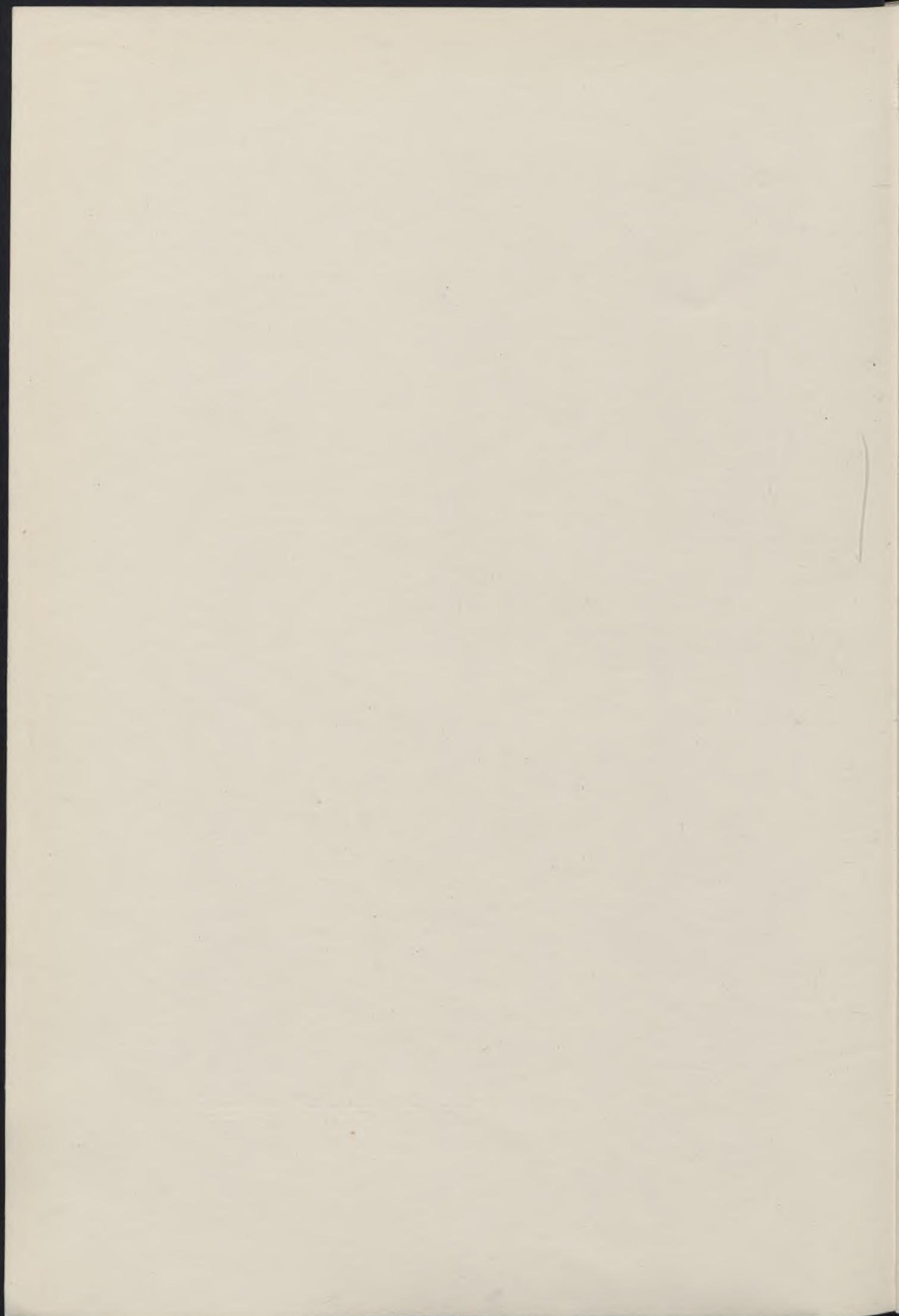
"THE PAVILION BY THE SEA." WATER-COLOUR BY W. RUSSELL FLINT, R.A.
(By Courtesy of P. R. A. Baker, Esq.)



"KNOLE, SEVENOAKS." WATER-COLOUR BY CHARLES E. CUNDALL.
(Messrs. P. & D. Colnaghi & Co.)



"STUDY OF TREES." WATER-COLOUR BY PHILIP CONNARD, R.A.



BRITISH WATER-COLOUR PAINTING



"A LONDON SITE"
WATER-COLOUR
BY H. DAVIS RICHTER,
R.I., R.O.I.

Sir David's water-colours is not lost on the southerner who loves uplifting poetry, phrased in colour tones of exquisite beauty, as I have said elsewhere. ♪

Mr. Russell Flint also hails from over the border, and if his landscapes differ slightly in accent from those of his fellow-countryman they are nevertheless true to the spirit and form of the mountains and rivers of Caledonia, and picturesque places in the more delectable south. Mr. Lamorna Birch, the new Associate of the Royal Academy, is a painter of considerable originality and charm. He is always experimenting, with the result that his outlook and technique are never monotonous. Thus his drawings are ever fresh in spirit and statement. Mr. Davis Richter and the younger artists here represented, each in a personal direction, continue to broaden their range of vision and improve their methods of presenting the things that appeal to them. ♪ ♪

Mr. Connard works as freely in water-colour as in oil, and happily introduces decorative motives without sacrificing essential truth. Mr. Newton also handles both media in similar fashion, and if his manner is somewhat limited in range it

is always pleasing and refined. Mr. Ginner is a draughtsman rather than a painter. His ideas and observation find fullest expression in line elaborately arranged into more or less austere designs which his colour or washes seldom compromise. Mr. Nixon is best known as an etcher of distinct ability, and of late greater suavity has brought charm to his masterly technique. Dramatic effects of light and dark characterise Mr. Cundall's stylish art, but his success in representing architectural subjects terraced against sunflushed distances had led him into a conventional way of seeing things, apt to make his pictures a trifle monotonous, albeit they are never badly painted or devoid of quality. Self-consciousness is apparent in all Mr. White's designs. He chooses points of view deliberately and carefully selects those features of landscape which best suit his broad method of painting. What we frequently miss from his work is depth, richness of both tone and colour. The effects achieved, however, are generally notable for a unity of impression that gives undoubted pleasure.



"THE FALLS, CORTINA"
WATER-COLOUR BY
JOB NIXON. (Messrs.
P. and D. Colnaghi & Co.)

THE L.C.C. CENTRAL SCHOOL
EXHIBITION. ♦ ♦ ♦ ♦

THE uniform excellence of the students' work recently displayed at the annual exhibition in Southampton Row leaves little room for serious criticism; and Mr. F. V. Burrige, together with the expert staff whose work he co-ordinates, are to be congratulated on the excellent results of their labours. This School, which occupies an unique position among our training centres, has deservedly won for itself an international reputation. With patience and insight an effective organization has been built up, each link of which has been tested by experiment and strengthened from experience gained. The comprehensive list of subjects which figure in the curriculum are not only studied individually with the greatest care, but are considered in their logical and proper relationship to each other, so that no confusion of purpose or outlook undermines the manifold activities of the school. Each branch of the school's work is in



CARVED WOODEN ANIMAL
GROUP BY I. COOK
(L.C.C. Central School Exhn.)



TERRA COTTA GARDEN
BIRD. BY S. PEERBOON
(L.C.C. Central School Exhn.)

THE L.C.C. CENTRAL SCHOOL EXHIBITION



BLOCK PRINTED SILK
JUMPER BY EVELYN
D. GOGGS. (L.C.C.
Central School Exhn.)

charge of a specialist who is not merely the product of theoretical training but an able exponent of his particular craft which



BLOCK PRINTED SILK
DRESS BY D. A. CANN
(L.C.C. Central School Exhn.)



RUG BY K. FINCH. (L.C.C.
Central School Exhibition)

he still continues to practise, so that "life" and "movement" are imparted to the training given. A teacher equipped only with a superficial knowledge acquired in class rooms cannot instil any real significance or vitality into his work. ❖ ❖

One of the greatest hindrances to effectual progress in the decorative arts in this country arises from the limited vision and irrational independence of designers and craftsmen, most of whom persist in "ploughing a lonely furrow" without considering the value of their efforts in relation to the work of others. ❖ ❖

There is no attempt to find a common basis for advancement, no wish to make their contributions complementary to the evolution of other crafts. One cannot

THE L.C.C. CENTRAL SCHOOL EXHIBITION



GLAZED BOWL BY M.
K. VOWLES. (L.C.C.
Central School Exhn.)

trace in this country at the present time any main stream of ordered progress, but rather a series of surface trickles, often no more than mere dribbles, which evaporate without fertilizing the ground and from which no healthy crop can spring. It is well, therefore, that our schools of art should impress on the youthful imagination the broad significance of individual contributions to the common effort, and by constantly harking back to fundamentals and linking up in the student's mind the essential interdependence of the various crafts, provide a corrective to this fatal drift towards barren isolation. ■ ■

It has always been the policy of the Central School of Arts and Crafts to establish effective contact with every aspect of industrial output and enterprise, to combat, wherever possible, the narrow view taken by so many business concerns of the function of the designer in industrial life, and to bridge the awkward gulf between sound training in the fundamentals of art and the abrupt transition to the extremely diluted standards encountered when the student is eventually absorbed into industry. By an open-minded study of the problems of industry, friction is avoided and friendly co-operation established with employers. The aim of any such educational centre should be to serve the community and not to function as a detached and independent unit in the social organization. As the prestige of the school has

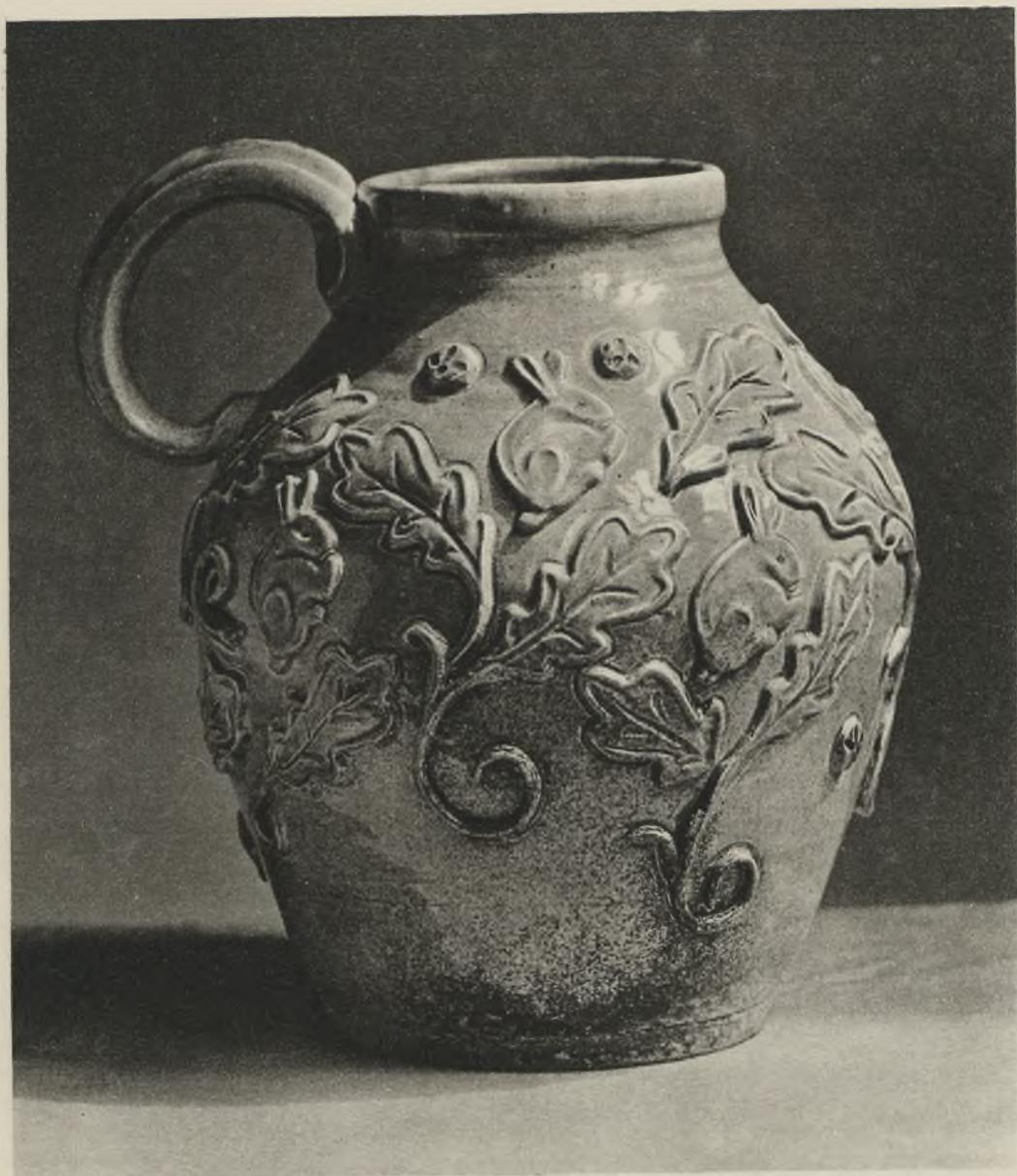
90

increased in this country and abroad its sphere of influence has necessarily broadened and, in an advisory capacity as well as by the force of example, it now transmits in many directions the benefits of experience gained as a result of a consistent effort to achieve maximum efficiency. ■

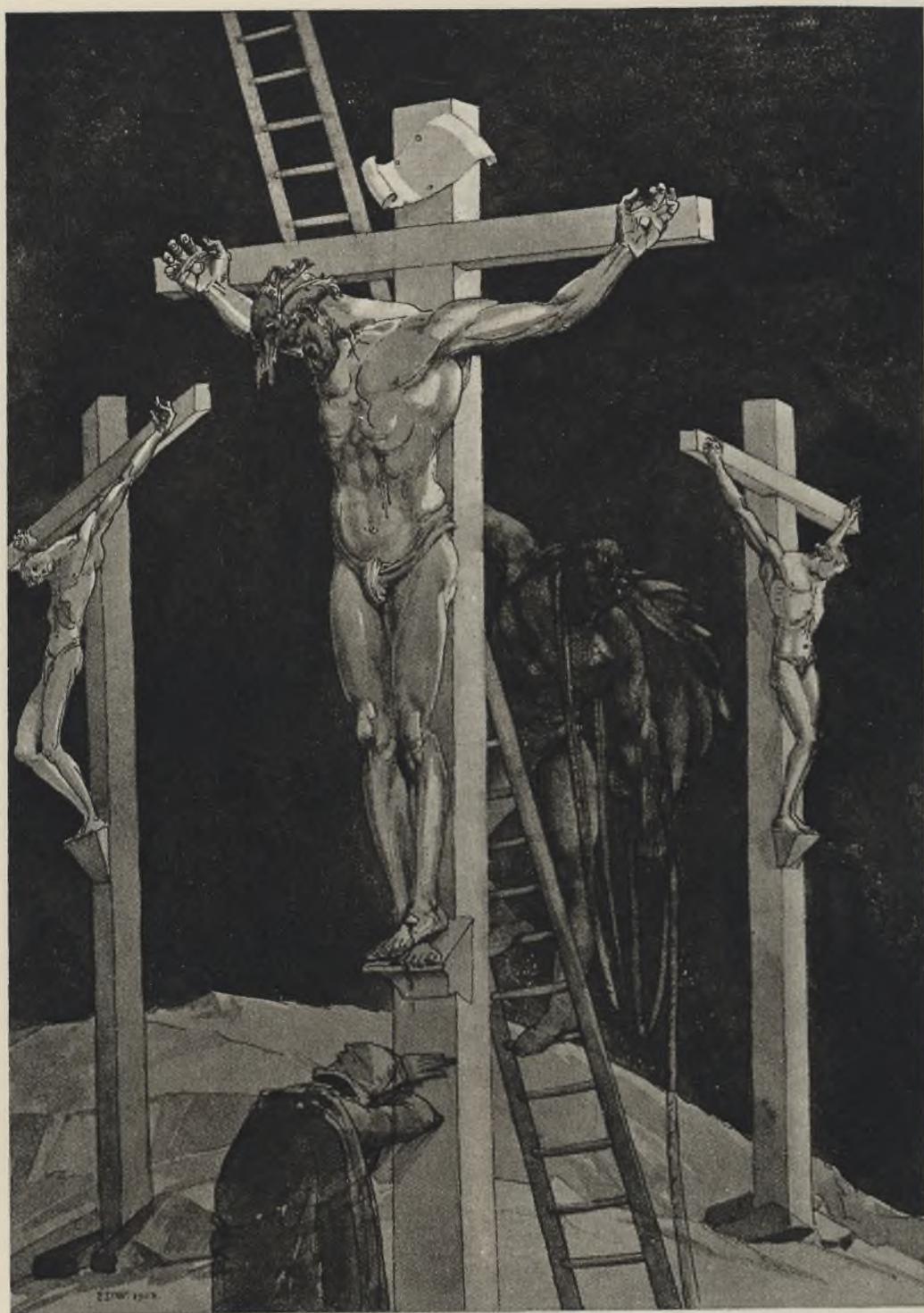
The few examples from the exhibition which we illustrate must not be taken as in any way representing the scope of the School's work, or to indicate a higher standard in the crafts represented than in other branches. In the pottery section the craze for figure subjects seems to be on the wane. This is a good sign, as the attention given to objects destined to fulfil a practical purpose is more essential. The pattern designs displayed were in advance of recent years. Here, and in certain other sections, more encouragement appears to be given to creative impulses without ignoring commercial conventions. Some facility in perpetuating the latter is no doubt necessary if the student is to have any chance of obtaining employment when his period of training is over. S. B. W.



CARVED IVORY SHOE
HORN BY B. HARTLAND
(L.C.C. Central School Exhn.)



JUG BY S. FINNIMORE.
(L.C.C. Central School Exhibition.)



"THE CRUCIFIXION." WATER-
COLOUR BY F. DERWENT WOOD, R.A.
92

THE GRAPHIC ART OF DERWENT WOOD, R.A.



ILLUSTRATION FOR THE BOOK OF JOB. WOODCUT BY F. DERWENT WOOD, R.A.

THE GRAPHIC ART OF DERWENT WOOD, R.A. BY KINETON PARKES.

FRANCIS DERWENT WOOD was not an etcher except in words. He could put acid into a phrase, and one of his favourite gibes was at the implied distinction between the sculptor and the artist. He hated it, for he was very proud and touchy on behalf of the plastic arts, the status of which he did so much to advance. With the dry-point of his wit he insisted always on the generic application of the word artist. Artists were to him sculptors and architects; painters and engravers; poets, prose-writers and musicians. ♦ ♦ ♦

To the Continental and American artist and connoisseur, his name stood for the best in British plastic art. It was his disinclination to discount his plastic work by graphic that accounts for the long-continued general ignorance concerning the latter. He was also shy and sensitive about them and about trespassing on the preserves of the painters. The only forms of his draughtsmanship he cared, until quite his later years, to disclose and discuss were his architectural designs and his remarkable pose-studies from the life

or memory, or meditation, on the serious side, and his so-called caricatures on the less serious. Even these latter were frequently done with a serious intention, sometimes resulting in portraits compact of character-analysis. He was often most profound when he was most hilarious, and much of his verbal wit was matched in these matchless portrait memoranda. ♦ ♦ ♦ ♦ ♦

In the still-life series of quite recent years, Derwent Wood managed wonderfully enough to convey the realism of the Dutch still-life masters in terms of modern vision. In the *Coffee Shop* set of four the objects are startlingly realised with an intensity of colour and a plastic structure which is again seen in the *Food for the Gods* painting, where a sculptural group of a draped man and woman is associated with fruit, wine and glass. The Tantalus oil decorative piece is not well-constructed, regarded as a framed easel picture, but is nevertheless a fine ornamental figure design. ♦ ♦

It is, however, *The Entombment*, conceived by the artist and executed only a short time before his illness that occasioned the most discussion at the Leicester



ILLUSTRATION FOR THE BOOK OF JOB. WOODCUT BY F. DERWENT WOOD, R.A.

THE GRAPHIC ART OF DERWENT WOOD, R.A.

Galleries' Memorial Exhibition in May last. This is less interesting from the point of view of painting than from that of its creative design. But the colour is nevertheless fine and vital, pregnant with the impulse which projected the inspiration; an *Entombment* considerably in advance of his own modelled treatment of the same subject of an earlier period; as realistic as his war studies of 1918, and, indeed, one of the very few great conceptions of modern times of this impressive scene.

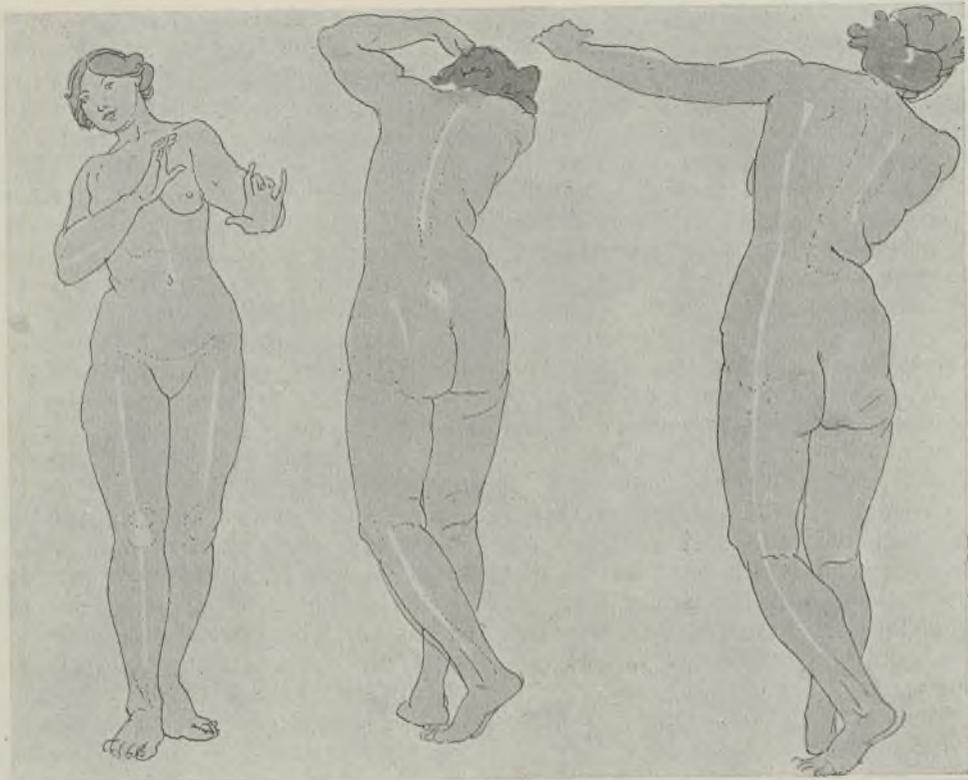
While Derwent Wood's oil paintings are few, his water-colour drawings are quite numerous. No holiday of the last quarter of a century was complete without its quota. Begun at first as a sort of competition in technique among a few friends, the practice soon became much more serious, and at length developed into a series of drawings of distinct accomplishment, getting better and better as the years went by, and culminating in the Sussex set, done mostly at Amberley, and in some of those made on visits to the South of France. Most of them were done in England, however, for the artist

loved his native scenery greatly, and painted it with enthusiasm. South Wales (a Denbighshire drawing appeared in this year's Academy), Devon (mostly scenes near Budleigh Salterton), and the East Coast at Shingle Street, Suffolk, afforded most of the subjects of these drawings, but the Sussex series convey most clearly the reverence their maker had for the great tradition of English water-colour. ▯

Derwent Wood was not an etcher, for he achieved but one or two plates in the medium, much as might have been expected from his early association with Legros. But in the sister art of wood-engraving he did considerable things. They began about 1919 with six caricatures of artists, of which 50 proofs of each were pulled at the Morland Press. They were broadly achieved, and their technique was no more than what any man would do who could draw well. When these were finished, however, a different spirit seized the artist. He conceived a series of a dozen designs, incited thereto by a joyous study and understanding of the Book of Job. These were of so serious a character that he felt



"TREES ON THE RIVIERA." WATER-COLOUR BY F. DERWENT WOOD, R.A.



LINE AND WASH STUDIES
BY F. DERWENT WOOD, R.A.

THE GRAPHIC ART OF DERWENT WOOD, R.A.

he ought to acquire a technique for the cutting on the wood blocks thirteen by sixteen inches in size. Technique never presented any difficulties to him; his sense of touch was so exquisite that he could model with his eyes shut; in two hours he was able to produce a life-like portrait in clay. He never laboured anything in his life; his method in whatever medium was always direct. In perfecting an engraving method he approached W. Thomas Smith, the lecturer on wood-engraving and instructor at the Slade School, a survivor of the great school of white-line wood-engraving which almost became extinct with the death of W. J. Linton. To Smith's tenacious grip of the tradition of the art the excellence of the cuts of the "Book of Job" are partly due, and Smith has told me that Derwent Wood saw and seized the right method with no hesitation and acquired a fine engraving technique in the cutting of a couple of blocks.

Throughout his life Derwent Wood had the ambition to produce a gorgeous garden with a great fountain set in its midst and long vistas radiating from it;

a garden in which he could have realised his fecund fancies in sculptural and architectural design. The opportunity never came his way, despite the fact that millionaires abounded in his time, and that the great war demanded of him a great memorial: his graphic powers and his teeming mind obviously shaped him for this; his plastic powers demanded it of his country. England missed her chance of a magnificent monument of the war, and there are copious reminders of the loss among the drawings left behind by the artist. He was always designing, and his architectural-sculptural drawings are remarkable both for number and quality. Some of them have now been published: a design for a Francis Drake memorial; for a Cavalry Memorial, and for a Guards Memorial were seen at the recent exhibition, and there are many more in his portfolios and sketch-books, along with the several important modelled designs left behind in his studios, eloquent reminders of a vivid personality and an untiring zeal in the production of the beautiful in the graphic as well as the plastic arts. ♦ ♦ ♦ ♦



"STOPHAM BRIDGE." WATER-COLOUR
BY F. DERWENT WOOD, R.A.



"HERRINGS ON A PLATE."
OIL PAINTING BY F.
DERWENT WOOD, R.A.

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RECENT RUSSIAN LACQUER
WORK FROM PALEKH. BY PAUL
ETTINGER.

THE oriental vestiges so obvious in different branches of the applied arts of Old Russia might easily lead one to attribute the origin of Russian lacquer work to influences from the Far East, where this art attained to so high a degree of perfection. But in reality the lacquer industry arose in Russia only in the first half of the last century as an imitation of similar German and French work. Technically the Russian snuff-boxes, cigar-cases, chests, tea-trays and other objects in painted lacquer are not a product of papier-mâché but of leaves of pasteboard stuck together and then softened by heat in order to give them the desired shape.

In the development of this art the manufactory of the Lukutin family during four generations played the greatest part. It reached its apogee under Alexander Petrovitch Lukutin, when chiefly Russian motives such as troikas, dancing and other popular scenes, painted in a somewhat

primitive manner, were applied to the decoration of lacquer work. The products of this period are now highly esteemed by collectors.

Just before the War, successful attempts were made to attract well-known Russian artists to this task, but, alas, during the War and naturally in the first years of the revolution, the lacquer industry quite declined in this country. On the other hand it is a pleasure to remark a sort of renewal of this art, which happened almost suddenly.

Since the twelfth century the districts of Vladimir and Suzdal had been one of the chief centres of Russian religious and ecclesiastical painting. This last had gradually passed over from the great monumental style of the Novgorod School with its haughty Byzantine traditions to the so-called Stroganoff and Moscow Schools which flourished in the seventeenth century and in which the former large pictorial style evolved in a decorative manner of prominently graphic ornamentation. In the following centuries the art of the icon, both for churches and domestic use, changed more and more



LACQUER BOX-LID BY
T. V. MARKITCHEFF

RECENT RUSSIAN LACQUER WORK FROM PALEKH



LACQUER BOX-LID
BY T. T. GOLIKOFF

into a kind of fine handicraft which was often hereditary in certain families. ▣

In the first rank this may be said of the "Kustari" of three villages in the government of Vladimir—Palekh, Mstera and Kholuij where from the eighteenth century till recent times concentrated on the production of icons in large quantities and at a very low price. The icon painters of Palekh, especially, were famous for the delicacy of their ornamental decorations and their taste in treatment of line and colour. The revolution, which so radically altered the customs, beliefs, and the whole psychology of the Russian people, strongly diminished the production of icons, and deprived the Palekh masters of their usual occupation and earnings. In search of new branches of industry they tried to apply their traditional art to lacquer work, which was doubtless a happy idea, and one in which they fully succeeded. Although the Palekh lacquer objects have been produced only since 1922 their perfection and original style

100

attracted general attention at the International Exhibition of Decorative Arts at Paris, where the jury awarded to the Palekhartel a grand prix. Among their masters in the first rank stand T. T. Golikoff, T. V. Markitcheff, A. V. Kotukhin and some others. On the whole, the chief elements of the late Russian icons are here adopted without great alteration and yet enriched by reminiscences from ancient illuminated manuscripts. So the two chess-players of Golikoff on the oval box derive directly from icon saints as well as the youth playing on the flute painted by Markitcheff, while his sweetheart in the flowered kerchief is a modern peasant girl who perhaps belongs to the "komsomol" *viz*, the communist youth. Similar contrasts may be also found in the great harvest composition by Markitcheff. ▣

It is precisely this mixture of past and present which heightens the charm of the Palekh lacquer work and makes it an attractive manifestation of the recent art of Soviet Russia. ▣ ▣ ▣ ▣



LACQUER BOX-LIDS

BY T. T. GOLIKOFF

T. T. GOLIKOFF

T. V. MARKITCHEFF

THE ETCHINGS OF JOHN SLOAN.
BY WALTER PACH. ♦ ♦ ♦

AT present writing the first complete exhibition of the etched work of John Sloan is being held in New York. Covering a period of thirty-eight years and going from an interpretation of Turner to the vigorous comment on modern life which appears in the accompanying illustrations, it is greatly increasing the number of people who look upon this American artist as one of the powerfully significant figures of his period. ♦ ♦ ♦

Here are works whose interest in the scenes around us communicates itself to every man and woman concerned with the comedy and tragedy and pageantry of the world; here are works in which every artist will recognize mastery over the medium—not alone the special medium of copper and acid, ink and paper, but the technical qualities of the draughtsman

in a more general sense: accuracy and terseness, brilliant contrasts of light and dark—stark or subtle, according to the mood of each scene and the reaction to it of the clear, ironic and yet generous mind through which the glimpse of life passes into artistic form. ♦ ♦ ♦

Mr. Sloan's exhibition carries conviction as to several points. We may note first (though as a thing of lesser importance) that it must aid in dispelling the superstition that etching is a thing apart—a thing for esoteric specialists in appreciation, adepts in their particular line, but understanding little of painting or drawing. It is as a reminder of the days when etching was half forgotten that we still hear murmurs of the cult which surrounded the etcher's work with peculiar mysteries. What is there in the art of the great etchers, Rembrandt, Goya, Delacroix, and the rest, which is unintelligible to one who cares for their painting? To be sure,



“TURNING OUT THE LIGHT”
ETCHING BY JOHN SLOAN



(Above). "NIGHT WINDOWS." (Below). "ROOFS,
SUMMER NIGHT." ETCHINGS BY JOHN SLOAN.



"SNOWSTORM IN THE VILLAGE."
ETCHING BY JOHN SLOAN.
104

THE ETCHINGS OF JOHN SLOAN

they used each of their mediums with an understanding of its special possibilities, but whatever the tool they employed, their purpose was the same as when handling their other tools. And so it is as a corroboration of ideas contained in those older productions that we may look on the etchings of John Sloan. He has done admirable paintings and drawings; but in the case of these works only one individual can own each picture. In the case of the etchings many individuals can own each work, and each owner has an original. Therein lies the difference, and not in gossamer distinctions of linear and tonal quality—which, in a Sloan etching, enhance the effect of the major qualities of the work, but never attempt to replace them. ♪ ♪ ♪

And these major qualities—the full and varied commentary on life, the design of mass and line through which the idea is revealed—how do they stand in relation to the development of art which has been

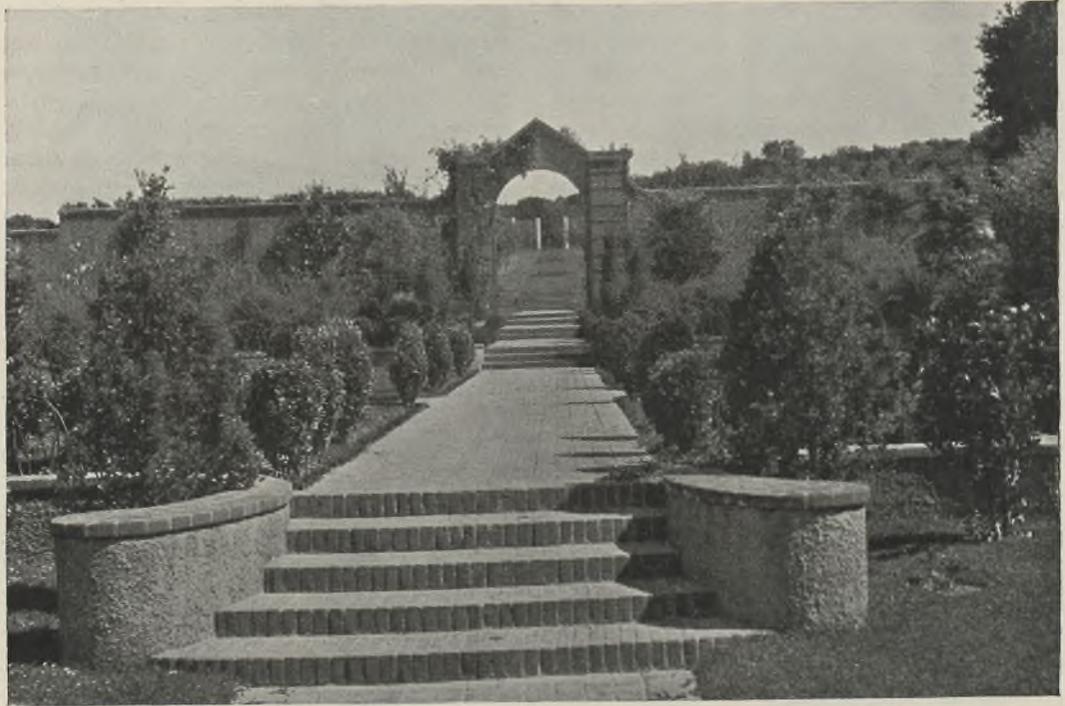
going so rapidly during the time when this work was produced? Did one not have the work before one, did one know only the fact that these pictures were produced in America, the only country, in fact, which the artist has ever seen, one might imagine them to be remote from the powerful current we call modern art. But the exhibition as a whole showed the strengthening of qualities at first only hinted at, the appearance of qualities previously unknown to the artist, which showed how the vital ideas of our time have been appreciated by this worker and incorporated in his work. Keeping to the interest in human affairs which has been the keynote of his whole production, he has grown in his ability to express that interest because he has seen that its most potent means of manifesting itself reside in form and colour, which the so-called modern movement has been restoring to their ancient importance. ♪

WALTER PACH.



“CONNOISSEURS OF PRINTS”
ETCHING BY JOHN SLOAN

GARDEN DESIGN



PART OF GARDEN OF "FILOLI HOUSE"
CALIFORNIA. DESIGNED BY G. A. DAILEY
(By courtesy of Mr. W. B. Bourn)

GARDEN DESIGN. BY PERCY S. CANE. ♦ ♦ ♦ ♦ ♦

FROM being the simple fulfilment of the definite need of obtaining food, gardens have developed until their design has come to rank as a fine art. ♦ ♦

Strong, however, as is the interest in plants and gardens, garden design has hitherto lagged behind other branches of modern artistic work. The love of plants is general, but how beautiful a modern garden, with its richly contrasting loveliness of formal and informal design, can be, is seldom fully appreciated. ♦

There are great traditions on which to work, and there is a constantly increasing wealth of trees and plants with which to make the garden, but the pleasure to be derived from them is intensified a thousand times when each plant, or group of plants, is used as an essential part of, and to tell to the greatest advantage in, a beautiful and nicely-balanced whole. ♦

In warmer climes gardens are made attractive more by architectural interest

of buildings, by shade of trees, and by the presence of water, than by the free use of plants and flowers. ♦ ♦

Spain, or Spain and Portugal—they should really be classed together—have a fine tradition of garden design. The patio, with its Moorish architectural character, is typically Spanish in treatment, and is the expression of the fulfilment of a need for shelter from the sun, in a particularly direct and pleasing way. Pools and plashing of fountains, the grateful sound and coolness of falling water, and the high lights and deep shadows of their richly decorated architecture, make of these courts delightfully characteristic gardens. ♦ ♦ ♦ ♦ ♦

America naturally has not the same wealth of tradition, but in her own young and vigorous way, her architects and designers have been rapidly evolving, from the great schools of other countries, a distinctive national style, expressing her own outlook, ideals, and tastes. ♦

The accompanying illustrations of the gardens at Filoli House, San Mateo,

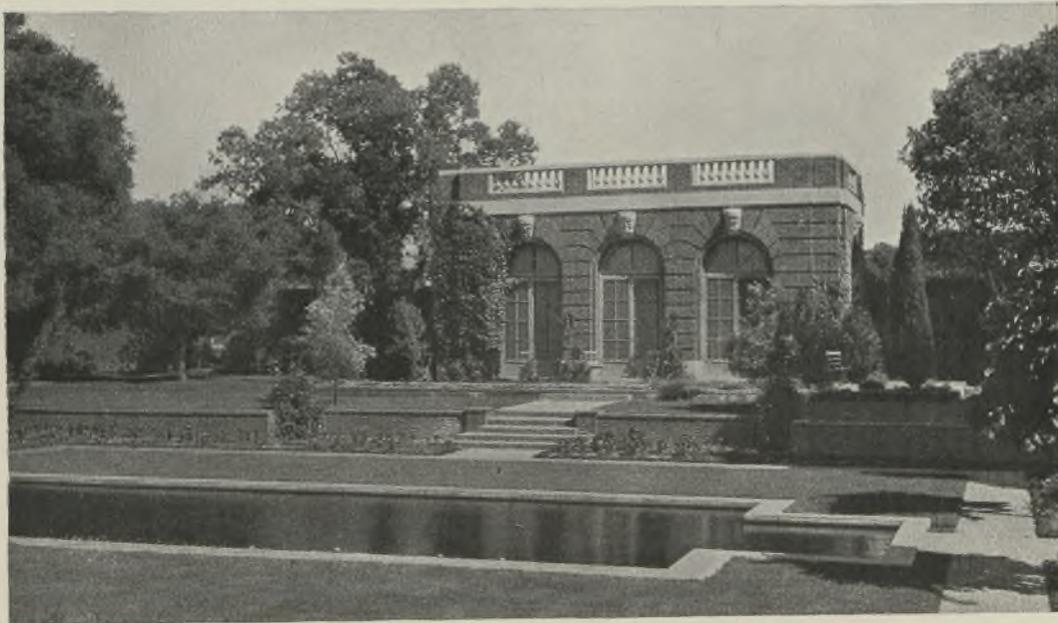
California, indicate the lines on which she has developed, and the pitch of excellence to which she has attained. ❖ ❖

Garden design, like architecture, to which it is so necessary a complement, has drawn its inspiration from the classic styles of earlier days, but the time has come when the older traditions and the wealth of new material now available, should be more generally used, in a synthetic and beautiful manner, as the basis for new and altogether richer treatments. ❖ ❖ ❖ ❖

The terraces, statuary, and fountains of Italy and France, the formal, flower-filled gardens of Holland, the courts, cloisters and patios of Spain and Portugal, the skill of the Japanese in creating wonderfully-balanced effects—often with the fewest of materials, and in the most unpromising of places—and, in this country the rich growth of trees, plants and verdant lawns; from all of these sources can be taken all that is best and most suitable, and by selective adaptation, wise choice, and artistry of arrangement, much can be done to improve and enrich the national style of garden design in any country. ❖ ❖ ❖ ❖ ❖

POSTERS AND PUBLICITY ❖ ❖

THE new STUDIO work, "Posters and Publicity," which will appear at the beginning of September, constitutes the second annual volume in the series started with "Art and Publicity," and its scope is similar, taking in every branch of display, and drawing material from all over the world. Posters, showcards, labels, wrappers, magazine advertisements, and the hundred-and-one other forms of pictorial publicity are represented, in some 400 illustrations, no less than sixty-eight of which are in colour; yet the price is as before—7s. 6d. in wrappers and 10s. 6d. in cloth binding. It is a truism in the commercial world to-day that "He who does not advertise is lost;" and the continuous progress commercial artists are making seems to show that an adverb must soon be added to the phrase, making it: "He who does not advertise *tastefully* is lost." At all events, the Publishers are confident that "Posters and Publicity" will prove indispensable to the progressive business man, and to all those concerned with the advancement of commercial art. ❖ ❖ ❖ ❖ ❖



PART OF GARDEN OF "FILOLI HOUSE"
CALIFORNIA. DESIGNED BY G. A. DAILEY
(By courtesy of Mr. W. B. Bourn)

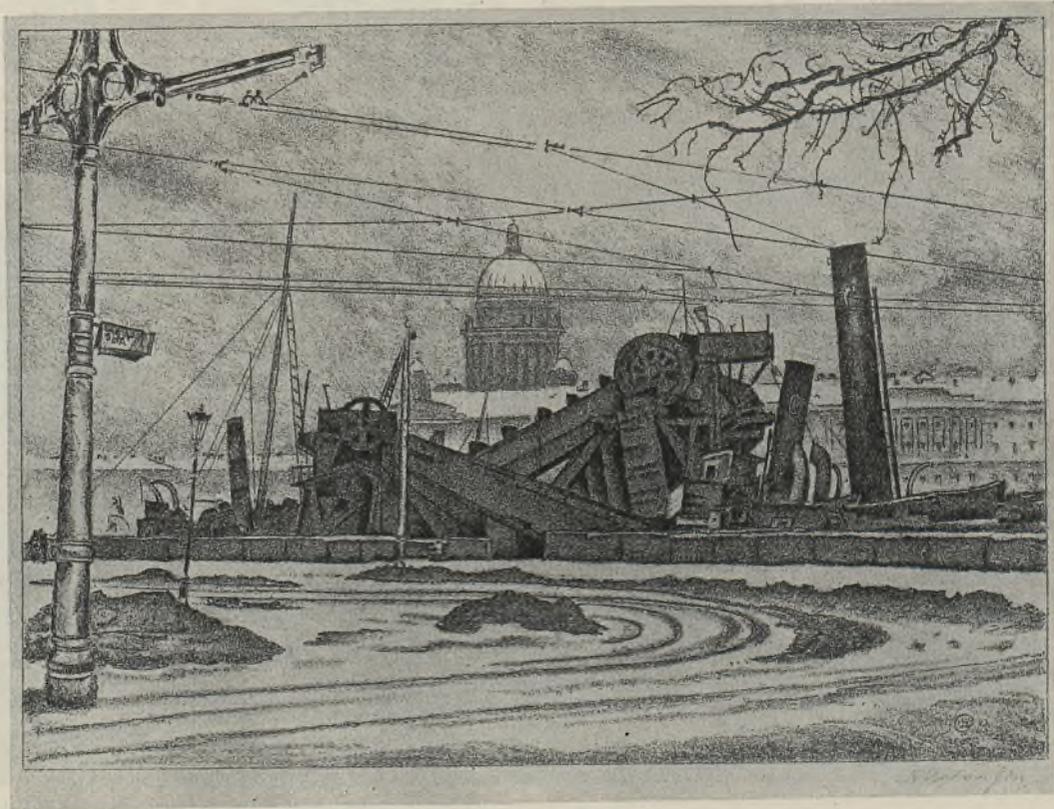
RUSSIAN AND WESTERN CITIES,
BY MSTISLAV DOBUŽINSKY. BY
DR. ALBERT DRESDNER. ❖ ❖

THE first decade of the twentieth century is the spring-time of modern Russian art. A group of talented people, such as had never been known in the history of Russian art, appeared on the scene. "Mir Iskustva"—The World of Art—was the name of the magazine round which the young artists gathered, and this name spread to the whole movement. The artists of this group sought only beauty, pure artistic form, *l'art pour l'art*. They rejuvenated Russian art by accepting the influences of modern European, especially French art, but at the same time they had an intense feeling of nationality. Their form is European, but their temperament and imagination are purely Russian. ❖

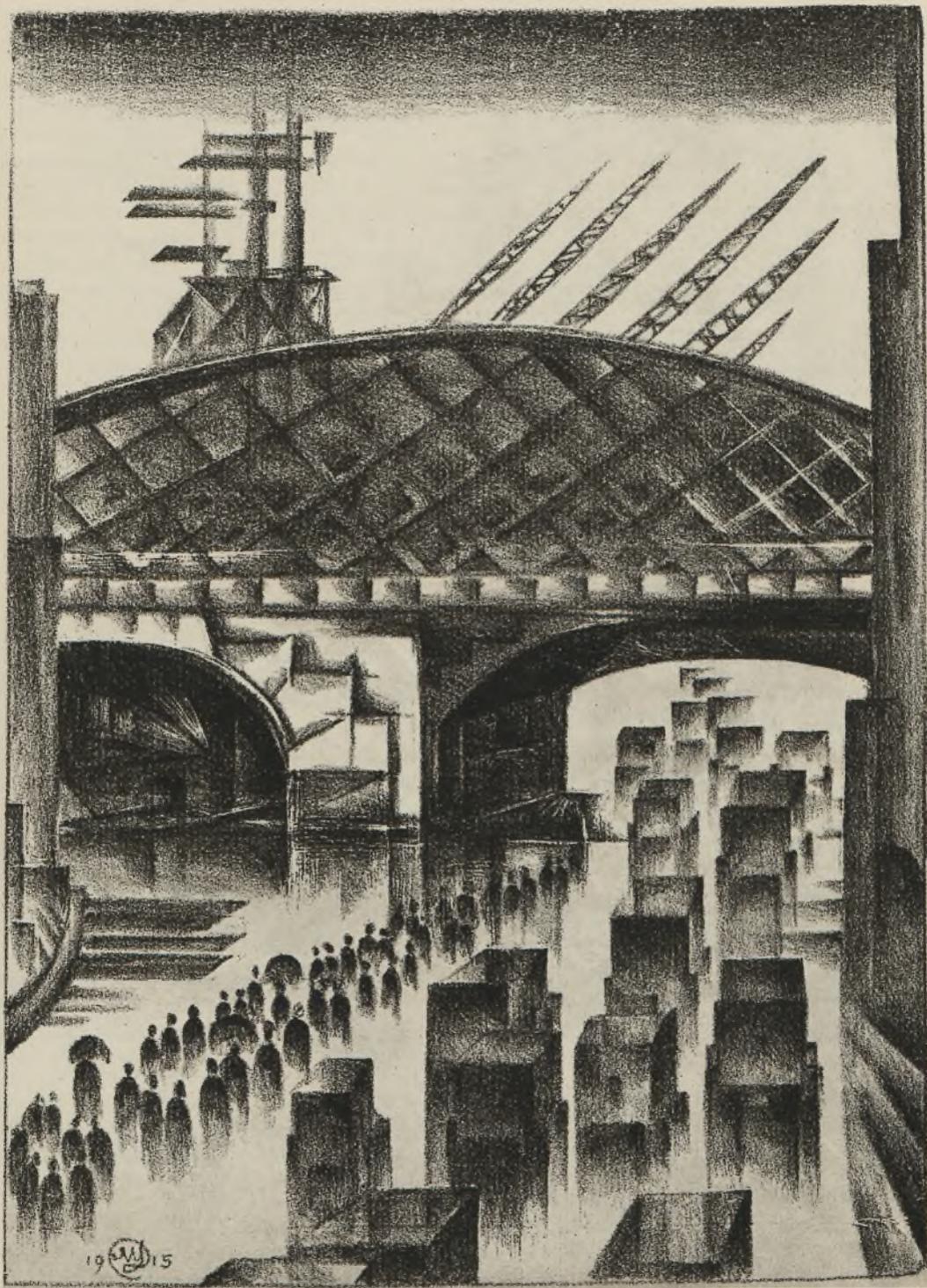
Mstislav Dobužinsky was one of the founders of this art-group. Born in

Lithuania in 1875, he went early in life to St. Petersburg, where he attended the university. He then studied in Munich under Azbe and Hollósy, and since 1902 he regularly exhibited in Petersburg and Moscow and often in other countries. In 1918 he became Professor at the School for Decorative Art, and the Government Academy of Arts in Petersburg. Some time ago he left Russia and lives at present in Germany. ❖ ❖ ❖

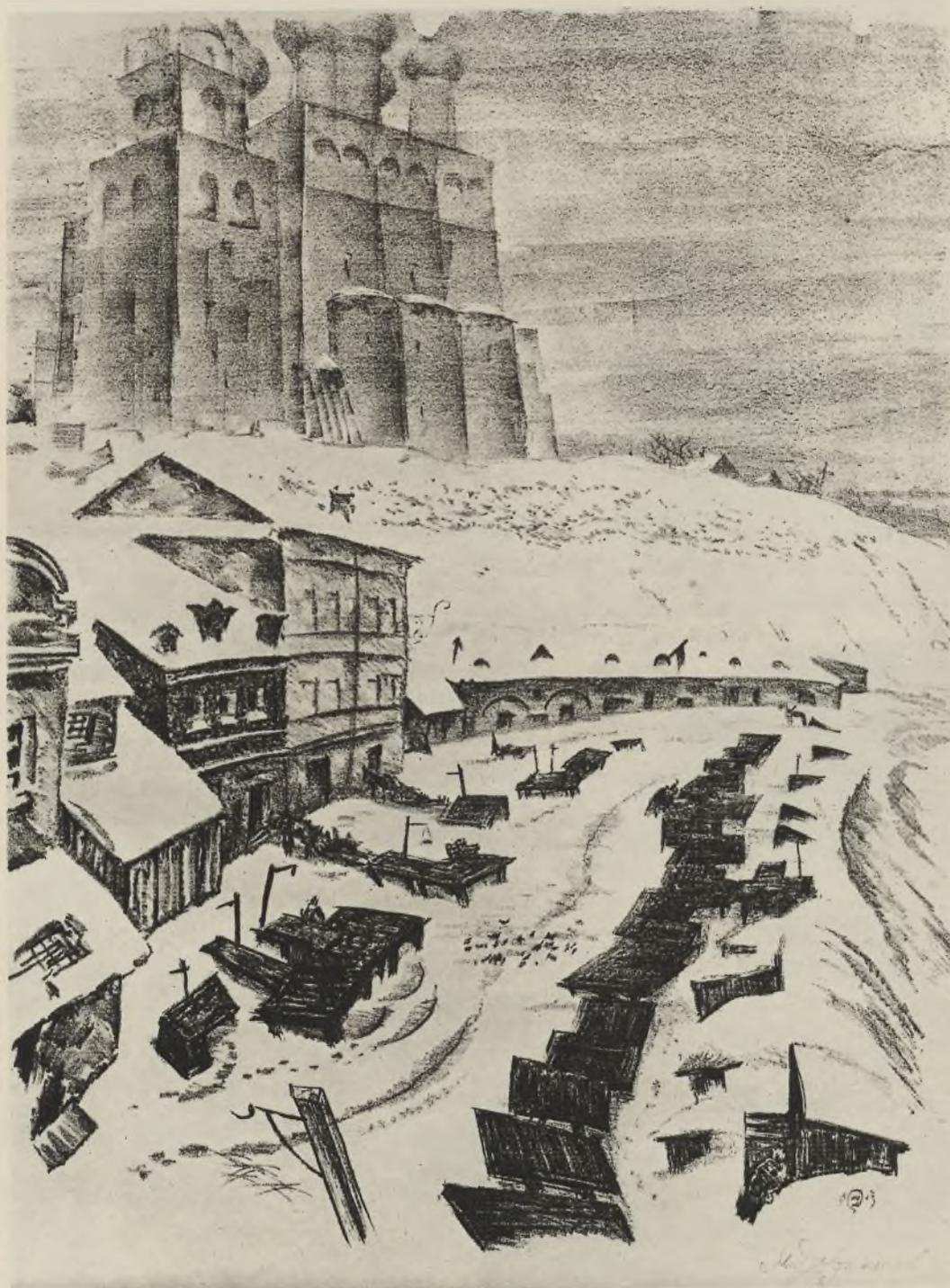
Dobužinsky's work is extraordinarily rich. He is a painter and engraver. In the sphere of graphic art he is to-day indisputably acknowledged one of the leading masters in Russian art, and one may doubt if his significance and achievement are not even greater in graving than in painting. He has a large and sure perception for mass. With the simple means of black and white which lithography offers him, he can distribute and order proportions clearly and effectively.



"THE NEVA." LITHOGRAPH
BY MSTISLAV DOBUŽINSKY



"LONDON TAXICABS." LITHO-
GRAPH BY M. DOBUZINSKY.
109



"PSKOF, DOMKIRCHE." LITHO-
GRAPH BY M. DOBUZINSKY.
110

LITHOGRAPHS BY MSTISLAV DOBUŽINSKY

Dobužinsky is a great wanderer, and his artistic work reflects his widely extended wanderings. But while the majority of modern artists foster their preference for landscape, it is the town which interests him above all. Pictures of towns in the whole world and of all kinds form the chief part of his creations. Paris and London, Rome and Naples, Berlin and Dresden, Copenhagen, Helsingör and Haarlem have been motives for him. But one must not expect to find in his sheets those well-known traditional town views which tourist painters untiringly repeat. He avoids the trivial; he deals with motives which others pass over—and he always catches an atmosphere which one does not easily forget. It is the *genius loci* which speaks from town-pictures. They are scenes of a quiet, secret, inner life which he depicts. Thus he likes to lose himself in the dreamy and often melancholy

idylls of the provincial town; in cities he also loves to seek those out-of-the-way corners and squares, which still retain something of the character of the provincial town. He is no Pennell, who paints the pathos of the modern city. At times he rather sees in the appearance and life of the modern city an element of the grotesque, which he perfects with spirit and fine humour. A good example of this is the endless procession of taxi-cabs, which seem to trot, as if running on invisible ribbons, through the melancholy London streets. The city: that means mechanism, machine; the provincial town: that means poesy and fairy-tale. ■ ■

However far Dobužinsky has wandered, Russia always remains his home, and his Russian town-pictures are the gem of his work. He has been called the quiet poet of the sad Russian provincial towns. These views of Witebsk and Pskof work in their



"THE CIRCUS, WITEBSK." LITHOGRAPH BY MSTISLAV DOBUŽINSKY



homely realism like visions from the eternally unknown Russia. The low houses which cling timidly to mother earth, this fantastic cathedral which with its gigantic mass looks down on them imperiously, the deep melancholy of a far-off, forlorn existence, and then again the picturesque decay of Kowno or Wilna : this is Russian in every feature. But Russia is also St. Petersburg, the beautiful cold, proud city on the Neva, and this city Dobužinsky loves. He has seen it in its splendour, and he has experienced its tragic catastrophe. In a series of lithographs he has delineated Petersburg in the year 1922 : the streets are empty and desolate, the houses are ruins, only the walls remain of great monumental buildings, the entanglement of torn barbed wire hangs in the air. The great sadness of Russian provincial town-life has overpowered the once magnificent city. This series is an overwhelming historical document.

DEZSÖ FAY. BY ARTHUR ELEK. ♦ ♦ ♦ ♦ ♦

THOUGH Dezsö Fay is now one of the most original Hungarian book-illustrators, it was at a comparatively late date in his career that he found his true vocation. Having learnt the elements of his art at the School of Decorative Arts in Budapest, he started as a painter, and, living for some time at Munich, developed his talent under the very able tuition of Simeon Hollósy, one of the founders of the Hungarian realistic school of painting. Then followed a brief stay in Paris, after which he left for Italy. There, amid picturesque antique towns, surrounded by a thousand memories of the past, the romantic spirit that was in him awoke to life. It was in Italy that his imagination freed itself from the bonds of a tyrannical realistic discipline ; and his canvases began to be peopled with scenes



ILLUSTRATIONS TO "THE GYPSIES OF NAGY-IDA" OF JANOS ARANY
WOODCUTS BY DEZSÖ FAY



ILLUSTRATIONS TO "THE GYPSIES
OF NAGY-IDA," OF JANOS ARANY
WOODCUTS BY DEZSŐ FAY



DEZSÖ FAY

and actions that were pure products of the imagination. In the course of this lyrical period, the combination of emotion and insight brought forth a very individual and original art. ♦ ♦ ♦ ♦

In his own country it was a long time before his talents claimed recognition. It was only after fifteen years of assiduous labour and struggle for existence (made more severe by the needs of a small family) that success first smiled on him, at his second collected exhibition in 1922. The connoisseurs were then struck with admiration principally for his drawings, which gave proof of a highly-developed capacity for seizing the character of the persons depicted, and a rare sense of humour. The success of this exhibition gained him his first commissions to illustrate books. ♦ ♦ ♦ ♦

One of his first essays in this art was the poem "Pax Vobiscum," a work written in archaic *vers libres* by the Hungarian writer, Arthur Keleti. The scene of the poem is laid at Padua, and its theme is provided by lyrical memories of old Italy, to which the poet turns in the terrible days of the War, in order to

revivify his faith in human nature. Dezsö Fay, in his illustrations, equally with the poet, makes use of his own personal recollections. Far from attempting any photographic fidelity, he seeks to render the general characteristics of the small Italian towns. He makes, as it were, portraits of them, and brings to life the pleasant and amusing types they contain, having a very fine perception of humorous traits. ♦ ♦ ♦ ♦

From that day forward, orders for book-illustration poured in, and Fay adorned a long series of works with a rare lightness of touch, never harassing his exuberant imagination. His favourite technical method was pen-drawing, and he very rarely worked up a drawing to a stage further than a sketch, for sketches allowed him better scope to render the whole freshness of his inspiration. ♦ ♦

Among the most successful of his illustrated books was an edition of Voltaire's "Candide," but the most significant step in his career as an illustrator was marked by his drawings for the comic-heroic poem of Janos Arany, called "The Gypsies of Nagy-Ida." Here he found



ILLUSTRATION TO "PAX VOBISCUM" OF ARTHUR KELETI
LITHOGRAPH BY DEZSÖ FAY

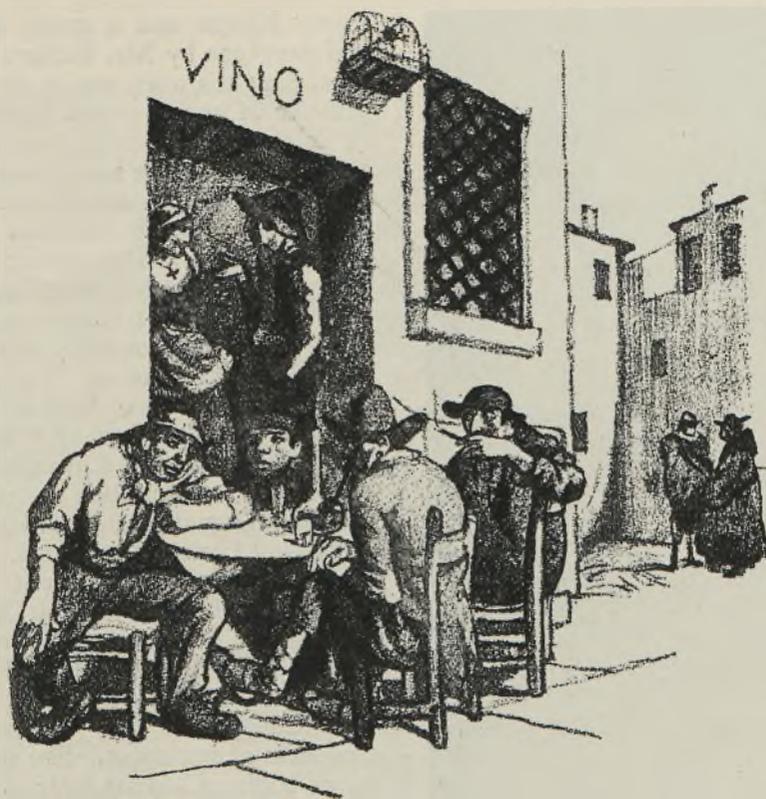


ILLUSTRATION TO THE "PAX VOBISCUM" OF
ARTHUR KELETI. LITHOGRAPH BY DEZSÖ FAY

himself for the first time face to face with the demands of the most noble of graphic media—that of wood-engraving. And one has only to glance at his engravings to be convinced of the suppleness with which the designer's hand submits itself to the innate conditions of the material, that is to say, to the native procedure of wood-engraving. ♦ ♦ ♦ ♦ ♦

He undertook a most arduous task in attempting to express the content of this poem in graphic form. Janos Arany, the great epic poet of modern Hungarian literature, here clothes the bitterness of disillusioned patriotism in the garments of a most grotesque satire. The poem was written immediately after the defeat of the Hungarian revolution of 1848-49. The nation's liberty was lost, and what increased Arany's sorrow was the spectacle of base passions which, as usual, accompanied great disaster—the numerous examples of cowardly bluster and cunning. He sang, in his poem, the story of Nagy-

Ida, a small besieged fort, whose garrison, menaced by starvation, made themselves scarce one dark night, leaving the defence of the citadel to a band of gypsies camped within the walls. The action of the poem is made up of a description of the boastings of the cowardly gypsies, typifying those so-called patriots who are at once noisy and craven. ♦ ♦ ♦ ♦ ♦

The artist has wonderfully interpreted the droll fantasy of the poet. While making the most of the grotesque humour to be got from the personages and situations of the poem, he always preserves his good humour and never oversteps the bounds of taste and tact. The gypsy is a very old and favoured figure in popular lore, and the artist has even embodied much of this in his cuts. ♦ ♦ ♦

These illustrations constitute so far Dezső Fay's masterpiece as an illustrator. But he is still a young man (he was born in 1888) and is still far from having reached the apogee of his career. ♦

LONDON



DETAIL FROM SKETCH MODEL
SUBMITTED FOR THE PROPOSED
WELSH NATIONAL WAR MEMO-
RIAL. BY GILBERT LEDWARD

LONDON.—The recent exhibition, at the Leicester Galleries, of pieces of sculpture by Mr. Epstein did not in its general character differ markedly from the previous shows of his work. He had not, it could be seen, made any new departures and he still adhered to the conventions which have served him in the past. Of the examples brought together the most interesting was the large full length *Study* which was treated with more consideration for grace of line than he usually displays and in which he had avoided those distortions of form which so often give to his productions a sort of barbaric suggestion. The other things in the show illustrated more characteristically the mannerisms that are habitual with him and made sufficiently clear both the qualities and the limitations of his art. ♪

In the same galleries there were shown a series of etchings and aquatints by Mrs.

116

Laura Knight and a group of paintings and drawings by Mr. Richard Wyndham. Mrs. Knight's work was on the whole impressive in its power and had a good deal of interest technically, but occasionally she seemed to lapse into coarseness and to lose control of her executive methods. The best thing she showed was the figure study, *Tying her Shoe*, which was excellently drawn and had much grace of line. Mr. Wyndham's paintings attracted by their unaffected simplicity of manner and their delicacy of colour. ♪ ♪ ♪

Mr. V. C. Vickers held at the Gieves Gallery an exhibition of "Idiosyncratic Drawings"—executed in coloured inks—which were admirable as examples of fantastic invention and had a delightful gaiety and freshness of colour. They were conceived and carried out with real originality. In the Arlington Gallery, Mrs. W. Brunton's miniature paintings on ivory of "Africa, Ancient and Modern" made a definite appeal by their remarkable technical quality and their convincing frankness of statement. She showed both figure subjects and landscapes. ♪ ♪

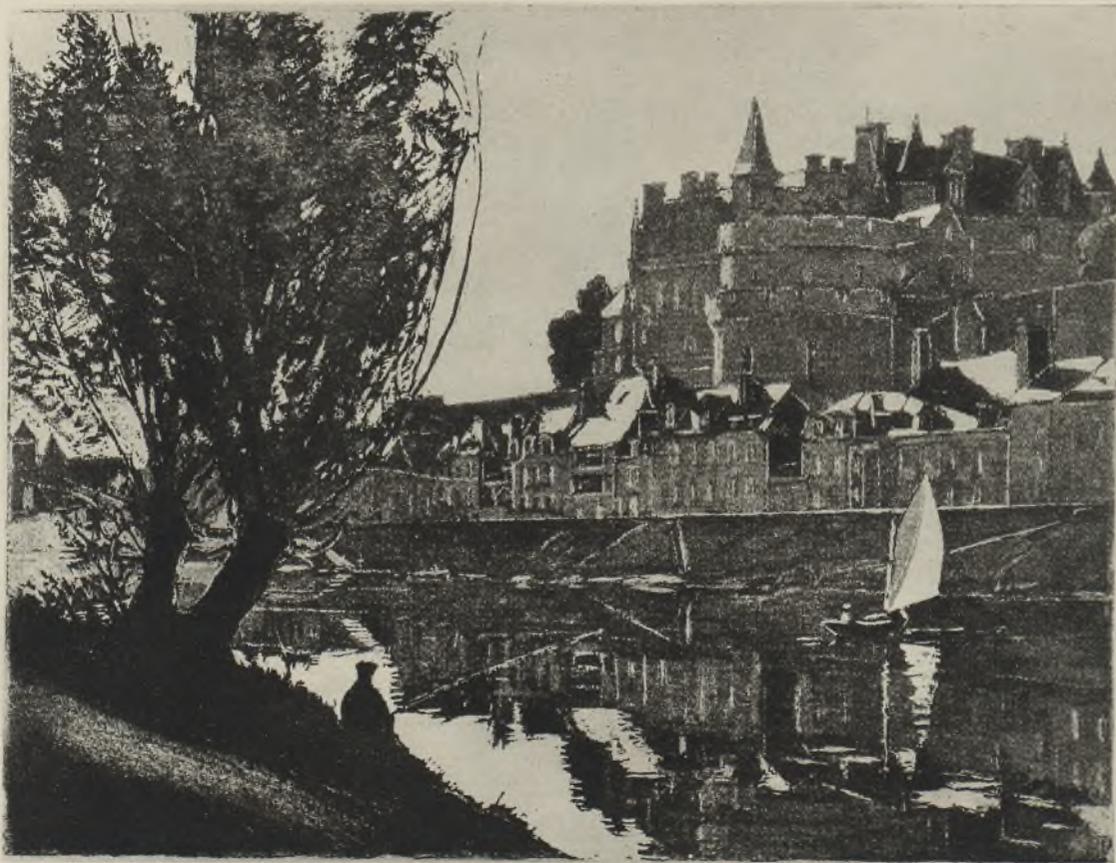
The modern French water-colours which were seen at the St. George's



"SONIA." BY F. DOYLE-
JONES, A.R.B.S. (Chenil
Galleries)



STUDY (BRONZE).
BY JACOB EPSTEIN.
(Leicester Galleries.)



"AMBOISE." AQUATINT
BY JOHN EVERETT
(Fine Art Society, Ltd.)
118

Gallery were for the most part rather unfortunate examples of the misuse of the medium and few of them were really acceptable as credible works of art. Nearly all of them were extravagant in manner and eccentric in conception, and scarcely to be taken as fairly representative of modern French art. The most satisfying thing in the exhibition was the red chalk *Study of a Woman* which had some degree of grace and distinction. ¶ ¶

A more noteworthy show was held at the Lefèvre Galleries, where a collection of paintings and pastels by Odilon Redon was presented. These were curiously imagined works with an unusual character, suggested rather than definitely presented, but with an underlying sureness of knowledge that saved them from the suspicion of being careless or superficial. In nearly all of them there was clever management of subtle effects of colour ingeniously arranged and pleasantly harmonised. ¶ ¶ ¶ ¶

Mr. Charles Simpson's paintings of hunting subjects and landscapes, exhibited in the galleries of the Fine Art Society, had little of that obviousness of manner which is rather too common in pictures of sporting

motives; they were distinguished, indeed, by a thoroughly sound pictorial sense and by an agreeably sensitive understanding of nature. With them were included several sketches of incidents in the Grand National, vigorous notes of action and movement, shrewdly observed and set down frankly and with complete confidence. ¶ ¶ ¶ ¶

There has been at the Redfern Gallery a further exhibition of the work of Mr. George Bissill, a collection of oil paintings, water-colours, drawings, and woodcuts. His highest attainment was reached in his water-colours, which made an excellent impression by their sureness of handling and their sincere regard for well-tested tradition, but his mining subjects, in which he adhered to the sort of decorative convention that he has evolved for the representation of the life underground, were as significantly stated as ever and lacked none of the dramatic effect that he is accustomed to give to them. ¶ ¶

At Walker's Galleries Mr. L. G. Linnell has been showing a number of pastels of Swiss snow scenes and with them some water-colours of Norfolk landscapes. The snow subjects, in which



"SUMMER EVENING ON THE
THAMES, FROM VAUXHALL"
BY SINE MACKINNON

LONDON



HAND BLOCK PRINTED COTTON CURTAIN (BLACK AND WHITE) BY F. WOOLLARD. (B.I.I.A. Exhn.)

he has specialised for some time past, were well up to his accustomed level of accomplishment. The Norfolk studies proved that he can treat not less capably a very different class of material, and that he is quite as responsive to the charm of English landscape as to the beauty of Switzerland under snow.

The reproduction given here of Mr. John Everett's aquatint *Amboise* represents well an artist who has something more than ordinary skill, and who can deal effectively—as was shown by the exhibition of his work held recently in the galleries of the Fine Art Society—with subjects that demand especially firmness of draughtsmanship and a full command over the mechanism of the etcher's art. Miss Sine MacKinnon's picture, *Summer Evening on the Thames from Vauxhall*, also reproduced, has much interest as an example of faithful and searching study expressed with care and sincerity; and the bust *Sonia*, by Mr. Doyle-Jones is worth attention because it illustrates adequately the tendency in modern sculpture towards an uncompromising realism which marks the present day revolt against the classic convention by which British sculpture was dominated in the past.

The British Institute of Industrial Art

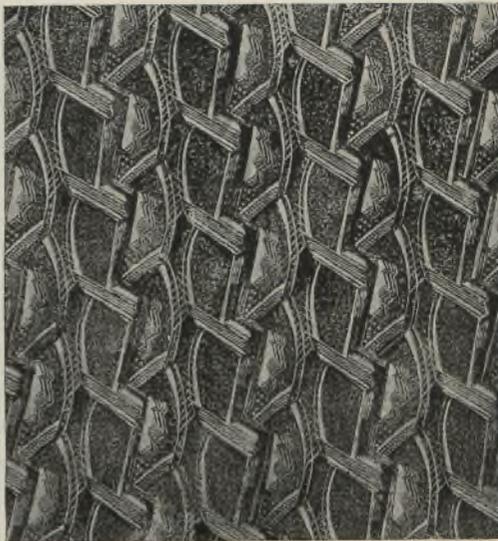
have recently supplemented their permanent exhibition of modern decorative art, assembled in a remote corner of South Kensington Museum, with a small but interesting loan collection of hand-printed fabrics. Most of the designs display a commendable simplicity and restraint, with a sound appreciation of the fundamental value of pattern. Simple, flat treatments, printed for the most part in a single colour, they provide an interesting and refreshing contrast to the type of design favoured by the buyer in drapery stores. In most of our trade productions, lack of inspiration is disguised by a lavish profusion of detail and colour, arranged in conformity with certain formulæ dictated by commercial tradition.

The prints produced by Miss Phyllis Barron and Miss Dorothy Larcher are already well known and appreciated. Other designers contribute work of a promising character, and the B.I.I.A. have done well to bring their activities to the attention of the public.

The Victoria and Albert Museum has acquired a very important plaque of champlevé enamel on copper-gilt, depicting St. Paul let down from the walls of



"SWING BOATS." HAND BLOCK PRINTED CURTAIN BY F. WOOLLARD (B.I.I.A. Exhibition)



HAND BLOCK PRINT ON SILK
AND WOOL. BY P. BARRON

HAND BLOCK PRINT ON
LINEN. BY D. LARCHER

HAND BLOCK PRINT ON
COTTON. BY E. MARX

HAND BLOCK PRINT ON CRÊPE
DE CHINE. BY D. SCULL

(British Institute of Industrial Art Exhibition)

LONDON—BIRMINGHAM



BUREAU IN ENGLISH OAK. BY W. GAYWOOD (AGED 17). (Birmingham School of Arts and Crafts)

Damascus in a basket. It belongs to a small and distinctive group of enamels, which includes a similar plaque already in the museum, showing St. Paul disputing with Greeks and Jews, and three others in the British Museum, the Metropolitan Museum at New York and the Nuremberg Museum. The plaque is probably English, of the middle of the twelfth century, the resemblance to the drawings in English, and especially Winchester MSS. of the period being very striking. Its purchase was effected by the aid of a generous contribution from the widow of the late keeper of the department of metalwork, Mr. H. P. Mitchell, in furtherance of his desire to secure this work of art for the museum. ¶ ¶

The jury entrusted by the Royal Institute of British Architects with the award of the London Street Architecture Medal have announced their award for the year 1925. This announcement reached us too late for insertion in the July issue. ¶

After careful examination of drawings and photographs of all the buildings which were nominated for the honour, the jury has given its award in favour of "Britannic House," Finsbury Circus, E.C., designed by Sir Edwin L. Lutyens, R.A., F.R.I.B.A., of 17, Queen Anne's Gate, Westminster, S.W. 1. ¶ ¶ ¶

The Eastern Telegraph Company, Ltd., announce that in their competition advertised in our April issue the prize-winners are Mr. Fred Wood, of 6 Trammere Drive, Guiseley, near Leeds, and Mr. Charles F. Humphrey, of 27 Port Hall Road, Brighton. The Company have also offered to purchase fourteen of the unsuccessful designs. ¶ ¶ ¶

BIRMINGHAM.—Early in 1924 classes for cabinet makers were established in the Central School of Arts and Crafts, for the purpose of training boys for apprenticeship to the trade. The illustrations which we give show what has already



TABLE IN ENGLISH OAK. BY L. REEVES
AND J. HITCH (BOTH AGED 13)
(Birmingham School of Arts and Crafts)

been accomplished in this section, through the energy of Mr. B. J. Fletcher and his teachers. ❖ ❖ ❖ ❖ ❖

The table in English oak is the work of two boys of the age of 13, while the bureau (and a dressing table not here shown) are made by students of the age of seventeen and sixteen respectively; all the result of second year's work. ❖

Sound construction, simple design, and the decorative effect which results from the natural figure of the material are aimed at. In the dressing table, the drawer and doors are veneered with curl and cross-banded with fiddle-back veneer, a black line dividing the two, an ebony bead being fitted round the edges. ❖ ❖ ❖ ❖ ❖

In addition to the pre-apprenticeship class, there is provision made for senior students, and instruction is given in making working drawings, while the historical study of the craft is not neglected.

M. B. B.

LIVERPOOL.—The School of Architecture of the University of Liverpool is not famous for nothing. There is a refreshing vitality and a sense of grip about all performances emanating from it which strike one afresh at each year's exhibition. The exhibition now open is almost a commentary on the natures of the students. One can see that to each of them has been applied that enlivening power which makes the school what it is, but it is also clear that the personal mind of the student is free to express itself. ❖ ❖

The contrast between two types of coming architect is shown entertainingly in the work of H. Thearle and Arthur C. Todd respectively. Mr. Thearle has won the second Rome prize (Jarvis Studentship) and Mr. Todd the Holland and Hannen and Cubitt prize. Both show great ability, but entire contrast of outlook. It seems that through life Mr. Todd will never neglect a practical detail or Mr. Thearle an artistic opportunity. ❖ ❖

LIVERPOOL—YORK—LETCHWORTH—THAME

The work of the first woman to win the degree of B.Arch. in our land is very interesting and clever. At present Miss Norah Dunphy must think in theses, but if in time she brings her mind to domestic architecture she may be a saviour of her sex. The feminine mind has long been wanted in domestic architecture, though one is sure that all male architects must have had mothers whose sorrows they have seen and should have mitigated. ♪ ♪

Professor Reilly's imagination seems to be of a contagious order, and nothing in the exhibition is more interesting than the examples of imaginative flights, almost of a pictorial nature, which are always included.

J. W. S.

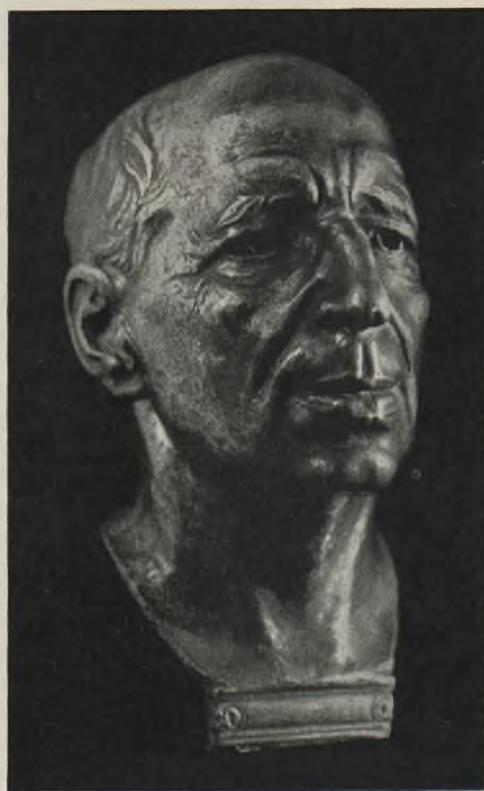
YORK.—Our colour-plate is an accomplished effort in the lighter vein, which demonstrates how even the *trivia* of art may be marked by taste in design. The original should be a delight to some child, and perhaps (who knows?) the foundation of a taste in the balance of colour and pattern. The design, admirable alike in its humour and decorative quality, is by Miss Chloë Preston. It is worked in wool by Mrs. Beatrice Preston, who has used the *gros point* stitch. ♪

LETCHWORTH (HERTS).—The work of Mr. Onslow Whiting is not unknown to our readers; and we now give a reproduction of a portrait head which, though executed over a year ago, gives some measure of his recent progress. It displays his customary probity of modelling and is informed by the vitality and insight which one has learnt to expect from Mr. Whiting. The phrase often used of a sculptor's work, that "he has a sense of his material," too often means that he has produced a block of stone or wood without a spark of feeling. But it may be used in its legitimate sense in respect of this portrait of a well-known bookbinder; for, while evolving a thoughtful study of personality, Mr. Whiting has got the utmost value from the bronze as an expression of his fundamental idea. ♪

THAME (OXON).—Landscape painting has in many ways a strong kinship with music. By some kind omission, the

people who grow furious at any connection between art and literature allow the admirer of a man's art to see connection in it with music without rending artist or admirer. Perhaps one should not remind them of the omission, or another limitation may be added to painting, which groans under so many. ♪ ♪ ♪ ♪ ♪ ♪

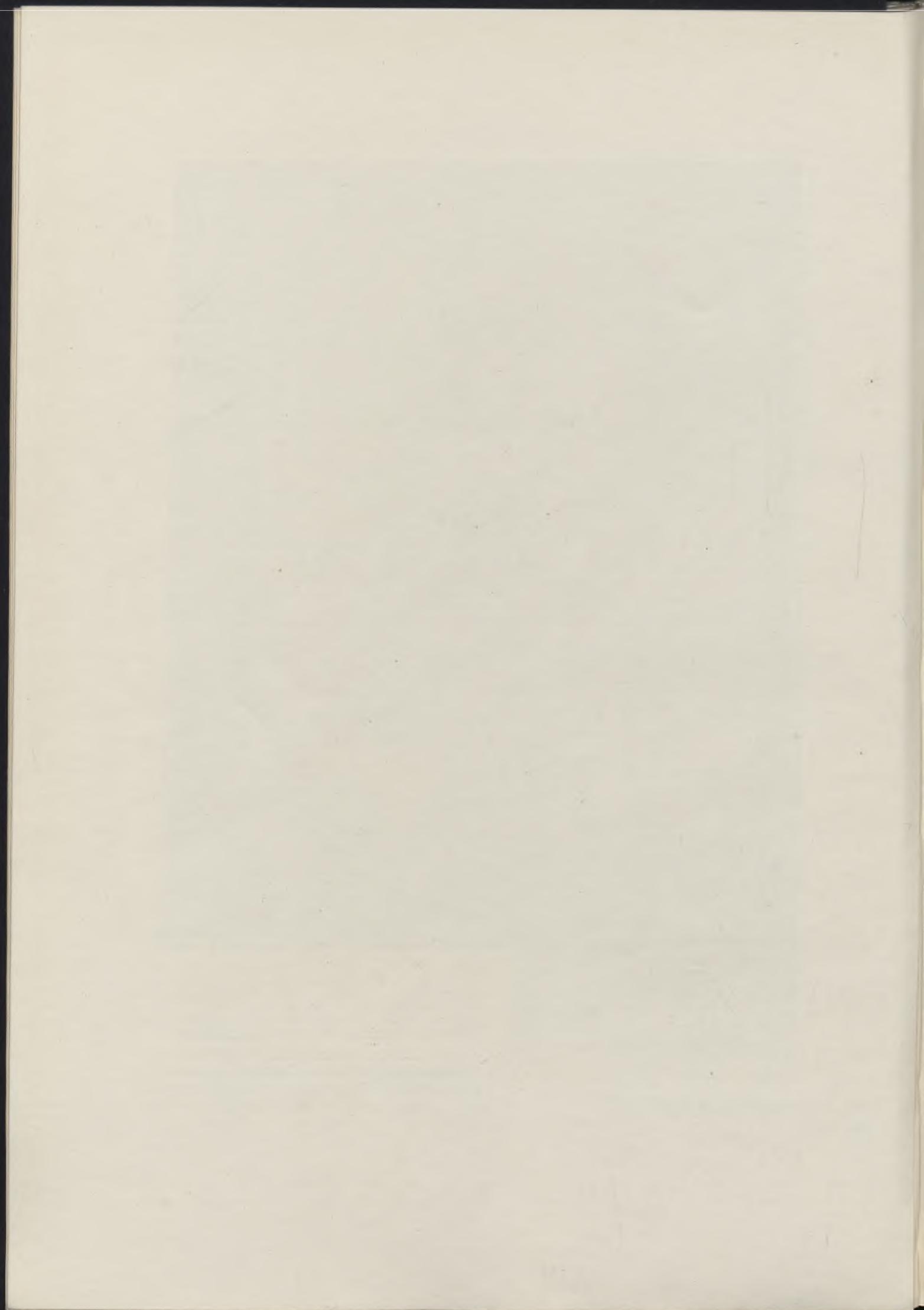
Indeed, the landscapist is fortunate compared with the figure-painter. Landscape painting deals with the impersonal soul of nature, whereas the figure-painter cannot avoid the consciousness that his subject has some connection, however veiled, with a personal and mind-controlled soul. Nature is not always doing something in the sense that the human creature is. In depicting her there is no fear of becoming literary. Perhaps it is because of an exaggerated terror of anything literary that many figure painters suggest in their work that mind has been entirely absent both in



"DOUGLAS COCKERELL, BOOK-BINDER" (BRONZE). BY ONSLOW WHITING, R.B.S. (Exhibited at the Royal Academy, 1925)



WOOLWORK PANEL, DESIGNED
BY CHLOË PRESTON, WORKED IN
GROS POINT STITCH ON COARSE
CANVAS BY BEATRICE PRESTON.



THAME (OXON)—EDINBURGH

subject and painter. From this terror the landscapist is happily free : and if landscape seldom attains to that intimate personal passion of the subject-free old master in figure painting, it has a place extremely high, made by masters of a later date, who first saw the possibilities of inanimate nature apart from human nature, as subject, not as background. ¶ ¶ ¶

If the landscapist has not the advantage of pure examples of his art left behind by the Renaissance, he has advantages at present. He escapes some of the dogmatic taboos of the time and he appeals to the layman by reminding him of happy hours. He may "tell a truth obliquely as the thing may breed the thought," and though our lay public may seem at present to utilise thought only when the necessity is unavoidable, its town dwelling members make always for the country, which he teaches them to see and feel. ¶ ¶

A picture seen casually in an exhibition some four years ago which remains vividly in the seer's mind, though its title is forgotten, is the sort of landscape which ought

to be painted. The pleasure of it was not momentary, but a thing one can hold. The picture was by Mr. D. Murray Smith, and it was typical of him, even though it differed greatly from many of his works. Mr. Murray Smith is strong enough to be at once versatile and characteristic. Mr. Murray Smith is a painter and etcher who is rightly employed in painting and etching, a true artist. One of his chief aims is to infuse a sense of peace into his work; and he strives to reconcile the opposing elements in nature, to produce a pictorial unity. J. W. S.

EDINBURGH.—It is surprising to consider the number of people one meets with, who look upon etchings as the result of some mysterious method of extreme artistic merit. Ignorant of the process, the word "etching" seems to have for them a special and valuable significance. I have known not a few instances when, showing them some artist's unique pen and ink or chalk drawings, they will be silently dismissed, but to show the same



"OXFORDSHIRE HILLS." WATER-COLOUR BY D. MURRAY SMITH

EDINBURGH



"THE TRAVELLERS"
DRY-POINT BY D.
GORDON SHIELDS

drawings again and re-name them etchings, will secure for them at once a more dignified reverence. It is not uncommon, too, to find purchasers who will willingly give more guineas for an etching than they would pence for the one original drawing from which the etching has been made. This false reverence is certainly taken advantage of and is no doubt in part responsible for the vast amount of artless rubbish displayed under the title of etchings. An etching, like any other work in any medium, is either good or bad; certainly the technical process of printing an etching gives to it an intrinsic quality which is often more pleasing than a similarly executed line drawing in another medium, but that, however, has little to do with it as a work of art. Like all line drawing, as a convention, it is one which is exacting in its suggestion of beauty, design and draughtsmanship, and to the etcher methodically fascinating. Narrowly speaking, etching is a drawing in lines scratched through an acid resisting prepared metal plate, which are afterwards eaten, or bitten out by a suitable mordant.

Dry-point, though not requiring the

acid aid, being lines scratched directly on to the polished metal, make it also equally attractive, as in both instances the plates are finally inked and from them prints taken on paper, to reveal a failure or a success. As an art, it is one in which British artists occupy a distinguished prominence, and one in which Scottish artists share outstanding positions amongst them. In Edinburgh, Mr. D. Gordon Shields, besides being a notable portrait and landscape painter, favours dry-point as one of his means of interpreting little attractive impressions of his various sketching grounds, each one revealing in sensitiveness of design the thoughtful expression of his subject and refinement of the artist's vision. One does not feel when looking at them any technical extravagances, or merely clever meaningless lines, both *The Mirror* and *The Evening Paper* being homely motifs artistically seen and artistically felt with a full regard to his medium's limitations; while his *The Travellers* arrests one by its uncommon design and satisfies one's delight in suggestive simplicity.

E. A. T.



"IN THE MIRROR"
DRY-POINT BY D.
GORDON SHIELDS



"THE EVENING PAPER." DRY-
POINT BY D. GORDON SHIELDS.



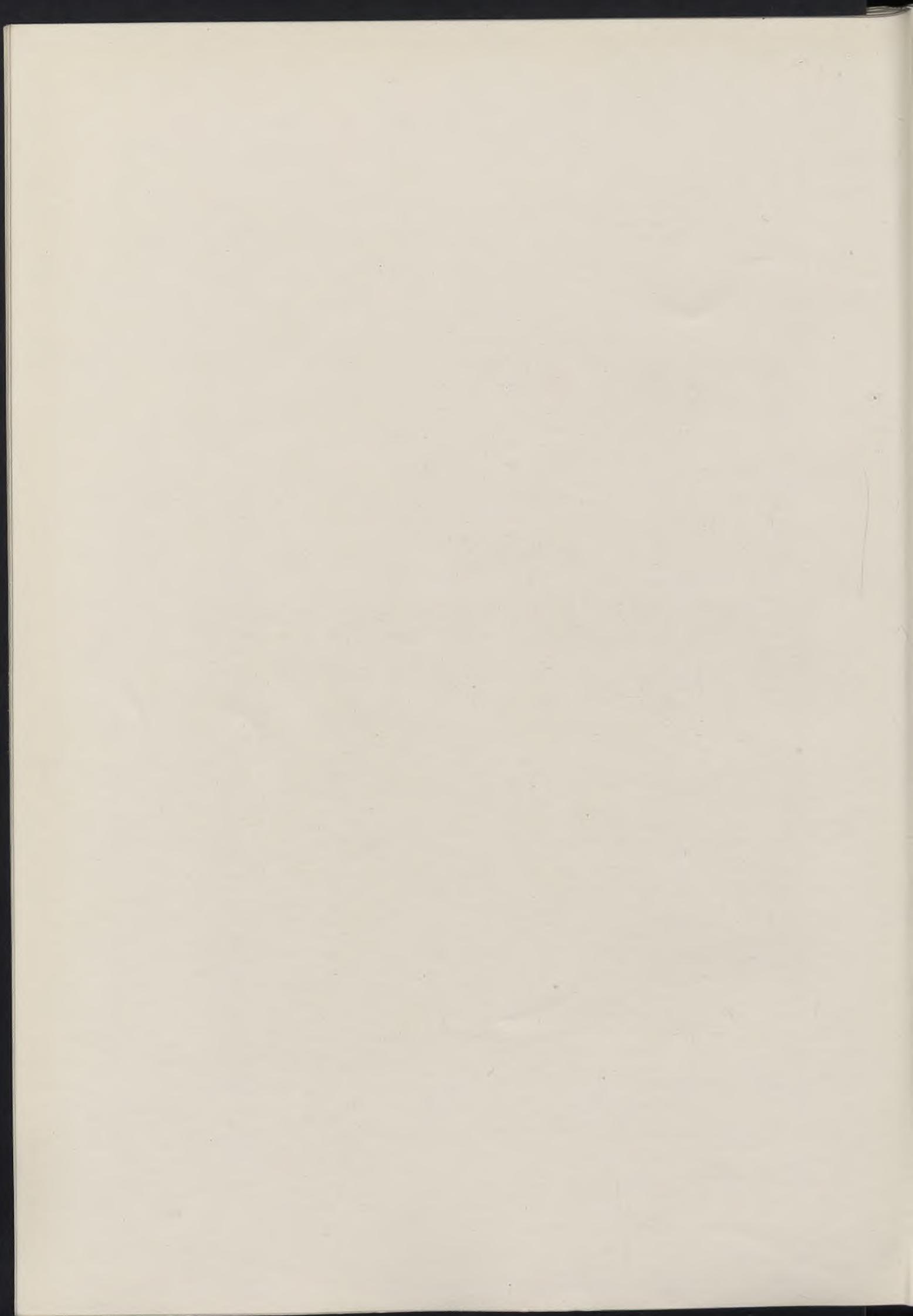
"MADAME CH. PEGUY."
BY PIERRE LAURENS.
130



Imp. DUVÉL et BÉDUS - 14, r. Fols. France PARIS



POSTER DESIGN BY RENÉ VINCENT.



PARIS.—During my yearly visits to the Salon of the Artistes Français I have never failed to be attracted and held by the canvases of M. Jean Pierre Laurens ; and, what is more, I have observed them to have the same effect on others, evoking a very sincere sympathy even for the most disdainful detractors of the Old Salon. It is not that the artist is to be numbered among those who seek success by petty expedients in composition or technique ; rather does he seem to keep to a self-imposed rule of preserving everywhere a maximum of sobriety, which sometimes even verges on frigidity. And I certainly shall not be the one to reproach him for this, amid the excesses of all kinds which daily hurt the eye nowadays. ¶ ¶

M. Jean Pierre Laurens, who was born in Paris in 1875, is the son of the great Jean Paul Laurens, and brother of M. Paul Albert Laurens (whose work was noticed in *THE STUDIO* for January, 1925). After beginning his studies under his

father he entered, in 1893, Bonnat's studio at the École des Beaux Arts ; and in 1898 he made his début with a *Hercule* at the Salon des Artistes Français, to which group he has since remained faithful. He devoted himself for several years to genre painting, studying especially the nautical types at a little fishing village in Normandy. His *Le Cabestan* won a prize at the Exposition Universelle of 1900. He next took up portraiture, which proved to be his true line, and it was to this that he turned after the War. For the last two years he has been a teacher at the École Nationale des Beaux Arts. ¶ ¶ ¶

His art does not lend itself to any complicated elucidation ; its essence is sincerity, dominating a fine insight and feeling for the balance of forms. To these essential qualities a delicate colour sense is superadded. If M. Laurens, in his portraits, makes a frank sacrifice of all accessories, so that he sometimes seems to paint in rather a cold style, his works



"DANS L'OASIS, LE SOIR." MURAL PAINTING
BY J. D. BASCOULÈS. (Salon des Artistes
Français. Copyright, H. Bonnaire, London)



"STANDING FOAL," BY
RENÉE SINTENIS. (Gallery)
Alfred Flechtheim, Berlin

thereby gain in expressive power on the other hand. There is not one of them which I have seen again, after a lapse of time, without feeling its fine qualities more strongly. ♦ ♦ ♦ ♦ ♦

Our reproduction, overleaf, of a mural painting by M. Bascoulès shows one of the few outstanding works at the Salon. The colour-plate, from a poster by M. René Vincent, is an example of his fine grasp of the psychological principles on which successful advertising depends.

M. VALOTAIRE.

BERLIN.—Each period creates its own type of woman, and it is the prerogative of art to immortalise it. It has as well incorporated the harmonious grace of the antique woman as the sparkling charm of the beauties of the Rococo. In this connection it is of high interest to contemplate the portrait of *Grit Hegesa*, lately exhibited at the Fine Art Exhibition of the Academy in Berlin, and reproduced here. It shows a type of female youth, unknown until lately, but now to be found in all countries of the world. ♦ ♦ ♦



"PORTRAIT OF GRIT HEGESA"
BY VAN HAUTH. (State Academy, Berlin)

BERLIN—VIENNA

Van Hauth, the young painter of this portrait, comes of an artistic family, his grandfather having been a portrait painter at the Imperial Court of Russia, and he himself seems to have been predestined for painting. After assiduous studies of drawing in Darmstadt, Munich and Paris, he almost became a victim of the world war. Restored to health only since 1924 and soon afterwards married to the graceful dancer he has portrayed here, he belongs himself to the younger generation.

But this portrait is not merely modern in its subject, but also by the manner of painting itself. The light only modulates, as Cézanne used to say, the synthetic planes of his clear colours, the yellow jacket with the white collar and the blue ribbon, the short white skirt, etc. H. M.

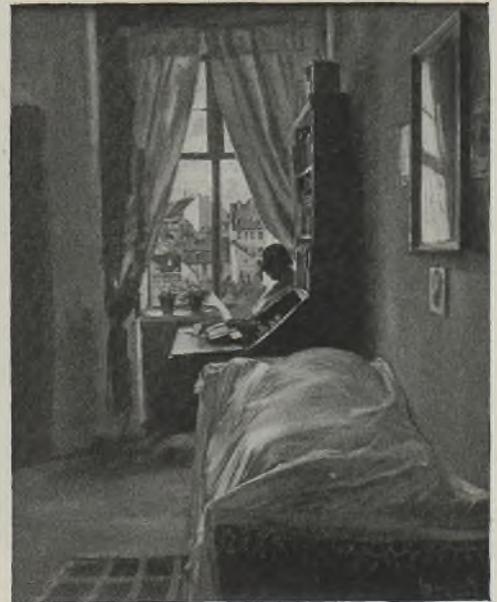
In the front rank of the younger German sculptors there is to be found a group of remarkable female talents in regard to representations of figures and portrait busts as well as to those of animals.

It is owing to these subjects that Renée Sintenis first gained unanimous applause; but later her spiritual portraits were no less admired, as the present Exhibition of the Academy in Berlin proves. In this line, however, other artists may compete with her; but in her small bronzes of animals she seems to be without any rival.

Renée Sintenis, pupil of the School for Applied Art in Berlin, is married to one of its most prominent teachers, Professor E. R. Weiss, who has often painted the fine and bold features of his young wife. She seems to be attached by an innate feeling to the innocent grace of young animals and knows how to shape it. Under her genial hands the young animal life moves trembling, clumsy and touching in its inexperience, exciting tenderness and laughter at the same time. H. M.

VIENNA.—Some time ago a society was formed here under the title "Der Verein der Museumsfreunde" (Society of the Friends of Museums), whose praiseworthy task is to bring to Vienna the art of other countries, similar to that of the Secession with which it acts in conjunction, the exhibitions being held in the Secession gallery. Last year it was French

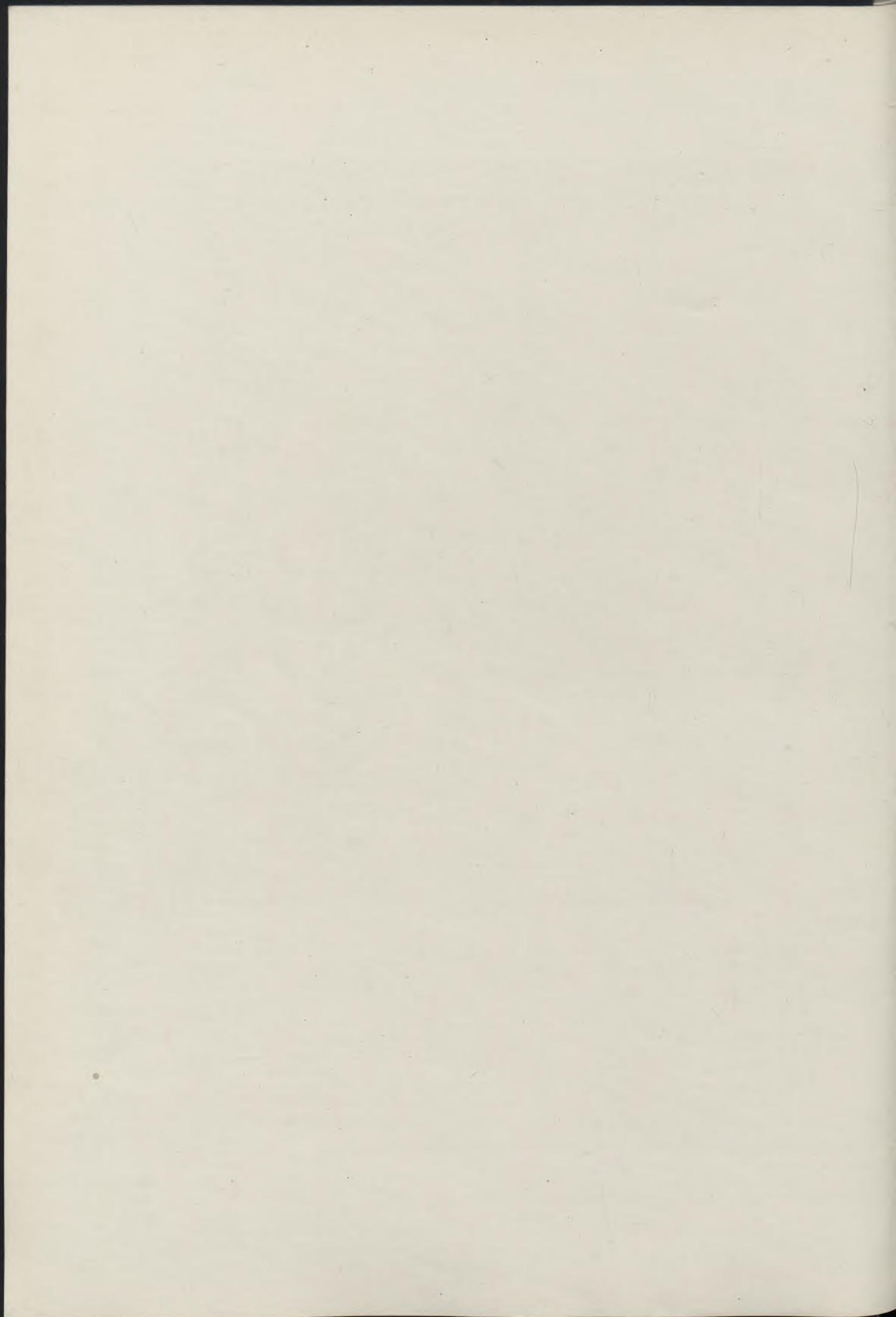
art, this year German art during the last hundred years. (*Jahrhundertschau Deutscher Malerei*). The show is at once most interesting and most instructive. All the German schools may be studied here, so well are they represented by choice pictures and drawings by the most illustrious masters: the Nazarenes, or, as they are sometimes called, the German Pre-Raphaelites, Cornelius and Overbeck; the Romantics, Böcklin, Hans von Marées, Feuerbach, Philip Otto Runge and Moriz von Schwind; the Realists, Menzel, Leibl, Liebermann, Uhde; the Impressionists, Corinth, and Slevogt, right down to the Expressionists. The work of many of the artists overlaps two or more schools. Thoma, on the other hand, cannot be classified as belonging to any one of them, he is *sui generis*. Two of Feuerbach's finest pictures are shown, the study for his *Iphigenie* and the *Heroic Landscape*. From these may be gathered how great his artistic strivings were; one may understand why his dissatisfaction with himself arose, but one cannot doubt the high quality he reached in these two paintings. Menzel's standing in the history of art is unquestionable, almost till his last day (he lived

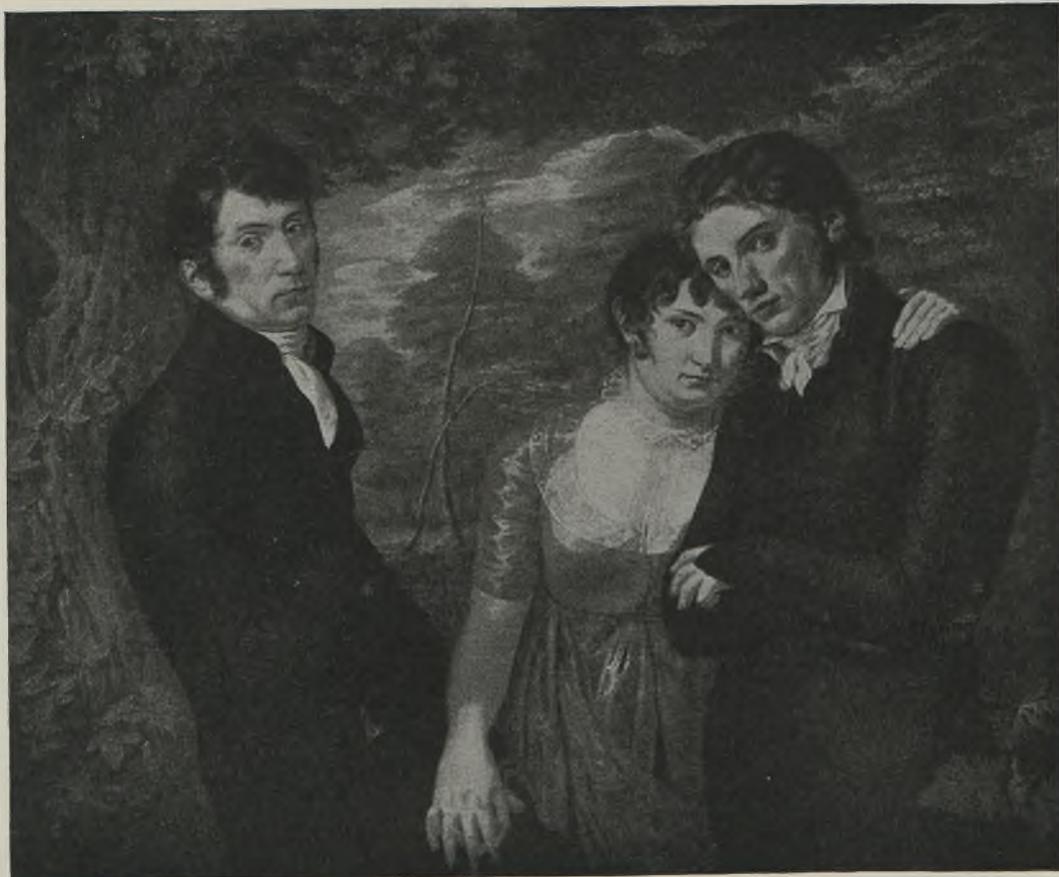


"MENZEL'S ROOM IN THE RITTERSTRASSE BERLIN." BY A. VON MENZEL (Museumsfreunde Exhn., Vienna. From the National Gallery, Berlin)



"QUALSBURG." WATER-
COLOUR BY HERBERT
REYL-HAMISCH.
(BY COURTESY OF MRS. ROBERT A.
CURRY).





"WIR DREI." BY PHILIPP OTTO RUNGE
(Museumsfreunde Exhn., Vienna. From the
Kunsthalle, Hamburg)

ninety-one years) he was at his easel creating with the ease and freshness of a young man. A master draughtsman, a fine colourist, a master of composition, and, above all, endowed with the gifts which go to make the great artist, Menzel will live for all time. ♦ ♦ ♦

So many of the artists represented hold high places beyond the frontiers of their own country, Wilhelm Leibl, Lenbach, Böcklin, among others, that it suffices to mention their names. But Philipp Otto Runge is less known in foreign lands. His *Wir Drei*, here reproduced, is a fine example of his methods. Of the older school (he died in 1810 at the age of 33) he was one of the first to recognise that pictures should have their place in the homes of the citizen class. Though not in the front rank, he is of interest as being the forerunner of the *plein air* school; what he sought was to add the decorative landscape as a background for his por-

traits. He wrote a book in two volumes entitled "*Farbenkugel*," in which he explained the theory of colour. Schnorr von Carosfeld, Frederik G. Kersting, and others of the early nineteenth century must be passed over, for place must be given to those of the latter part, and of to-day, Liebermann, whose *Geschwister* is among the finest pictures hung. Other examples of his art are the *Polo Players* and the *Almshouse for Old Men, in Holland*. He is a painter of great power: his resolution is sure, and his work is always interesting for its vibration and the peculiarly individual general treatment. ♦ ♦ ♦

It is to be hoped that in the near future the Verein der Museumsfreunde will be enabled to fulfil its laudable desire of holding an exhibition of English art. But the cost of transport and insurance is a block in the way, quite apart from the risk of the sea journey. ♦ ♦ ♦

A. S. L.

VENICE

VENICE.—(*The XVth Biennial Exhibition—Foreign Sections*).—In the Biennial of this year at Venice it was remarked to me this summer by a Venetian friend that the dead are more living than the alive. There is something to be said for this criticism, for the central pavilion is dominated by the superb display of that great past-master of his art, Giovanni Segantini, while the individual "mostre" of Marius Pictor and the brilliant Lino Selvatico, both recent losses to Italian art, are of secondary, but very great, interest: while in the foreign sections, which I am treating especially to-day, the group of twenty-two decorative panels in the Spanish pavilion by Joaquín Sorolla is a manifestation of the very first importance. ♦ ♦ ♦

We saw Sorolla here in London in the full of his power in the Exhibition of the Grafton Galleries of July, 1908, and I shall never forget the impression made on my mind by his portraits and sunlit bathing scenes: but these studies—though each one is a beautiful picture—which are, I believe destined in their completed form for America, shew no declension in his

powers, are absolutely true to type and Spanish character, and have the vigour and directness of Sargent. Some of the sculpture in the Spanish work, by José Capuz and Ignacio Pinazo merits notice; and Belgium, next door, has that of George Minne, and an individual show in almost every medium (the drawings and etchings the best) by that brilliant artist, Felicien Rops. But I turn now to the central pavilion, where Sweden has an interesting room, in which the portrait of her King Gustavus V., by Emil Osterman, and the wonderful studies of the life of wild birds and animals by Bruno Liljefors, are to be mentioned. ♦ ♦ ♦

Two rooms further (Sala XI.) we come to a very interesting display of the sculpture of Henry Glicenstein, who is no stranger to these Venice Biennials. Born at Turek, a little village in Poland, he had sculpture in his very blood, and a life of struggle and adventure saw him at last in Rome in 1895: it was the city of his art and his dreams, and he never wished to leave it. Among his portrait work here are the busts of the painters Mancini and



"WILD GEESE." BY BRUNO LILJEFORS
(Fifteenth Venice Biennial Exhibition)



DECORATIVE PANEL
BY JOAQUIN SOROLLA.

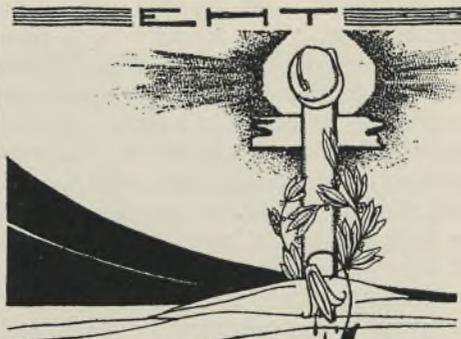
(15th Venice Biennial Exhibition.)



"PORTRAIT GROUP."
BY L. BUISSERET.
(Salon du Cercle "Pour l'Art.")
142

Beppe Ciardi; and D'Annunzio appears here also, while *Sacrifice* (bronze and marble) and *Sybil* (pietra serena) are among the subject works. The French pavilion makes a good impression, especially in the front room with Le Sidaner and Elisabeth Chaplin; and the group of studies by Marquet is to be noticed. Without achieving a marked success, Great Britain shews some paintings of merit; among the best known names Lavery and Orpen awakened interest, but I noticed also the work of R. G. Brundrit as showing promise and of Alan Beeton, Newton, Terrick Williams and Archibald Barnes. In Germany Franz Stuck and Lovis Corinth claim attention; and the foreign sections are completed by Holland, Czechoslovakia and Hungary. S. B.

BRUSSELS.—The end of the exhibition season, which since September last has held sway in some thirty galleries, was marked by the important Salon known as "Pour l'Art," which included a number of the best contemporary Belgian sculptors and painters. A large landscape by M. Isidore Opsomer, which caused considerable comment, was purchased by the Government for the Brussels Museum. In the same exhibition appeared a group of portraits by Monsieur L. Buisseret, which show a very interesting development on his previous work, and confirm his seriousness of intention. Deriving from the fine traditions of drawing established by David and Ingres, M. Buisseret attains to an expressiveness of style and a right-



hors de mes livres de guerre

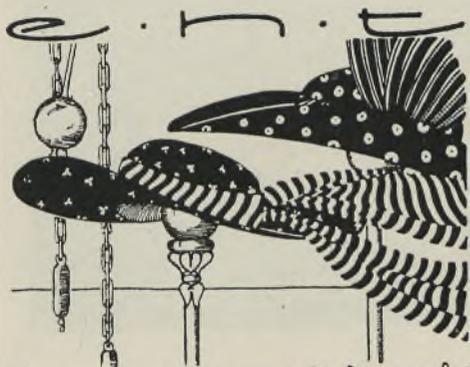
BOOKPLATE BY
EMILE H. TIELEMANS

ness of value which are but rendered more distinctive by the coldness of his colour-schemes. □ □ □ □ □

MM. Oleffe, P. Paulus, Wynants, d'Haveloose, Wansart, Bonnetain and Grandmoulin all showed very capable work. M. Anto Carte, though his four or five exhibits were curious and interesting, seems to have become a little restless and to have deviated somewhat from his own personal style, under the influence of certain of the more advanced French painters. P. L.

Tradition is a woman, and as such she talks. She takes her chosen ones by the hand and conducts them to the ever new countries of art and fantasy; and, when she speaks to them of her glorious past, it is only in order to mark out the path before them. My reason for thus prefacing a few remarks on M. Emile H. Tielmans' bookplates is that modern *ex libris* are too often condemned in the name of tradition. A link in an endless chain, Tilemans does not imitate but works out his own inspiration, carrying on the work of the past. He unites the qualities of an innovator and of a craftsman of sound lineage. His fertile imagination constantly plays with new themes, each more attractive than the last. The legend of his own personal bookplate reads: "Plus haut." □ □

I have just looked through his work again. His oldest plates are fifteen years old, and his latest are of yesterday; but none of them "dates"—each takes its normal place in relation to the others. All are marked by the same feeling for style



hors de mes documents de modes

BOOKPLATE BY
EMILE H. TIELEMANS

BRUSSELS—AMSTERDAM—TOKYO

and arabesque, and by the same conscientiousness. The modern book-plate, as Tielemans conceives it, is like a jewel with which the bibliophile adorns his favourite books, and, like a jewel, it should have equal value in design and content. Whether executed on the copper or on wood, they are marked by the same decorative feeling and the same love of simple and sober line. In our days of hasty or ill-sustained efforts, such a continuity of creation is very praiseworthy, particularly when applied to so neglected an art as that of the bookplate. ♦ ♦ ♦ ♦

GEORGES LAMBERT.

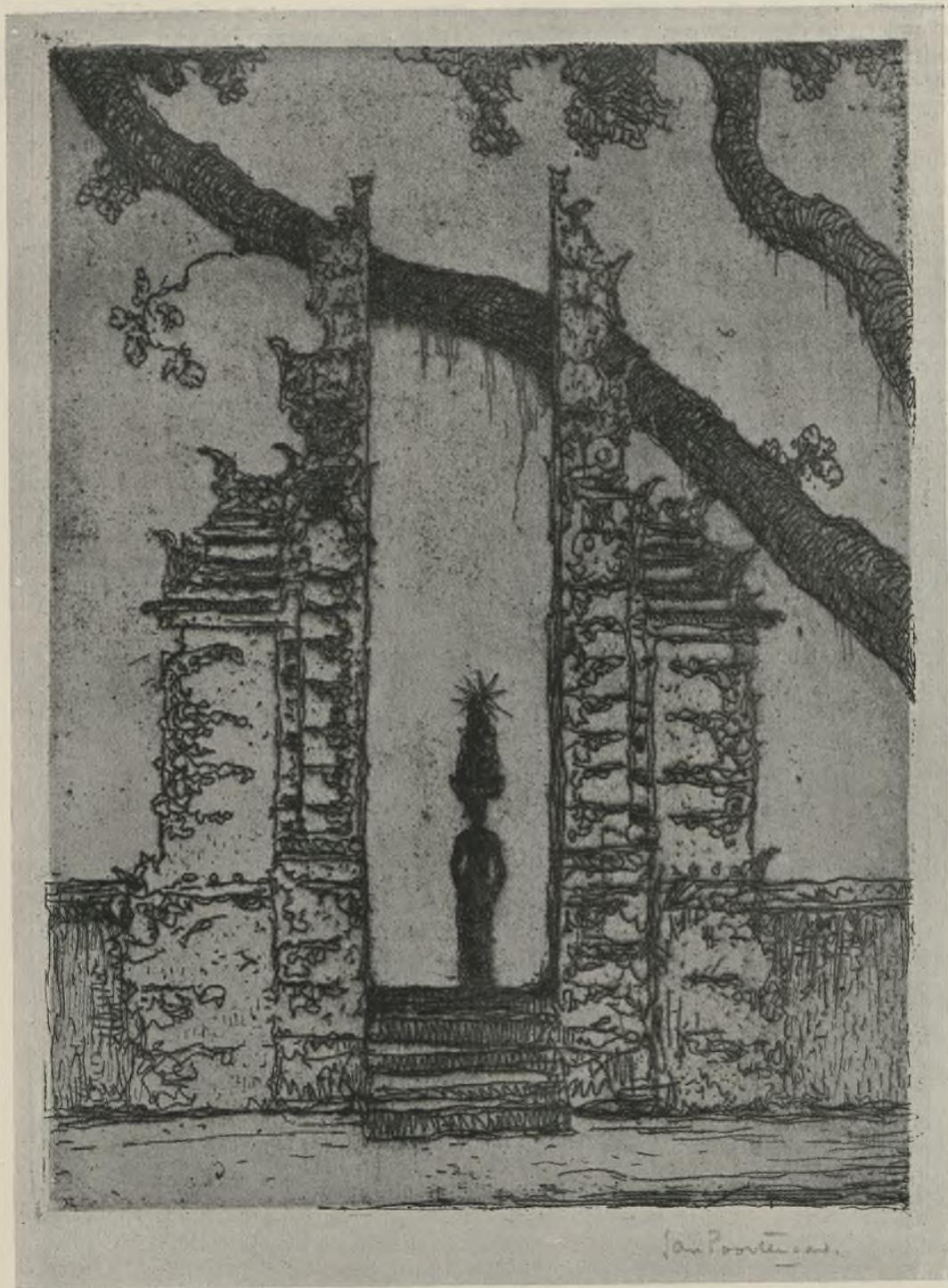
AMSTERDAM.—From his sojourn in the Dutch East Indies, Mr. Jan Poortenaar has returned with a large body of work recording his reactions to the East—reactions which he has also expressed in words, in his book *Een*

Kunstreis in de Tropen. More than his Dutch and London subjects, the landscape of Sumatra seems to have provided him with a theme appealing particularly to his technical methods. A great advance is to be remarked on the work illustrated in connection with our article on Mr. Poortenaar six years ago. His line has become more supple, his selective faculty more alert, and his decorative sense more fecund (particularly in his dealings with trees and buildings). ♦ ♦ ♦

TOKYO.—Numerous exhibitions held annually by different societies of painters in the Nippon style, not to mention the most important exhibition by the Imperial Art Institute, have developed a class of work which may be described as "exhibition paintings." They are large, to begin with, too large for the *tokonoma* of the ordinary homes of Nippon.



"A LANDSCAPE, SUMATRA
EAST INDIES." ETCHING
BY JAN POORTENAAR



"A TEMPLE GATE, ISLE OF
BALI, EAST INDIES." ETCH-
ING BY JAN POORTENAAR

AMSTERDAM—TOKYO

Not only in size, but in subject matter as well as in their treatment, they do not suit the dignity of the *tokonoma*. By them the painters are seeking to attract the attention of the public. To attain this end all sorts of means are being employed; some strive to be new, new in colouring, in the mode of treatment and in the conception of the motif, choosing usually a large area of silk to catch one's eyes and to display the artist's skill. It is not to be wondered at, therefore, that it is rather difficult now to find paintings at the exhibitions suitable to be mounted as *kakemono* to grace the walls of the *tokonoma*. ■ ■ ■ ■ ■

Interesting from this point of view was the second exhibition of the Tankokai recently held in the Mitsukoshi galleries. The exhibition consisted of paintings already mounted as *kakemono* of ordinary sizes, ready and suitable for the *tokonoma*, and it contained works of the most

famous contemporary artists of Kyoto and Tokyo. Yokoyama Taikwan, of Tokyo, had his favourite mountains in romantic mood entitled *Spring Night* and also *Quail* in early morning under a branch of an oak tree. Kawai Gyokudo, also of Tokyo, had a peaceful landscape called *Slanting Rays*, showing sails against the glowing sky. Takeuchi Seiho, the leading artist of Kyoto, and in some ways of the whole country, had a painting of chicken hawks, showing his wonderful skill in brush-work and in drawing small animals and birds. Yamamoto Shunkyo, another eminent artist of Kyoto, had a magnificent snow landscape entitled *Senjogahara in Winter*. Shimomura Kwanzan of the Nihon Bijutsuin of Tokyo exhibited *Shrike*, showing delicacy and minuteness of finish, and also a Buddhist subject *Fudo Myoo*, the god immovable, with a background of flames, attended by his two attendants. Kobori Tomone,



"CHINESE HOUSES, SINGAPORE"
ETCHING BY JAN POORTENAAR



"SHRIKE." BY SHIMO-
MURA: KWANZAN.
(Second Tankokai Exhibition.)



"SLANTING RAYS." BY
KAWAI GYOKUDO.
(Second Tankokai Exhibition.)



"QUAIL." BY YOKO-YAMA-TAIKWAN

perhaps the greatest living authority on ancient costumes of Nippon and a Professor at the Tokyo School of Fine Arts, showed *Sei Shonagon*, a portrait of a well-known personage in Nippon literature. ♦ ♦ ♦ ♦ ♦

The exhibition, though not at all ostentatious, containing only some fourteen paintings by the above-mentioned six foremost painters of the day, has drawn great public attention, as it served to show what contemporary masters could do on comparatively small areas of silk.

HARADA-JIRO.

REVIEWS

Victoria and Albert Museum Picture Books. 7d. each (including postage). Eight booklets have so far been published in this series, each with a brief introduction and twenty pages of illustrations in photogravure, approximately 5¼in. by 3½in. in size, printed by Messrs. Waterlow and Sons with their well-known skill. The

introductions, though only about 500 words in length, give a surprising amount of information for the busy layman; and the scope of the series may be gauged by the titles of the brochures so far issued, which are: "English Alabaster Carvings," "English Porcelain Figures," "English Miniatures," "English Chairs," "English Embroideries," "English Wrought-Iron Work," "English Glass" and "The Work of Alfred Stevens." ♦ ♦ ♦ ♦

Le Livre d'Or du Bibliophile. (Paris: Chambre Syndicale des Editeurs de Livres d'Art). 40 francs. The Chambre Syndicale des Editeurs de Livres d'Art has had the happy thought of publishing yearly a "Bibliophile's Golden Book," comprising a luxurious collection of illustrations from works published by its members. For the first number, just out, M. Louis Barthou, the eminent statesman (who is also a discriminating bibliophile), has written a preface from which we may make the following extract: ♦ ♦

"There is no art without a standard,

REVIEWS

and a high standard is the distinctive mark of French taste. This first *Livre d'Or du Bibliophile* does not derogate from it. It is well planned and carried out, and does credit to those who, with fine professional solidarity, have produced it. My function is less to explain this venture than to greet it; and it is sufficient to turn over the leaves of the book to comprehend its scope. It is its own witness, and I, constrained by flattering requests, can and must only give it simple praise. It will be able by its own worth to travel its road and attain its goal. There were many rocks to avoid—the programme, the album and the catalogue—but the *Livre d'Or* is none of these things. I am tempted to compare it to a casket which encloses rare things. It is, in effect, a kind of running commentary on the modern French illustrated book, which has lately flourished exceedingly." ♦ ♦ ♦

Apart from the strong present interest of the book, it is hardly necessary to stress the value as a work of reference which this faithful and permanent record will have.

Encyclopædia of Modern Italian Decorative Arts. Directed by GUIDO MARANGONI. II. *Il Ferro Battuto* (Milan : Casa Editrice

Ceschina). Lire 140. This is the second volume of this useful series treating of the decorative arts in Italy, the first having been occupied with contemporary Italian furniture. The success achieved by this last work has encouraged the publishers to continue the series, and they propose in succeeding volumes to include Ceramics, artistic woven fabrics (*Stoffe d'Arte*) and Mural Decoration : while the fact that the whole series is under the direction of Guido Marangoni, the director of the Monza Exhibitions of Decorative Arts, is a security of its thorough handling. ♦

In the present volume the 86 pages of introduction by the Onor. Guido Marangoni give a synthesis of the history of beaten-iron work in Italy from the Renaissance to modern times; and the 159 plates, well reproduced, illustrate the progress of this art, from the old days of Siena and Florence down to the modern work of Mazzucotelli and Rizzarda at Milan and of Umberto Belotto at Venice.

Evolution in Modern Art. By FRANK RUTTER. (G. G. Harrap & Co., Ltd.). 7s. 6d. net. This is an interesting account of the modern movement, written by a critic of catholic sentiments and scholarly ability, which deserves to be read by all those for whom the *Sturm und Drang* of the last fifty years has an appeal. We do not quite know however, if the dicta with which Mr. Rutter prefaces the book are altogether final. After all, though the minority certainly has often to fight the majority, it is not an inevitable supposition of good in the minority : and it has to be remembered that in the long run it is the majority that decides in matters of art. So Mr. Rutter tends, we think, to sympathize with belligerent minorities rather more because they are fighting than for their intrinsic merits : and to lose sometimes the real thread of good in modernity by turning attention to freaks, startling but sterile—like the representation of innumerable legs to show one dog walking. Moreover, we should not place Mr. Ginner exactly where Mr. Rutter places him in a book which is a précis of movement, because Mr. Ginner, an excellent artist, represents for us a static rather than an experimental ideal. But Mr. Rutter on the whole does his work very well indeed.



TITLE PAGE OF THE "LIVRE D'OR DU BIBLIOPHILE." DRAWING BY BERNARD NAUDIN (See review)



"DESFORD OLD HALL." PENCIL
DRAWING BY F. L. GRIGGS, A.R.A.
(From J. B. Firth's "Highways and
Byways in Leicestershire—Macmillan)

Highways and Byways in Leicestershire. By J. B. FIRTH. Illustrated by FREDERICK L. GRIGGS, A.R.A. (Macmillan) 7s. 6d. net. An excellent book in an excellent series, with a good index and a moderately good map. Even those who are unacquainted with Leicestershire may read Mr. Firth with enjoyment. He writes pleasantly, chooses his quotations with discernment, and is never dull. In dealing with a vast amount of varied material he does not forget his general proportions, and his book is compact and well designed. He deals briefly, thank goodness, with that incomprehensible and barbarous pastime—chasing the fox. He does justice to the better side of hunting (such as it is), but does not hesitate to reveal the extraordinary silliness of Meltonian jokes, and the tiresome dullness of those concerning whom Lord Broughton wrote: "Very good-tempered and gentlemanlike, but not one word except hunting talked for four hours!" Mr. Griggs's drawings, well reproduced by the deep-etched process, are, for the most part, charming. As topographical pictures, they set an example which might well be noted by those who produce similar books—books which are so often marred by trivial

and careless illustration. They are well fitted for their purpose, and take their positions gracefully on the printed page. The publishers are to be congratulated on the standard which they have maintained in this series. We have more than enough of slipshod stuff with vile colour plates; but here are books which a man of discernment will readily place on his shelves, and turn to with enjoyment and confidence.

C. E. V.

Il Bronzo e il Rame nell'Arte Decorative Italiana. By ARTURO PETTORELLI. (Milan: Ulrico Hoepli). Lire 180. This is a volume of great importance for the student of Italian bronzes. The Bibliography itself, by Sig. Pettorelli is of value and guidance in this sphere, and his introductory text contains a perfect mine of information on this difficult and fascinating subject. This information is supplemented by his treatise on the technique of bronze-casting; and the whole field of this art finds superb illustration in the magnificent series of 125 full-page and half-page plates, beginning with the bronzes of Chiusi and the famous "lampadario" of Cortona, and concluding with the crown of bronze offered by the Italian army (1921) to the tomb of Dante at Ravenna. S. B.

CORRESPONDENCE

THE BRITISH FILM INDUSTRY

To the Editor of THE STUDIO.

SIR,—A great deal is now being said and done for the British film industry. A society and an institute exist, but so far the one thing essential to the development of the cinema as an art in this country does not exist, namely, the possibility for artists, actors, and writers to work together on an experimental or research basis, without having to consider financial gain.

Such work might be undertaken without financial loss, if properly started along lines adopted by a Russian in Paris. Artists with whom I have talked are convinced that the enormous expenditure of commercial firms in production is not necessary to artistic effect. They also consider that the vast sums paid to famous stars distort the whole matter; and that there is much talent lying dormant in this country which a little experiment might bring to light.

What is needed is for some patriot to come forward and set up a production-section of the Film Society or of the Film Institute; that section to have small capital and to act as a sort of Stage Society of the cinema. Young and untried artists who feel drawn toward film work, writers, too, should be given every opportunity to study what has been done in every country, technical methods, etc., and to develop something new. Inexpensive production would be one of the aims—the other aim being obviously to attempt to raise the British film to the level of a fine art. Naturally if anything worth while was produced under these circumstances it would be understood that the Film Society might include such work in its programme of exhibitions and every effort should then be made to arrange for the distribution of a good film thus produced, so that in due course it might find its way into the commercial market. If it was found possible to make an inexpensive film that did turn out to suit the public taste, of course the profits would be enormous.

Yours, etc.,

AMELIA DEFRIES.

POLPERRO CLIFF

[Received too late for July issue.]

To the Editor of THE STUDIO.

SIR,—The Press has helped us so generously, and has thereby rendered practicable what seemed otherwise fairly impossible, that we venture to seek your hospitality once more.

As the result of recent negotiations, the executors of the late landowner have not only extended the time-limits far beyond our original expectations but have consented to reduce the price from £600 to £500. They are showing a genuine desire to enable us to secure the cliff; and information, which we cannot well make public, indicates that they are asking appreciably less than they might eventually make by selling much of the land for building.

152

So far we have been promised £335 of which £200 are actually in the bank; and we appeal to your readers to make up the balance of £165 without delay so that the cliff may be secured in good time this summer.

Letter after letter from strangers tells us of happy memories of Polperro and concern for the preservation of its beauty; but many visitors have doubtless not happened to see the original appeal, and others, perhaps, making good resolutions to subscribe, have omitted the essential sequel of writing out their cheques or buying their postal orders at once before they could forget their good resolutions.

We should like to hope that we need trouble you only once more—and then simply to announce that the Press has enabled us to achieve success, and to tender you our final and grateful thanks.

We are (for the committee)

Yours, etc.,

F. RILSTONE, Chairman
(Chairman Talland Parish Council).

F. CAMPBELL, Treasurer
(Medical Officer of Health for the Rural District).

FRANK H. PERRY-COSTE, Hon. Sec.

W. H. JAMES WEALE.

To the Editor of THE STUDIO.

SIR,—The Belgian Historical and Archaeological Congress assembled last year at Bruges, and the committee has now decided to place a commemorative tablet on the house in the rue Ste. Claire where the late Mr. James Weale lived and worked for many years.

One cannot help feeling that Mr. Weale's achievements in art and history have not received the acknowledgment they deserve. He was a fine scholar and a patient investigator. He it was who first explored the Bruges archives in his search for material concerning the great artists whose names will always be associated with that town. He was indeed the founder of all the later studies on the Van Eycks, Memlinc, Gerard David, Blondeel and Claessens, and there is no doubt that as a result of his efforts Belgian custodians and librarians were provoked into taking greater care of their treasures, while his researches into the history and archaeology of Bruges were extraordinarily exact and exhaustive, as all subsequent workers in the same field can testify.

The amount required is not large and M. Camille Tulpinck, the president of the congress, not unfairly asks that Mr. Weale's countrymen should take some share in the project. Mr. Weale died in April 1917. It would be a graceful act to unveil the tablet on the tenth anniversary of his death.

Subscriptions can be sent to M. Camille Tulpinck, 1, Rue Wallonne, Bruges, or if they are sent to me at 27, West Heath Drive, N.W. 11, I will transmit the money to him and see that due acknowledgment is made by the proper official.

Yours, etc.,

MALCOLM LETTS.

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TO HIS MAJESTY THE KING

ESTABLISHED 1760

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ART EXHIBITIONS



- LONDON.—**ABBEY GALLERY.—“Old English Cottages and Flowers.” During August.
 ARLINGTON GALLERY, 22 Old Bond Street, W.1. Water-Colours of South Africa by Rev. J. W. R. Brocklebank. October 3-16.
 BEAUX ARTS GALLERY, Bruton Place, Bruton Street, W.1. Drawings and Prints of Old London. Open till August 23.
 CHESTER GALLERY, 2 Chester Terrace, Eaton Square, S.W.1. Seascapes by Kate Wilcox, Tatton Winter, Stanley Inchbold, W. T. Hawksworth and R. Van Cortlandt. During August and September.
 FINE ART SOCIETY, 148 New Bond Street, W.1. Summer Exhibition of Paintings, etc.
 FULHAM CENTRAL LIBRARY, 598 Fulham Road, S.W.6. Society of Graphic Art Exhibition. Open till August 21.
 GOUPIL GALLERY, 5 Regent Street, S.W.1. Summer Exhibition of Modern Art.
 HEAL & SON, 195 Tottenham Court Road, W. Garden Furniture. July 26 to August 31.
 LEICESTER GALLERIES, Green Street, W.C.2. Renoir Exhibition. July-August.
 LITTLE ART ROOMS, 8 Duke Street, Adelphi. Pastels by Frank Sully. August 3-31.
 REDFERN GALLERY, 27 Old Bond Street, W.1. Water-Colours, Drawings and Oils by Contemporary Artists. Open till August 28. Etchings and Woodcuts by Contemporary Artists. September 1-21.
 ROYAL WATER-COLOUR SOCIETY, 5a Pall Mall East, S.W.1. The London Salon of Photography. Receiving Day September 1.
 ST. GEORGE'S GALLERY, 32a George Street, Hanover Square, W.1. Annual Exhibition of “Modern English Engraver-Etchers.” Open till Mid-September.
 TWENTY-ONE GALLERY, Durham House Street, Adelphi, W.C.2. Exhibition of Arts and Crafts. Open till August 14. Summer Exhibition of Paintings, etc. August 20-September 29.
 TOOTH, ARTHUR & SONS, 155 New Bond Street, W.1. Nineteenth Century French Pictures. Open during August.
 VICTORIA AND ALBERT MUSEUM, South Kensington. City Companies' Exhibition. Open during August.
 WALKER'S GALLERIES, 118 New Bond Street, W.1. Annual Exhibition of Early English Water-colours. Open till September 30. Water-colours by W. H. Walker. Open till September 30. Early English Water-colour Artists. Open till the Autumn.
- ABERDEEN.—**ABERDEEN ARTISTS' SOCIETY.—Nineteenth Exhibition. November 16 till middle of January. Receiving days—London, October 11; Edinburgh and Glasgow, October 13; Aberdeen, October 29.
- BATH.—**BATH SOCIETY OF ARTISTS, Victoria Art Gallery. October 21-December 4. Receiving day, October 11.
- BELFAST.—**BELFAST ART SOCIETY.—Forty-fifth Annual Exhibition at the Municipal Art Gallery. October 6-November 6. Receiving day, September 23.
- BIRMINGHAM.—**ROYAL SOCIETY OF ARTISTS. R.W.S. Exhibition. September 29-October 23. Receiving day, September 21. Autumn Exhibition, November 9-December. Receiving day, October 27.
- BRIGHTON.—**BRIGHTON ART GALLERY. R. A. Bevan Memorial Exhibition, July 31-August 31. Autumn Exhibition, October 2-December 31. Receiving days, September 3 and 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.
- DERBY.—**CORPORATION ART GALLERY. Paintings by Ernest Townsend. Open till August 14.
- EDINBURGH.—**ROYAL SCOTTISH ACADEMY. Open till August 28.
- GLASGOW.—**ROYAL GLASGOW INSTITUTE OF FINE ARTS, October 2-December 11. Receiving Day, August 23.
- HULL.—**MUNICIPAL ART GALLERY. Autumn Exhibition, end of September till January 2. Receiving Days (London), August 24 and 25.
- IPSWICH.—**IPSWICH ART CLUB, High Street. Fiftieth Summer Exhibition. Receiving Days, August 9 to 12.
- LIVERPOOL.—**WALKER ART GALLERY. Autumn Exhibition. September 18-December 4. Receiving Days, August 16, 17 and 18.
- MANCHESTER.—**Rutherford Gift of Modern Works of Art. Open till September 11. Civic Week Exhibition, October 4 till November.
- ROYAL MINIATURE SOCIETY. Open on October 18.
- NEWLYN.—**Exhibition of Arts and Crafts at the Passmore Edwards Art Gallery. Open till September 18.
- OXFORD.—**OXFORD ARTS AND CRAFTS SOCIETY EXHIBITION. October 16 to 30. Information from the Hon. Organising Secretary, 23 Leckford Road, Oxford.
- WORCESTER.—**ART GALLERY, VICTORIA INSTITUTE. Worcestershire Camera Club Open Exhibition. Information from R. T. M. Toyn, 3 Stephenson Road, Worcester.
- WROXHAM.—**Fifth Annual Summer Exhibition at Wroxham Gallery. Open till first week in October.
- BRUSSELS.—**GALERIE CENTAURE. Belgian Exhibition. Open October 2.
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NOTE.—The Editor will be pleased to receive particulars of any Art Exhibition, Competitions, Lectures and other announcements likely to be of interest to readers of the “Studio” which should reach him by the 30th of the month preceding publication.

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for **SEPTEMBER, 1926**

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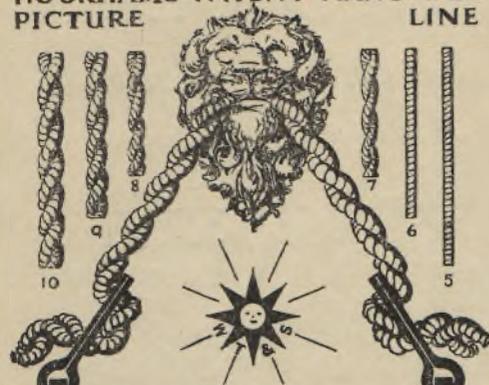
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- MANCHESTER—CITY ART GALLERY.** Annual Report of the Committee. (Obtainable from the Gallery.)
- NADAI, PAUL.**
"Asszonyi Pompa." (Budapest.)
- ROSE, ENID.**
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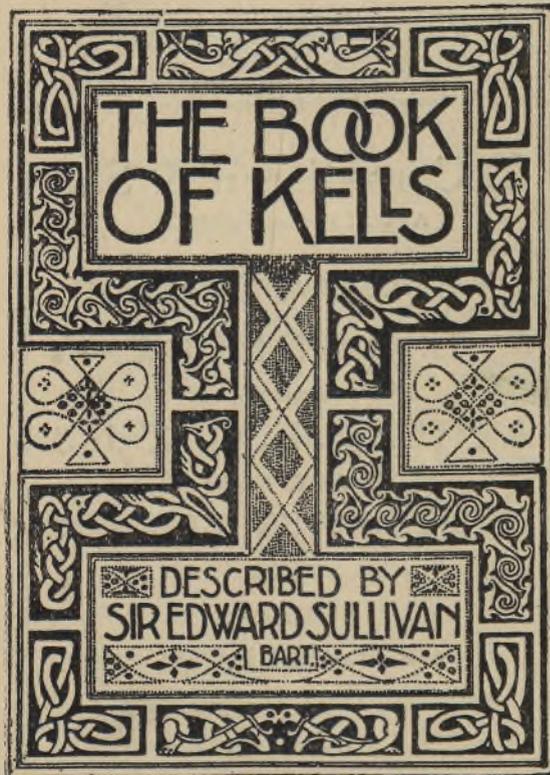
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"The Studio" is registered for transmission to Canada by Canadian Magazine Post.

BIBLIOTEKA GŁÓWNA

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THE STUDIO

A Magazine of Fine
and Applied Art

FOUNDED IN 1893



VOLUME 92 NUMBER 402

SEPT. 15TH 1926

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG G.M.B.H.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.II. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



CONTENTS

SEPTEMBER 1926

	PAGE
PAUL JOUVE. By M. Valotaire	155
BENITO QUINQUELA MARTIN, SELF-TAUGHT ARTIST. By Edith Valerio	162
MESSRS. VENINI'S MURANESE GLASS. By N. G. Fiumi	167
MISS EVELYN D. GOGGS, BOOKBINDER. By Herbert B. Grimsditch, M.A.	168
CZECHO-SLOVAK GRAPHIC WORK. By Georg Bröchner	170
MISS MARGERY ALLEN'S TOWN GARDENS	177
THE MUSEUMS ASSOCIATION EXHIBITIONS. By Jessica Walker Stephens	178
THE ZWEYBRÜCK SCHOOL OF DRAWING AND APPLIED ART IN VIENNA. By A. S. Levetus	181
NOTES: London, Birmingham, Newbury (Berks), Uckfield (Sussex), Vienna (I), Berlin, Paris, Vienna (II), Zürich, Valencia, Milan, Granada, Ivezza (Balearic Isles), Winnipeg, New York, Tokyo	184
REVIEWS	226
CORRESPONDENCE	228

SUPPLEMENTS

PAUL JOUVE. "Elephant and Mahout"	<i>Frontispiece</i>
PAUL SÉRUSIER. "Boys Bathing"	187
"THE THREE MASKS." "Nippy"	195
MAIDLIE McCLINTOCK. "La Grande Place, Avignon"	199
EDOUARD VALLET. Poster Design	209
WYNNE APPERLEY, R.I. "A Gateway in Tangier"	217

EDITED BY GEOFFREY HOLME

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UMSCHAU

BERLIN. Die Akademie der Künste schreibt soeben den Großen Staatspreis für Maler und Architekten preußischer Staatsangehörigkeit mit Einlieferungstermin zum 10. Februar 1927 aus. Von Architekten sind einzureichen: selbständig durchgeführte Entwürfe von größeren Bauten, die ausgeführt oder für die Ausführung gedacht sind. Photographien des Inneren und des Äußeren derartiger Gebäude, die durch Grundrisse und Schnitte erläutert sind, sind zulässig. Vorbedingung ist, daß die Bewerber als Maler das 32., als Architekt das 30. Lebensjahr am Tage der Einlieferungsfrist nicht überschritten haben. Eine Zulassung zum Wettbewerb bei Überschreitung der Altersgrenze wird in diesem Jahre nochmals bei den Bewerbern in Erwägung gezogen werden, die nachweislich durch den Heeresdienst in den Jahren 1914—1918 in ihrer Berufsausbildung behindert waren. Ausschreibungsbedingungen von der Akademie der Künste, Berlin W 8, Pariser Platz 4, zu beziehen.

BERLIN. Alfred Flechtheim, W 10, Lützowufer 13, 20. Sept.—9. Okt.: Ausstellung von Aquarellen von Frans Masereel.

BERLIN. Das Kupferstichkabinett der Berliner Museen eröffnet in seinem Ausstellungssaale eine Schau der Schwarzweißkunst Lucas Cranachs. Als größte Cranach-Sammlung kann das Kabinett das graphische Werk des Meisters in unvergleichlicher Vollständigkeit vorlegen.

BERLIN. Galerie Eduard Schulte (Unter den Linden 75-76). Die erste Herbstausstellung enthält Kollektionen von Hans Dieter, Meersburg, Joh. Gg. Dreydorff, Krefeld, Paul Herrmann-Walburg, Ebenhausen, C. Heinrich Lucas, Grunewald, Karl Strathmann, München, Franz Triebisch, Berlin, und Elsbeth Zierhold, Ebenhausen.

BERLIN. Heinz Hagen, Schillstr. 13. Ausstellung von Originalstücken europäischer und exotischer Herkunft — Tanz- und Schauspielmasken u. dergl. — (Ostasien, Afrika, Südamerika, Australien).

BERLIN. Der erste Lehrstuhl für die stilästhetische szenische Bildkunst- und Kostümkunde wird vom kommenden Semester ab an der Universität eingerichtet. Professor Dr. O. Fischel wird neben seinen allgemeinen

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BEUTHEN. In dem Wettbewerb zur Erlangung von Entwürfen für die Ausgestaltung des Moltkeplatzes erhielten: den I. Preis von 4000 M. der Entwurf mit dem Kennwort „Achse“, Verf.: Arch. Oskar Goltz, Oppeln, den II. Preis der Entwurf mit dem Kennwort „Salute“, Verf.: Reg.-Baurat Gollart, Hindenburg, Mitarb. Arch. Josef Fabian, Gleiwitz, den III. Preis der Entwurf mit dem Kennwort „Symphonie“, Verf.: Arch. Werz, Wiesbaden. Angekauft wurden die Entwürfe mit dem Kennwort „Pharus“, Verf. Moeser und Kratz, Breslau, mit dem Kennwort „Platz und Vorplatz“, Verf. Dipl.-Ing. Salzbrunn, Braunschweig, mit dem Kennwort „Vierblättriges Kleeblatt“, Verf. Arch. Malpricht, Gleiwitz. Zum Ankauf empfohlen wurden die Entwürfe mit den Kennworten „Platzwand“, „Forum“ und „Im Stadtbild“.

DRESDEN. Wettbewerb zur Erlangung von Kleinplastiken zur Aufstellung im Innern öffentlicher Gebäude unter in Sachsen ansässigen Künstlern. Preise insgesamt 12000 M. Einlieferungstermin 4. Dezember an die Akademie der bildenden Künste.

DORTMUND. Der Münchener Architekt Ludwig Goerz wurde als künstlerischer Beirat an die „Vereinigten städtischen Bühnen“ verpflichtet.

HANNOVER. In dem engeren Wettbewerb zur Erlangung von Entwürfen für städtische Wohnungsbauten erhielten je einen Preis von 800 M. die Entwürfe mit dem Kennwort „Schlanke Linie“, Verf. Arch. B.D.A. F. W. Schick, mit dem Kennwort „Sonnige Typen“, Verf.: Arch. B.D.A. W. Kröger, mit dem Kennwort „70 Wohnungen“, Verf.: Hofbaurat

W. Mackensen und Arch. B.D.A. F. Torno; je einen Preis von 550 M. die Entwürfe mit dem Kennwort „Glück im Winkel“, Verf.: Arch.: B.D.A. Brüder Siebrecht, mit dem Kennwort „Freier Blick“, Verf.: Dipl.-Ing. Ludwig Thiele. —

KANDEL (B. Pf.). In dem Wettbewerb zur Erlangung von Entwürfen für ein Kriegerdenkmal erhielten den I. Preis von 500 M. Reg.-Bmstr. Max Schoen, Kaiserslautern, Mitarb. Bildhauer H. Panzer, München, den II. Preis von 300 M. Bildhauer Steger und F. Herrfurth, Bad Dürkheim, den III. Preis von 200 M. Bildhauer Fritz Korter, Leipzig. Angekauft zum Preise von je 100 M. wurden die Entwürfe von Bildhauer A. Bernd und Bildhauer J. W. Steger, Neustadt a. d. H. —

LEMGO. In dem Wettbewerb zur Erlangung von Entwürfen für die Errichtung eines Kriegerdenkmals wurden folgende Preise erteilt: I. Preis von 500 M., Kennwort „Tot ist, wer vergessen ist“, Verf.: Dipl.-Ing. E. Pethig, Lemgo, II. Preis von 300 M., Kennwort „Dankmal“, Verf.: Dipl.-Ing. Adolf Müller, Karlsruhe, III. Preis von 200 M., Kennwort „St. Michael“, Verf.: Karl Ahlbrecht, Hannover. —

MÜNCHEN. Die Lehrwerkstätten, früher Lehr- und Versuchsateliers für angewandte und freie Kunst, von W. von Debschitz, Hohenzollernstraße 21, werden im Januar 1927 ihr 25jähriges Bestehen feiern. Aus diesem Anlaß findet schon im Dezember 1926 zugleich mit der üblichen Weihnachtsschau eine Ausstellung neuartiger Arbeiten statt. Die Schule erfuhr im Laufe der Jahre mancherlei Umgestaltungen und Erweiterungen auf seinen Arbeitsgebieten; so wurde neuerdings durch Aufnahme der schwedischen Handwebtechniken eine günstige Gelegenheit zur Erlernung dieses bei uns

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leider wegen verlorengegangener Tradition immer noch zu wenig geübten Kunstzweiges geschaffen. Das Wintersemester begann am 1. September.

MÜNCHEN. Was Heim und Haus behaglich macht, findet der Besucher zu seinem größten Entzücken in der ständigen Ausstellung für Möbel- und Raumkunst der Rosipal-Werkstätten in vielen interessanten Beispielen. Zweckmäßigkeit der Möbel, wohlhabend gestimmte Farbentöne, gediegene Formen bei bester Qualität, Zusammenklang mit jeder bevorzugten Einzelheit, das sind die Grundsätze, nach denen die rühmlich bekannten Werkstätten arbeiten. Lebensfreude und wohlige Behaglichkeit atmen solche Räume. Die künstlerische Leitung liegt in den Händen von H. Christ, welcher viele Jahre lang als Chefarchitekt des bekannten Bau- und Raumkünstlers Professor Littmann tätig war; sein Rat zur künstlerischen Gestaltung eines behaglichen Heimes ist allgemein sehr geschätzt.

MÜNCHEN. Modelle historischer Segelschiffe sind ein beliebter und künstlerisch wirkender Ausstattungsgegenstand für Haus und Heim, für Museen, Ausstellungen und Schulen. Die Firma Hermann Scheyerl, Kunstgewerbliche Werkstätten, in München, Äußere Wienerstraße 42-44, stellt Segelschiff-Modelle in künstlerisch hochstehender Art her. Von guter Qualität sind ihre kleinen Stilmöbel, Schatullen, Ständerlampen u. dgl. nach eigenen und gegebenen Entwürfen.

MÜNCHEN. Der Goldschmied Joseph Seitz hat mit den bei dem Ulmer theologisch-philosophischen Hochschulkurs ausgestellten Arbeiten lebhaft Beachtung gefunden. Seine auch äußerlich sehr geschmackvollen und reichen kirchlichen Arbeiten geben einen guten Überblick über die Art und den Wert seiner Kunst. Der Künstler hat ein feines Gefühl für gute

Verhältnisse und eine schöne Silhouette. Der klare Aufbau, das Verhältnis der einzelnen Teile zueinander bedingen vor allem die Schönheit seiner Werke; seine Form hat eine gewisse Weichheit und Fülle. Immer erfreut er durch handwerkliche Gediegenheit der Ausführung, eine saubere, alle Arbeitsmethoden des Goldschmiedes beherrschende Technik. Dinge, die mit soviel Liebe und Kunstfertigkeit gearbeitet sind, machen Freude, so oft man sie in die Hand nimmt.

MÜNCHEN. Am 16. September fand eine Tagung der Deutschen Keramischen Gesellschaft statt. Aus diesem Anlaß veranstaltete das Bayerische Nationalmuseum eine Fachaussellung, die eine Auslese der wertvollsten Leistungen Englands, Frankreichs, Italiens, Dänemarks, Österreichs und vor allem der deutschen Werkstätten darbot. Museen und Privatsammler hatten der Ausstellung hervorragende Stücke zur Verfügung gestellt.

STUTTGART. Einen Wettbewerb zur Erlangung von Entwürfen für ein Gedächtnishaus im Hochschwarzwald zu Ehren seiner im Weltkrieg gefallenen Skikameraden unter den zur Zeit in Württemberg ansässigen Architekten mit Einlieferungsfrist zum 25. September 1926. Für Preise und Ankäufe sind insgesamt 3000 M. ausgesetzt. Gesamtbaukosten 85000 M. Unterlagen gegen Einsendung von 3 M. von der Geschäftsstelle des Schwäbischen Schneelaufbundes, Stuttgart, Christophstraße 28, zu beziehen. —

STUTTGART. Der Direktor der Staatlichen Gemäldegalerie, Dr. Otto Fischer, der zur Zeit eine einjährige Studienreise durch Japan und China macht, wurde zum Ehrenberater der chinesischen Reichsmuseen ernannt.

AUTOGRAPHEN

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ULM. Das städtische Museum beabsichtigt, 1927 die Entwicklung der Ulmer Kunst von der Reformation bis zum neunzehnten Jahrhundert in verschiedenen Ausstellungen vorzuführen. Eine erste Ausstellung, die Epoche vom Bildersturm bis zum Dreißigjährigen Kriege umfassend, soll möglichst an Weihnachten in den Räumen des Schwörhauses eröffnet werden. Eigentümer von Ulmer Stücken — in Betracht dürften vor allem gemalte Bildnisse, Werke der Goldschmiede- und Schreinerkunst kommen — werden um Nachricht an die Direktion des Museums der Stadt Ulm gebeten.

WALDSHUT. In dem Wettbewerb zur Erlangung von Entwürfen zum Bau eines Krankenhauses wurde ein I. Preis nicht erteilt. Je einen II. Preis von 1100 M. erhielten die Entwürfe mit dem Kennwort „Im rechten Winkel“, Verf.: Arch. Prof. Gisbert v. Teuffel, Karlsruhe, Mitarb. Ernst Zinsser und Karl Fehse, mit dem Kennwort „Überm Rhein“, Verf.: Arch. Otto Zerries, Pforzheim; einen III. Preis von 700 M. der Entwurf mit dem Kennwort „Äsculap 1“, Verf.: Arch. Max Müller, Pforzheim; einen IV. Preis von 400 M. der Entwurf mit dem Kennwort „Rheinblick“, Verf.: Arch. Morr und Tscholl, Baden-Baden. Angekauft zum Preise von je 250 M. wurden die Entwürfe mit dem Kennwort „Tradition“, Verf.: Arch. Hans Christen, Freiburg i. Br., mit dem Kennwort „Kranke laben“, Verf.: Arch. Luik und Bechert, Villingen, mit dem Kennwort „Rheinruhe“, Verf.: Arch. Karl Wagner, Zell i. W., mit dem Kennwort „Maria I“, Verf.: Reg.-Baumstr. Alfred Fischer, Karlsruhe. Zum Ankauf empfohlen wurden noch die Entwürfe „Ein Ganzes“, Verf.: Arch. Georg Voll, Haltinsen, und „Alt und Neu“. —

WEIMAR. Der Deutsche Museumsbund hat sich neu konstituiert und zu seinem ersten Vorsitzenden Pro-

fessor Dr. Gustav Pauli, den Direktor der Hamburger Kunsthalle, zum zweiten Vorsitzenden Dr. Werner Noack, den Direktor des Freiburger Museums, gewählt.

AUSLAND

PARIS. Die Galerie Billiet eröffnete am 1. September eine Sonderausstellung von Werken des Weimarer Graphikers und Malers Max Thalmann. Dieser Künstler war einer der ersten Deutschen, deren Werke nach dem Kriege von amerikanischen Museen ausgestellt wurden. Weitere Kollektivausstellungen sind in Vorbereitung.

ZÜRICH. In dem Wettbewerb zur Erlangung von Entwürfen für eine Gewerbeschule und ein Kunstgewerbemuseum wurde ein I. Preis nicht erteilt. Es erhielten einen II. Preis von 8000 Fr. der Entwurf mit dem Kennwort „Ufer“, Verf.: unbekannt; einen III. Preis von 6000 Fr. der Entwurf mit dem Kennwort „Teilung“, Verf.: Architekten B.S.A. Steger und Egender, Zürich; einen IV. Preis von 5000 Fr. der Entwurf mit dem Kennwort „Wegweiser“, Verf.: Architekten B.S.A. Vogelsanger und Maurer, Zürich; einen V. Preis von 3500 Fr. der Entwurf mit dem Kennwort „Zweckform“, Verf.: Arch. Josef Schütz, Zürich; einen VI. Preis von 2500 Fr. der Entwurf mit dem Kennwort „Der Diener zweier Herren“, Verf.: Architekten B.S.A. Henauer und Witschi, Zürich. Angekauft zum Preise von 1000 Fr. wurden die Entwürfe mit dem Kennwort „Wahrzeichen“, Verf.: Arch. Otto Zollinger, Mitarb. Streiff, Zürich, mit dem Kennwort „Prickykupy“, Verf.: Arch. B.S.A. Rüttschi, Zürich, mit dem Kennwort „Licht“, Verf.: Arch. Alfred Oeschger, Zürich, mit dem Kennwort „Schule und Werkstatt“, Verf.: Arch. B.S.A. Gebr. Bräm, Zürich; „Drahtlos 356“, Verf.: Arch. Wilh. Kienzle, Zürich. —

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BERLIN. Paul Graupe, 1.—2. Oktober: Nachlaß Vincent Mayer: Werke von Dürer, Piranesi u. a., Handzeichnungen, moderne Graphik. — Paul Graupe, Anfang Oktober: Handbibliothek Vincent Mayer: Pressen- und Luxusdrucke. — Jac. Hecht, Ende September: Französisches Stilmobiliar, Gemälde, Porzellane, Teppiche. — Karl Ernst Henrici, Ende September: Autographen. — Oktober: Porträts, Kupferstiche, Handzeichnungen sowie eine Goethesammlung. — Hollstein & Puppel, 16. Oktober: XXXIII. Kunstauktion. Das fast vollständige Werk von Daniel Chodowiecki. — 18. und 19. Oktober: XXXIV. Kunstauktion. Sammlung des Geh. Oberkriegsgerichtsrats Dames, Hannover. Kupferstiche, Radierungen, Holzschnitte, vorwiegend alter Meister des XVI. bis XVIII. Jahrhunderts. — 18.—20. November: XXXV. Kunstauktion: Sammlung aus fürstlichem Besitz. Französische und englische Kupferstiche, Schabkunstblätter, Farbdrucke und Handzeichnungen. — Rudolph Lepke, 12. und 13. Oktober: Antiquitäten der aufgelösten Firma J. Klausner & Sohn, Silbersammlung des Herrn Jacob Klausner, Nachl., Ital. Renaissance-Medaillen und -Plaketten, Sammlung Vieweg Braunschweig u. a. m. Kat. 1962 mit 11 Abb. u. Taf. 19. bis 21. Oktober: Erste Versteigerung aus den Beständen der Firma Edmund Meyer, Kunst-Literatur, Graphik, Kat. 1963. Ende Oktober: Gemälde alter Meister. Anfang November: Gemälde neuerer Meister. — S. Martin Fraenkel, hier, Lutherstraße 19. Auktion Türckheim, 14. Oktober 1926.

DRESDEN. Emil Richter, Herbst 1926: Fünfte Kunst- und Antiquitäten-Versteigerung.

FRANKFURT a. M. Rud. Bangel, G. m. b. H., 5. Oktober: Gemälde alter Meister, Kat. 1083. — 26. Oktober: Sammlung Graf Fouché d'Otrante, Gemälde neuerer Meister vorw. französischer Impressionisten, Kat. 1085. — Jos. Baer & Co., 5.—6. Oktober: Inkunabeln.

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kerem Maße auf die Besten aller Nationen ausgeübt hat und ausübt,
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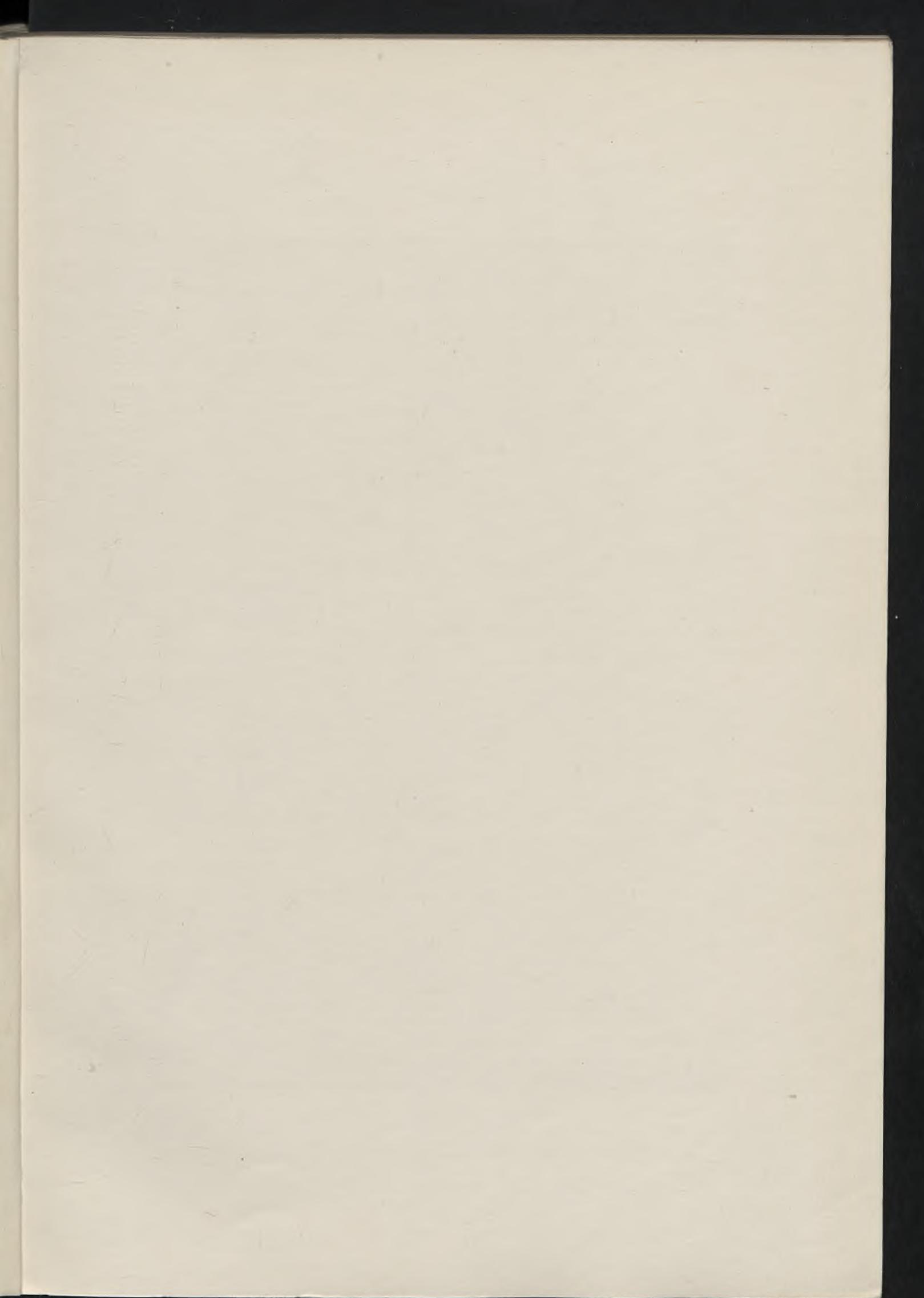
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“ELEPHANT AND MAHOUT.”
BY PAUL JOUVE.



PAUL JOUVE. BY M. VALOTAIRE.
(Translated by Herbert B. Grimsditch, M.A.)

IN 1903 the architect René Binet wrote an article displaying remarkable foresight, in which, after noting how very few artists were at that time interested in the study of animals, he went on to mention a small group who had been attracted by the subject for several years. "One of this group," he wrote (alluding to a period some time before), "Paul Jouve, then a mere youth of about sixteen, seemed to me to stand out above the rest; his vigorous and well-studied drawings had a particular attraction for me. By an uncommon intuition he was able to isolate the architectural quality of the larger wild beasts; his drawing was not a naïve rendering of the effect of mane and coat given by these fine animals. His eye did not see such details; only the construction interested him; nature, as rendered by his pencil, took on the aspect of an Assyrian or Egyptian bronze. I felt persuaded that in the personality of this young draughts-

man there lurked the born sculptor, and so I asked Jouve to model several animals for the base of a monument which I had been commissioned to carry out. I very quickly realised that my conjecture had been sound." ♦ ♦ ♦ ♦ ♦

The monument in question was the gate of the 1900 Exhibition, of which René Binet was the architect, and the animals which he asked Jouve to model for him were to form the lower frieze, over a length of a hundred metres. The young artist revealed himself in this first commission, which was executed with an excellent realisation of the nature of monumental sculpture, which should not protrude in extraneous ornament but should be a part of the edifice itself. ♦

Jouve was precocious, for at as early an age as fifteen he had exhibited two lithographs and a drawing, representing lions, at the Salon des Artistes Français. He had worked for some time at the Ecole des Arts Décoratifs, but his chief fields of study were the Jardin des Plantes where he was able to study his favourite models,



"ELEPHANTS FORDING A RIVER." BY PAUL JOUVE



PAUL JOUVE

the wild animals, from the life, and the Musée d'Histoire Naturelle, where he became familiar with their anatomy and structure. ♦ ♦ ♦ ♦ ♦

When the frieze was finished, Jouve turned to drawing again with serious application, though he did not abandon modelling. He deemed it impossible to accumulate enough sketches and studies. Wild animals (to which very few artists have ever turned their attention) do not allow of fantasies, nor approximations, nor formulas in their representation, such as are admitted with a strange facility in the delineation of man, by an old tradition—the tradition which borders on academism. Meanwhile Bing, whose wide influence in the development of modern art is well-known, commissioned work from him. Jouve executed for him in leather decorative motives of lions, monkeys, tigers and parrots, which he himself cut and coloured. He also became attracted by lithography ;

and on the stone as on paper he has a nervous line, "fat" when necessary, circumscribing large, simple and constructive planes. ♦ ♦ ♦ ♦ ♦

In 1904 he went to work in the zoological gardens of Hamburg and Antwerp, where, with the living models before him, he pursued his studies in comparative anatomy.

But in 1907 Jouve won the travelling bursary of the Société des Orientalistes Français, which, if it did not exactly allow him to see his models in their wild state, was at least to bring him nearer to them and admit him further into the atmosphere of their realm. And this is by no means negligible if one thinks of the importance of environment in the understanding and definition of character ; and what Jouve seeks is the painting of animals in their essential character. He carried out in Algeria the two prescribed periods of study, separated by a return to Europe, and journeys to the zoological gardens of Amsterdam and



"LEOPARD." LINE AND WASH
DRAWING BY PAUL JOUVE



"TIGRESSES AND CUBS"
BY PAUL JOUVE

PAUL JOUVE



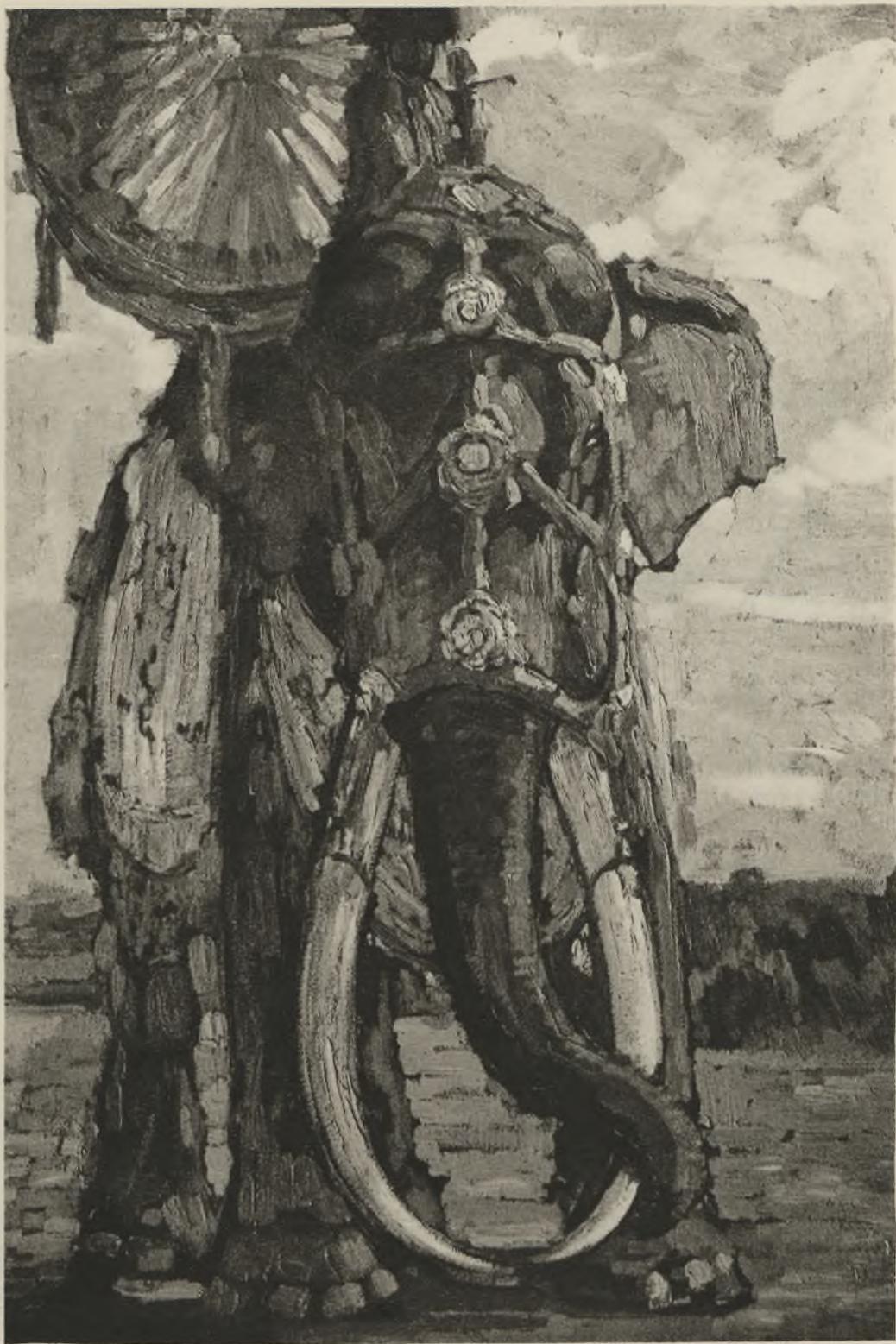
"LEOPARDS." PENCIL DRAWING BY PAUL JOUVE

Antwerp. After a year and a half spent in Southern Algeria, he returned to Paris, to find himself famous, which did not, however, turn his head. He was now requested by the Société du Livre Contemporain to illustrate Kipling's "Jungle Book," which naturally seemed an ideal subject for him. But how precisely was he to put these figures into action? Was he to consider the illustrations as the artist's translation into form of the author's text, in which the draughtsman should impose his own rendering of that text? Or, was it not better, within certain necessary limits prescribed by a decorative scheme, properly so called, to leave to the intelligent reader a measure of liberty for his personal conceptions? Jouve adopted the latter method, making of each page, with its typographic lay-out and its colour woodcuts (cut by Schmied), an attractive whole. This book, however, only appeared in 1920, after the long interruption of the War. ♦ ♦ ♦ ♦ ♦

In 1914, Jouve was mobilised with the

Second Zouave Regiment, and saw service first at Arras and then near Ypres, from which region he brought several striking drawings. But the chances of war took him to the Near East, and in 1915 he landed at Salonika, going on from there in 1917 to Mount Athos, where the harsh, but serene, architecture of the Greek monasteries called forth the activities of his pencil. He next went to Belgrade, with the Third Serbian regiment, then to Corfu, and finally, in 1918, to Athens. ♦ ♦ ♦ ♦ ♦

But he was strangely attracted by the Far East, and so, having finished off the "Jungle Book," and having held an important exhibition in the spring of 1921, he left, in 1922, for Cambodia. After staying some time at Angkor, where the colossal and enigmatic ruins held his attention, he journeyed through Indo-China and Annam, returning by Ceylon and British India, piling up drawings, studies and paintings during the whole ten months. ♦ ♦ ♦ ♦ ♦



"ELEPHANT"
BY PAUL JOUVE
159



"EAGLE AND PREY"
BY PAUL JOUVE
160

PAUL JOUVE

In speaking of Jouve's representations of animals, the great names of Barye, Delacroix, Géricault and Frémiet have come to mind naturally enough, for in the normal course an artist is attached to some tradition and one instinctively seeks, if not his masters, at least some kinship between his feelings and those of others. But these comparisons, even these simple citations of names, are not without their dangers: when all is said and done, one can only relate Jouve to his illustrious fore-runners by his very complete knowledge of anatomy and his absolute mastery of drawing. But the essential character of his art is totally different. The Romantics saw the wild beasts through "the lyricism of their thought," through the excesses and fantasies of their imagination: but in Jouve's design there is nothing of this—and when I say "design" I am thinking also of his sculpture and his canvases. ▀

René Binet had true insight when at the outset of this artist's career he saw in him

"the intuitive power of isolating the architectural quality of the larger wild beasts." In his Angkor canvases the impression of an animal seen as an architectural mass is most strongly felt. Everything in Jouve's work hinges on this effect, which no doubt comes instinctively. This is not to say that his designs are not decoratively conceived and that they do not possess the imprint of thought, without which no work is great. This thought is expressed in the intensity with which he seeks to render the innate character of the animal—but his search is a calm one, in which the value of mass and the quality of design have a grandeur obtained otherwise than by the rendering of fortuitous movements. Here we reach the higher regions of art, where a simple pencilled or modelled fragment is sufficient to evoke the whole thought of the artist when face to face with his model, his whole will to discover and interpret character by the simple value of form and the pure magic of design. ▀ ▀ ▀



"EAGLES." BY
PAUL JOUVE
161

BENITO QUINQUELA MARTIN,
SELF-TAUGHT ARTIST. BY
EDITH VALERIO. ♦ ♦ ♦

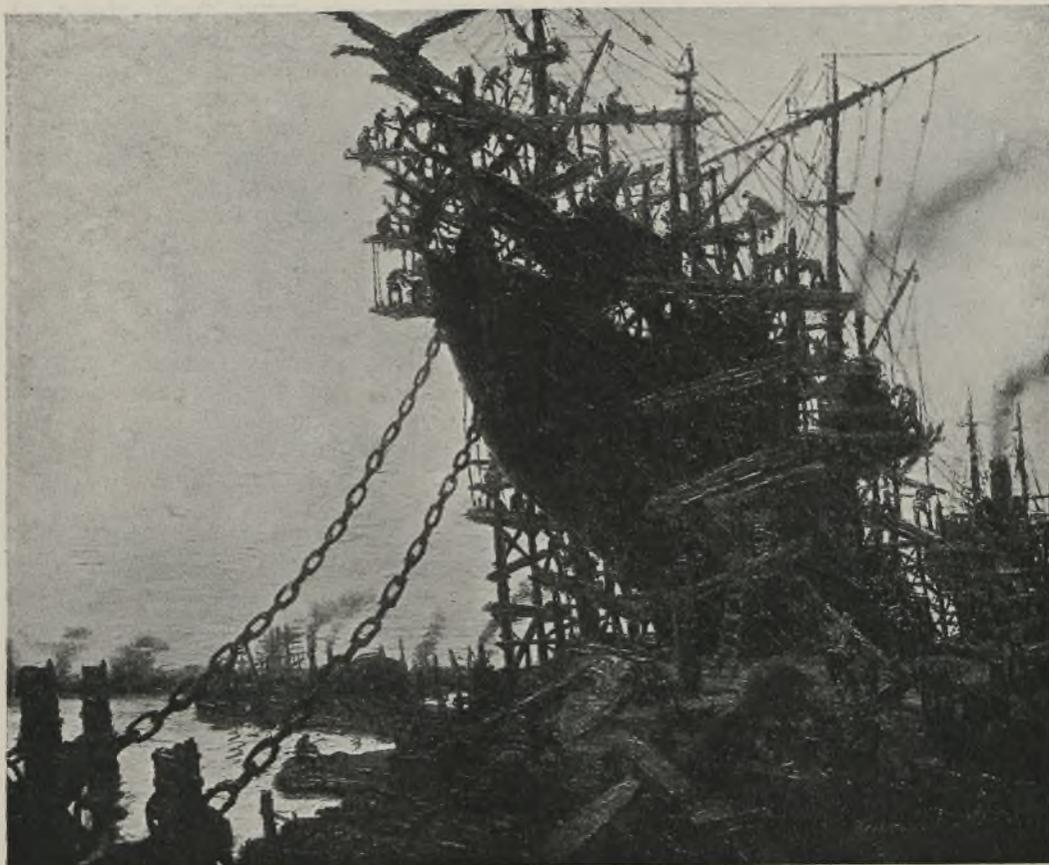
TO come upon the exhibition of Benito Quinquela Martin, at the Charpentier Gallery, after wandering past the art stores of the Rue La Boétie and the Faubourg St. Honoré, where are displayed, under the name of art, mud-coloured presentments of a deformed humanity and travestied scenes of nature, is like suddenly finding a vivid tropical flower after traversing a waste of diseased and unsightly vegetation. This has been its universal effect in Paris, upon all who have preserved a sane conception of art. For here is the talent, untouched by the scorching flame of egotism and self-consciousness, of one whose ears the shibboleth of up-to-date "art talk" has never reached and who, ignorant of its

elementary precepts, has evoked, in its heroic aspect and with a splendour of colour and a startling, but never brutal reality, the whole life and activities of the longshoreman of Buenos Aires. ♦ ♦

A foundling, adopted by a poor coal-dealer on the water-front of La Boca, the port of the great southern city, Quinquela has toiled and sweated under his burden as coal-carrier for the large steamship companies, from the age of adolescence, from four o'clock in the morning until eight o'clock at night, accepting his task with a quiet sense of duty, which has invested his life and work with an equal dignity. While for his companions the daily drudgery meant but a means of supplying the body's wants, it brought to Quinquela the quickening of impulses and perceptions unknown to them, a secret and almost occult kinship with the scenes and objects amongst which he lived and



"THE DERRICK AND
ITS PREY." BY B.
QUINQUELA MARTIN
(Musée de Bruxelles)



"TWILIGHT IN LA BOCA SHIP-YARDS." BY B. QUINQUELA MARTIN

worked. This—the basis of all creative art—found its first outlet in rough sketches of his fellow workers, made with pieces of coal, on the first wall or space available, but soon expanded into the desire to reproduce the world immediately around him. For this, colour was necessary, which, by dint of patient economy and continuous privations, he was able to purchase, and eking out a month's earnings to do duty for two, secured alternate periods of freedom from his daily labour, in which to discover for himself the secrets of a profession usually demanding years of experienced tuition. The results which he judged worthless he consigned to the sea, starting afresh, undiscouraged, upon his voyage of discovery. Here, on the water-front of La Boca, working from dawn till sundown, the Argentine Minister of Fine Arts found him one day and, after being shown, at his request, the collection

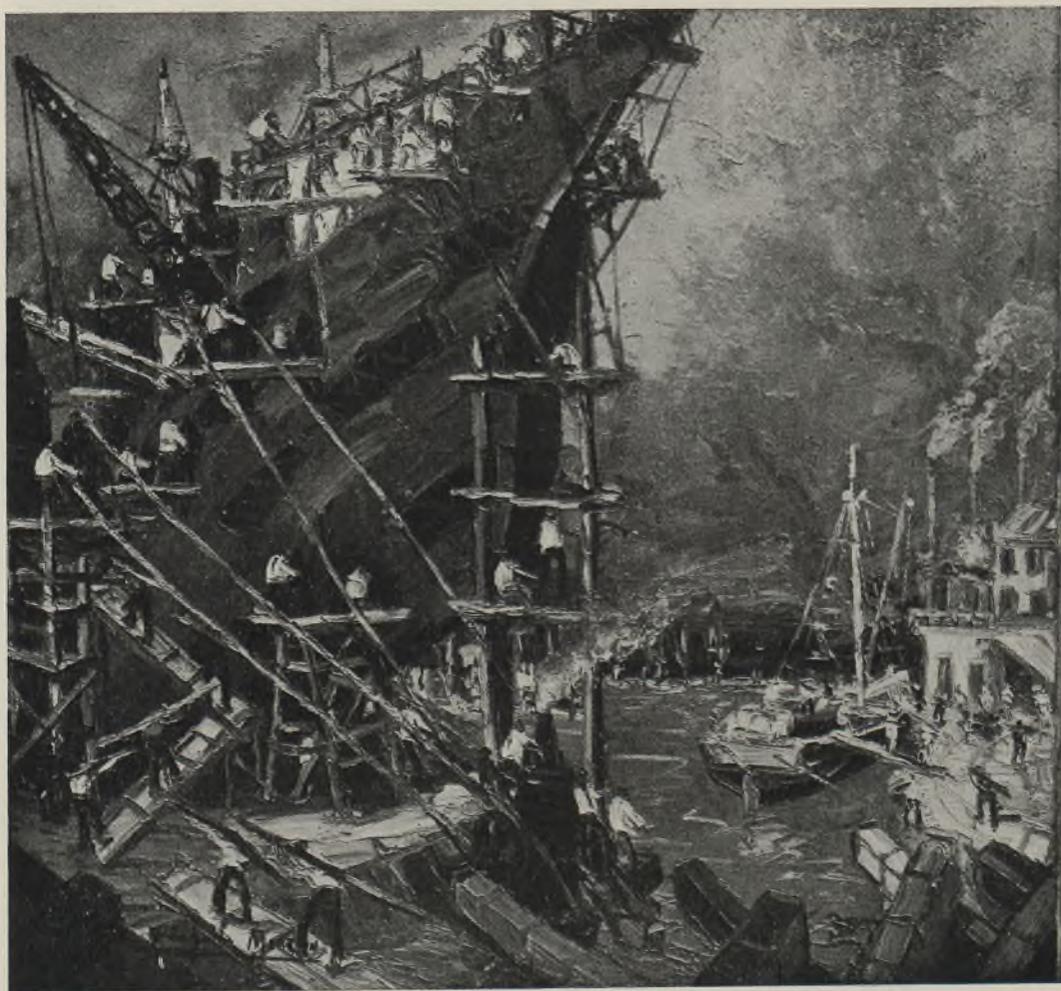
of studies that the "carbonerito" had stacked in his room above the coal store, opened an account for him at a colour merchant's and organised an exhibition of his work. A few years later, the Argentine President, Alvear, provided him with the means to visit Europe and the art museums of Spain and Italy, and to pursue studies which Quinquela (who at twenty had taught himself to read and write), was desirous of undertaking. This is his first exhibition in Paris, and one of his pictures has been purchased for the Luxembourg, two of those previously exhibited in Madrid having been secured for the national museums of that city. He is at present thirty-five. ♠ ♠ ♠ ♠

Quinquela's technique is free and unconfused as the flight of a wild bird. In the lavish use of his colour, of pure tones of brilliant vermilion, cobalt, green, applied with decisive stroke of brush or

BENITO QUINQUELA MARTIN

palette knife, when depicting a group of brightly coloured boats under the glare of a tropical sun; in the tender modulations of greys and violets, in the more subdued atmospheric effects, there is apparent the same unerring confidence of instinct. With all the objects he pictures, there seems to exist some mysterious freemasonry, which lends to them an almost human meaning and intention, in their co-operation with the ant-like activity of the small figures which circulate among them. In the painting entitled *The Derrick and its Prey*, the tug of the massive iron chains, the prehensile force of the slowly moving derrick as it lifts the battered carcass of a worn-out sloop, to be re-

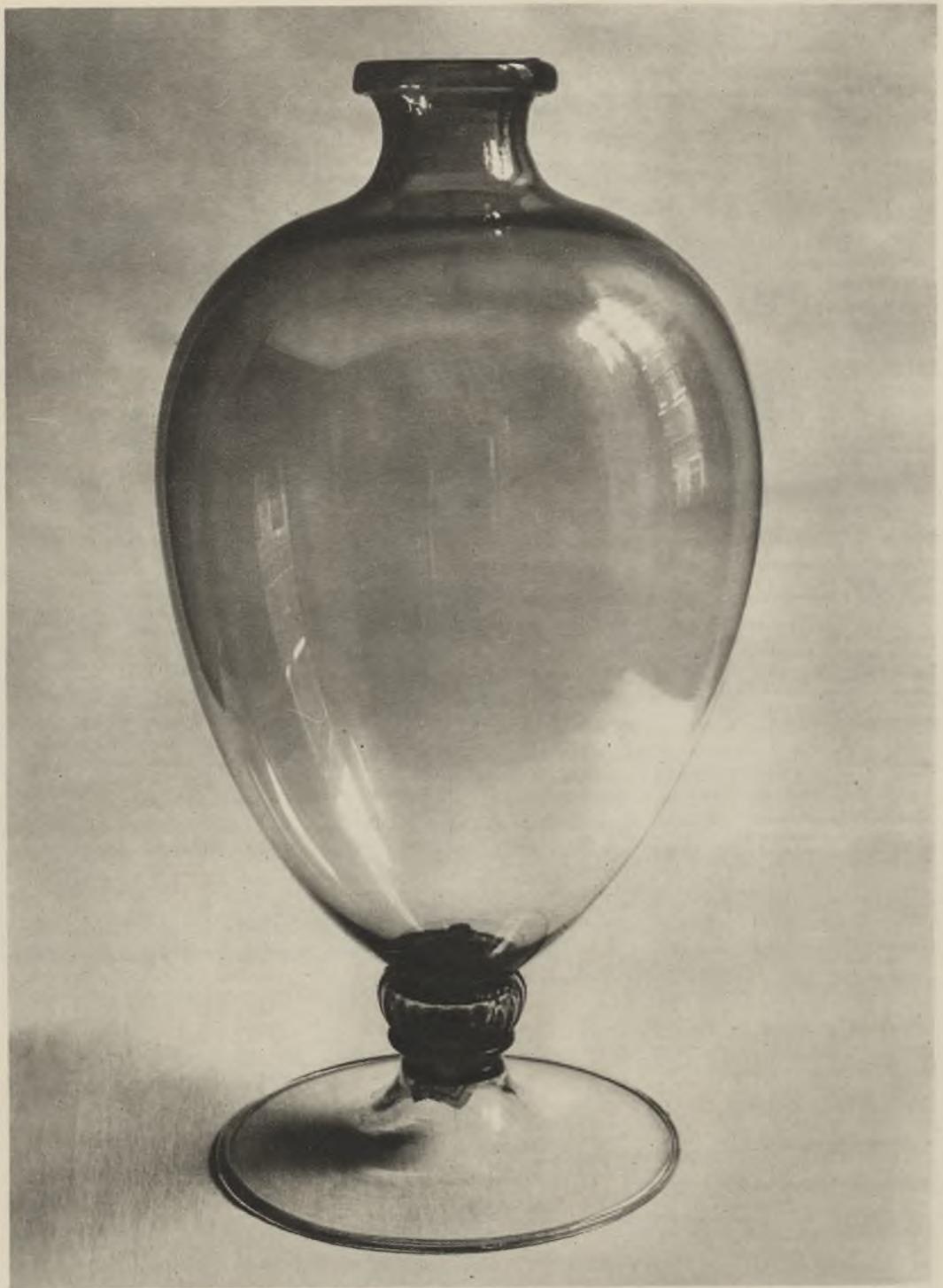
incarnated into some fresh shape of nautical nature; the impressive forms of a giant liner in course of construction, poised aloft, the criss-cross pattern of its skeleton silhouetted against the sombre glow of a southern sundown, have more than a mere mechanical significance. But if you ask him how it was possible to overcome, unaided and untutored, the problems of perspective, the manifold difficulties offered by his particular subjects, he will tell you very simply, in his imperfect French, "Because I love all these things." And this must satisfy you, for Quinquela is not one who cares to talk about himself. In fact, it would bore him exceedingly to do so. ▯



"APPROACHING STORM, LA BOCA SHIPYARDS." BY B. QUINQUELA MARTIN. (Acquired by the Musée du Luxembourg)



"UNLOADING TIMBER"
BY B. QUINQUELA MARTIN



MURANO GLASS VASE
BY MESSRS. VENINI & CO.

B. QUINQUELA MARTIN—MURANESE GLASS



MURANO GLASS JAM JAR
BY MESSRS. VENINI AND CO.

It is hard to say which is the more remarkable—his artistic achievements or the steadfastness of purpose and austerity of life which has made these possible. Will his contact with the sophisticated art centres of Europe, with their time-worn and consecrated precepts, with the meretricious theories of modern faddists tarnish the primitive integrity, the keen intensity of his vision? Recalling the grave, direct glance of the large, deeply set eyes, the controlled energy of the thin, ascetic face, I think not. ♪ ♪ ♪ ♪ ♪

MESSRS. VENINI'S MURANESE GLASS.

THERE is something in common amongst the various forms of applied art in Venice, and this something may be defined just with one word, "delicacy." From the beautiful decorations and incuts of the columns, arches and roof of the Ducal Palace, to the simple design of the balustrade in wrought iron of the most modest house in the least-known canal, everything appears to me to be "lace" in Venice, and this sensibility and pureness of design is, I find, extended to what was and is becoming again, after a short dull period, one of the most interesting artistical industries of this enchanting city—Muranesse glass. ♪ ♪ ♪

Soon after the war, two men of exquisite

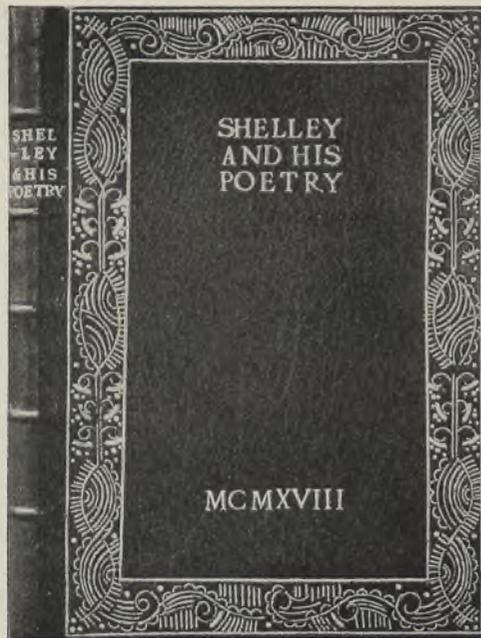
taste and vast culture got together and founded a firm for the revival of this refined art, and shortly afterwards products which astonished the most exacting critics were shown in nearly all important exhibitions of decorative art, under the name of Messrs. Cappellin and Venini. Last year Mr. Venini retired from that firm and opened his own "bottega," as it was called in olden days, and aided by well known artisans, produced some of the most delicate and refined works in blown glass ever seen. ♪ ♪ ♪

Although it may appear, at first sight, simple to walk into a museum and copy or get ideas from the original models, it is extremely difficult to turn out a piece of glass derived from those models yet passed through our sensibility and at the same time adaptable to the exigencies of our own modern homes. This is the great achievement to which the firm of Mr. Venini has arrived, after strenuous work. Shape, colour and weight are the essential qualities and consequently difficulties to surpass; for these reasons, the parallel I hazarded between lace and glass may now be found not altogether out of place. N. G. FIUMI.



MURANO GLASS JAR FOR
PRESERVED FRUIT. BY
MESSRS. VENINI AND CO.

MISS EVELYN D. GOGGS, BOOKBINDER



BOOKBINDING IN GOLD-TOOLED GREEN MOROCCO BY EVELYN D. GOGGS

MISS EVELYN D. GOGGS, BOOKBINDER. BY HERBERT B. GRIMSDITCH, M.A.

IT has often been remarked that among all artists the sculptor has the heaviest responsibility resting on him, because the medium in which he works ensures a great length of life for his productions. In a less degree the same sobering thought should be ever-present in the mind of the bookbinder; for, though even the strongest of his materials has nothing like the permanence of stone, some of his work will probably be preserved in conditions which will make its "expectation of life" at least a century. Much depends, of course, on the material selected and the extent to which a given book is used. Calf, which is to my mind perhaps the handsomest of all bindings when new, becomes in twenty or thirty years, or less, indescribably shabby, while pig-skin or morocco will long outlast it. Many an Elzevir is still to be found intact in its original vellum, none the worse, save for dirt; while even a cheap buckram will stand years of hard wear in a public or University library.

And, apart from the relative longevity

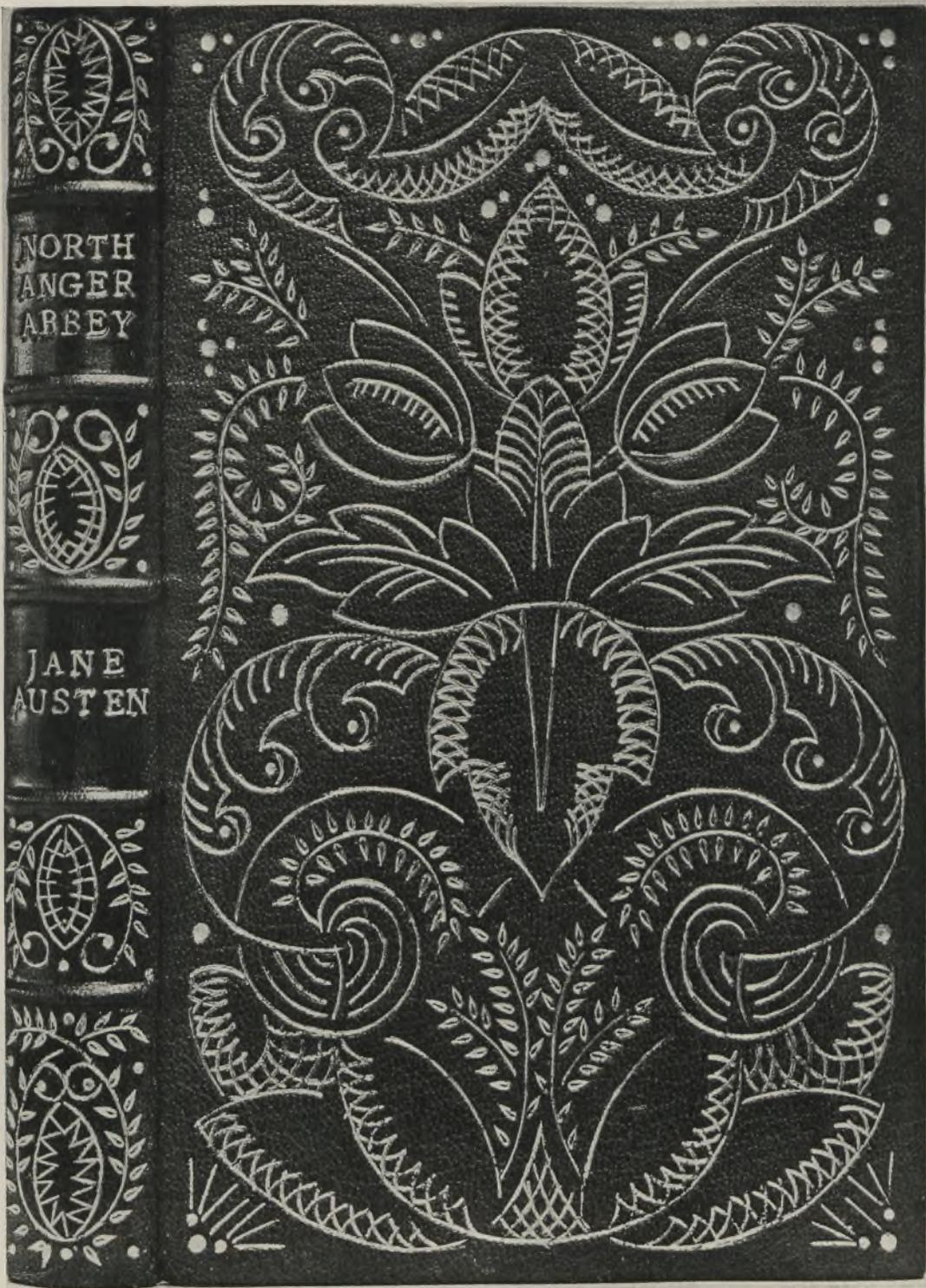
of the binder's work (increased, too, because a book cannot be re-bound many times), his sense of responsibility should be augmented by the consideration that the paper and print he is encasing may represent the finest effusions of genius or learning. It is not surprising, therefore, that bookbinders as a class are conservative. The average bookman, when he sees the firelight glinting over the old companions on his shelves, would wish it to shine on quiet and restful garbs rather than on the glaring extravagances produced by the fertile but febrile brain of a "Fauve."

Yet there is a public for decorative bookbindings, and for the last few years Miss Evelyn D. Goggs has been making various essays in this craft, displaying no small taste and intelligence in her selection of decorative motives. A student of the L.C.C. School, Miss Goggs is yet another capable graduate from an institution which is doing a great deal to forward the applied arts at the present time. Her work evinces a sensitive grasp of the essentials of pattern, and has a finish in execution which is quite notable coming from so young a craft-worker.

A binding should, of course, be dictated, as regards materials, by the size of the book, thickness of paper and purpose to be served (private ownership, presentation



BOOKBINDING IN GOLD-TOOLED CLARET MOROCCO, ORNAMENTS IN GRASS GREEN, GOLDEN BROWN AND PINK. BY EVELYN D. GOGGS



BOOKBINDING IN GOLD-
TOOLED CLARET MOROCCO
BY EVELYN D. GOGGS



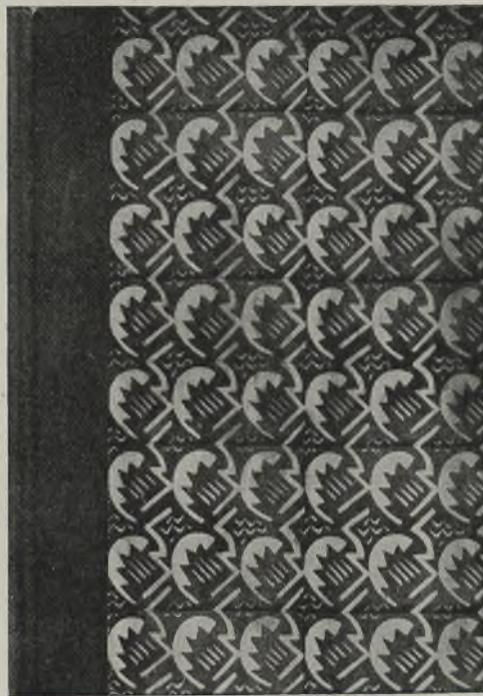
BOOKBINDING IN CLARET
QUARTER MOROCCO AND
PAPER BOARDS. BY
EVELYN D. GOGGS

or library). It is all to the good, also, if the more subtle factor of content be allowed to determine the scheme of decoration. In some instances Miss Goggs has taken this factor into account, for example, in the binding of the "Russian Wonder Tales," where a somewhat gay and whimsical scheme, inappropriate for a more serious work, is not out of place as a cover for a children's book.

A minor cavil might be made in respect of the lettering on some of the books. To a foreigner, who did not know the ironical Jane and her parody of Mrs. Radcliffe, the title of our large plate would appear to be "North Anger Abbey," instead of "Northanger Abbey"; and, on the spine of the "Shelley," literacy is again sacrificed to mere space-filling through the awkward expedient of attaching the hyphen to the second instead of the first half of the word. But this point apart, Miss Goggs's works here shown are all pleasing and original. If she can successfully curb a slight tendency towards an undue exuberance she should go on from strength to strength.

CZECHO-SLOVAK GRAPHIC WORK.
BY GEORG BRÖCHNER.

THE course of Czecho-Slovak art has not always run smooth. Unlike countries in which a more or less unbroken continuity in art, a more or less pronounced national tradition and style — at times almost at flood tide, at others showing signs of ebbing out — have been allowed to prevail, art in Bohemia has passed through diverse sore trials. After what may truly be called a glorious past, her art for decades upon decades was made to play a kind of Cinderella part — being entirely and with intent overshadowed and held down by arrogant and masterful neighbours. This had a disastrous effect upon what we will henceforth call Czecho-Slovak art. The memory of former centuries of great and enduring efforts was apparently forgotten and had lost its power of inspiration, and at rather more than a hundred years ago, art had in all truth become a *quantité négligeable*, from whatever angle viewed.



BOOKBINDING IN RED
QUARTER CANVAS AND
SCHEME OF RED AND
BUFF PAPER BOARDS
BY EVELYN D. GOGGS



"THE OPEN WINDOW." WOOD-
CUT BY ARNS NAUMANN
171

CZECHO-SLOVAK GRAPHIC WORK

When the wind of a new era, a new renaissance from France, went across much of Europe, some slight breeze also reached Czecho-Slovakia, but it came by way of Germany and had *en route* lost most of its inspiring and rejuvenating freshness and force. However, the revolution of 1848 in a way made good, where its great fore-runner had failed, and from about that time dates the gradual awakening to life of what was destined to blossom into a pregnant and prolific Czecho-Slovak art, in which the long forgotten memories of the country's great past in history and art in a subtle, spontaneous manner had their own fructifying effect. ♦ ♦

And then, after a while, a saviour arose in the very fulness of time. Is it necessary to mention his name: Josef Manes, of whom a striking likeness (a woodcut by

T. F. Simon) appeared in *THE STUDIO* for July. Although himself originally influenced by German art (he had studied in Munich) his genius all at once seemed to grasp the soul and spirit of his country—this ever-beloved and revered master sowed the seed, became the creator of Czecho-Slovak art as the world is now beginning to know it. Josef Manes stood firmly and proudly on national Czecho-Slovak soil, and so do his compatriots of to-day, but he also saw that Western tuition was needed, after these many years of barrenness, and for such tuition he had learnt to look to Paris. ♦ ♦ ♦

Much water has flown under Prague's beautiful bridges since the picturesque figure of Josef Manes passed away, and a large number of his compatriots have in the meantime and do now wander thither,



"QUAI DE LA SEINE." ETCHING BY JAN RAMBOUSIK



"THE FORD". ETCHING
BY P. DILLINGER



"LA PERIPHERIE". COLOUR
LITHOGRAPH BY JAN RAMBOUSIK

CZECHO-SLOVAK GRAPHIC WORK



COLOUR WOODCUT
BY T. F. SIMON

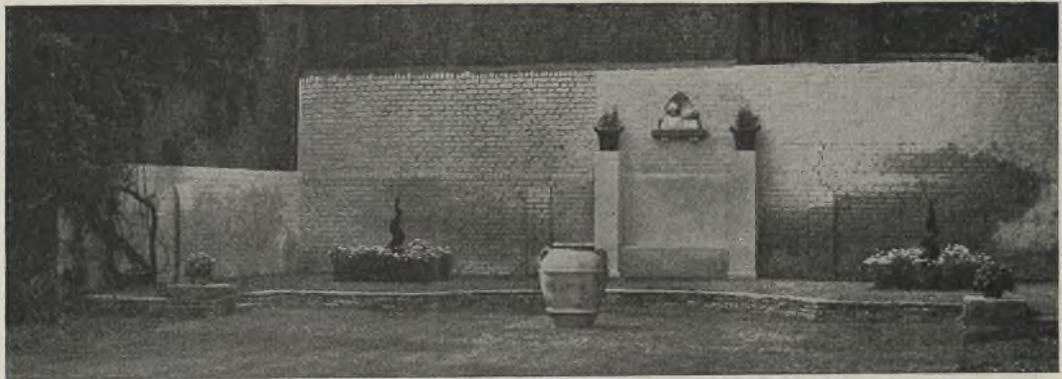
to the studios and schools of the great French painters and etchers. Impulses, often divergent, have been received there and elsewhere, leaving their mark on the work of these artists. At times, I must confess, it becomes a little difficult for an uninitiated non-Czech to discern the underlying national traits in some of the modern graphic art of Czecho-Slovakia in which something akin to centrifugal forces seem to have been at work. But these marked contrasts in conception, in subject, in technique, only enhance the intriguing qualities of such efforts as a whole. ♦ ♦ ♦ ♦ ♦

Etching, woodcut, lithography, colour prints of diverse description—all are practised with great skill and judgment, and in many cases carried to a high degree of virtuosity, whilst in others again a certain apparently willed *naïveté* with reminiscences of peasant art is apt to leave the beholder a little disconcerted.

Woodcut is apparently a favourite medium and is often resorted to in prints of dimensions rarely adopted in England; Arns Naumann's *Open Window* (reproduced) is a fine example in question. One often wonders, at least the writer does, why such large measurements are deemed expedient; the subject would apparently lose nothing by the format being materially reduced. But then, such prints never were intended for a collector's portfolio—and perhaps their creator has felt the need of more elbow-room. In some cases *motif* and treatment, however, do call for space, as, for instance, Jaronec's large gobelin-like woodcuts. ♦ ♦ ♦ ♦ ♦

Many a Czecho-Slovak graphic artist gives his imagination a freer hand than would perhaps his brethren in other lands, and with others composition and romance are to the fore. Amongst these are several famous painters, Vladimir Silovsky, Antonin Mayer, Max Svabinsky, and

CZECHO-SLOVAK GRAPHIC WORK—MISS ALLEN'S GARDENS



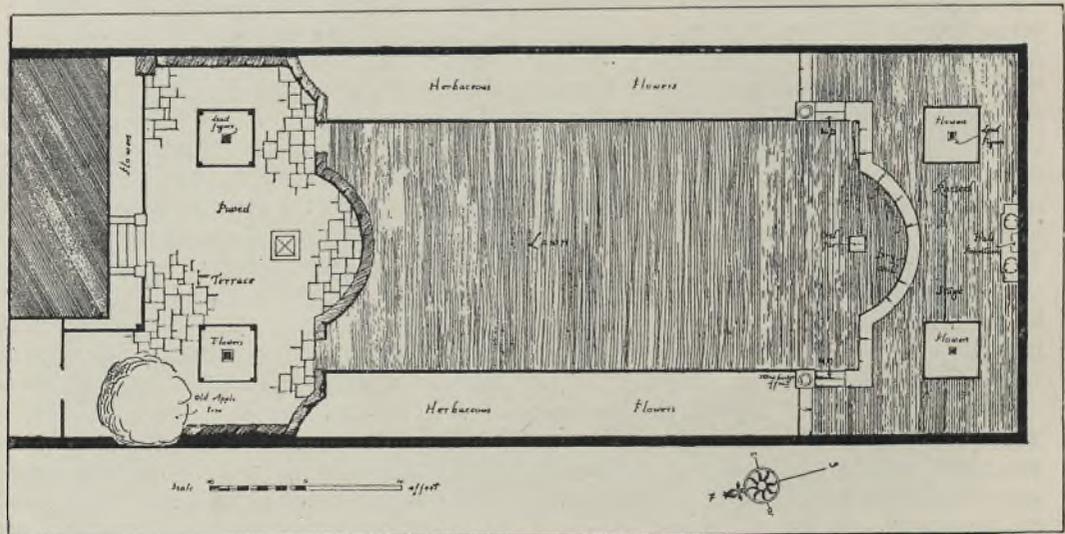
GARDEN IN HARLEY STREET, W. DESIGNED AND MADE FOR MR. KENNETH WALKER BY MARGERY ALLEN (Showing modern reproduction of Della Robbia)

others; an admirable woodcut by the latter (another portrait of Josef Manes) was published in *THE STUDIO*. ▯ ▯

Distant shores and people and scenery of their own fascinating country have furnished other artists with a wealth of subjects. ▯ ▯ ▯ ▯ ▯

Paris, however, more than any other place, has wrought her magnetic spell on the artistic brotherhood of Czecho-Slovakia. Not only has she bestowed upon them much of the subtle skill of France, but the great city on the Seine has furnished them with *motifs* innumerable. Some for a time settled in Paris, amongst

them the far-famed painter and etcher, T. F. Simon, the president of the Hollar Society of Prague. He has drunk deeply of French inspiration without losing touch with his own country. He is a member of the leading French Graphic Societies, a frequent exhibitor there, well known both in London and New York from successful exhibitions held in these cities—a striking example of the consummation and expansion Czecho-Slovak art has achieved within a few decades. Simon's signature will be found on a number of most delightful prints: etchings, woodcuts, colour-prints. ▯ ▯



PLAN OF GARDEN IN HARLEY STREET W. DESIGNED AND MADE FOR MR. KENNETH WALKER BY MARGERY ALLEN

MISS MARGERY ALLEN'S TOWN GARDENS.

IN the making of a country garden the unqualified amateur may sometimes unwittingly achieve the most astonishing and delightful results, so generous is the response of nature to human effort, however uninspired. Very different is the task which confronts the individual who essays to convert a town plot into a thing of beauty. Nature, instead of being a generous ally, has become a cunning adversary, resenting the polluted atmosphere, the poor soil and scanty sunshine, and responding in sullen fashion to any and every artifice which may be employed to coax her into effective co-operation. The difficulties which face the garden designer are usually increased by the existence of arbitrary boundaries, probably brick walls of a grim and uncompromising character, enclosing a nondescript space the shape and proportions of which cramp

the imagination. Finally the whole area is dominated by the house which may or may not possess a pleasant character, but which must of necessity determine in a large measure the plan and composition of its immediate setting. The problem is certainly not solved by a lavish use of the ornate and tasteless garden ornaments supplied by the trade, which merely suggest a glorified stonemason's yard, uninteresting at all times and peculiarly depressing in winter. It is, in a large measure an architectural one, trees and shrubs becoming a secondary factor and the employment of flowers for colour effects possible only within narrow limits and at a heavy expenditure.

That character and charm may be achieved under the most adverse conditions is shown in the illustration herewith of a garden designed by Miss Margery Allen for Mr. Kenneth Walker. If this is studied in conjunction with the plan it will be seen that Miss Allen has succeeded



ROOF GARDEN MADE FOR THE NONESUCH PRESS. BY MARGERY ALLEN (Showing bas-relief by Eric Gill)

MISS MARGERY ALLEN'S TOWN GARDENS

in devising a simple dignified composition which pleases the eye with its ingenious distribution of interest and effective variations in ground level. She has avoided the temptation to introduce too many "features," the essence of the design being well considered and ably balanced simplicity, the whole scheme focussing on the group at the end which successfully diverts one's attention from ugly but ineffaceable surroundings. ❖ ❖

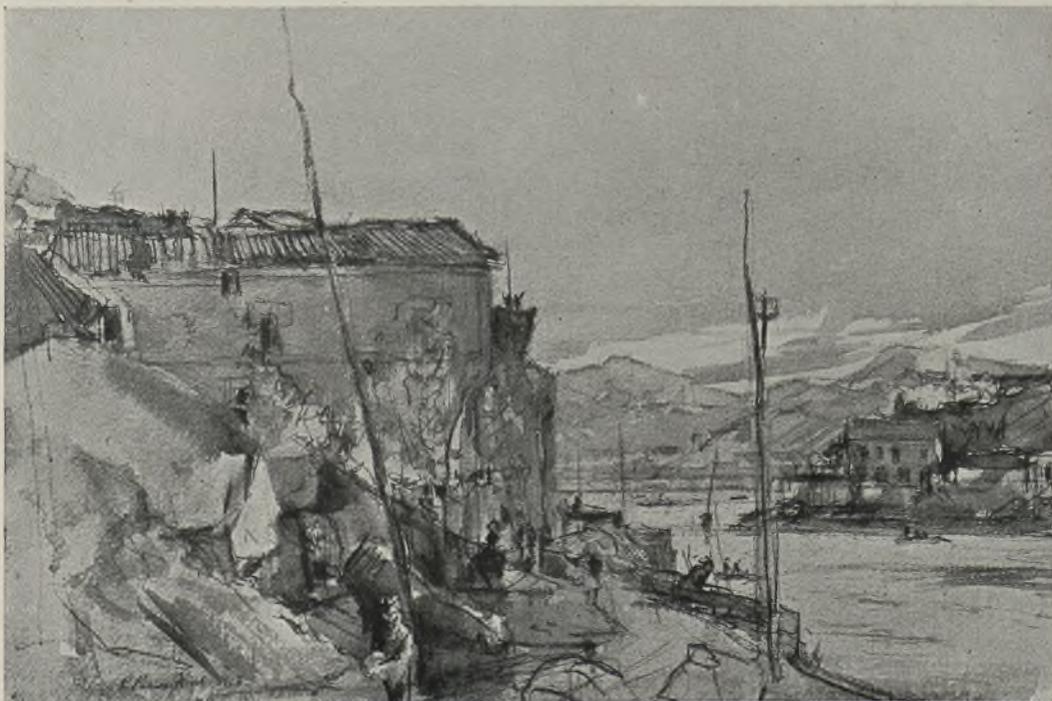
The roof garden designed for the Nonesuch Press is another example of Miss Allen's ingenuity and resourcefulness. She has succeeded under the most discouraging conditions in converting an uninspiring medley of bricks and mortar into a place of individuality and distinction, an achievement requiring more skill than may be at first apparent. Undoubtedly we have here an artist whose work promises a distinguished career in the field she has chosen for the exercise of her talents, and her progress in a highly specialised profession which is attracting many able recruits, will be watched with considerable interest.

S. B. W.

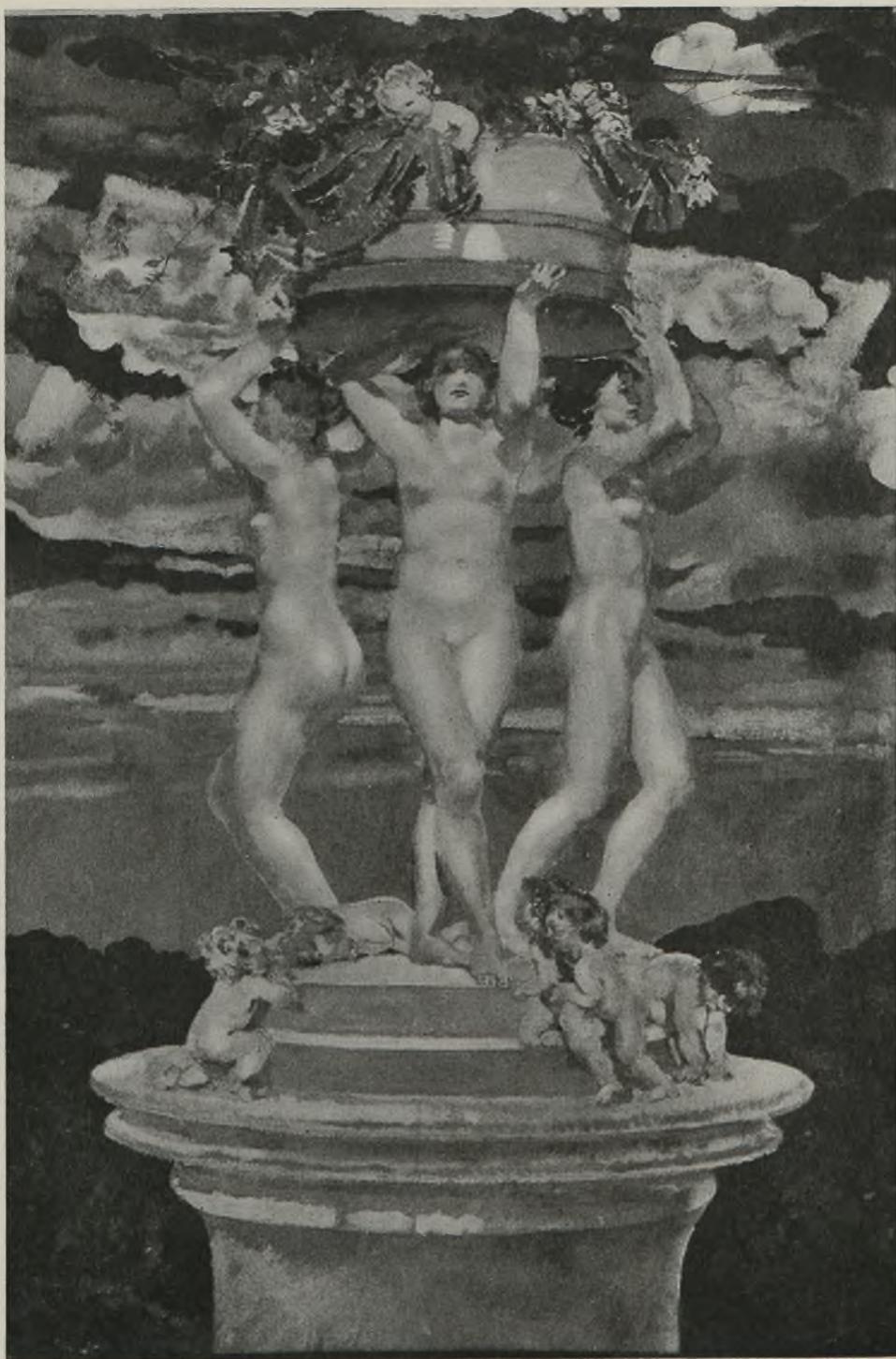
THE MUSEUMS ASSOCIATION EXHIBITIONS. ❖ ❖ ❖ ❖

IT would be false generalisation to say that all people living in the provinces display the type of mind known as provincial. Yet this type of mind, self-assertive because self-distrustful, scorning things which it does not try to understand, abusive and sometimes unpleasant, is often met with. It exists in capital cities, but under some discouragement. The man who ridicules art or other civilising forces in capital cities may himself meet ridicule. In outlying places ignorance or brutality of attitude may, amazingly, masquerade as independent sturdiness of outlook, and so do great damage, hindering or spoiling the work of progress makers.

The educative forces of to-day are so young and yet so all-pervasive that the leavening of the provincial mind may be in sight. If real artistic progress is made in wireless, the cinema and other broadcast forces, and if the travelling art show continues as it has begun, mean thought will die in the village or the city and the



"THE HARBOUR, PASAJES, SPAIN." WATER-COLOUR BY R. PURVES FLINT, R.S.W. (Museums Assoc. Water-Colour Collection)



"TROPHY." WATER-COLOUR BY
CHARLES SIMS, R.A., R.W.S.
(Museums Association, Water-Colour Collection)

THE MUSEUMS ASSOCIATION EXHIBITIONS



"SKIDDAW FROM BASSENTHWAITE." WATER-COLOUR BY SIR CHARLES J. HOLMES (Museums Assoc. Water-Colour Collection)

strength which brings sweetness be brought to all. ¶ ¶ ¶ ¶ ¶ ¶

It was in the fertile mind of Mr. E. Rimbault Dibdin, a man of letters recently freed from the curatorship of a large provincial gallery, that the idea of the travelling exhibition took root and germinated in the excellent shows which have, since 1923, been visiting the smaller towns. Mr. Dibdin knew his provinces. Having a magnanimous as well as an imaginative brain, he heaped coals of fire upon provincial heads. His plan, supported by the Museums Association, has brought good to everyone concerned. It was essential that the shows should bring to the little towns the work of the best English artists of the day. The co-operation of these gentlemen was freely and generously given, and the enlargement of their public has been their reward. The townspeople have shown by their appreciation that the faith of the promoters was justified. As for the museums,

180

the passing nature of the exhibitions has been to their advantage. If the London man waits for his country cousin to impel him to his own great museums, forgetting that which is always with him, how much more will the small museum be neglected? But if something of a passing nature visits the town the inhabitants will try to see it before its close, and so, incidentally, discover their own treasures. ¶

In towns ambitious for the possession of permanent picture collections the shows bring other advantages. A malignant fate follows some permanent collections. In future, curators will be able to see pictures capable of survival for more than the usual ten years. In addition, they can have the help of their fellow townsmen in choosing, which they will doubtless fully appreciate. Perhaps Mr. Dibdin's helpfulness did not exclude men of his own profession; in any case, the scheme is excellent, and goes on from strength to strength. ¶

JESSICA WALKER STEPHENS.

THE ZWEYBRÜCK SCHOOL OF
DRAWING AND APPLIED ART IN
VIENNA. BY A. S. LEVETUS. ❖

THE attention now being given to the teaching of the arts and crafts in Vienna in all parts of the world seems to warrant an article on the above school, the leading private one of its kind in the city, and one which has become widely known beyond the confines of Austria. ❖ ❖

It is now about twelve years since it was founded. In the course of its development many new features have been added, though from its very commencement its ideals have been high, and this high



LACE D'OYLEY BY PUPILS OF
FRAU EMMY ZWEYBRÜCK'S SCHOOL

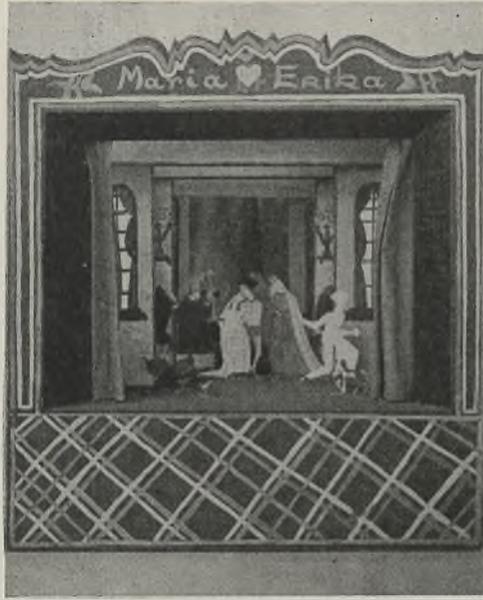


DRAWINGS BY PUPILS OF FRAU
EMMY ZWEYBRÜCK'S SCHOOL

standard has been maintained. Therefore it is little wonder that the school has gained fame and success. Frau Zweybrück is an art pedagogue in the highest sense of this term; she is also an able craftswoman in many crafts. The pupils are all girls, they are divided into two groups, one of children between the ages of six and fourteen, the other of girls between fourteen and eighteen. In both groups the work done is creative, quality is a distinguishing feature in all performances achieved by the children or those by the budding craftswomen. The fact that there is some definite aim and purpose underlying Frau Zweybrück's teachings, the service of art and its utility in everyday life, adds zest to those under her care, although this is unsaid and unwritten but evolved from the pupils themselves. ❖

In the first group nature forms the basis of the teaching, but it is no blind following. The children are led to observe and distinguish for themselves, find beauty and delight in everything she offers. Where evident talent is innate it is fostered, its blossomings tended with care. But while true talent is rare, aptitude is present in by far the greater number of children. They can be trained to search for beauties in nature, they may become sensitive to natural appearances, attracted to them as by a magnetic force from which there can be no resistance. How to seize the right moment for this is the problem, and it can

THE ZWEYBRÜCK SCHOOL IN VIENNA



PUPPET THEATRE BY
PUPILS OF FRAU EMMY
ZWEYBRÜCK'S SCHOOL

only be solved by the true teacher. And this grasped, there then follows the further one of how to put it to right use. That Frau Zweybrück understands this is revealed in the children's work, whether expressed in brush, pencil, clay or material. Everywhere the personal note is present; no two performances are alike. The children early arrive at an understanding of form and balance, the uses of colour and material, and attain to an exactness and neatness in execution. ❖ ❖

In the second group the girls are trained in a special craft; perfect craftsmanship, as far as this can be attained, is the end in view, for they will follow eventually some calling. This school, which is independent, is recognised by the Government. There is a regular system of three years' apprenticeship, after which the girls must pass the special guild examination before receiving their indentures. Therefore from the very first day they begin with the technique of the craft chosen, although they may be ignorant of everything concerning drawing and design. This, however, is brought to them through the exercise of their craft. By this their artistic sense is developed, slowly design and pattern, rhythm, and articulation in

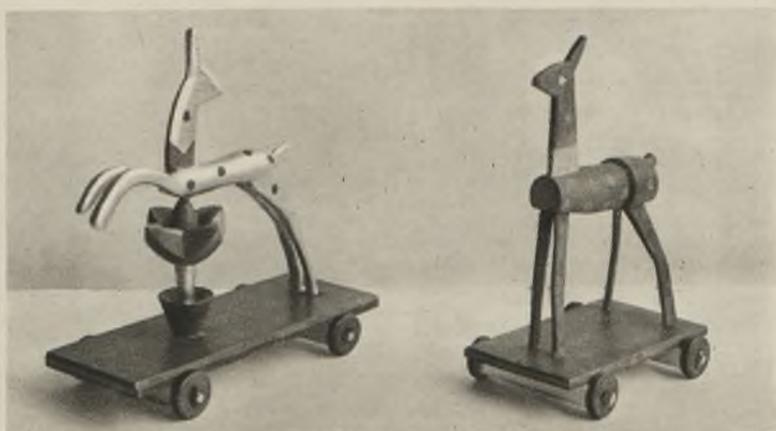
182

expression become comprehended together with a right estimation of the value of quality in execution, however modest be the material on which they practise. In the performance of one craft others are involved. This the girls gather from their own experience, also the truth that self-evolved knowledge belongs to them, that it is for this reason of greater value to them than anything explained cursorily or even fully by the teacher. In this way they realise gradually that only the best they can give by themselves is good enough, that though they execute the designs of others, they have their share in the organism of the complete whole, that in ennobling the work they enrich themselves. They have joy in their performances, they are self-conscious of its beauty and take just pride in it; it has personality. ❖ ❖ ❖ ❖ ❖ ❖

The designs are made by artists, often by Frau Zweybrück herself. Orders from outside are frequent, for the high standard of craftsmanship of all work done in this school has gained for it name and fame.



WARDROBE BY PUPILS OF FRAU
EMMY ZWEYBRÜCK'S SCHOOL



TOYS MADE BY PUPILS OF FRAU EMMY
ZWEYBRÜCK'S SCHOOL, VIENNA



**"LA PROMENADE". BY
AUGUSTE RENOIR**

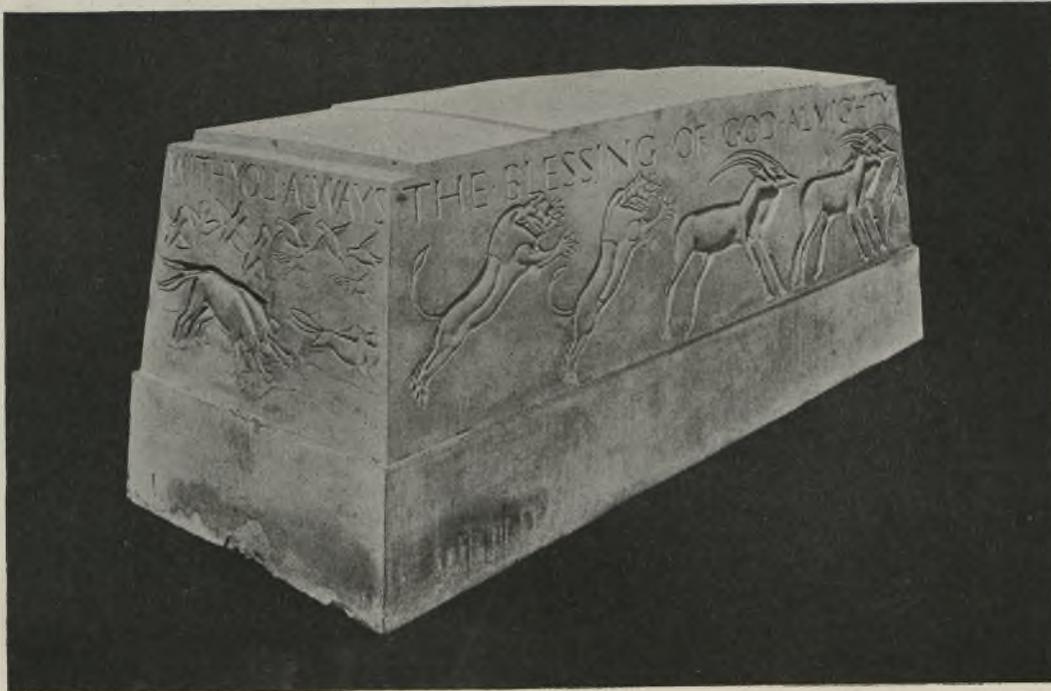
(Leicester Galleries. In the possession of H. Coleman, Esq.)

LONDON.—There have been open recently three noteworthy exhibitions of paintings by French artists—at the Leicester Galleries a series of pictures by Renoir, and at Messrs. Knoedler's and Messrs. Tooth's galleries mixed collections of works by painters of the modern school whose reputations are definitely established. The Renoir show was, on the whole, somewhat unconvincing, as it scarcely suggested that the claims which are made on his behalf to a place among the masters are justified; he appeared, indeed, as a rather clumsy craftsman, uncertain in his draughtsmanship and without much sensitiveness in his management of colour. He was seen to better advantage in everyday subjects like *La Promenade* than in his imaginative compositions of nude figures—his *Jugement de Paris* was sadly lacking in classical dignity—and in some of the landscapes included in the exhibition there was a pleasant suggestion of open-air illumination. ■ ■ ■

A better example of Renoir's work, *Les deux filles de Lerolles*, was to be found at Messrs. Knoedler's gallery, and with it

one of his more interesting landscapes, *Les Moissonneurs*. Among the most notable things in this exhibition were two delightful landscapes by Sisley, a subtle and delicate painting on the Thames, looking towards Waterloo Bridge, by Monet; a couple of good Daumiers, and typical pictures by Manet, Degas and Gauguin. Another very charming painting by Sisley was shown at Messrs. Tooth's gallery, but the particular feature of the collection was a comparatively early Corot, *Le Vieux Pont*, wholly admirable in its scholarly sincerity and dignified restraint, and there were, besides, satisfying examples of Boudin, Lhermitte, Vuillard, Le Sidaner and Daubigny, as well as an exceptionally well-drawn and cleverly handled pastel, *Mother and Daughter*, by Mary Cassatt. ■

The annual exhibition of water-colours by minor English masters of the eighteenth and nineteenth centuries, held in Walker's Galleries, made a considerable appeal by its well sustained quality and by the variety of effort illustrated in it. Two brilliant sketches by Bonington, a group of soundly accomplished paintings by



TOMB FOR A FAMOUS HUNTER. BY A. H. GERRARD

LONDON

William Callow, two important compositions by W. R. Beverley, some architectural studies by W. Muller, and attractive works by T. Shotter Boys, James Holland, E. Tucker and G. Vincent were, perhaps, the most memorable of the things shown, but there were other works by artists like De Wint, J. Varley, Rowlandson, David Roberts, James Ward and J. Stark, that well deserved attention. In the same galleries Mr. W. H. Walker had on view a new series of his amusing "Facts and Fancies," clever water-colour paintings of quaintly humorous subjects. ¶ ¶

A collection of water-colours, drawings and prints, illustrating Old London, has been exhibited at the Beaux Arts Gallery. There were included in it some remarkable water-colours by Mr. W. Walcot, in which he presented ingenious reconstructions of Roman London; a number of admirable drawings by Mr. Hanslip Fletcher; etchings of notable quality by Mr. Rushbury, Mr. Randolph Schwabe and Mr. Francis Dodd—by whom there was also a particularly able water-colour, *St. Clement Danes*—and a varied assortment of engravings and prints, some in colour, by artists and engravers who specialised in topographical subjects. ¶ ¶ ¶

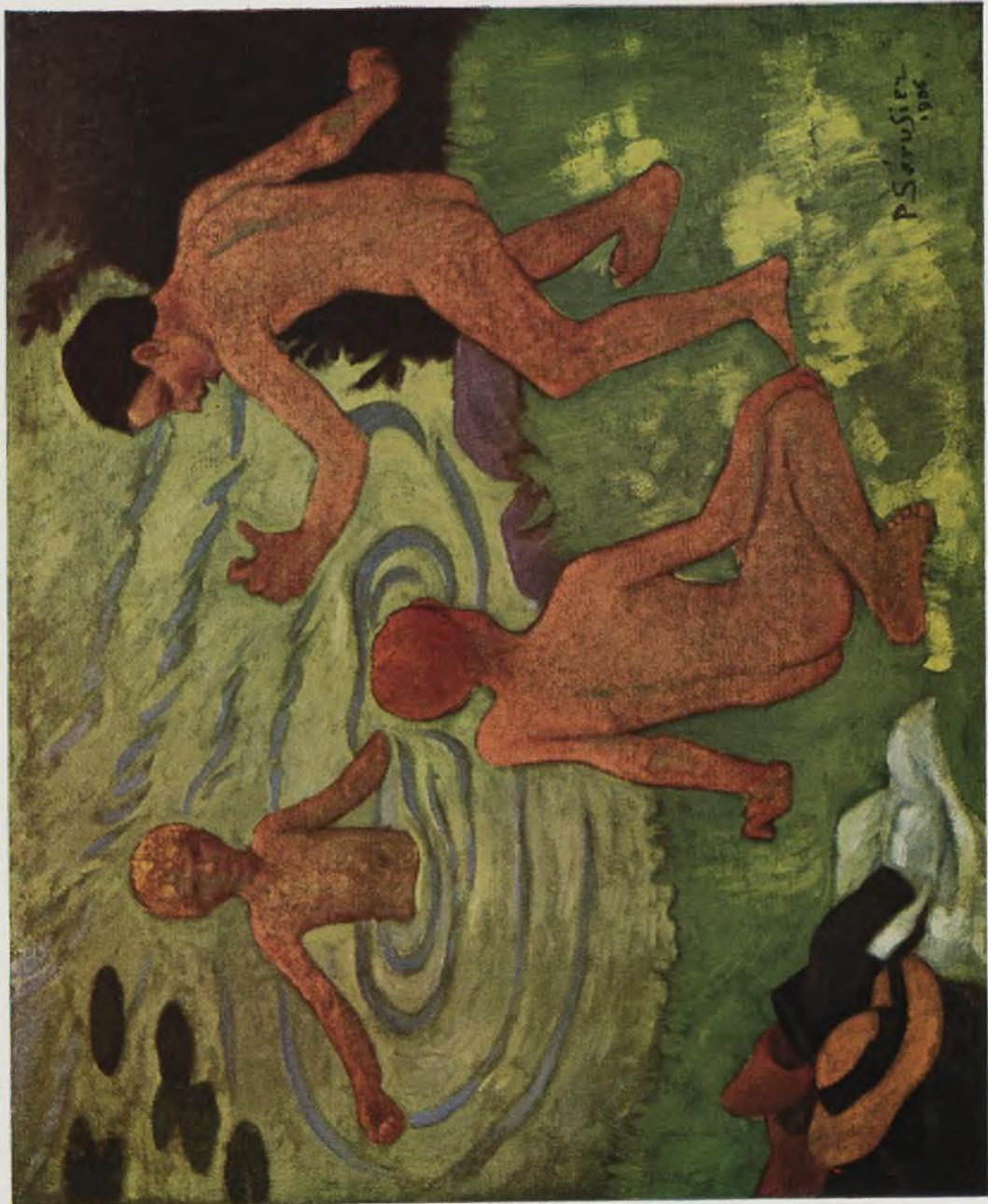
Although the gathering of prints by modern English engraver-etchers recently brought together at the St. George's Gallery was oddly mixed and by no means of consistent merit, there were a good many works which were marked by originality of aim and soundness of accomplishment. For example, the three etchings, *Corn in Essex*, *Low Tide, Leigh*, and *Bridge over Creek*, by Mr. C. W. Taylor, could be sincerely commended for their sureness of draughtsmanship and their firmness of line; Mr. C. Tunnicliffe's *To the Slaughter* and *The Pig Dealers* were distinguished in an unusual degree by an honest frankness of method; and Mr. Michael Ross, in his *Doulton's Chimney, Lambeth*, combined cleverly decision of statement with delicacy of effect; and, as well, there were things like Mr. F. R. Holbrook's aquatint, *Above Kew*; Mr. F. C. Medworth's vigorous *Corrida de Toros, Las Capas*; Mr. A. McNab's rather vehement *Atrani*; Mr. Leon Underwood's *Grannie Ashdown*, and Miss E. Druce's

The Duck Pond, which expressed satisfactorily widely different types of conviction. ¶ ¶ ¶ ¶ ¶

In the galleries of the Fine Art Society a summer exhibition of oil paintings and water-colours by leading artists was arranged and a considerable number of important works were shown in it. Mr. Russell Flint's *Shipyard Gleaners*—in some respects the best picture he has ever painted—a sumptuous still life composition, *Flowers and Parrots*, by Mr. Brangwyn; a fantasy, *Autumn Gold*, by Mr. Tom Mostyn; some admirable landscapes by Mr. Connard; and Sir Herbert Hughes-Stanton's *Avignon*, were the most con-

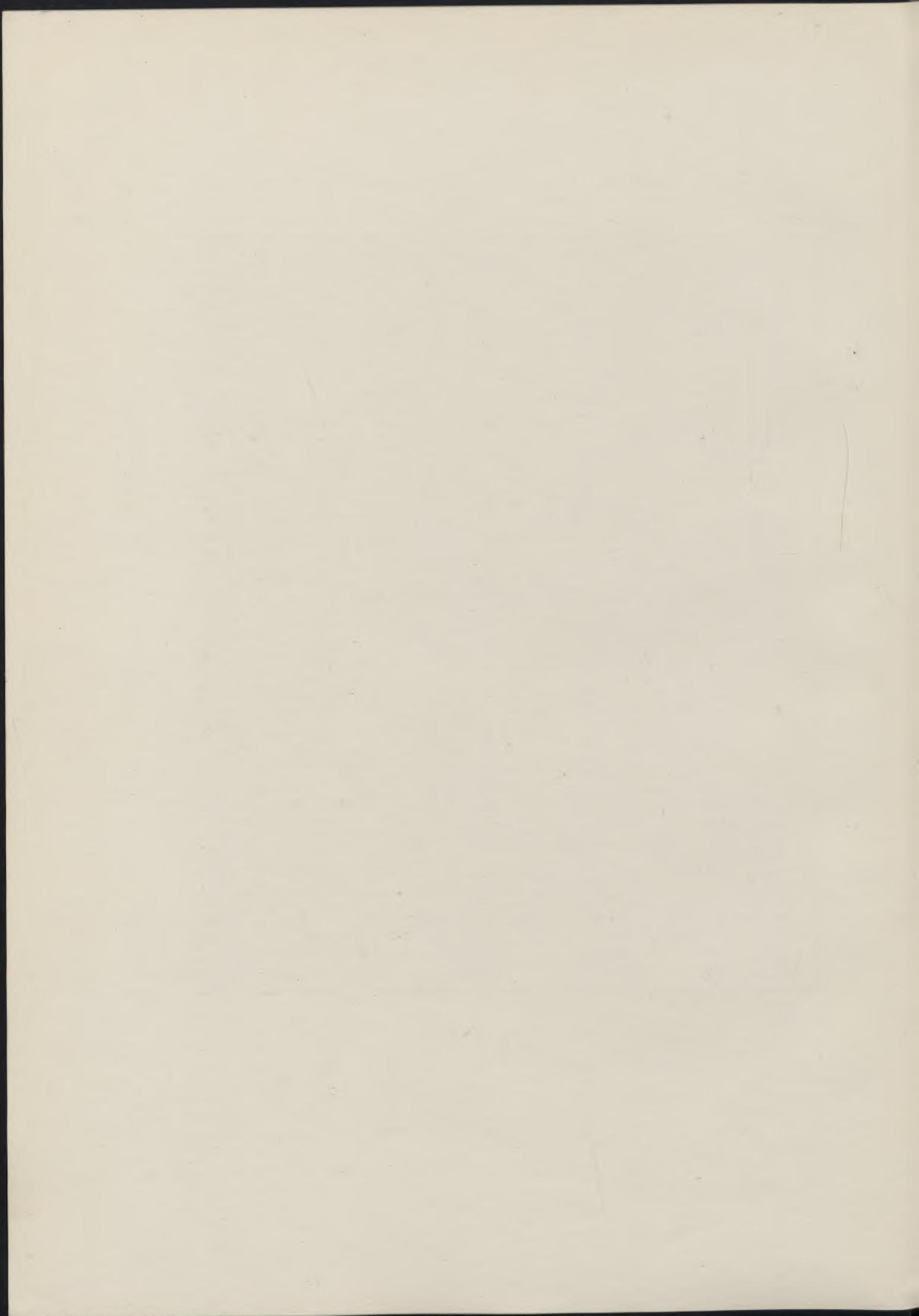


"MADONNA AND CHILD"
CARTOON FOR STAINED
GLASS BY ISOBEL FAGAN



"BOYS BATHING," OIL
PAINTING BY P. SÉRUSIER.
(MESSRS. WM. MARCHANT AND CO.,
GOUPIE GALLERY).







"TO THE SLAUGHTER"
ETCHING BY C. TUNNICLIFFE

(St. George's Gallery. Published by Mr. H. C. Dickins.)



"GRANNIE ASHDOWN". ETCHING
BY LEON UNDERWOOD
(St. George's Gallery.)

spicuous achievements, but there were other things of real interest by Mr. A. Barnes, Mr. Bertram Priestman, Mrs. F. Marston, Mr. Laurence Biddle, Mr. Friedenson and Mr. Lamorna Birch. The collection of water-colours—more than a hundred altogether—was well chosen and thoroughly representative. ¶ ¶

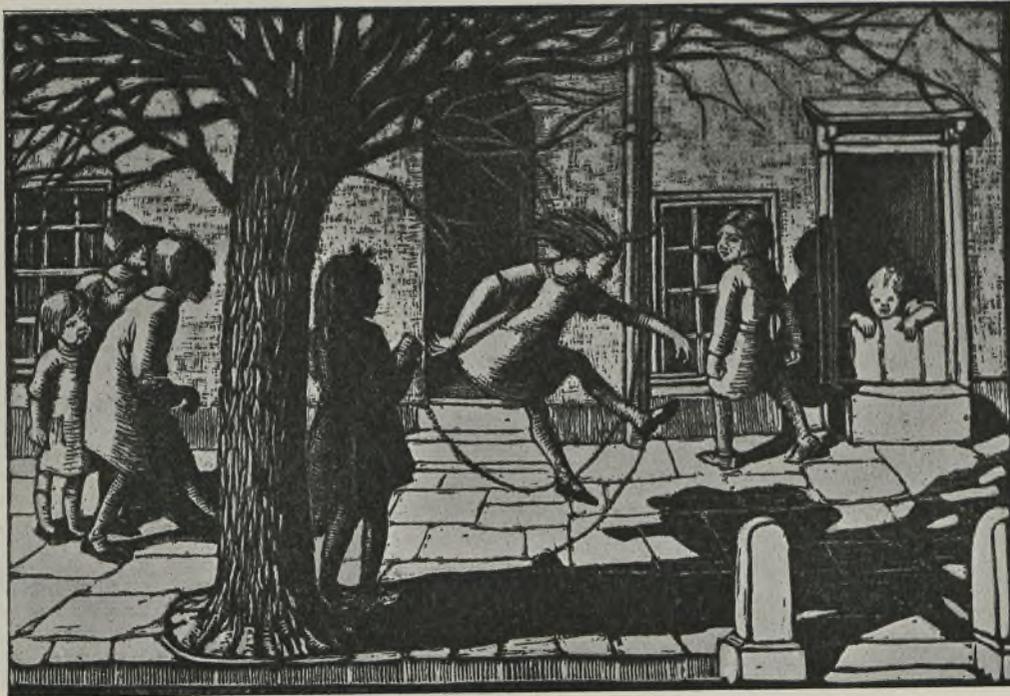
Another summer exhibition—at the Redfern Gallery—was made up of water-colours and drawings by ten artists. The most attractive work came from Miss Ethel Walker, whose sea sketches and figure notes, though rather light, had subtlety of effect and charm of delicate colour; other things deserving of mention were contributed by Mr. A. C. Bailey, Mr. Stanley Grimm, Mr. W. Durac Barnett and Jacquier, whose interior, *The Circus*, could be counted as a more than ordinarily successful rendering of a difficult subject.

On page 185 we illustrate an interesting *Tomb for a Hunter*, which has been designed and executed by Mr. A. H. Gerrard. Mr. Gerrard has carved direct in the block, and the low-relief system he has employed is one which has seldom been used in modern

times. The shape of the block gives a sense of dignity, solidity and permanence, and the animal frieze (though it might perhaps be more decoratively disposed), is on the whole satisfying. ¶ ¶ ¶

The recent exhibition at the Royal College of Art, South Kensington, of the work done by students during the past year should convince the most sceptical that there is no lack of talent among the younger generation. Much of the work shown was not only sound in technical treatment but distinguished by imaginative qualities of a high order. It is satisfactory to find that while ample evidence is forthcoming of able and sympathetic guidance there is no attempt to suppress a healthy instinct for personal exploration by obsolete academic conventions. If the work of the college may be taken as in any way representative of the spirit in which art training is now being carried out there is no need to feel pessimistic about the future. ¶ ¶

Some of the interesting things shown in the exhibition will, as opportunity occurs, be illustrated in these pages. ¶



"CHILDREN SKIPPING"
WOODCUT BY E. C. BUTCHER
(Royal College of Art Exhn.)

LONDON

We illustrate on pages 192 and 193 an experiment in wall-painting which has been carried out at 138, Portobello Road, London, W., by Mr. Thomas Derrick, of the Royal College of Art, and his pupils. The room, formerly the ground floor of a public house, is now used by the Kensington Council of Social Service for lectures, meetings, dramatic performances, dances, and so forth. It is called "The Venture." The room was found, like its surroundings, dirty and gloomy; but, after a preliminary cleaning and paint-up in bright red, Mr. Derrick and six assistants (three of each sex), accepting all structural conditions without evasion, began to decorate the walls, using Mr. Derrick's scale drawings as basis. On the cream distemper surface, right round the room, they painted various motives, the chief of which, above the platform, is the ship here shown. All the colours are in the clearest and brightest key possible, and the materials are powder-colour and size. ■ ■ ■ ■

The assistants were Miss M. Capes, Mr. Kenneth Holmes, Mr. Edward Meade, Mr. Noel Spencer, Miss I. J. Winney and Miss T. Winney. The interest of the experiment is increased by the fact that these students worked to time sheets and at trade union rates. The work took about sixteen days, and the total cost in wages and materials was £46 7s. 6½d. ■ ■ ■

Our colour plate, from a painting by Paul Sérusier, reproduces a canvas recently shown at the Goupil Gallery. While one sees nowadays a good deal of work which endeavours to approach more and more closely to the three-dimensional, here is an example of the flat treatment which also has its devotees. As a well-ordered composition, *Boys Bathing* has high qualities.

The Embroiderers' Guild are holding an exhibition at Walker's Galleries, opening on January 26th, 1927 and continuing till February 9th. Entry forms and all particulars may be had from the Secretary, 74 Grosvenor Street, London, W.1.



MURAL PAINTING AT "THE VENTURE," PORTOBELLO ROAD LONDON, W. BY THOMAS DERRICK AND ASSISTANTS



MURAL PAINTING AT "THE VENTURE," PORTOBELLO ROAD LONDON, W. BY THOMAS DERRICK AND ASSISTANTS

OBITUARY.

A LINK with Victorian days has been broken by the recent death of Joseph Clark, R.O.I., at the age of 92, in Ramsgate. Inspiration for much of his work was drawn from his native county of Dorset; and the poems of William Barnes, at whose school in Dorchester he was educated, provided him with more than one subject.

He was born in 1834 at Cerne Abbas, Dorset, and commenced his art training in London, under J. M. Leigh, in Newman Street, and afterwards at the Royal Academy Schools, held then in the National Gallery building in Trafalgar Square. He achieved success with his first picture, *The Sick Child*, exhibited in the Royal Academy in 1857, and continued to exhibit there for over 50 years, the last

time being in 1916, when he was represented by *Tales from Flanders*. He exhibited also at the Royal Institute of Painters in Oils, of which he was a member, and at several of the galleries in the provinces, and in 1876 was awarded a bronze medal of the Centenary Exhibition in Philadelphia. Two of his pictures, purchased by the Chantrey Bequest, are in the Tate Gallery.

BIRMINGHAM. — "The Three Masks" is an enterprise promoted by three ex-students of the Birmingham School of Art, Miss Ursula Fletcher, Miss Phyllis Fisher, and Miss Fay Wainwright, who are finding a congenial outlet for their creative talents in the design and production of costumes and properties for the stage and fancy dresses for private use.

BIRMINGHAM—NEWBURY



"SPANISH WOMAN." COSTUME DESIGN BY "THE THREE MASKS"

Miss Fletcher and Miss Fisher were for a time pupils of Paul Shelving, whose admirable work in connection with the Birmingham Repertory Theatre has made him a conspicuous figure in the group of able designers who have done so much of late years for theatrical art in this country. Miss Fletcher's ability was recognised at the Paris Exhibition last year, when her delightful costume designs for Laurence Housman's "Prunella" were awarded a bronze medal. The spontaneity and humour which distinguish the work of these artists are most diverting. Their designs, in whatever vein they are conceived, whether daintily charming, fantastic or frankly grotesque, are almost invariably happily inspired and should certainly appeal to those who are bored by the feeble conventions which make the average fancy dress dance such a dull affair to the onlooker. Incidentally "The Three Masks" supply these costumes at a price which brings them well within the reach of most people. ❖ ❖

NEWBURY (Berks).—The craftsman is an interesting person, but he is seldom wonderful. The artist is always rather wonderful. What is the difference? It seems that whilst the former constructs, the latter creates first and constructs afterwards. The artist is a thrower of light, and one place into which his shaft may penetrate is the mind of the seeking critic.

Let us suppose that the puzzle of the dullness pervading much contemporary art, modernist or otherwise, has vexed the critic. Work that is well done, that is often technically excellent, seems to be devoid of life. It bores, one is uncertain why. ❖ ❖ ❖ ❖ ❖ ❖

Then experience produces an example of the other sort of artist, a man whose work is charged with a subtle element, intangible but entralling. As paint his work may not be much more remarkable than that of others, but as art it is greater. In what does the difference lie? ❖



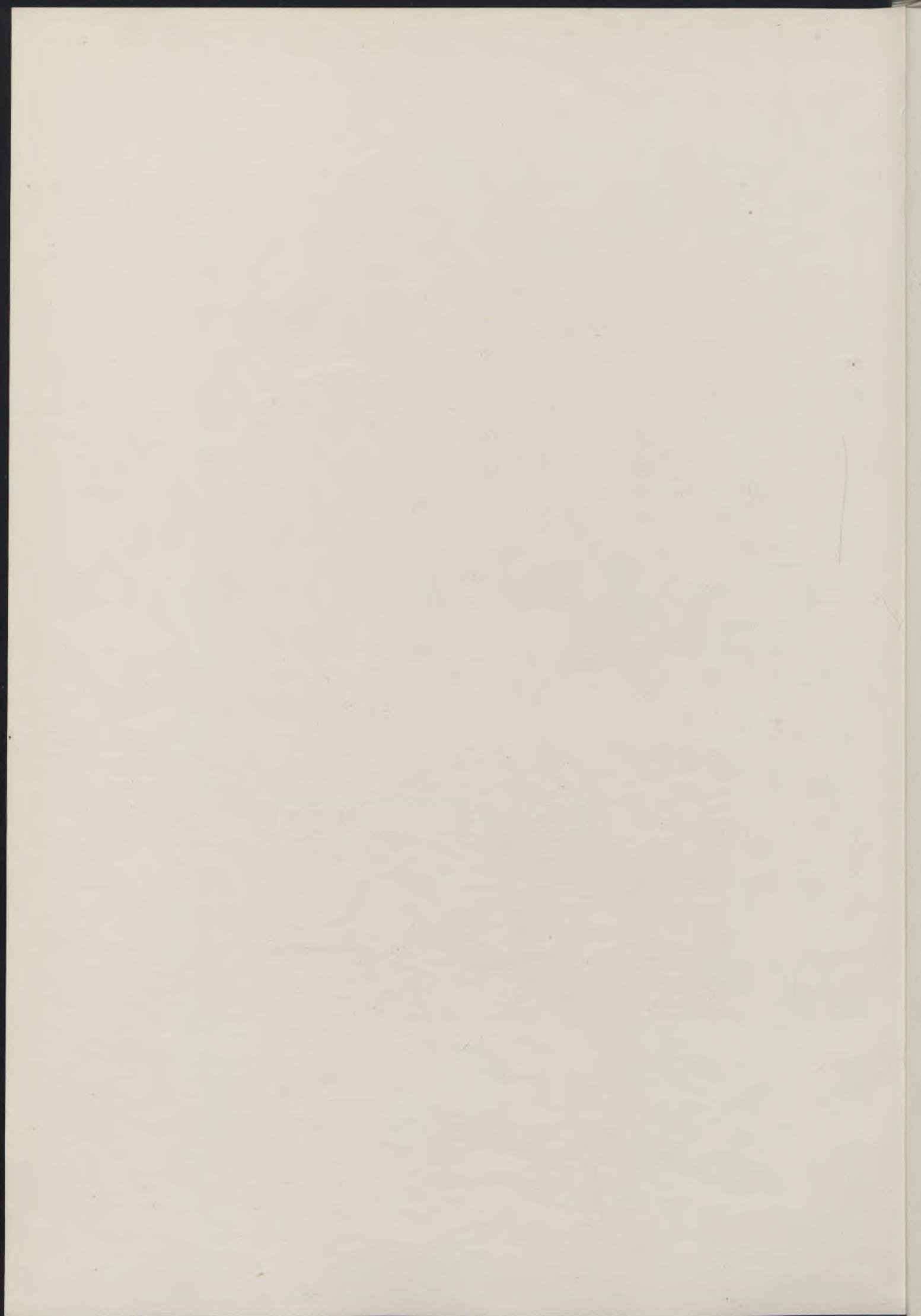
COSTUME DESIGN BY "THE THREE MASKS"

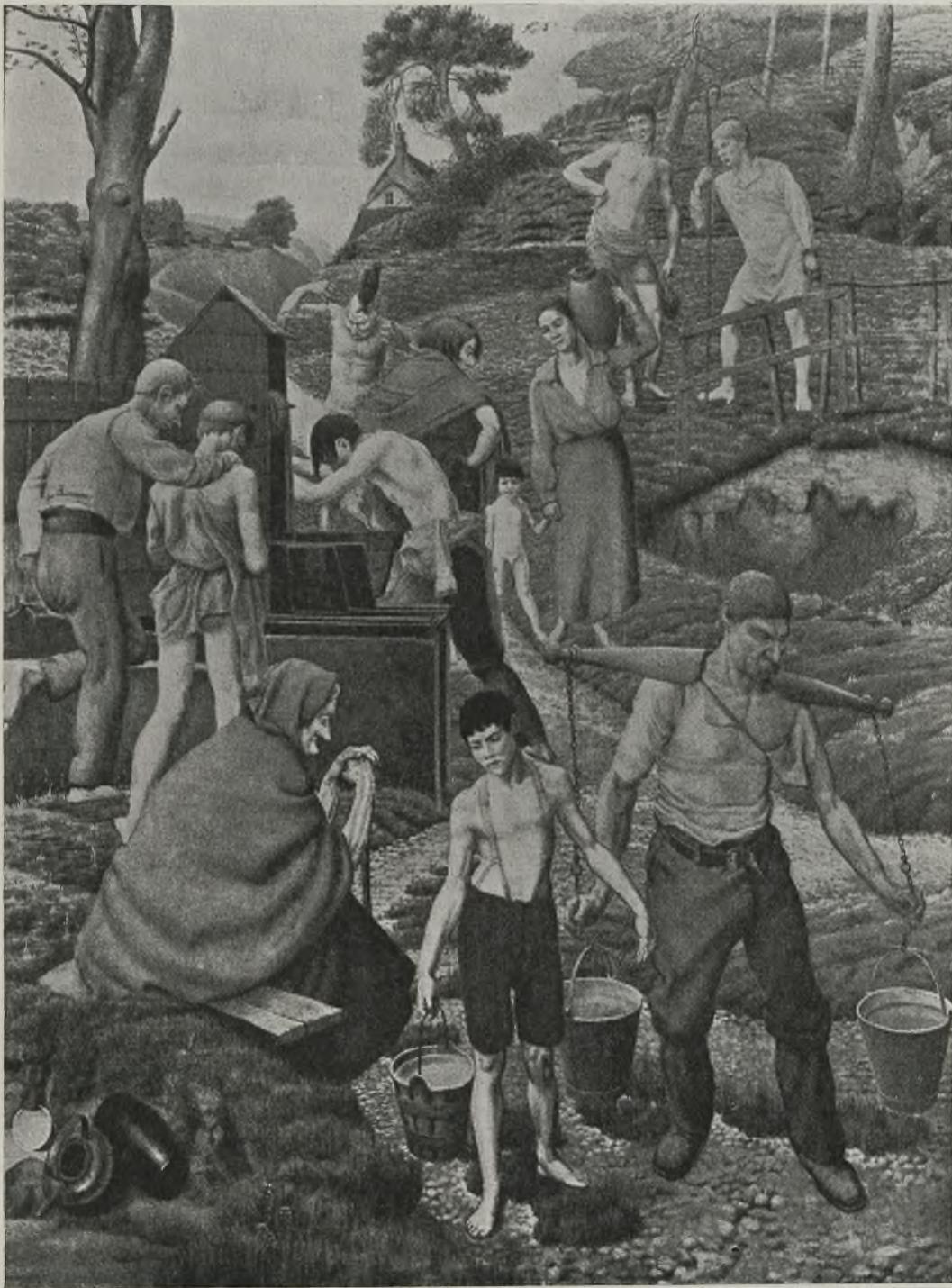


"NIPPY"
Revue Chorus Costumes, 1932



"NIPPY." REVUE CHORUS COSTUME
BY "THE THREE MASKS."





"THE WELL." BY
RALPH CHUBB
197

NEWBURY—UCKFIELD

Mr. Ralph Chubb's work has that other element, and as such work might well be cultivated as a national asset, the point of view of the man who produced it deserves study.

In the first place, Mr. Chubb was born with a passion of romantic imagination, and drew the fantastic subjects loved of old masters from his early childhood. To watch children drawing is to know that in this he was not unique, save in the fact that his imagination did not die, as the average child's imagination dies, at the age of fifteen or thereabouts. It appears that he loved the Pre-Raphaelites and that he took the Classical Tripos at Cambridge. He is a man educated in matters other than paint. Painting is, if anything is, a cultural subject, yet many artists appear indifferent to culture. In Mr. Chubb's work there is nothing of that look of underfed imagination which seems to be the root of dullness.

It is in the artist's own explanation that the critic finds light.

"Merely to love painting," says Mr.

Chubb, "does not seem to me to be enough. It is like a carpenter who loves his bench and his tools, but is scornful of the object he is making. I therefore believe in imaginative pictures, despite present fashion. True sentiment I regard as essential, paramount—the thing that matters most in a work of art. And loving care in carrying out the conception I regard as the second most important thing. Any deviation from nature must come from imaginative interpretation of her, not from wilful disregard of her."

UCKFIELD (Sussex).—To travellers to the South of France the town of Avignon makes an irresistible appeal. Imagine a maze of ancient and narrow streets crowded within a circle of mediæval walls, the whole dominated by the frowning bulk of the Palais des Papes, which looks down from its high rock on the rushing torrent of the Rhone and the broken bridge of St. Bénézet.

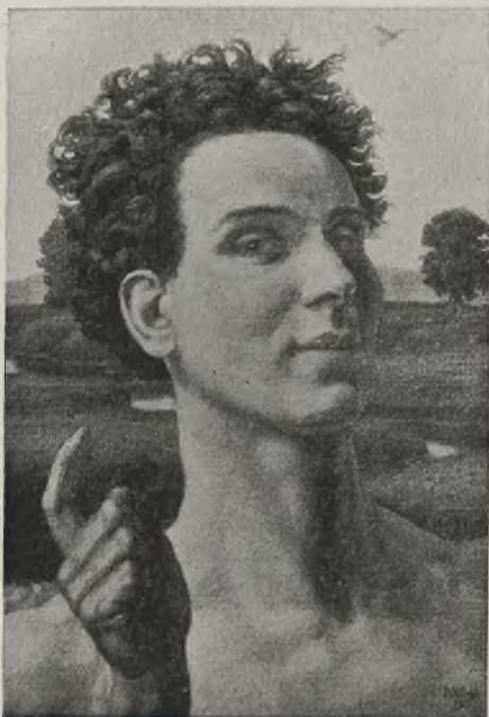
Through the centre of the old town a wide and straight modern boulevard has been driven, leading from the railway station outside the walls to the Grande Place, which lies at the foot of the former palace of the Popes.

It is a corner of this square with its branching plane trees which Mrs. McClintock has chosen as the subject of the sketch which we reproduce in colour in this month's issue; a sketch made on a damp and grey day such as is common in winter even in sunny Provence.

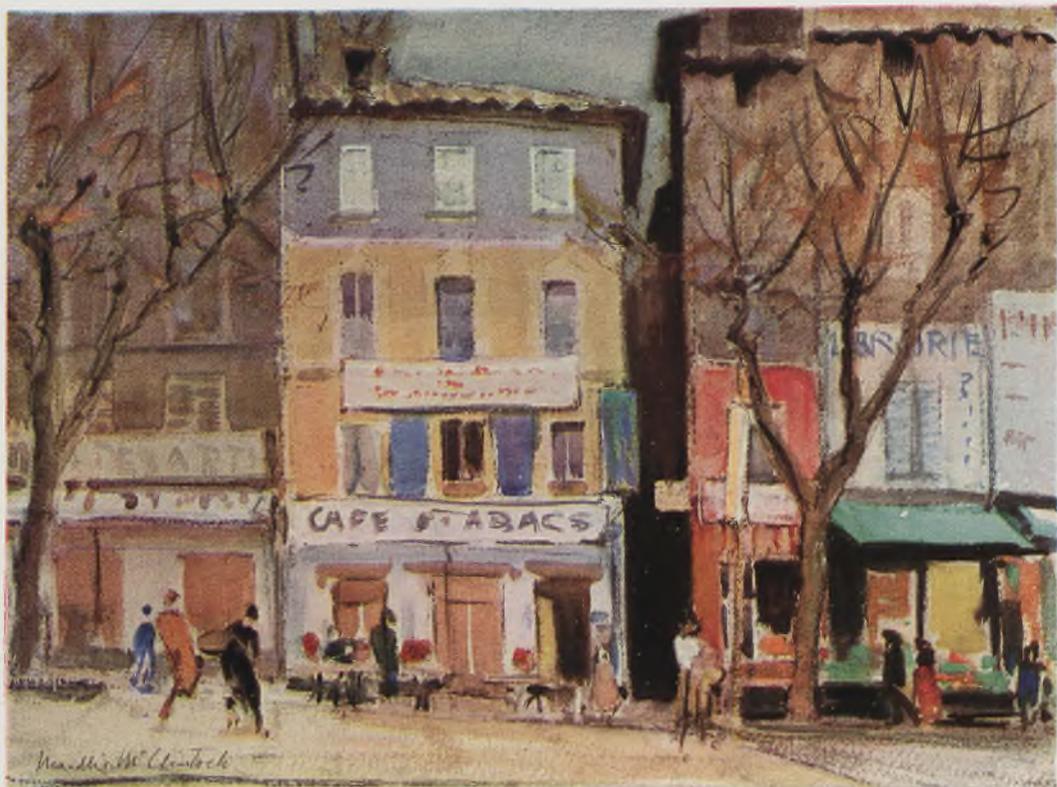
Mrs. McClintock is an artist whose bold work and direct methods are earning high commendation from those critics who appreciate breadth of treatment combined with strength of colour and sureness of line.

Before the war diverted her energies into other channels, she exhibited a series of water-colour landscapes of Norway and Italy, and latterly she has done some excellent work in Algeria and France. She has also produced some very original woodcuts and pottery figures, and several very charming outdoor portraits.

Though not among the moderns, her individuality of outlook and decision of touch render her an artist whose future work will be well worth watching.

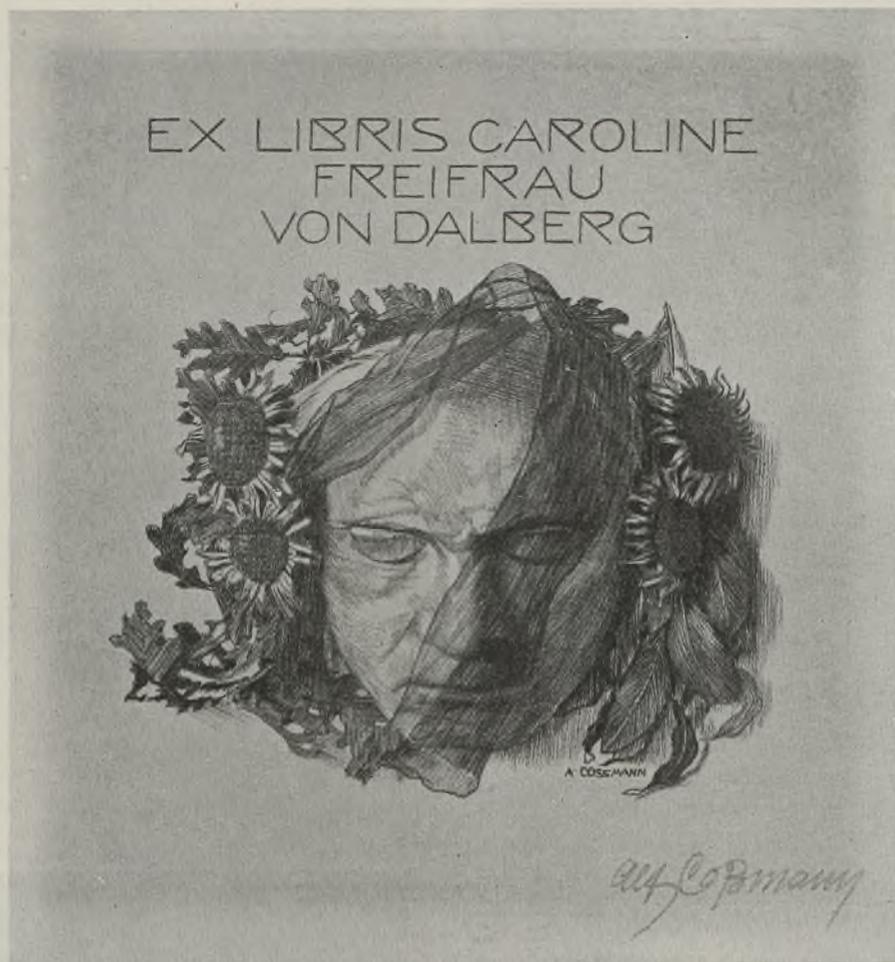


"THE VISIONARY"
BY RALPH CHUBB



"LA GRANDE PLACE, AVIGNON." WATER-
COLOUR BY MAIDLIE McCLINTOCK.





BOOKPLATE BY
A. COSSMANN

VIENNA (I).—Among Austria's many eminent artists, Professor Alf. Cossmann holds a distinguished position, and the rare charm and outstanding merit of his work are widely known. He does not confine himself to one medium, nor to any one branch of pictorial art, but to-day space only allows me to touch upon his far-famed bookplates, exquisite in design and execution alike. Professor Cossmann, in dealing with this small but fascinating domain in the arts is more of a graver than an etcher, and it would assuredly be futile looking for more subtle craftsmanship than what is evidenced in his *ex libris*.

I regret that it has only been possible to reproduce one of these little masterpieces, the bookplate of Freiherrin (Baron-

ess) von Dalberg. The lightness and grace of this plate, coupled with no small amount of contained effect, are simply enchanting, as are the superb design and conception—a veritable gem.

Somewhat similar, in so far as it also comprises a noble head or mask, is the bookplate of Hans Schaublin Blatter, but the head is here crowned with a most delicate diadem-like design, within the gracefully entangled network of which are two miniature human figures, almost elusive in their lightness of touch.

The readers of *THE STUDIO* who might wish to see more of these unique bookplates, will find some in the British Museum, which has just acquired a collection.

GEORG BRÖCHNER.

BERLIN—PARIS



"HERR KLEINHERNE"
BY PAUL GRUSON

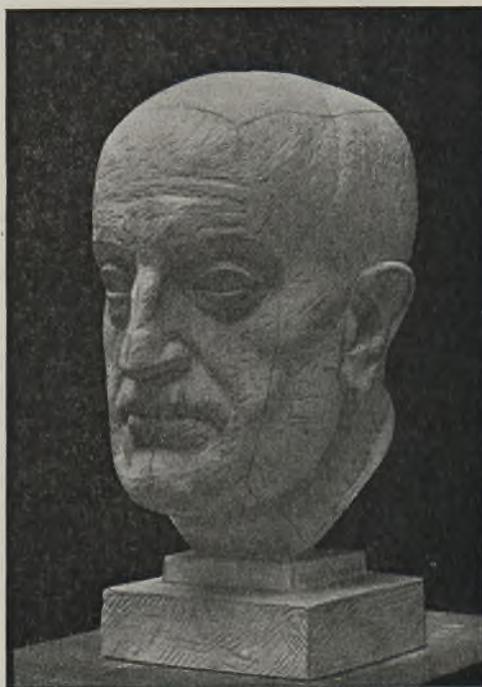
BERLIN.—The illustrations shown represent some of the works of the sculptor Paul Gruson, who was born in Berlin on the 24th December, 1895. At the early age of four he showed a remarkable talent for plastic work inasmuch as he used to mould in wax from memory the animals he had seen at the Zoo, in a manner remarkably true to nature. At the age of sixteen years he entered the School of Arts and Crafts at Charlottenburg and at seventeen the Berlin Academy, where after the war he studied under Hugo Lederer. It is to this master that Gruson owes the sound foundation and healthy element of his art, his clear form and his great capacity for intellectually building up his work to best advantage. A few years subsequently Lederer took Gruson to the State Master Studios managed by him, where the young artist had an opportunity of carrying out independent work in his own room and thus developing his own personality as an artist. Gruson has been exhibiting for the last six years with good success at the Berlin Academy Exhibitions and at the Secession as well as at some exhibitions abroad. Apart from numerous works of a strictly small-plastic character he paid principal attention to portraiture, a sphere where he is show-

202

ing his special talent for form as well as psychology. Gruson belongs to the most promising serious young artists of post-war Germany. □ □ □ □

Anyone contemplating creations by Paul Gruson is at once struck by the calm distinction characterising all his works and by the thorough anatomical knowledge, testifying the closest studies in this field. Gruson does not belong to any distinct school and has always kept aloof from the internal dissensions of modern German art, for he knows that it would detract from his own personality if he were to join in any of the present movements looking for new ways and means in modern art. The consequence of all this is that on looking at his works we experience a true tranquil joy and a feeling of rest from the haste and bustle of our time. KURT ROOS.

PARIS.—Spanish by birth and Parisian by adoption, M. Mariano Andreü (who at one time worked in London with the enameller Alexander Fisher) is one of the most original painters of the present day. To a very wide artistic culture, a love and respect for the purest traditions



"HERR HESS-ULLSTEIN"
BY PAUL GRUSON



"KNEELING WOMAN"
(STONE). BY PAUL GRUSON



"CAVALIER". CUT PAPER FIGURE
BY MARIANO ANDREU
204



"OLD BRETON WOMAN FROM
CARNAC." PENCIL AND WASH
DRAWING BY E. FOUGERAT

of older art (notably Italian work of the *quattrocento*) M. Andreü joins the most fervent and subtle taste for modernism. He is particularly enamoured of rich, smiling compositions and sumptuous but delicate colour harmonies. ¶ ¶

An occupation of his leisure hours is to make figures in cut and folded paper, like the *Cavalier* here shown : works perhaps a little old-fashioned, somewhat reminiscent of an Infanta's toys found at the bottom of a cupboard in one of the innumerable rooms of the sombre Escorial. Which proves that a true artist can, no matter what kind of things he makes, give evidence of talent, originality and wit. Who would venture to reproach a painter and draughtsman of M. Andreü's calibre for diverting

himself with such charming fancies in his moments of freedom from the more serious cares of his art ? ¶ ¶

At the exhibition of his works organised some three months ago at the Galerie Barbazanges, the paper *Cavalier*, accompanied by two or three other figures conceived in the same spirit and executed in the same material, gave an opportunity of forming something like a complete idea of M. Andreü's favourite studies. The delightful and harmonious paintings and drawings, most refined, as they were, in composition and technique, took on a greater value by their proximity to these excursions in lighter vein. M. Andreü had as big a success as he deserved. ¶ ¶

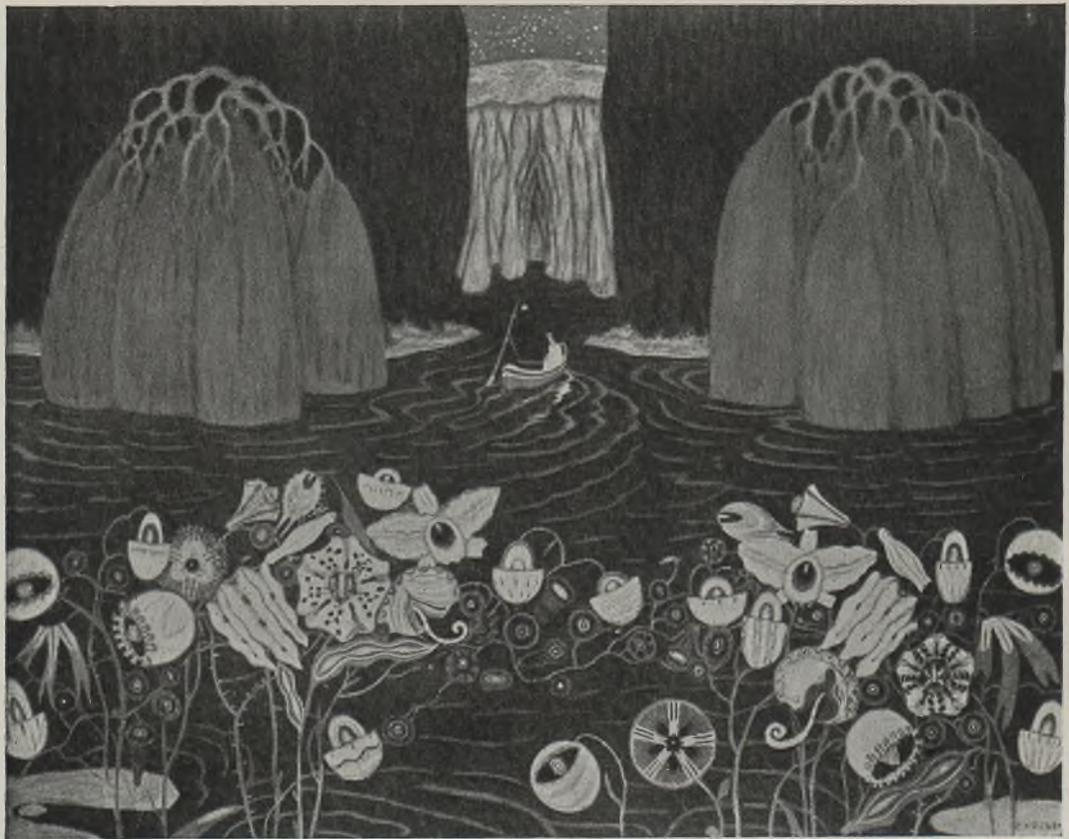
GABRIEL MOUREY.

PARIS—VIENNA

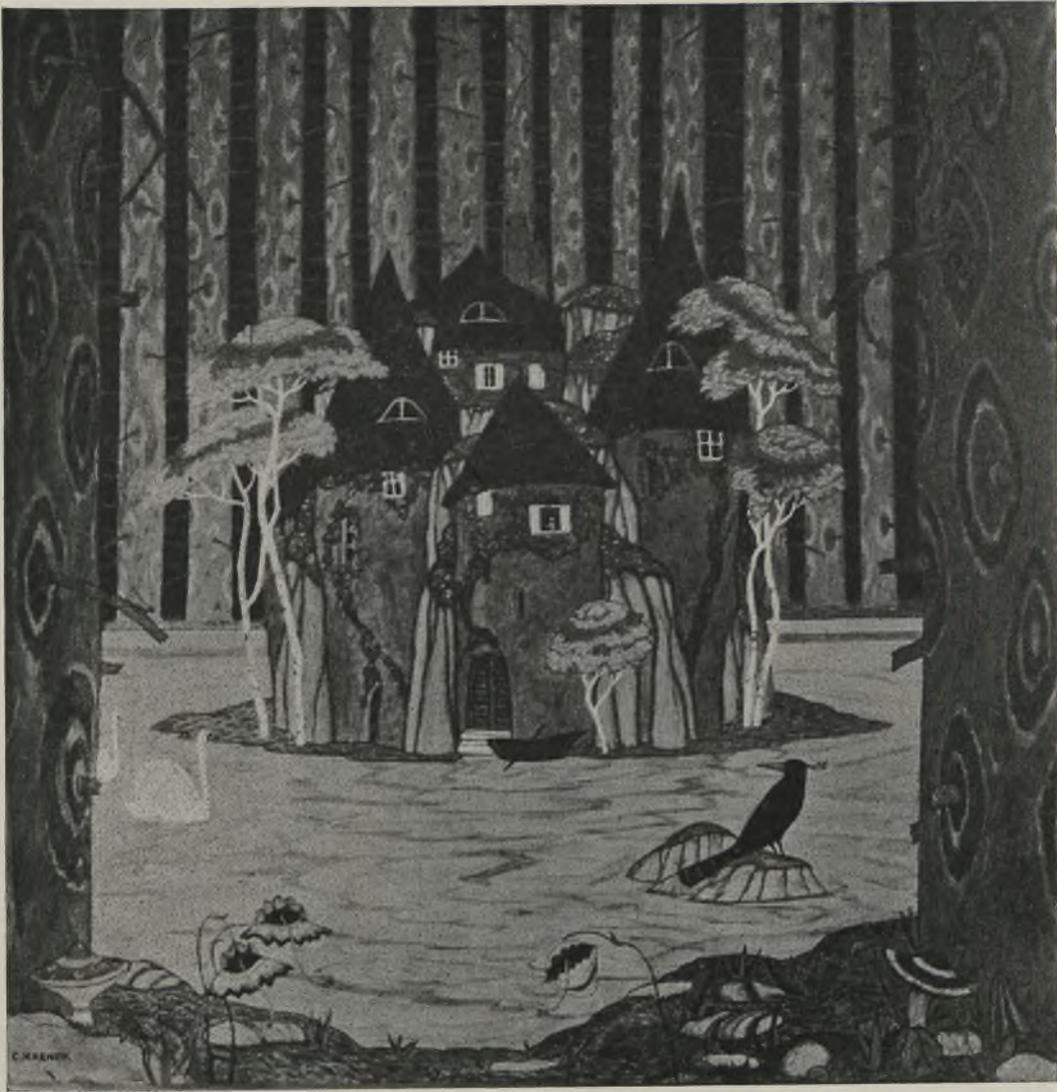
Were more space available one might say a great deal about Monsieur Fougerat's art, for his admirable portraits in oil or pencil are not sufficiently known. He has a passion for human psychology, and his most notable talent lies in his power of penetrating behind facial expression and discovering the character, passion or drama of each individual—the whole interior life which physiognomy can express for the man who can read it. M. Fougerat has executed a large series of drawings of all types, from the cream of the intellectuals to the most stupid peasants, with the aim of one day co-ordinating them in a methodical study. His pencil portrays a fine sense of modelling and of values. He obtains an incisive form by the most restrained methods. His drawings are not *brilliant*, but *beautiful*, which is certainly a better thing. ♣ ♣ ♣ ♣ ♣ ♣ ♣

M. VALOTAIRE.

VIENNA (II).—The versatility of the Vienna decorative artist has now become almost proverbial. And there is, indeed, justice in this criticism. For there is nothing that he cannot turn to his own use, whatever form he may choose for expressing his fancy. The great thing is that a part of his training consists in learning the particular technique or craft in which his designs are to be expressed. Often this is acquired at one of the art industrial schools from which he passes on to the Arts and Crafts School in Vienna. This is likewise true of the girl-designer, who is at the same time a craftswoman. Carl Krenek, whose drawings are here reproduced, forms no exception to what has been said. He belongs to the older students, therefore he has had long practice in his art. As an illustrator of books he has a recognised place; as a designer of textiles, wallpapers and stencils



"ENTFÜHRUNG." WATER-COLOUR BY CARL KRENEK



"MÄRCHENSCHLOSS." WATER-COLOUR BY CARL KRENEK

he is much sought after: indeed he has drawn some exceedingly beautiful designs for the Wienerwerkstätte. He has also won fame as a painter of great charm and individuality. This speaks for his versatility, although only a few of his mediums in art have here been mentioned. He is gifted with a great power of imagination, and at the same time possesses that visual power necessary to curb any superfluity of impressions. This and a well-balanced mind, and a natural feeling for colour, a fine sentiment and right strength of line, even when this is set down in so delicate

a manner as to be almost invisible, are qualities which fit him well for the particular line of art which he has made his own, and his art has been turned in every direction, always with the main thought in view, namely that what he has to say must be expressed simply. One could hardly expect otherwise of so true an artist as Krenek. He is happy, too, in his choice of subjects, either for design, or to be expressed in oils, water-colours, pen, pencil or chalk. ■ ■ ■ ■

Krenek is always ruled by good sense, there is no thought of over-ornamentation

VIENNA—ZÜRICH

in his work, neither is too little expressed. There is no sort of exaggeration, though his imagination is rich and varied. Grace and delicacy are present. This may be seen in delightful miniature drawings, in pen and in water colour. In these his colouring has a charm and sentiment, he says much in these small compasses, and what he has to say is told in easy flowing lines, but there is not a stroke that one would willingly see omitted: they show a poetry of imagination, a right sense of space. ❖ ❖ ❖ ❖ ❖

A. S. LEVETUS.

ZÜRICH.—The Kunstsalon Wolfsberg (for a show at which M. Edouard Vallet made the distinctive poster design we give in colour), held during May and June a very attractive exhibition of paintings, studies and sketches by Théophile Robert. Born in 1879 at Ried, near Biel, Robert came of a celebrated family of artists. He is one in soul with Italian art and nature. The severity of southern trees and the calming rhythm of Italian architecture play an important part in the background of his figure pictures. ❖

Scriptural scenes have been much used by him, reverence for these having been absorbed in his home. At the same time

he did not avoid such subjects of a worldly character as *Bathsheba Bathing, Seen by David*; and *Susanna in her Bath, Threatened by Greedy Men's Eyes*. Of such pictures inspired by Scripture none were found in the exhibition in Paris this summer. It seems that in later years Théophile Robert considered the concentration of his attention on a particular story to be a constraint and hindrance to his artistic freedom of creation. The representation of calm existence, the idyllic meeting of persons in beautiful, sunny leisure lend melody and rhythm to his pictures. ❖ ❖ ❖ ❖ ❖

His pet subject is the free, unrestrained development of the human body. The representation of the female body is one of his great objects. The motive of bathing plays a great part, but one never finds the nude in a closed room. The tuning of the pure lines of the body to a landscape has a particular fascination for him. An eminently classical trait lives in him. It is noticeable that the beautifully developed nude figures have an uncommonly clean, almost cool effect, more like the representations of a Tuscan renaissance than a Venetian painter. ❖ ❖ ❖ ❖ ❖

A refined, calm, dominating art meets us, which comes as a true benefaction in these artistic, restless and exciting times.



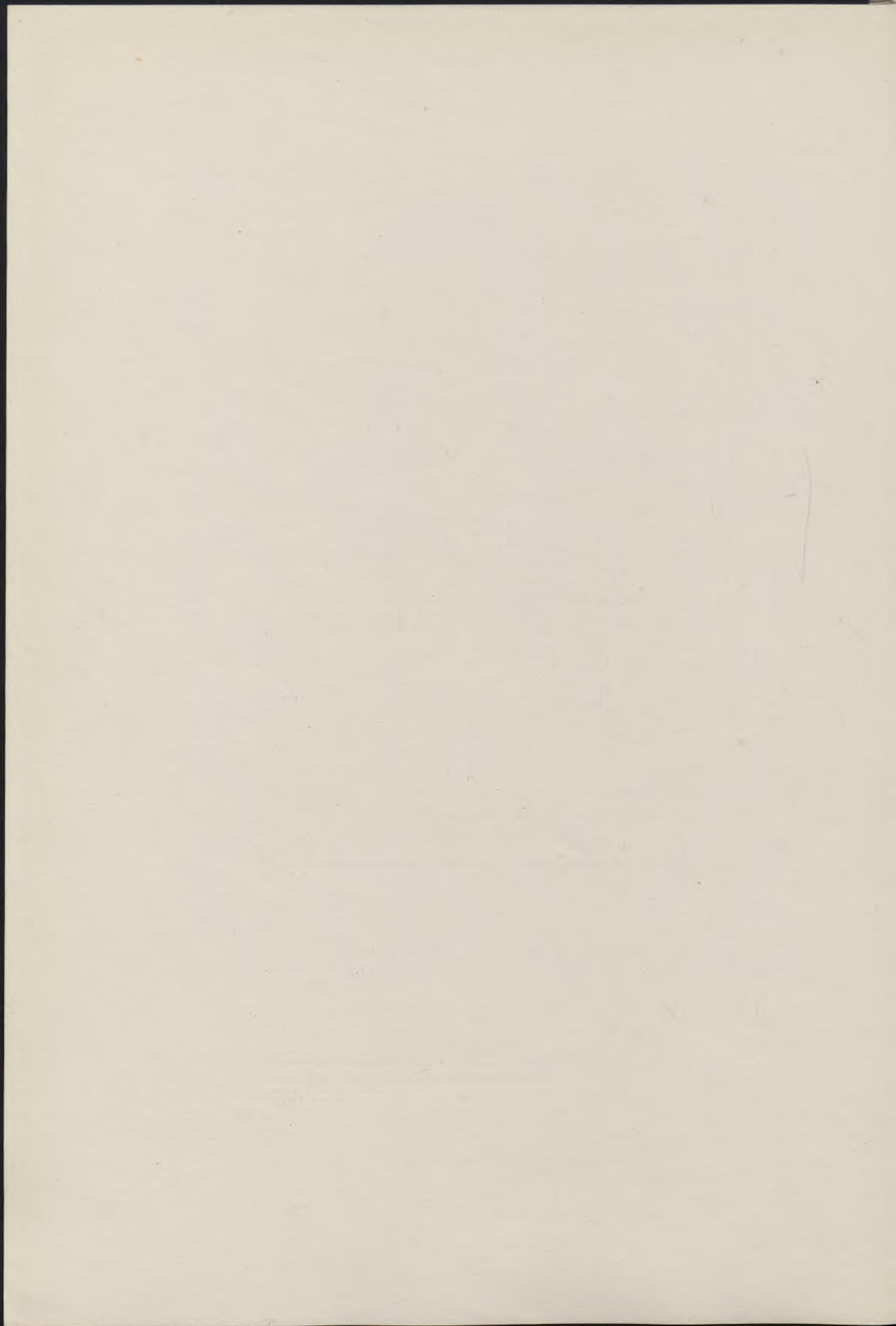
"NU COUCHÉ." BY P.
TH. ROBERT. (Wolfs-
berg Gallery, Zürich)



KUNSTSALON WOLFSBERG ZÜRICH 2
GEÖFFNET 9-12-2-6 TRAMLINIE N°7 BEDERSTRASSE 109
1. FEBRUAR AUSSTELLUNG 31 MÄRZ 1920
EDOUARD VALLET



POSTER BY EDOUARD VALLET,
FOR HIS EXHIBITION AT THE
WOLFSBERG GALLERY, ZÜRICH.





"PAYSANNE AUX POMMES"
BY P. TH. ROBERT
(Wolfsberg Gallery, Zürich.)



"ON THE SHORE"
BY JOSÉ MONGRELL
212



"THE GRANDMOTHER"
BY JOSÉ MONGRELL

VALENCIA.—A characteristic feature of our present artistic life in relation to pictures is a disposition to become fragmentary, absorbed in details, sacrificing breadth and freedom of composition to a determinated note, aspiring more to technical mastery than to original creation. We move hemmed in by reduced conceptions, seeing things from the point of view of the photographer, if not falsifying them entirely. This defectiveness of vision is especially notable in the field of landscape painting; we fear to touch what cannot be concretely realised; we practise materialism in its most insignificant sense, and all efforts at creation

are suffocated by the fear of introducing something inharmonious with the view. Audacity in painting remains now only in decorative schemes and applied art; in pictures the grotesque has taken its place.

Among the various aspects presented by modern painting, typifying the diverse tendencies and energetic style of treatment, each of our eminent modern painters has formed a school with unmistakable characteristics, a consecration of his art. Each region has its personal note, a point of view and manner of interpretation differing from the rest, each with the imprint of its own characteristics, as if with co-ordination of ideas emanating



"EVENING SUNSHINE"
BY JOSÉ MONGRELL

VALENCIA

from a single mind and inspired by the same artist. Valencia, riotous and vociferous, temperamental and gay, its art is the mirror of its soul, and its paintings a *facsimile* of its being, fertile like its soil, like its unique "huerta," revelations of colour, sunshine, flowery landscapes, and sea, contrasts of rich colouring, as if the whole were produced with the minimum of effort, a combination of small faculties giving genial results, gay, exaggerated, meridional, nothing inharmonious, everything optimistic; and even in the interpretation of weighty subjects appearing more like the apotheosis of a scenic effect, for the satisfaction of the many, than an intense and necessary expression of profound feeling; such is the life in this privileged land where needs are few and nature supplies them with abundance. ❖

Valencia's latest great painter was Joaquín Sorolla. He forms with Pinazo and Benlliure a triumvirate, but is more brilliant than his companions in art; his manner is more personal and solid and his reputation is more universal and merited. We still remember his greatest triumphs in Paris, 1900, and more especially that of the Exhibition in the Hispanic Society in New York, where much of his best work is to be found. Around him



"CANICULA." BY
JOSÉ MONGRELL



"GOING TO MARKET"
BY JOSÉ MONGRELL

gathered a multitude of disciples, one of whom, José Mongrell, we have the honour to present in this article, a great painter of great reality with a future. Mongrell's work is more than a continuation of that of his illustrious master; he possesses the same facility, the same vision, the same ideas, but with a broader spirit adapted to the evolution of our days, a more suffering sensibility, a poetic and refinedly exacted colouring, harmonious but vigorous, of subjects light and agreeable. As a son of Levante he likes greatly to interpret motives of his well-known country. The seascape has also a special attraction and fascination for this artist; it is in many cases a difficult and thorny matter to combine a background of such simplicity, but with so delicate and refined tonalities, to contrast rudely its delicate gamut of colour with rude figures of fishermen and juvenile, airy, girlish forms; but we must admit that he has fully succeeded. ❖ ❖ ❖ ❖ ❖

Worthy of praise is the generality of this master's work, consecrated by the numerous triumphs and marks of distinction received in his long, prolific and brilliant artistic career. ❖ ❖ ❖

ANTONIO FARRÉ.

MILAN—GRANADA



DESIGNS FOR POSTAGE STAMPS
WOODCUTS BY GIULIO CISARI

MILAN.—Giulio Cisari was born at Como in 1892, and now lives in Milan. In his work is expressed the artistic personality of the Italian race; for symmetry of decorative conception and spontaneous harmony of line are very characteristic of the Latin peoples. Over and above these qualities, which Cisari possesses in a very complete and active form, there may be observed in him a clear and pure artistic sense, to which all his high technical accomplishments are worthy complements. Wood-engraving is the means by which he best expresses himself in harmonious and forceful line. He is one of the best Italian wood-engravers, and was the initiator of the revival of this art with special application to book-production. And in many of his designs we encounter an unexpected brightness of colour: for he is a painter too, and a painter possessed of a well-balanced colour-sense.

Cisari has been represented at the Venice Biennials and many other exhibitions, Italian and foreign. His historical picture, *I Cavalieri di Mantova*, won him considerable fame. Another of his works, illustrating the war against the Austrians (in which he took part as an officer in the Bersaglieri) is in the Milan Gallery of Modern Art. The woodcuts reproduced were executed for the Italian Government.

B. C. B.

The note on the Italian section of the Venice Biennial, in our July issue, which appeared unsigned, was by Cav. N. G. Fiumi, of Milan.

GRANADA.—Sweeping statements, and even accepted maxims, about art should always be examined thoughtfully in the cold light of facts. It has been said that art is a thing above and apart from nationality. This may be true in some senses, but the art of European countries, to go no further, demonstrates the temperamental barriers between peoples. The work of Spaniards, however varied in form, shows always that peculiar national essence, like the lilt of Spanish music and the feet of Spanish women. When a British artist paints in Spain his work has a double interest. It shows things Spanish seen through British eyes, and becomes the valuable comment of an onlooker. Art is not only a tabulation of facts, but an expression of temperament. Nothing proves this better than the work of artists done in countries other than their own. The facts in Mr. Wynne Apperley's Spanish studies may be Spanish, but the sombre Spanish temperament gives place to a certain British cheerfulness and practicality of outlook. If a German were painting Spain he would show his brother Germans Spain as they would see it if they went there. Mr. Wynne Apperley's work is probably a faithful rendering of the Englishman's Spain, or of what the majority of Englishmen would see.

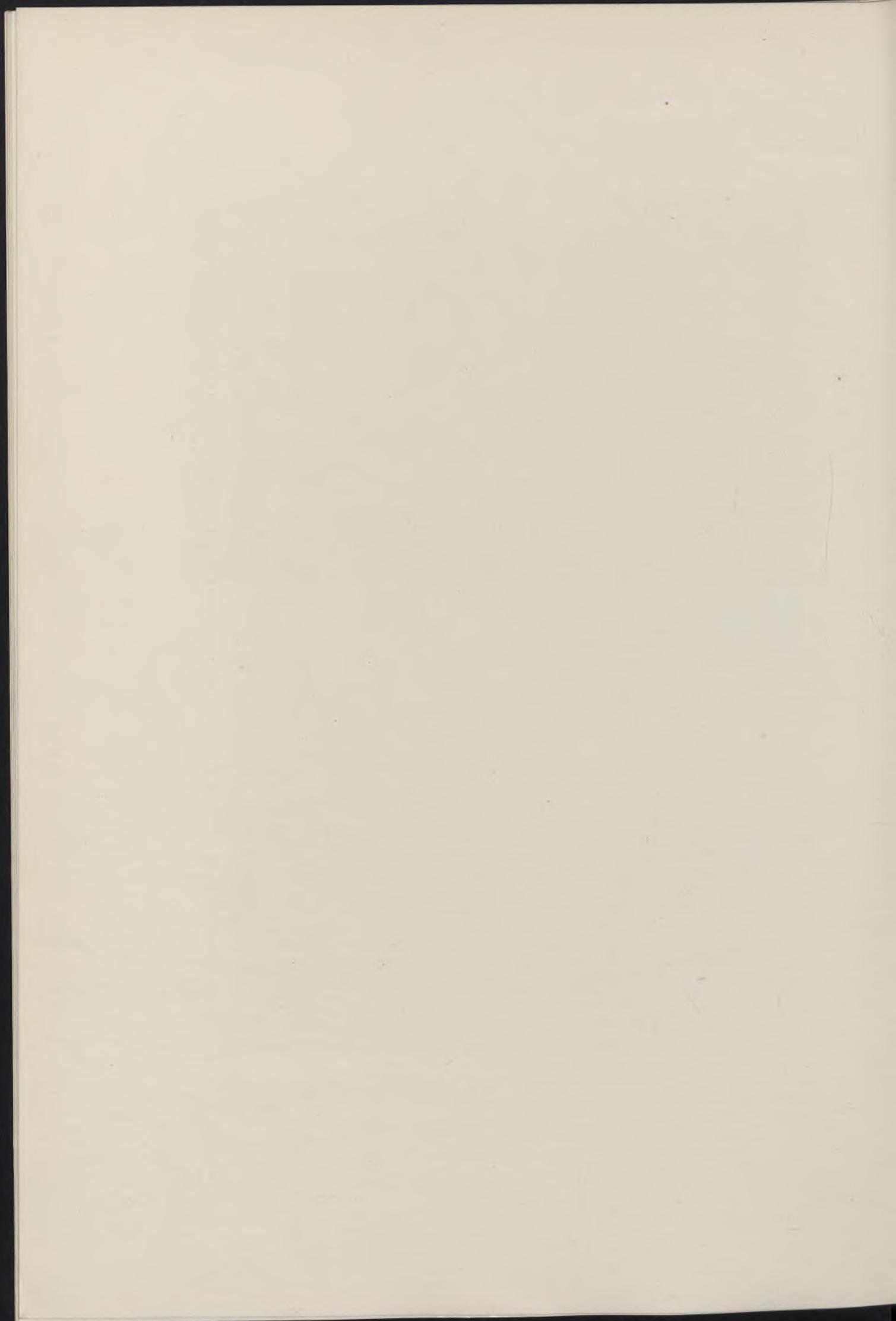
The astonishment with which we ourselves have seen the things of England as expressed by foreigners—Whistler, for example—shows that the onlooker's impressions may be good for the native.

When, as in the instance of the present illustration, Mr. Apperley shows that he does not confine himself to the



"A GATEWAY IN TANGIER." WATER-COLOUR BY WYNNE APPERLEY, R.I.







"IVEZA." BY
JAN WILLUMSEN

Spanish studies which are so well known, his powers as commentator are increased, as is our knowledge of the lands he visits.
J. W. S.

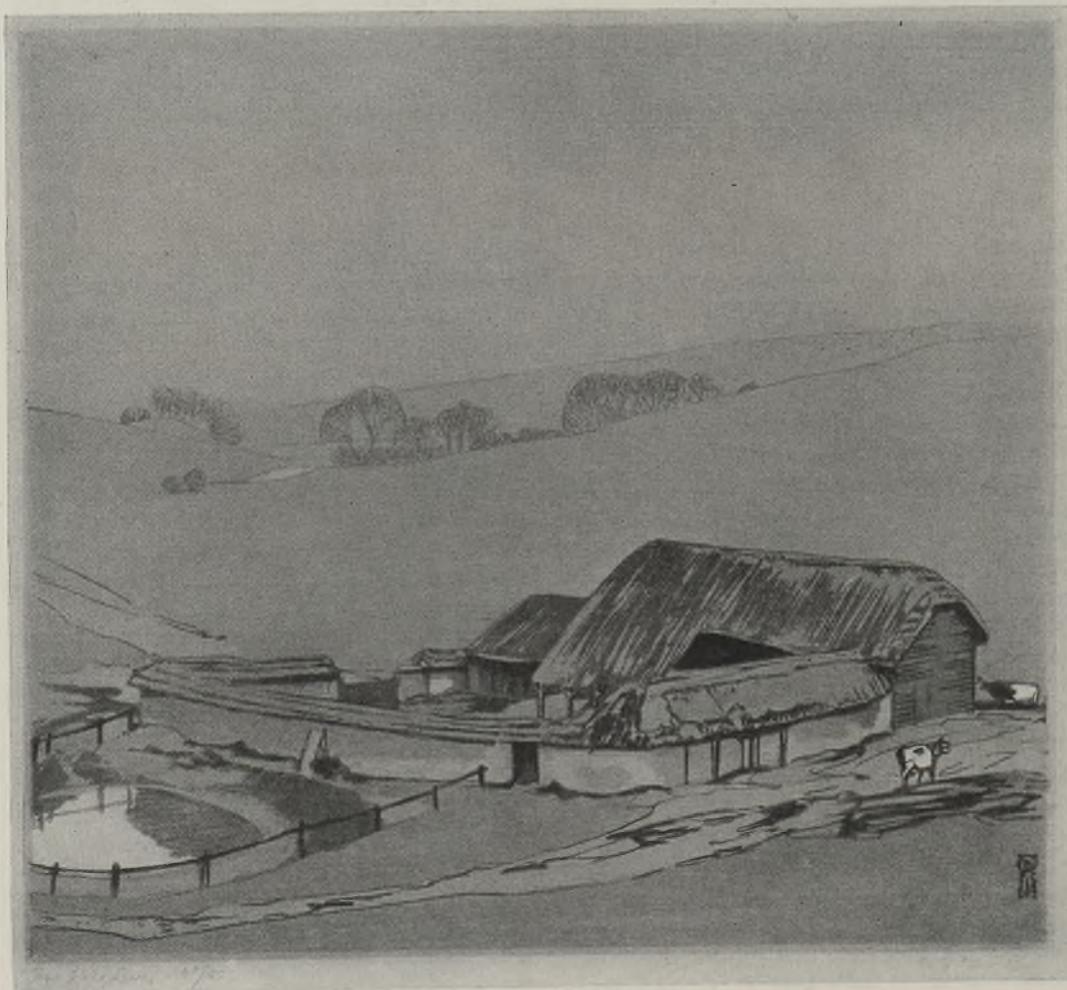
IVEZA (Balearic Isles).—Iveza is one of the few Mediterranean islands which have not yet succumbed to the incursion of the tourist agencies, and it has therefore preserved the distinctive character of its customs and its costumes to a remarkable extent. It will not be for much longer. Fortunately Jan Willumsen (who must not be confounded with his well-known father, Jens Ferdinad Willumsen, the versatile Danish painter, sculptor, decorative artist, and champion with the pen of El Greco), has been drawn back to this island summer after summer, at the expense of much discomfort and fever, by their fascination, and so they will be preserved in his water-colour drawings after they, too, have given way to the fox-trot and the slop. The most famous of the customs is that of courtship, in which at an appointed time each suitor in turn is allowed a strictly limited *tête-à-tête* with the *débutante* under the jealous eyes of his

rivals, and there is a ready resort to arms when the etiquette is transgressed. Great agility is displayed in the dances, yet more vigorous than the *jota* as danced elsewhere. The buttons on the women's dresses, worn thickly on the forearm, are famous, as is their heavy adornment with jewellery; but more remarkable than all is the number of petticoats, running into double figures, which are worn in that hot climate on *fiesta* days. The way in which the women pack themselves into the small carts from the outlying farms, in spite of these encumbrances, to go to Mass, and the effects of the unpacking on arrival in the town, have appealed particularly to Jan Willumsen; although it is to Mass they go, the harsh Arab strain to be traced in the faces of the women, befitting an island where, in the absence of slavery, the men exceed the women in number, has not escaped him. From the exhibitions of these drawings at Palma de Mallorca last year, and at Barcelona this spring, we reproduce a landscape. The results of this summer's work will probably be exhibited in London next winter.

S. HUTCHINSON HARRIS.

WINNIPEG.—After varied adventuring with life and art in different parts of the world, Mr. Walter J. Phillips, as typical an Englishman, and a Southron at that, as you will find even in Winnipeg, left behind him the beautiful restful Vale of the Wylde and, carrying with him a homely love of the old Wiltshire villages went over to Canada to seek for his art "fresh woods and pastures new." These he has certainly found in plenty along the shores of Lake Winnipeg, and in the characteristic spirit of a pioneer he has adapted to his pictorial interpretation of the beauties he finds there a medium practically fresh to the country. This is the Japanese method of the wood-block colour-print, which he has explored and

cultivated so that it is now, so to speak, at his fingers' ends. Yet, while Mr. Phillips employs the technique of the Ukiyoye artists and craftsmen, except that, like all our British makers of original colour-prints, he himself combines the functions of designer, woodcutter and printer, he is by no means a slave to the Japanese traditions. He never allows a love of mere colour-pattern to obtrude upon his personal vision of nature, but keeps his pictorial conception in conformity with essential truths. That his art tends to the objective rather than the subjective in expression is, perhaps, a persuasive factor in the popularity which Mr. Phillips has been winning for the wood-block colour-print in America. The



"THE FIELD BARN." COLOUR WOOD-CUT BY WALTER J. PHILLIPS



"THE BATWING SAIL." COLOUR
WOODCUT BY WALTER J. PHILLIPS

charm and quality of his prints have been welcomed in England at the exhibitions of the Society of Graver-Printers in Colour and elsewhere, but it is in Canada and the United States that they have achieved a wide popularity, and convincingly furthered the recognition of the artistic importance of this branch of print-making. Mr. Phillips has found an infinite diversity of colour-motive in the aspects of the Canadian scenery of lake and river at all seasons, at all hours, in all moods, and often he compasses delightful harmonies seen in happy design, sometimes brilliant, sometimes of a tranquil charm. One calls pleasantly to memory at haphazard such

prints as *Lone Bay*, *Keewatin*, with its lightly clouded blue-green sky over the deep blue lake and thickly wooded shores; *Rushing River*, *White Wilderness*, *Gloaming*, with a girl in her pink canoe among the water-lilies; and *Golden Hour*, with the setting sun's reflections on the lake. The two new prints reproduced here in black and white show Mr. Phillips as sensitive and inventive as ever. *The Batwing Sail* is a subject from the waters of his adopted country, but *Field Barn* is a memory of home, drawn faithfully from the Wiltshire Downland, with all the local colour tenderly true to the English atmosphere.

MALCOLM C. SALAMAN.

NEW YORK



"A NEW YORK SKYSCRAPER"
ETCHING BY WALTER PACH

NEW YORK.—Mr. Walter Pach is well-known as one of the outstanding art critics in New York, where he is the champion of the Left Wing in these matters. Yet his catholic sympathies are evinced by such articles as the appreciation of Mr. John Sloan which we published last month, and we now show him in another aspect, as an interpreter of his great city with the etching needle.

Mr. Frederick C. Frieseke, though, of course, an American, lives in France and has been mainly influenced in his art by French techniques, especially those of the late nineteenth century masters. Born in 1874, he went early to Paris and studied under Benjamin Constant and Jean Paul

Laurens. He has been a frequent exhibitor at the Salon and at the most prominent American exhibitions, is represented in the Luxembourg, and has gained many distinctions in two continents. His open-air paintings are remarkable for their skilful rendering of light and atmosphere, and for their true decorative balance in design. And the example we now give exhibits one of his most distinctive qualities—namely, an exquisite refinement in the painting of the nude. The present is an age of harsh and even brutal treatment in this department; and it is all the more refreshing to encounter the delicacy and reserve which Mr. Frieseke's work never fails to evince.



"NUDE". BY
F. C. FRIESEKE
223



"RINNASEI". WOOD SCULPTURE. BY SEKINO SHOUN
(Nihon Bijutsu Kyokai Exhibition.)

TOKYO.—The 70th exhibition by the Nihon Bijutsu Kyokai (The Fine Art Association of Nihon) of sculptures and applied arts, recently held in Uyeno Park, contained in all more than 400 items, consisting of examples in wood-sculpture, embroidery, ceramic art, metal and cabinet works, ivory carvings, bamboo basket and lacquer wares, wood inlay, wood block printing, various designs and artistic photographs. The wide variety, not only of the objects displayed, but also of the large number of artists who exhibited from all over the empire, added interest to the exhibition, enabling the public to see varying styles of works pursued in different localities. ❧ ❧

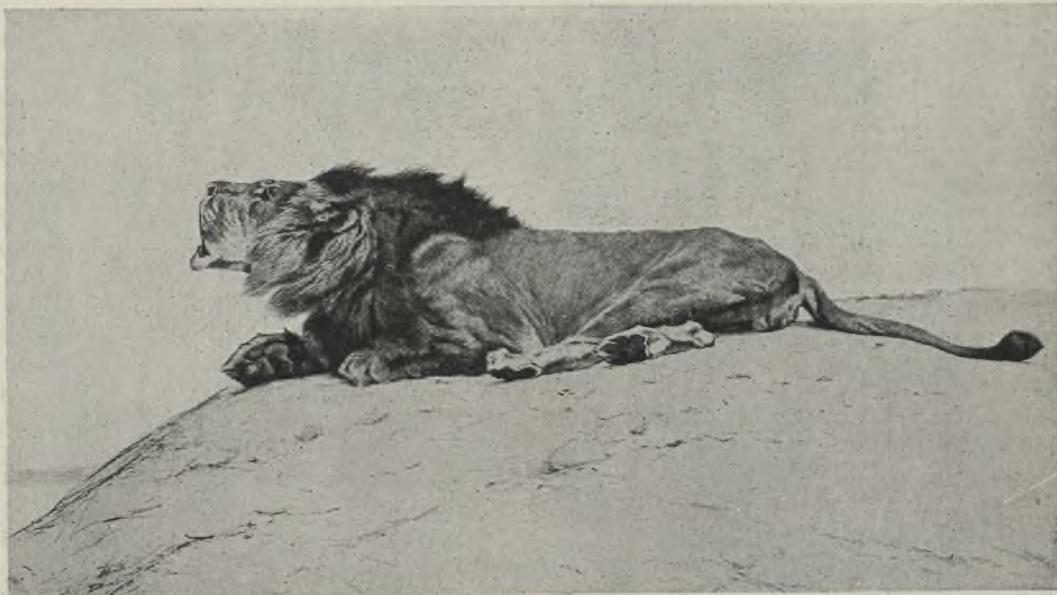
Kumagai Shomei's bronze plaque with water lilies in relief, the blossoms being inlaid with gold and silver, had a delicate charm. Iizuka Rokansai's bamboo basket for flowers showed a minute workmanship, full of grace and dignity suitable to enhance the beauty of flowers and foliage when placed therein. Miyagawa Kozan exhibited a few interesting examples of his recent works: beautiful quality of black with exquisite line of demarcation on a

roundish flower jar, artistic effect of a rustic flower vase after the fashion of the Iga ware, exquisite charm of an incense burner with celadon glaze over a reddish paste, beautiful blue and white on a tall square flower vase—all of them showed a master hand of Kozan, long famed for his achievement in ceramic art. Such talented potters of Kyoto as Ito Tozan, Shimizu Rokubei, Seifu Yohei and Yabu Meizan of Osaka were also represented by their works. Ogura Yuzan showed his skill in cabinet-making in his small shrine for Buddha made with teak wood, its doors being decorated with drawings, in gold, of Shitenno, the four gods guarding the four quarters of heaven. ❧ ❧

The wood sculpture section was strongly represented. Excellent was Mori Hosei's portrait of *Taira no Shigemori*, showing the noble character of that historic personage. Commendable was Sekino Shoun's figure of *Rinnasai*, a Chinese sage, in the attitude of gazing at the moon rising over the plum tree, as the famous line of his poem suggests. In the effective use of the material, Hayakawa Choyo's portrait of *Horikoshi Motoyoshi* in



"TAIRA NO SHIGEMORI." WOOD-
SCULPTURE BY MORI HOSEI
225



"ROARING LION." ETCHING
BY WILHELM KUHNERT
(By courtesy of Messrs.
Amsler and Ruthardt, Berlin)

pilgrimage was noticeable, suggesting a rugged precipice by the pedestal, using the block in a slanting form to allow the extension of the right hand, the whole, including the pedestal, but excepting the staff, being carved out of a single piece of camphor wood. Matsuo Choshun's *Annu*, Moriyama Motoji's *Faith*, Iwai Seishun's *A Tempyo Woman*, Kaburaki Shiun's *Chasing the Dream*, Hayashi Genkai's *Chinese Woman*, Fukuyama Shintaro's *A Dream*—all in wood, utilizing the grains to the best advantage, showed pleasing qualities in poses and lines. ▯

HARADA JIRO.

REVIEWS

Meine Tiere, by WILHELM KUHNERT (Berlin: Reimar Hobbing.) 24 marks.—Wilhelm Kuhnert, the best German portraitist of animals, died suddenly in February last. Shortly after his death a memorial exhibition of his life's work gave to many of his friends and admirers an opportunity to see and judge an almost complete collection of his paintings, drawings and etchings. Most of the latter have been reproduced in his last book, "*Meine Tiere*," and in these etchings Kuhnert reached the zenith of his art. This artist

226

was never a "mannerist" in his paintings, but his brush technique—also remarkable—yet remains far behind his drawing art. What is most characteristic in this artist's work is the dualism of his soul: he was an adventure-loving hunter, without fear of death; an explorer of the tropical jungles, where he went again and again in order to study his models in their natural surroundings. About his many expeditions he wrote in his former book: "*Im Lande meiner Modelle*" ("In the home of my models"). And from this book we know how deeply he loved his animals, which he—also a passionate hunter—only killed when his own life was in extreme danger. In these dangerous moments he gained the impressions which are the most fascinating among the 120 reproductions in his book. Whoever has any experience at all of big game hunting will, I believe, agree with me that in Kuhnert's etchings, much better than in his paintings, the sudden movements of the wild beasts—in their spontaneity of action—are held with photographic exactness, which can—to my own experience—never be reproduced better with brush and paint. His etchings tell the tale of what this artist-hunter lived and experienced in these exciting moments. Is it to be wondered

at that a man like this should decree in his last will—perhaps in an hour of "Heimweh" for his animals—"to be interred in full tropical dress, with my favourite gun in hand" ? And so his body rests under the evergreen pines of the "Stahnsdorfer Friedhof," near Berlin, and—who knows—perhaps his soul now explores the "happy hunting grounds" of the "home of his models" ?

P. A. HOTES.

Town and Country. A collection of Designs and Decorations by WYNDHAM PAYNE; with a Preface by CYRIL W. BEAUMONT. (Limited edition, 310 copies. C. W. Beaumont.) For anyone who loves a feast of gorgeous colour this book would be a welcome gift. Mr. Payne sometimes shows the influence of Lovat Fraser, but he is none the worse for that; and the gusto with which he works is evident. This collection of hand-coloured woodcuts and linocuts is very varied in interest, and prompts the wish that Mr. Payne may (if he has not already done so) execute larger designs for mural decoration. Mr. Beaumont's introductory remarks are sympathetic, adequate and just. His enterprise deserves all success.

Library of Sir Robert C. Witt: Supplementary and Revised Catalogue. The appearance of the supplementary and revised catalogue of the Witt Library provides an opportunity of referring to the work of this valuable institution. The library (at the house of Sir Robert Witt, 32, Portman Square, London, W. 1), contains reproductions and photographs of paintings and drawings of all the great European artists and schools. Over 13,000 artists are represented and the reproductions now number over 250,000. It is open to all students daily during the week (except on Saturdays) from 10 till 1, and from 2 till 4. Specialists in many different branches—gallery directors, critics and authors—consult it, and their suggestions in turn add to its value. The collection is carefully arranged so that reference is a direct and simple matter, and is supervised by an able staff. It has, *inter alia*, illustrations of many fine works in private collections. Private collections are always liable to damage or loss—by fire, for instance—and in cases of the sort reproductions such as the Witt Library possesses are the sole remaining record. Sir Robert and Lady Witt have accomplished a noble task.



"THE LIBRARY AT 32 PORTMAN SQUARE"
PENCIL DRAWING BY MUIRHEAD BONE
(By courtesy of Sir Robert Witt)

CORRESPONDENCE

A LIST OF MODELS.

To the Editor of THE STUDIO.

SIR,—Can nothing be done to obtain a reliable list of artists' models? ♦ ♦ ♦

True, models call at one's studio, but they are nearly always unsuitable, inexperienced, and their calls when one is busy become tiresome. ♦ ♦ ♦

Yours, etc.,

BUSCADOR DE MODELOS.

PHOTOGRAPHY IN THE STUDIO.

To the Editor of THE STUDIO.

SIR,—The preferable headline for this screed would be "The Use and Abuse of Photography in Art," but the writer's rôle as humble amateur, quite outside the purview of the select circles of the professors of painting and sculpture and the kindred arts, forbids so dogmatic a title for what is merely a *ballon d'essai*, an honest attempt to obtain a satisfactory reply to the plain question, "How far is photography permissible in the serious work of portraiture?" ♦ ♦ ♦

For we, the great outside public, as well as the members of the "Craft," have it on record in the biography of a certain artist, now deceased, that he made a practice of outlining his figures by means of photography, filling in this mechanically-arrived-at portrait "in embryo" from his subject on subsequent occasions. ♦

And, of course, he must have known quite well that the features and folds of drapery nearest the camera were out of proportion, while the common usage of using the thumb, or, better still, a sliding bar on a scale of degrees, though more laborious, would have produced more accurate measurements. ♦ ♦ ♦

This artist, let us hope, however, was unique in his methods, and one wonders how the families whose predecessors paid hundreds of pounds for this artist's works of art, appreciate the recently-disclosed methods attributed to him by a faithful recorder of his means to an end. ♦ ♦

Now, somewhere in the voluminous biography of a very great painter is a reference to "the soul of a portrait," and the argument—writing from memory—is, that to paint a portrait without most care-

fully outlining the actual figure, usually by means of a model of similar dimensions and form, is merely the painting of a bundle of clothes, with a hand and a head showing above and adjacent to the drapery. This writer declared that to omit the actual figure under the draperies was to omit the soul. ♦ ♦ ♦

He appears to imply, and rightly, so it would seem to the present writer, that it is a sort of fraud, even in the case of an obese alderman posing for a Royal Academy portrait to be, to omit the genius of the individual which gleams or glowers from the eyes, and pervades the whole figure. ♦ ♦ ♦

Again, dealing with the chaste nude, and, what is more beautiful, to those who can see with the loving eyes of the lover of art, whether an adept with pencil or brush, or a mere amateur of and in art, than the almost perfect human figure? ♦

But, except, (and the writer pens these sentences with humble apologies for his ignorance), what is the specific use of those artistic photographs, which emanate from professional studios and, in the advertisements, purport to be for the use of artists, as well as reminders of famous works of art, or those other, and often splendid, idealised portraits of actual models? ♦ ♦ ♦

To live long within walls hung with large photographs, even of the most splendid creations of Old Masters and the best of modern limners, is most wearisome, as the writer found, when, after the war, and being more or less confined to the house, the hired walls simply bristled with these lifeless replicas of what can never be reproduced, in the spirit, by sun-pictures. ♦ ♦ ♦

So, please, will some expert tell us, what is the real use of photography in art? ♦

Yours, etc., F. C. O-J.

ERRATUM

Mr. Thomas Bodkin asks us to correct a statement which appeared in his May "Dublin Note," to the effect that Mr. Crampton Walker had been elected to the Royal Hibernian Academy. This is not so, though, of course, Mr. Bodkin's news item was given on what he believed to be very good authority. ♦ ♦

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ART EXHIBITIONS



- LONDON.**—**ARLINGTON GALLERY**, 22 Old Bond Street, W. 1. Water-Colours of South Africa by Rev. J. W. R. Brocklebank. October 3-16.
- CHESTER GALLERY**, 2 Chester Terrace, Eaton Square, S.W. 1. Seascapes by Kate Wilcox, Tatton Winter, Stanley Inchbold, W. T. Hawksworth and R. Van Cortlandt. During September.
- DOVER GALLERY.**—September 28-October 15. Drawings and Water-colours by Hiler. Open 10 to 5. Saturdays 10 to 1.
- FINE ART SOCIETY**, 148 New Bond Street, W. 1. Exhibitions of Modern Etchings, Paintings and Water-Colours by leading British artists. Open during September.
- LEICESTER GALLERIES**, Green Street, W.C. 1. Pictures by Renoir and other French Masters. Open during September.
- REDFERN GALLERY**, 27 Old Bond Street, W. 1. Etchings and Wood-cuts by Contemporary Artists. Open till September 21.
- ROYAL INSTITUTE OF OIL PAINTERS**, 195 Piccadilly, W. 1. Exhibition of Professional Photographers' Association. September 8-28. Royal Institute of Oil Painters Exhibition. Open on October 8. Receiving day, September 28.
- ROYAL SOCIETY OF PORTRAIT PAINTERS**, 110 St. Martin's Lane, W.C. 2. Open on November 12. Receiving day, November 1.
- ROYAL WATER-COLOUR SOCIETY**, 5A Pall Mall East, S.W. 1. The London Salon of Photography. Receiving day, September 1. R.W.S. Winter Exhibition opens October 23. Receiving day, October 11.
- ST. GEORGE'S GALLERY**, 32A George Street, Hanover Square, W. 1. Annual Exhibition of "Modern English Engraver-Etchers." Open till Mid-September.
- TWENTY-ONE GALLERY**, Durham House Street, Adelphi, W.C. 2. Summer Exhibition of Paintings, etc. Open till September 29.
- TOOTH, ARTHUR, & SONS**, 155 New Bond Street, W. 1. Nineteenth Century French Paintings. Open during September.
- WALKER'S GALLERIES**, 118 New Bond Street, W. 1. Annual Exhibition of Early English Water-colours. Open till September 30. Water-colours by W. H. Walker. Open till September 30. Early English Water-colour Artists. Open till the Autumn.
- WOMEN'S INSTITUTE**, 70 Victoria Street, S.W. 1. Water-colour Sketches, Portraits, etc., by Beatrice Goddard (Fuller Clarke). September 18-22.
- ABERDEEN.**—**ABERDEEN ARTISTS' SOCIETY.**—Nineteenth Exhibition. November 16 till middle of January. Receiving days—London, October 11; Edinburgh and Glasgow, October 13; Aberdeen, October 29.
- BATH.**—**BATH SOCIETY OF ARTISTS**, Victoria Art Gallery. October 21-December 4. Receiving day, October 11.
- BELFAST.**—**BELFAST ART SOCIETY.**—Forty-fifth Annual Exhibition at the Municipal Art Gallery. October 6-November 6. Receiving day, September 23.
- BIRMINGHAM.**—**ROYAL SOCIETY OF ARTISTS.** R.W.S. Exhibition. September 29-October 23. Receiving day, September 21. Autumn Exhibition, November 9-December. Receiving day, October 27.
- BRIGHTON.**—**BRIGHTON ART GALLERY.** R. A. Bevan Memorial Exhibition, July 31-August 31. Autumn Exhibition, October 2-December 31. Receiving days, September 3 and 4.
- BRISTOL.**—**ROYAL WEST OF ENGLAND ACADEMY.** Receiving Day, October 1. Open November 1-February 5.
- CONWAY.**—**ROYAL CAMBRIAN ACADEMY.** Open till October 2.
- COVENTRY.**—**ANNUAL EXHIBITION** of Coventry and Warwickshire Society of Artists. September 25-October 9. Sending in day, September 20 (members only).
- GLASGOW.**—**ROYAL GLASGOW INSTITUTE OF FINE ARTS**, October 2-December 11. Receiving Day, August 23.
- HULL.**—**MUNICIPAL ART GALLERY.** Autumn Exhibition, end of September till January 2. Receiving days (London), August 24 and 25.
- LIVERPOOL.**—**WALKER ART GALLERY.** Autumn Exhibition. September 18-December 4.
- MANCHESTER.**—**Rutherford Gift of Modern Works of Art.** Open till September 11. Civic Week Exhibition, October 4 till November.
- * **ROYAL MINIATURE SOCIETY.** Open on October 18.
- NEWLYN.**—**Exhibition of Arts and Crafts** at the Passmore Edwards Art Gallery. Open till September 18.
- OXFORD.**—**OXFORD ARTS AND CRAFTS SOCIETY EXHIBITION.** October 16 to 30. Information from the Hon. Organising Secretary, 23 Leckford Road, Oxford.
- WORCESTER.**—**ART GALLERY, VICTORIA INSTITUTE.** Worcestershire Camera Club Open Exhibition. Information from R. T. M. Toyn, 3 Stephenson Road, Worcester.
- WROXHAM.**—**Fifth Annual Summer Exhibition** at Wroxham Gallery. Open till first week in October.
- YORK.**—**CITY ART GALLERY.** British Water-colour Society Exhibition. September 20-October 27.
- BRUSSELS.**—**GALERIE CENTAURE.** Belgian Exhibition. Open October 2.
- PARIS.**—**GALERIE BERNHEIM-JEUNE.** Modern Pictures. Open till September 30.
- GALERIE BING.** Works by Hugel. October 15-31.
- GALERIE CHARPENTIER.** Old Masters and Modern Painters. Open till October 25.
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- GALERIE GEORGES PETIT.** Barbizon and Impressionist School. Open daily (except Sunday).
- QUATRE CHEMINS.** Modern Art. Open till September 30.
- FLORENCE.**—**SECOND INTERNATIONAL EXHIBITION OF MODERN ENGRAVINGS.** Sending in day not later than December 15. Special forms from the Secretary of the Exhibition, Via Ginori, 13, Florence.
- COMPETITION.**—**EDWIN AUSTIN ABBEY MEMORIAL SCHOLARSHIPS FOR MURAL PAINTING.** Particulars from the Secretary, Edwin Austin Scholarships, Chelsea Lodge, 42 Tite Street, London, S.W. 3.

NOTE.—The Editor will be pleased to receive particulars of any Art Exhibition, Competitions, Lectures and other announcements likely to be of interest to readers of the "Studio" which should reach him by the 20th of the month preceding publication.

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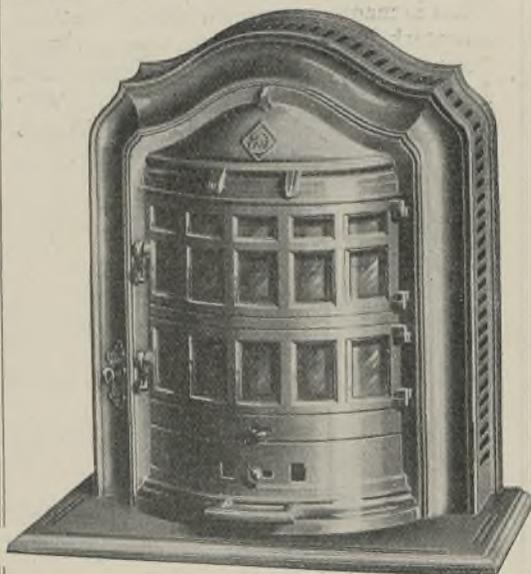
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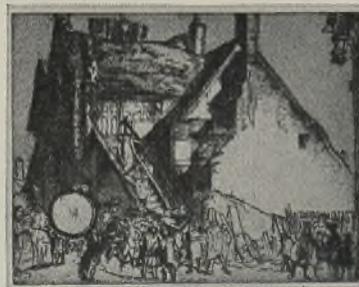
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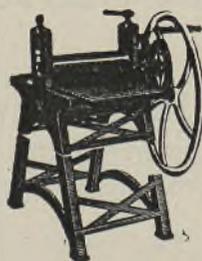
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[Continued on pages XIX and XX

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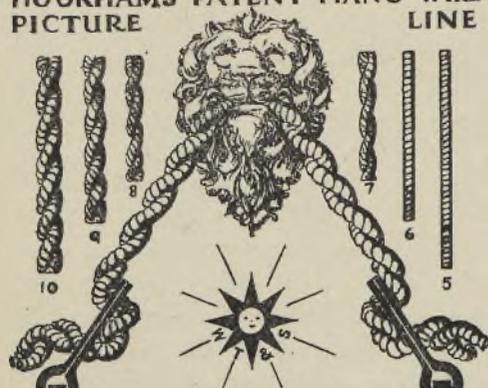
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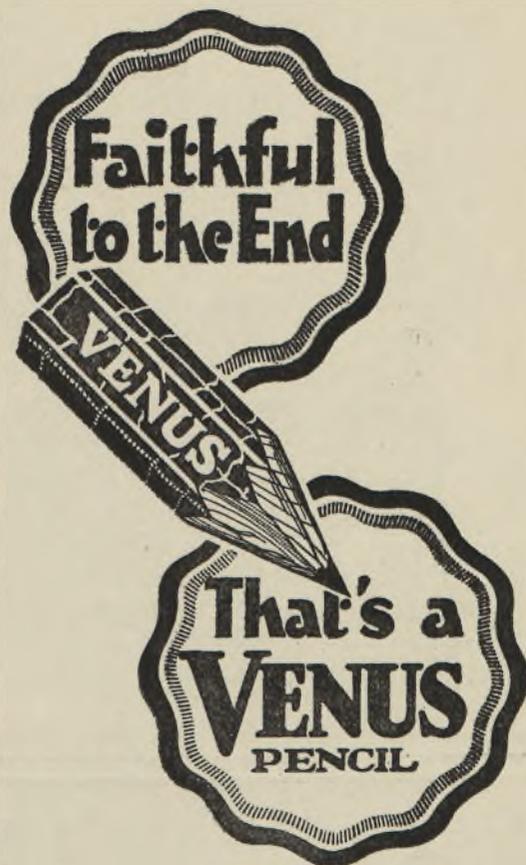
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THE STUDIO

A Magazine of Fine
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FOUNDED IN 1893



VOLUME 92 NUMBER 403

OCT. 15TH 1926

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG GMBH.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.II. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



CONTENTS

OCTOBER 1926

	PAGE
THE PAINTINGS OF ALGERNON NEWTON. By James Laver	231
THE <i>POCHOIR</i> PROCESS OF COLOUR REPRODUCTION. By M. Valotaire	236
CHARLES W. TAYLOR, A.R.E. By Jessica Walker Stephens	240
A GREAT FRENCH FURNISHER.—J. E. RUHLMANN. By Gabriel Mourey	244
LEONARD CAMPBELL TAYLOR, A.R.A.	250
SWEDISH PEASANT ART. By Reco Capey	255
THE ETCHINGS AND ENGRAVINGS OF STANLEY ANDERSON, R.E. By Malcolm C. Salaman	258
GARDEN PLANNING. By Percy S. Cane	265
"MOPP": (MAX OPPENHEIMER). By Otto Brattskoven	267
NOTES: London, Fordwich (Kent), Bournemouth, Ditchling (Sussex), Dublin, Bremen, Paris, Vienna, Camogli (Italy), Copenhagen, Leghorn, Kieff, Tokyo	271
REVIEWS	302
CORRESPONDENCE: From Mr. W. Miles Johnston	304

SUPPLEMENTS

ALGERNON NEWTON. "From a London Window"	<i>Frontispiece</i>
A. E. MARTY. "Spring." (<i>Pochoir</i> Reproduction)	237
JEAN DULAC. "Montmartre." (<i>Pochoir</i> Reproduction)	241
L. CAMPBELL TAYLOR, A.R.A. "The State Dining-Room"	253
RECO CAPEY. Swedish Peasant Art Objects	259
L. D. RUST. "Camogli Bay"	291

EDITED BY GEOFFREY HOLME

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UMSCHAU

BERLIN. Die Galerie Flechthelm schloß die Ausstellung der Aquarelle von Masereel am 9. Oktober und zeigt anschließend Bilder von Rudolf Levy, die er im letzten Sommer in Südfrankreich geschaffen hat. Dieser Ausstellung folgt die der neuen Werke von Maurice de Vlaminck, im Dezember eine Ausstellung, die das Werk Maurice Utrillos von 1907 bis 1926 zeigen wird, Bilder, die zum größten Teil aus Berliner Privatbesitz stammen. — Im Januar: Neue Bilder von Karl Hofer, im Februar Georges Braque.

BERLIN. Die Galerie Neumann und Nierendorf, Lützowstraße 32, veranstaltet eine Ausstellung abstrakter Malerei mit Werken von Franz Marc, Kandinsky, Léger, Delaunay, Gleizes, Lhote etc. Ein Sonderraum zeigt neue Werke lebender deutscher Künstler.

BRESLAU. In den Räumen des früheren königlichen Schlosses, das 1925 die Stadt auf 75 Jahre von der Krongutverwaltung gepachtet hat, ist kürzlich das Schloßmuseum eröffnet worden. Die Räume aus der Zeit Friedrichs des Großen, Friedrich Wilhelms II., Friedrich Wilhelms III. und Friedrich Wilhelms IV. werden der Öffentlichkeit zugänglich gemacht.

CHEMNITZ. Kunsthütte. Ausstellung Oktober und November: Lyonel Feininger, Gemälde, Aquarelle und Zeichnungen. Die Kunstaussstellung Gerstenberger zeigte kürzlich eine in großem Stil gehaltene, wohl gelungene Aquarell-Ausstellung, die die bekanntesten deutschen Künstler einschloß und einen umfassenden Überblick über die heutige Aquarellkunst vermittelte.

DRESDEN. Die Berichte über die Verwaltung der Staatlichen Sammlungen für Kunst und Wissenschaft auf das Jahr 1925 sind soeben im Druck erschienen. Die vor Jahren begonnene Neuordnung der Abteilung der älteren Gemälde ist abgeschlossen, seitdem für die Aufstellung eines Teiles der Gemälde des 19. Jahrhunderts der Galerie das Palais Parkstraße überlassen worden ist. 12 Gemälde sind neu hinzugekommen. Für das Kupferstichkabinett wurden im Berichtsjahr 480 Einzelblätter, 3 Skizzenbücher und 9 Titelwerke für die Graphische Sammlung und 52 Einzelblätter und 117 Titelwerke für die Bibliothek- und Photographien-sammlung erworben. Auch die Skulpturensammlung und das Historische Museum haben wertvolle Erwerbungen zu verzeichnen. Für die Porzellansammlung konnten 27 Stücke erworben werden, zu denen noch 13

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DÜSSELDORF. Galerie Alfred Flechtheim. Ausstellung im Oktober Karl Hofer, November Degas und andere.

GÖRLITZ. Zweite Jahresschau der Görlitzer Künstlerschaft, Annenkapelle. Die Ausstellung umfaßt Werke der Malerei und Plastik der einheimischen Maler und Malerinnen: Außerdem ist eine Abteilung für Architektur angegliedert, die Schaubilder von Bauten, Modelle und architektonische Entwürfe von Görlitzer Architekten enthält.

HERRENCHIEMSEE. Im König-Ludwig-II.-Museum, das im Schloß Herrenchiemsee eröffnet wurde, sind jetzt unter Leitung von F. H. Hofmann in sechs Sälen Architekturentwürfe für Ludwig II., besonders zu Linderhof, Herrenchiemsee, Neuschwanstein zugänglich gemacht worden. Das Theaterwesen mit allem was sich auf Semper und Wagner bezieht, und in weiteren Räumen das Kunstgewerbe, sollen 1927 folgen.

LEIPZIG. Karl W. Hiersemann, Königstr. 29, versendet seinen Antiquariatskatalog Nr. 567 über Kunstgeschichte, auf den empfehlend hingewiesen sei.

LEIPZIG. Der Verein deutscher Buchkünstler bereitet eine internationale Buchkunst-Ausstellung im Leipziger Museum vor und wird die besten buchkünstlerischen Leistungen aus allen Kulturländern zeigen. Das Protektorat haben Gerhart Hauptmann, Harnack und Max Liebermann übernommen. In einer Sonderausstellung will man das Kinderbuch aller Völker zeigen. Die reiche Sammlung an Bucheinbänden aus dem

Besitz von Klingspor, dem Offenbacher Schriftgießer, wird zum erstenmal der Öffentlichkeit vorgeführt werden.

MANNHEIM. Schloßmuseum. Das Städtische Nachrichtenamt teilt mit: In dem Besitz des Schloßmuseums sind neuerdings wieder zwei wertvolle Augsburg-Deckelhumpen gekommen. Der eine ist aus Silber, teilweise vergoldet. Auf der zylindrischen Wand sind drei Putten in getriebener Arbeit, die sich auf den Wellen eines Flusses vergnügen. In den Händen hält der eine eine Schnecke, der zweite stößt in ein Horn, während der dritte auf einem Fabeltier reitet. Der Deckel zeigt getriebenes Muschelwerk. Der Meister dieses Stückes ist Elias Schiffler, der um 1665 in Augsburg tätig war und 1684 daselbst starb. Ein ähnlicher Pokal befindet sich in der Cumberland'schen Sammlung in Wien.

Der zweite Deckelhumpen ist von dem Augsburger Meister Mathias Zainer (1550—1613). Er ist ganz vergoldet, hat getriebenes Muschelwerk, gravierte Ornamente und Wassertiere wie Fische, Schnecken und Schildkröten.

Die Silbersammlung des Schloßmuseums ist durch seine letzten Bereicherungen schon jetzt auf eine sehr achtbare Höhe gekommen.

Der reiche Bestand des Schloßmuseums an Frankenthaler Porzellan hat sich in letzter Zeit gleichfalls durch zwei besonders seltene Stücke vermehrt, die neben ihrer feinen Modellierung vor allem kulturgeschichtlich von besonderem Interesse sind: Der Kellermeister und Der fliegende Buchbinder. Der Kellermeister in weißem Obergewand mit grünen Blumen, schwarzer Hose, weißen Strümpfen und strohgelber Mütze hält in der rechten Hand einen Korb mit Flaschen. In aufrufender Gebärde hält er die Linke erhoben.

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MÜNCHEN. Der Maler Georg Schrimpf ist ab Oktober als Lehrer an die Städtische Gewerbeschule, Westenriederstr., berufen worden.

MÜNCHEN. Die Galerie Hans Goltz, Briener Straße 8, zeigt im Rahmen der gegenwärtigen Ausstellung „Kunst der Neuen“ eine Kollektion Gemälde des jungen Münchner Malers Benjamin Godron.

MÜNCHEN. Die bekannte Werkstätte des Kunsthandwerks Steinicken & Lohr stellt in einer stattlichen Publikation den Interessenten ihr jahrzehntelanges Schaffen von 27jähriger Arbeit im Bilde vor Augen. Einleitend nimmt die kirchliche Kunst einen breiten Raum ein mit stilvoll-kraftigen Gestaltungen. Die Abteilung der profanen Kunst eröffnen reiche Ehrengeschenke für Krupp in Essen, für Kaiser Wilhelm II., für das Offizierkorps des Leib-Regiments. Schon in den Maßen imposant sind die Bronzetüren, die die Werkstätte für den Nordfriedhof, für das Kaufhaus des Westens in Berlin usw. gefertigt hat. Glockenschlägerfiguren für Chikago lassen den Weltruf unseres Kunstgewerbes ersehen. Überaus reichhaltig sind die Formlösungen für Lüster, Stehlampen, Armleuchter, Laternen

wie auch für Heizkörperverkleidungen. Namhafte Künstler wie Berndl, Jul. Mössel, Düll & Pezold, E. v. Seidl, Christen, G. Vogt können als Auftraggeber neben den eigenen Entwürfen verzeichnet werden. Eine Katalogabteilung mit Beleuchtungskörpern, Schalen, Tablett, Servicen bildet den Abschluß der Schrift. Es ist der Firma gelungen, auf der Basis des rastlosen Fleißes ihres Gründers Ed. Steinicken die Kriegs- und Nachkriegszeit, die dem alten gediegenen Kunsthandwerk so gefährlich war, in vollem Ansehen zu überdauern und sich den altbewährten Stamm ihrer Qualitätsarbeiter zu erhalten, so daß Steinicken & Lohr zu ihrem Teil die Münchner Handwerkskunst in allen Ehren vertreten.

MÜNCHEN. Eine im Münchener Glaspalast ausgestellte Goldkette aus grünen Halbedelsteinen und granulierten Feingoldkugeln, eine Arbeit des Goldschmieds I. Wilm-München, Rosenheimer Str. 92, erregte in Kunstkreisen solches Aufsehen, daß das wertvolle Stück noch bis anfangs November im Kunstgewerbeverein ausgestellt blieb, von wo es dann seinen Weg in die Kunstausstellung nach Aachen antrat. Die Arbeit Wilms ist deshalb von besonderem Interesse, weil bei ihr die so lange vergeblich gesuchte Granulationstechnik der alten Etrusker zur Anwendung kommt, an deren Wiederfinden schon der römische Goldschmied Augusto Castellani fast ein Menschenalter gearbeitet hat, das aber trotz dessen Bemühungen in unwiederbringlicher Weise verlorengegangen war, bis der Münchner Wilm das Verfahren aufs neue entdeckte. Bei der Granulationstechnik handelt es sich um Verzierung und Auftragung feinsten Goldkugeln oder Goldkörner auf Feingoldarbeiten, ein Verfahren, das nur die ältesten Kulturen Etruriens, Trojas, Kretas, Mykenes und Ägyptens in reinsten Blüte gekannt und geübt haben. Es ist heute nur mehr an berühmtesten Altertümern

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1926. Quart-Format. VIII, 208 und 80 Seiten.
Mit 77 Tafeln in Doppellichtdruck u. 193 Abbildungen im Text. In Leinen geb. 160.— M.

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Keine Massenware

noch zu sehen, wie an dem Pankopf im Louvre-Paris oder an der Goldschale aus Praneste im Viktoria-Albert-Museum zu London, oder an der Goldfibel aus dem Regulini-Galassi-Grab in Cervetri (Italien). München besitzt ein solches Stück in der Goldfibel aus Ponte Sodo in der Alten Pinakothek (Abt. Antike, Kleinkunst). Gleich diesen Museumsstücken sind Wilms Arbeiten von minutiöser Feinheit und Kunst. Ganze Szenen, Werkbilder und Inschriften sind mittels des Granulationsverfahrens auf kleinsten Flächen wie Broschen und Halsketten von dem Meister kunstvoll zur Darstellung gebracht. Nur durch Geduld und Liebe zur Arbeit hat Wilm in langjährigen Versuchen das Verfahren gefunden, das bereits so geschätzt ist, daß eine Brosche, die beim Goldschmiedwettbewerb mit dem dritten Preis ausgezeichnet wurde, bis nach Japan ausgewandert ist.

STUTTGART. Anlässlich der „Deutschen Kunst- und Kunstgewerbe-Ausstellung in Brasilien“ wurden Blätter des Stuttgarter Malers und Graphikers Adolf Rüdener von der Familie des Staatspräsidenten, der Familie des Erbprinzen Don Pedros und sonstigen Familien aus den allerhöchsten Kreisen Brasiliens angekauft. Bisher standen diese Kreise ausschließlich unter französischem Einfluß.

AUSLAND

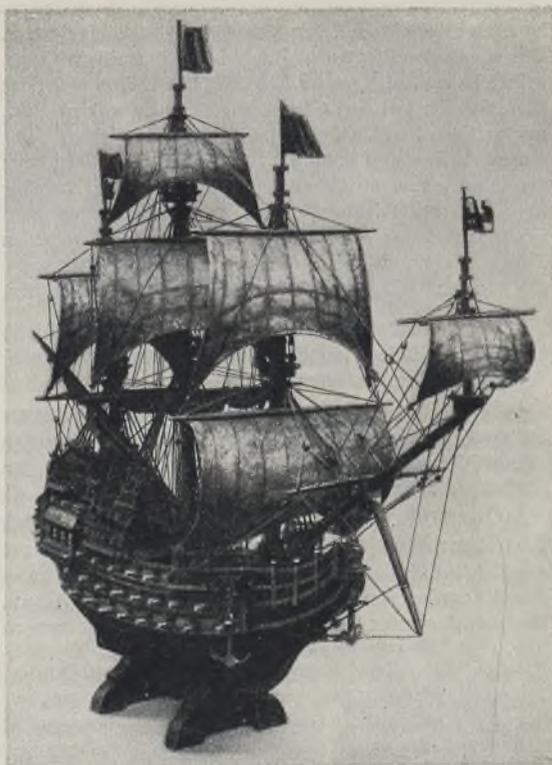
FLORENZ. In Florenz wird im kommenden Frühjahr die II. Internationale Ausstellung für moderne Graphik und verwandte Kunstzweige veranstaltet. Die Erwerbungen auf dieser Ausstellung sind für das Kupferstichkabinett der Uffiziengalerie bestimmt. Einsendungen werden von dem Sekretariat der Ausstellung bis zum 15. Februar angenommen.

NEW YORK. Das Carnegie-Institut veranstaltet seine 25. internationale Ausstellung. Diese internationalen Ausstellungen, die neue Werke lebender Künstler bringen, sind für das amerikanische Kunstleben von großer Bedeutung. Deutschland wird mit einer eigenen Sektion, u. a. mit Werken von Liebermann, Slevogt, Orlik, Hübner, Hofer, Heckel, Pechstein und Dix vertreten sein. Die diesjährige Ausstellung wandert nach Pittsburg, Cleveland und Chicago.

NYSÖ (DÄNEMARK). Auf dem seeländischen Herrenhof Nysö ist ein neues Thorwaldsen-Museum eröffnet worden. Der große dänische Bildhauer hat bekanntlich von 1839 bis zu seinem Tode in Nysö gelebt. Die Werke aus seiner Nysöer Zeit sind nun im Kavalierhause im Schloßpark vereinigt, u. a. das Modell zu dem Werk, mit dem er sich als Jüngling um die Goldene Medaille bewarb (Petrus heilt den Lahmen) und die letzte Arbeit, ein kleiner Lutherkopf.

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*Im Spiegel der Kunst entfalten sich bei glücklichster
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VENEDIG

EINST UND JETZT IN DER KUNST
VENICE PAST AND PRESENT

*

4°. IX, 184 Seiten
mit 134 teils farbigen Bildern

*

Unter den sorgfältig ausgewählten Wieder-
gaben von Gemälden, Radierungen usw. be-
finden sich Arbeiten von Künstlern, wie:
Bellini, Bonington, Brangwyn,
Canaletto, Corot, Guardi,
Kimbel, Longhi, Monet, Sargent,
Schenk, Storck, Turner, Whistler,
Ziem und Zorn. Englische Einführungs-
worte von Selwyn Brinton M. A.

... ist eine inhaltlich und reproduktiv sehr
wertvolle Zusammenstellung von Kunstdenk-
mälern aus dem alten und neuen Venedig. Berl. Tageblatt 18. X. 25
... Eigentlich kein Buch zum Lesen, sondern ein Buch
zum Anschauen. Eine Publikation, deren Bekanntheit man
gerne gemacht hat und wohl auch gern von Zeit zu Zeit auffrischen
wird. Frankfurter Zeitung v. 8. VIII. 26



ROM

EINST UND JETZT IN DER KUNST
ROME PAST AND PRESENT

*

4°. XI, 27 Seiten
mit 145 teils farbigen Bildern

*

Die Ruinen des alten Roms, seine majestätischen
Kirchen und reichen Paläste, der gegenwärtige Zustand der Ewigen Stadt werden
blendend vor das Auge des Beschauers in Dar-
stellungen eines Piranesi, Canaletto,
Valesquez, Lenbach, Turner u. a. m.
geführt. Auf 145 zum Teil farbigen Tafeln wer-
den Darstellungen römischer Bauwerke und
Szenarien in Malerei und Graphik aus fünf Jahr-
hunderten wiedergegeben. — Von dem ver-
lockenden Reiz, den Rom in immer stär-

kerem Maße auf die Besten aller Nationen ausgeübt hat und ausübt,
wird auch der Beschauer nach dieser Lektüre in den Abbildungen
mehr und anderes sehen gelernt haben, als zuerst, da er nur seine
Neugierde befriedigen wollte. Englische Einleitung von William
Gäunt B. A.

Elegant gebunden 14.— Mark

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UNTERWEGS MIT PINSEL UND STIFT

Malerische Architectureindrücke aus vieler Herren Länder
VON PROFESSOR H. C. C. WACH

Der Geist des deutschen Barock vor allem ist es, der aus zwangloser Folge liebevoll durchgeführter Stiftzeichnungen und Ölskizzen spricht. „Malerische Architectureindrücke“, nicht als Bildkomposition gesehen, sondern in der Architektur selbst erlebt. Bei dieser Vorliebe für die barocke Welt überrascht die scharfe Charakteristik eklektizistischer Bauten, russisch-rumänischer Formenwelt und mannigfaltiger mit Luft und Sonne gesättigter Mittelmeereindrücke. Einfühlung und Ehrfurcht sprechen aus jedem Blatt und machen es dem Liebhaber und dem Fachmann in gleicher Weise wertvoll.

„Der Baumeister“ August 1926



Bei den gezeigten 40 Blättern handelt es sich um Gaben aus vieler Herren Länder, aus allen Himmelsrichtungen, zum größten Teil um die Wiedergabe von Zeichnungen in Blei. Durch diesen Wechsel konnte uns der Künstler mit der Mannigfaltigkeit der Objekte außerdem noch deren besonderen Charakter näherbringen; belebte ägyptische Städtebilder, die himmelwärts strebende Gebäude der französischen Gotik, die Romantik deutscher Städte wechseln mit den jubelnden Motiven reicher Barockkirchen ab. Das Bürgerhaus ist neben dem Schloß vermerkt, das Rathaus vermittelt zwischen beiden. Das sonst Gegensätzliche aller Motive wird durch eine einheitliche flotte Darstellungsweise zusammengehalten. Im Fluge macht man die Reise mit und ist befriedigt davon. Industriebau 15.8.1926.

Eine sachlich getreue, durch Empfindung für die örtliche Stimmung beeinflusste zeichnerische und malerische Darstellung machen den bleibenden Wert dieser Skizzen aus; auf Einzelheiten und deren Eingliederung ins Ganze wird der Beschauer eindringlich hingewiesen, was bei einer mechanischen Reproduktion des Bauwerks nie erreicht wird.

40 Blatt mit einer Einführung 6,— Mark

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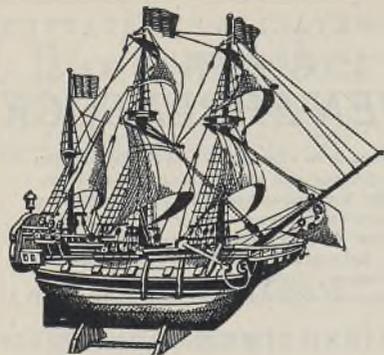
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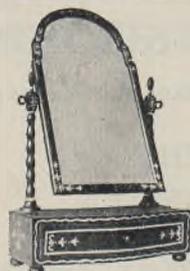
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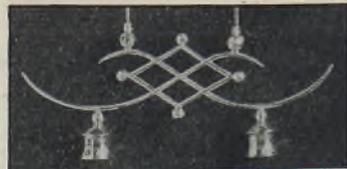
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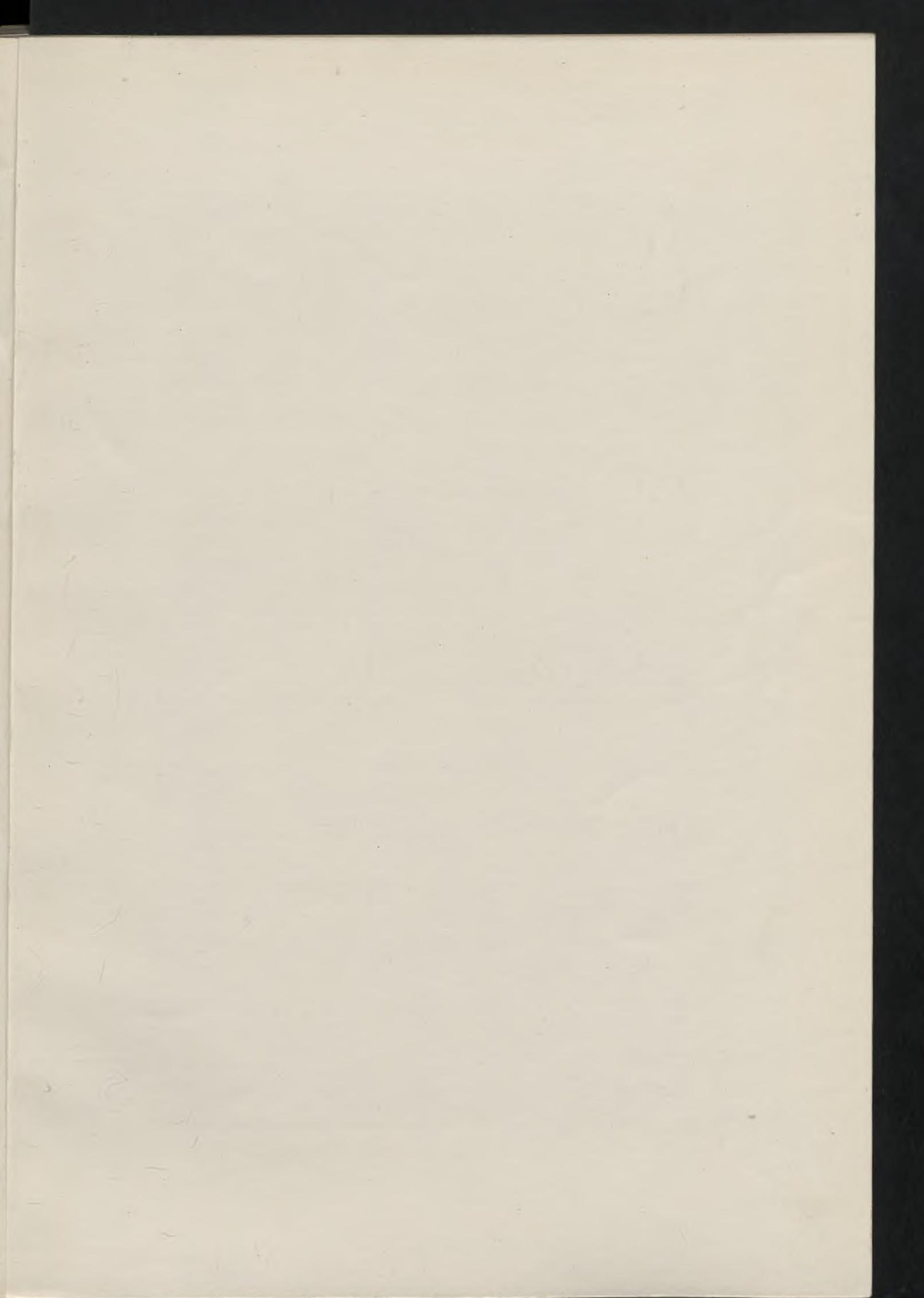
MÜNCHEN, ADALBERTSTR. 108



JOSEPH LASSER SEN.

MÜNCHEN, MAISTRASSE 51
Gegründet 1892

Kunstgewerbliche Metall-Werkstätten
Lüster, Lampen, Geräte
in Messing und Bronze





"FROM A LONDON WINDOW." OIL
— PAINTING BY ALGERNON NEWTON.



THE PAINTINGS OF ALGERNON
NEWTON. BY JAMES LAVER. ▯

AT least one visitor to the Royal Academy this year, his senses deadened and his sensibility blunted by that avalanche of somewhat strident and pretentious pictures, paused in astonishment before a quiet canvas labelled *Camden Town* and felt himself soothed by its sincerity and eager to discover its authorship. The painter was Mr. Algernon Newton, an artist whose work has been known to connoisseurs for some time, but who is still far from the general recognition which is his due. The dignity and sobriety of the Academy painting is typical of all his work. He tends to look at the world through eighteenth century eyes, so much so that his paintings of London remind one of Canaletto's Venice, a calm, almost sombre Venice, before Turner had set the

Grand Canal on fire. Mr. Newton seems to strive for tranquillity above all things; not a "shady nook" tranquillity relying upon the suggestion of subject, but a deeper quietness due to the harmonious stability of his design. ▯ ▯ ▯ ▯ ▯

He has a passion for straight lines, square houses solidly planted, and for the symmetry of eighteenth century streets. His recession is nearly always at a right angle to the picture-plane, and his "distance" is almost a back-cloth, so rigidly parallel is it to the bottom edge of the canvas. Great simplification in the forms, in spite of considerable precision in detail, completes the feeling of peace; and his sense of colour harmony is very delicate. *The Island*, here reproduced, is all in olive greens and degraded blues, with the light, as is frequent in Mr. Newton's paintings, coming towards the spectator. His *Landscape, Sunset* is painted in quiet browns,



"LANDSCAPE, SUNSET"
BY ALGERNON NEWTON

THE PAINTINGS OF ALGERNON NEWTON



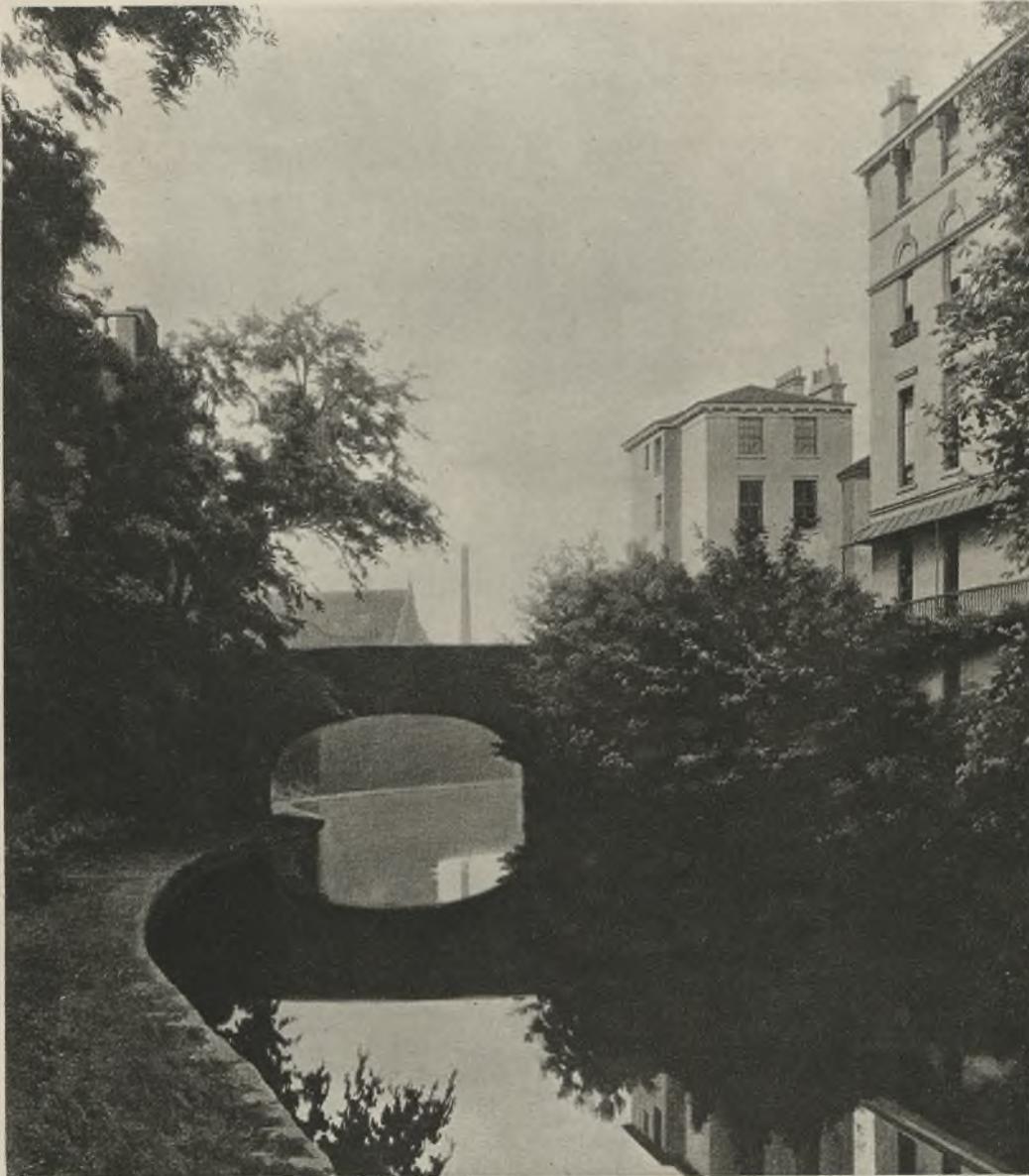
"IN KENSINGTON." BY
ALGERNON NEWTON
(Bought by the Con-
temporary Art Society)

very mellow and golden, and his *Waterloo Bridge* might almost, in its mellowness and precision, have been painted a hundred and fifty years ago, but for that little white cube on the other side of the river, which the eye of the Londoner will recognise as Bush House. ♦ ♦ ♦ ♦ ♦

This painting of the famous bridge is, by some, considered Mr. Newton's masterpiece. Certainly it exhibits, in a concentrated form, the peculiar qualities and attractions of his art. Mr. Newton has gone back several generations, and starting again, as it were, from the topographical draughtsmen, has evolved a style of his own which bears little relation to most contemporary work. Yet he belongs to his own time. He shares the modern dislike of vagueness, and is singularly free from sentimentality, knowing well enough that simplicity need be neither harsh nor crude, and that beauty is not a matter of ornament, but of proportion. ♦ ♦

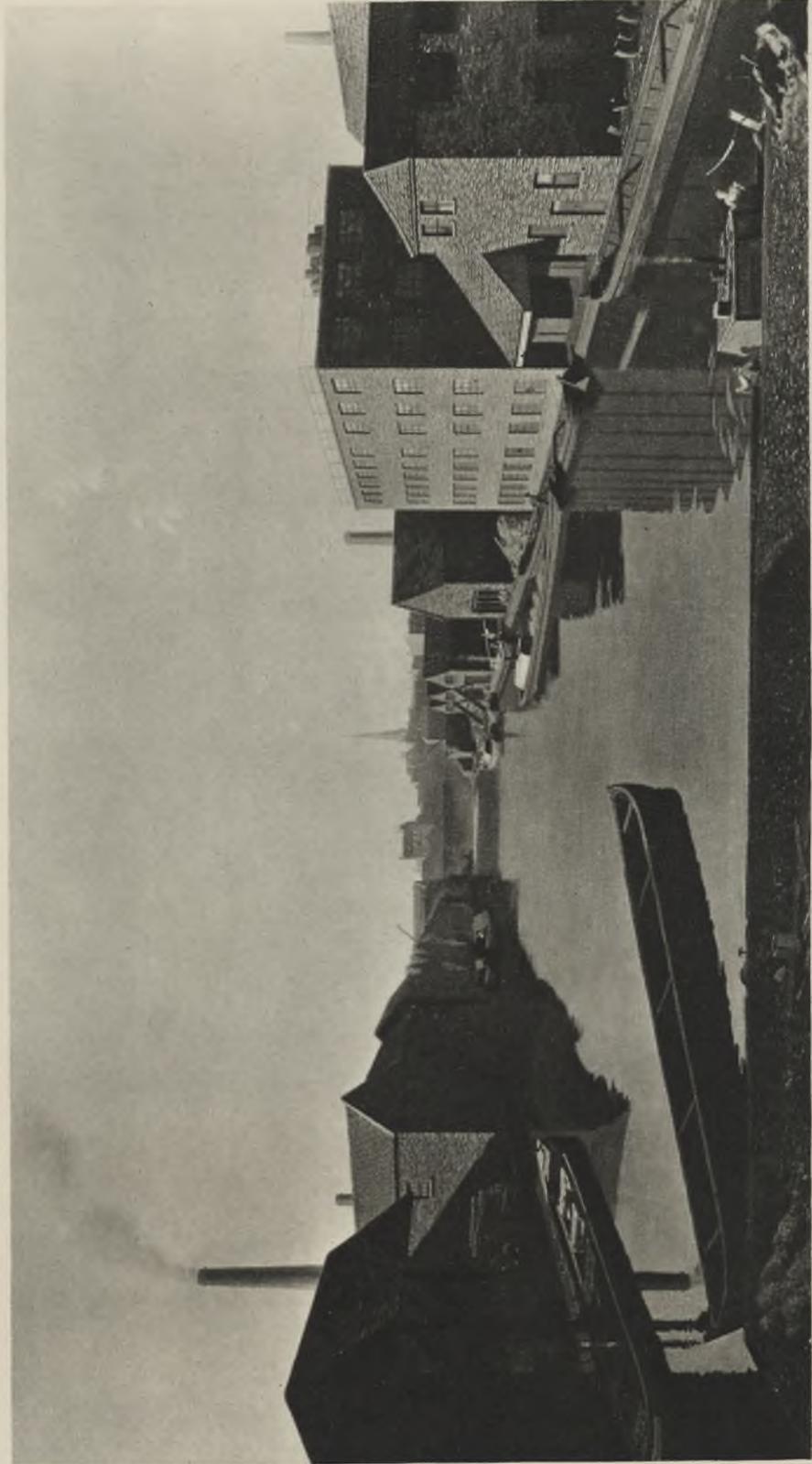
Sometimes his austerity almost leads him too far, as in his painting, *From a London Window*, which is saved from bleakness by the beauty of its colour. He relieves the almost geometrical severity of *Paddington* by his happy introduction of the diagonal barge, serving to break up the too large sheet of calm water in the centre of the design. Mr. Newton does not often allow himself to be so "decorative" as he does in his *Dutch Garden from the Serpentine*, now in the National Gallery of New South Wales, Sydney. The distant houses stand, as usual, four-square to the spectator, and there is the usual spiked tower seen over their flat roofs, but the little specks of light on the leaves of the trees, on the water, and on the sculptured vases in the formal garden, give to the scene a gaiety and liveliness contained somehow within the framework of its settled peace. ♦ ♦ ♦

Figure-painting has never attracted Mr. Newton, and human forms are, from



"THE REGENT'S CANAL, TWILIGHT"
BY ALGERNON NEWTON

(Royal Academy, 1926.)



234

"PADDINGTON," BY
ALGERNON NEWTON
(By courtesy of the Brighton
Corporation Art Galleries.)

THE PAINTINGS OF ALGERNON NEWTON

many of his canvases, banished altogether. If he admits them at all, it is always in small number, at immense distance, and of microscopic size. It is as if he could not bear the tranquillity of his scenes to be disturbed by human restlessness; or perhaps it is a love of unpeopled spaces for their own sake, remembered from the days when he was working on a ranch in British Columbia. ▯ ▯

Such figures as there are, are never placed by hazard, but always have a part to play, as focal points—touches of light binding the composition together, or directing the eye to the heart of the design. This is especially noticeable in his painting, *In Kensington*. The deserted street recedes to the row of houses which closes the line of vision, and there is a little group of people in bright sunlight, standing by a coster's cart, towards which almost every line in the painting leads. Similarly in *The Island*, the otherwise too symmetrical composition is turned slightly to the left by the brightly illuminated sail of a little vessel making its way out of the harbour.

Yet it must not be supposed from this, perhaps too detailed, analysis that Mr. Newton is a geometer or a pedant. No one can construct a picture with rule and set-square, although when the unconscious mind of the artist has finished its work, the critic may be able to establish between various parts of the design relations which seem startlingly mathematical. As was said at the beginning of this note, Mr. Newton is a painter of singular charm, rising sometimes, and ever more often as his art proceeds, to a beauty so calm and still that he seems to be holding his breath.

Reference has already been made to what he has learned from the eighteenth century Venetians, and it is interesting to record that Mr. Newton has at last gone to Venice himself. There is much there to appeal to him; and as the painter of Camden Town canals can hardly be accused of sentimentality in his subject-matter, or of going out of his way to look for the picturesque, there is nothing in Venice which can do him harm. Venice, at this late hour in the history of art, can be a very



"THE ISLAND." BY
ALGERNON NEWTON



ALGERNON NEWTON—THE POCHOIR PROCESS

dangerous place for painters. They are apt to see its churches and palaces through a golden mist of romanticism, and unfortunately, nothing is so easy to paint as a golden mist, and no reaction so facile as the romantic one. Mr Newton's devotion to the forms of things will save him from the first, and the clarity of his vision from the second. It remains to be seen whether he can capture the spirit of Venice as completely as he has absorbed the atmosphere of London; whether he can make of the Palace of the Doges as satisfying a work of art as he has already made of a Paddington warehouse. ♦ ♦ ♦ ♦

THE POCHOIR PROCESS OF COLOUR REPRODUCTION. BY M. VALOTAIRE. ♦ ♦ ♦ ♦

AMONG the various processes used for the colour reproduction of works of graphic art, that known as *pochoir* has taken a considerable place in France during the last twenty years. The sphere of *pochoir* is extensive, ranging from cheap prints and picture postcards to the illustration of fine *éditions de luxe*, by way of the most diverse commercial subjects, such as folders, catalogues, showcards and wrappers.

This deserved popularity is undoubtedly due to the intelligent enterprise and remarkable talent of a man combining the attributes of master-craftsman and artist who, taking up a process that is simple in principle and has long been known, has brought it to a high degree of perfection, thereby immeasurably enlarging its scope. I speak of M. Saudé, whose reputation in this matter is unchallenged. Also, M. Saudé filled a gap last year by the publication of his large and sumptuously produced "*Traité d'Enluminure d'Art au Pochoir*," in which he dealt very fully with the history of the process and its technique at the present time, drawing on an experience of thirty years. We shall make constant reference in this article to this fundamental work. ♦ ♦ ♦ ♦

What is a *pochoir*? According to Larousse's Dictionary, it is "A sheet of incised cardboard or metal used for colouring with a brush a design having the outline of the incision." The stencils of

letters and numbers used for marking packing-cases are the simplest forms of *pochoirs*, and the tools which are used with them, the paint-pot and brush, will remain the same in principle when it is a case of carrying out a reproduction of a water-colour having some forty distinct tones, or more, as M. Saudé constantly does. If I remember rightly, eighty separate *pochoirs* were necessary in the reproduction of the miniature of Jean Fouquet which was published in his book. ♦ ♦

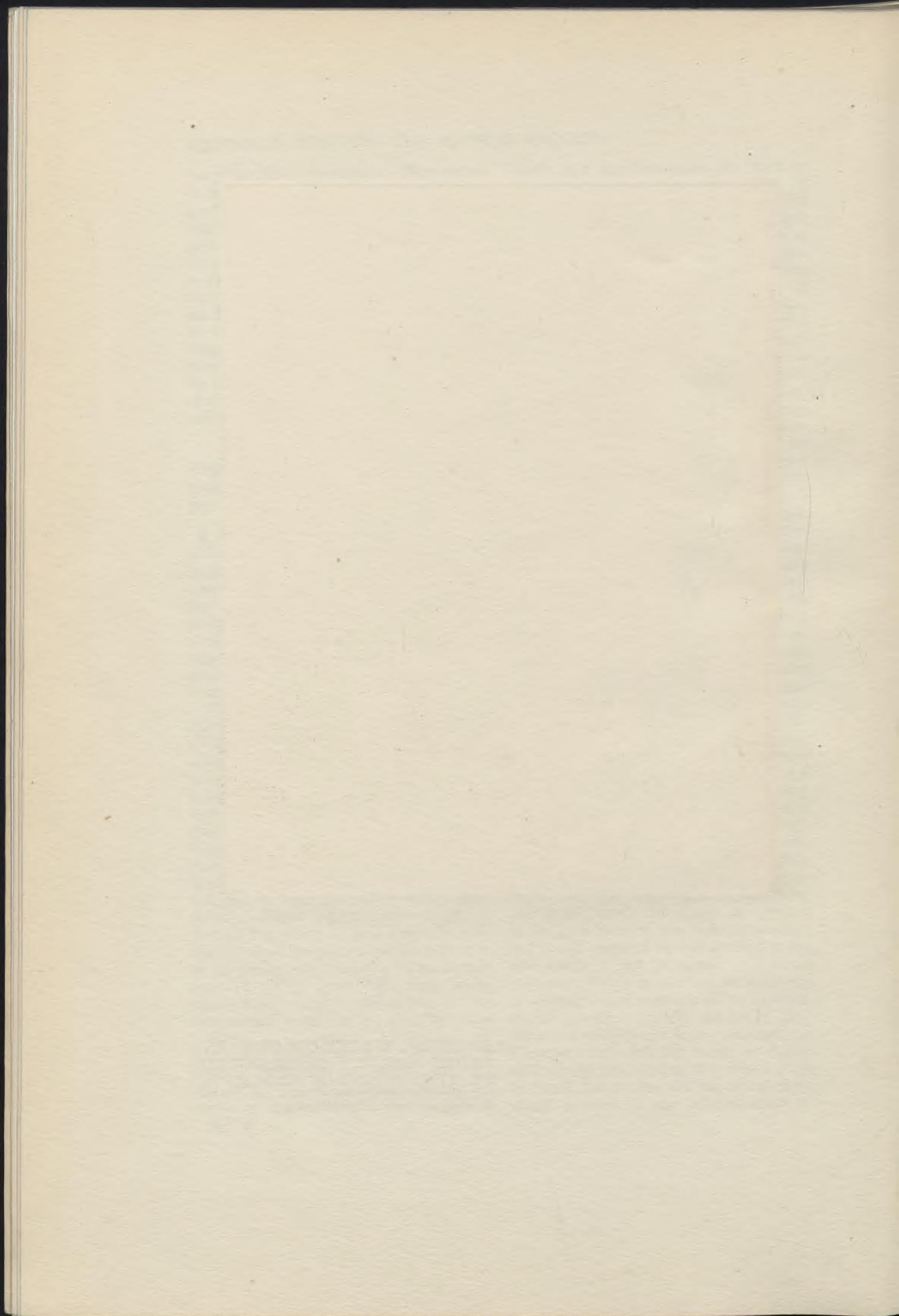
The principle of the *pochoir* is very old. It was probably used by the Romans, and in any case it seems certain that it was known before 500 B.C. King Theodoric, founder of the Monarchy of the Ostrogoths at Rome, being unable to read or write, signed his decrees by tracing with a stylus the outlines of the first letters of his name, pierced through a gold ingot. Justin I., Emperor of the East, and Charlemagne seem to have done the same thing.

In the fourteenth century playing cards were coloured by means of metal *pochoirs* or "patterns," and this process spread to the broadsides, for which the French centre is Epinal. The design proper, that is the line, was engraved on wood, and the prints thus obtained were chequered with the three primary colours, yellow, red and blue. The distribution was not always very exact, one colour frequently encroaching on another; but there must be few people who do not still perceive a real charm in these sheets, as childlike, gay and fresh as the people whose simple soul they mirror. The Epinal print industry is still carried on, but it is in part modernised, and since 1900 has employed machinery for colouring. The small figures in certain cheap fashion journals are also coloured by machinery, in large quantities. The wall-paper, from its origin in France in the 17th century, was done by *pochoir*, and is still executed by this method in the case of the richest patterns. ♦ ♦

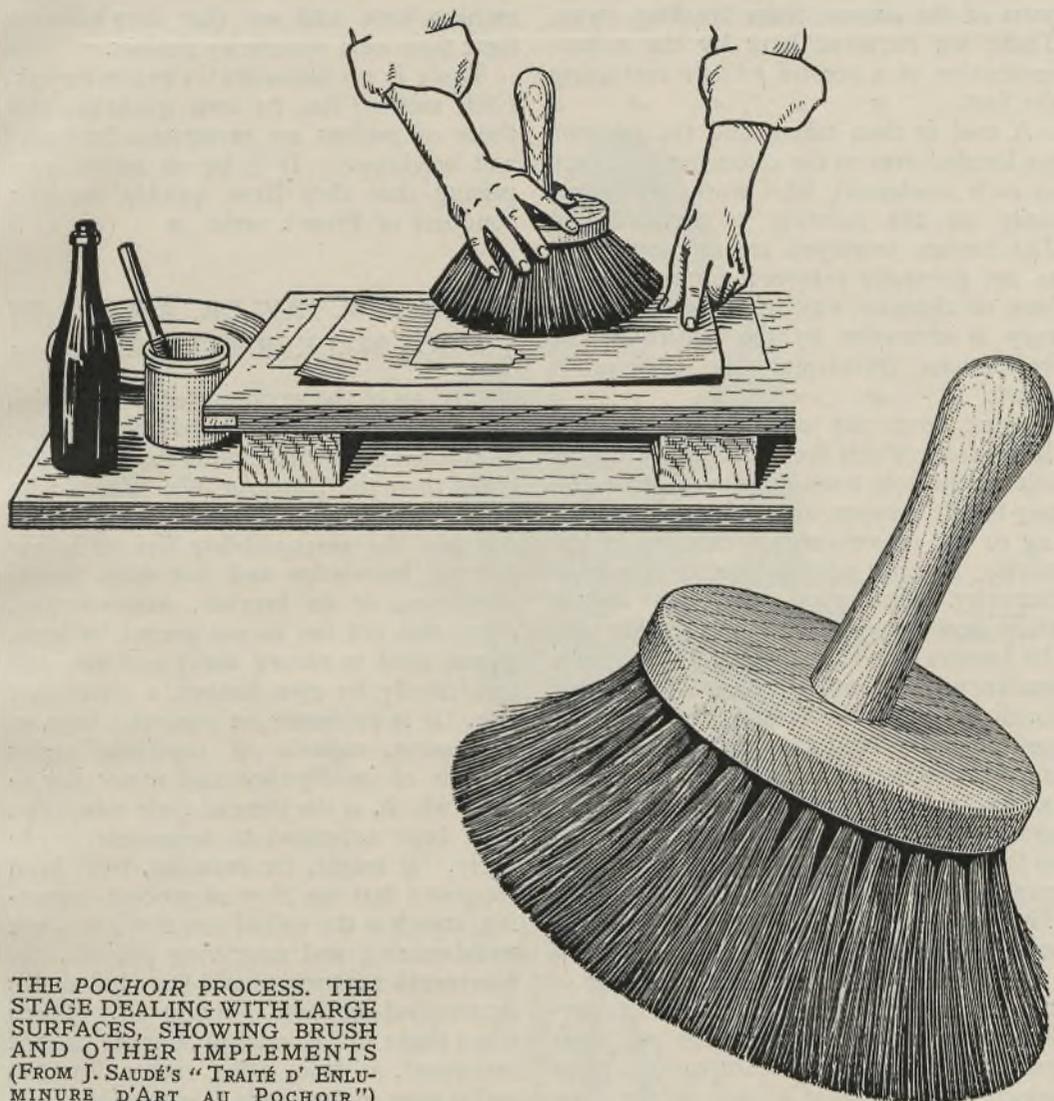
A point which should not be forgotten in making a true estimate of the position of this process is that the old books were decorated with illuminations, headings and minatures coloured by hand, doubtless without the intervention of a stencil; but as Saudé has shown, the use of this last, which permits of the multiplication of



"SPRING." WATER-COLOUR BY
ANDRÉ MARTY. (REPRODUCED
BY THE *POCHOIR* PROCESS).
[SIX *POCHOIRS* HAVE BEEN USED, ON A TYPO-
GRAPHIC LINE FOUNDATION].



THE *POCHOIR* PROCESS OF COLOUR REPRODUCTION



THE *POCHOIR* PROCESS. THE STAGE DEALING WITH LARGE SURFACES, SHOWING BRUSH AND OTHER IMPLEMENTS (FROM J. SAUDÉ'S "TRAITÉ D'ENLUMINURE D'ART AU *POCHOIR*")

proofs, in no way detracts from their freshness. ♣ ♣ ♣ ♣ ♣

We may follow M. Saudé in a summary account of the modern technique of the process, which is adapted to the reproduction of any water-colour or wash drawing of any size. The first step is to make faint reproductions from the original in the desired size, by the process best adapted to the nature of the said original—collotype, photogravure or offset. Typography or lithography may be employed where only an outline is necessary. Many modern illustrators, working on similar lines to their earlier predecessors, look upon the colour as something

to be added after the framework of the drawing has been made in line. Several leaves of these preliminary proofs serve for the making of the *pochoirs* proper, of which, of course, there must be one for each colour in the original. The parts to be cut out are carefully traced with a brush on each sheet. The pattern-maker places his sheet, thus prepared, on a sheet of thin zinc or copper (from one-tenth to three-fiftieths of a millimetre in thickness), binding them together at the corners, and then proceeds, following the tracing indicated, to cut out with a very sharp steel point. He retains where necessary certain "tendons" to keep complicated

THE POCHOIR PROCESS—CHARLES W. TAYLOR, A.R.E.

parts of the pattern from breaking away. These are removed later by the superimposition of a second *pochoir* correcting the first. ❖ ❖ ❖ ❖ ❖

A trial is then taken, and the *pochoirs* are handed over to the colouring staff (one to each workman), who work simultaneously on the printing so divided up. The colours employed are in paste, such as are generally reserved for *éditions de luxe*, or chemical colours, when transparency is obtrusive by the nature of the foundations (photographic reproductions). ❖ ❖ ❖ ❖ ❖

Apart from the colour pots and the dishes from which the brushes take up the colour, the sole tools employed are a few hog-bristle brushes, of variable size according to the importance or delicacy of the work. The rest simply consists in manual dexterity. The good workman should know how to avoid brush scratches and the blisters to which there is sometimes a tendency. He must possess a supple touch in order to soften the tones or tone down the light and shade, so that the most subtle shades and washes of a water-colour may be reproduced. And, so similar in all points is the finished result to the original (if it be well done), that one might well mistake it for an original. The plates in M. Saudé's work abound in examples of this. ❖ ❖ ❖ ❖ ❖

As we said at the outset, the sphere of *pochoir*, brought to this degree of perfection, is immense, but here we must particularly stress the important place which it has come to occupy in the illustration of the French artistic book. This victory over the conservatism of the bibliophiles as to processes of reproduction is fully justified by the qualities themselves of the plates thus obtained, which give an exact facsimile of an artist's water-colour or gouache in all its freshness and tone quality. Hence we have really come back to illumination. And the illustrators who now adapt themselves to this procedure are numerous. They include all the *élite*, Pierre Brissaud, André Marty, Charles Martin, Jean Dulac, Lepape, Georges Barbier, Joseph Hémard, Carlègle, Zyg Brunner, André Hellé, Guy Arnoux, Meheut, etc., and some who have hitherto been devoted to wood-engraving or colour

etching have told me that they hope to treat their next volume by *pochoir*. ❖

There is no hierarchy in process-work. Each method has its own qualities, and those of *pochoir* are essentially freshness and brightness. It is by no means surprising that they have quickly made a conquest of French taste. ❖ ❖ ❖

CHARLES W. TAYLOR, A.R.E. BY
JESSICA WALKER STEPHENS. ❖

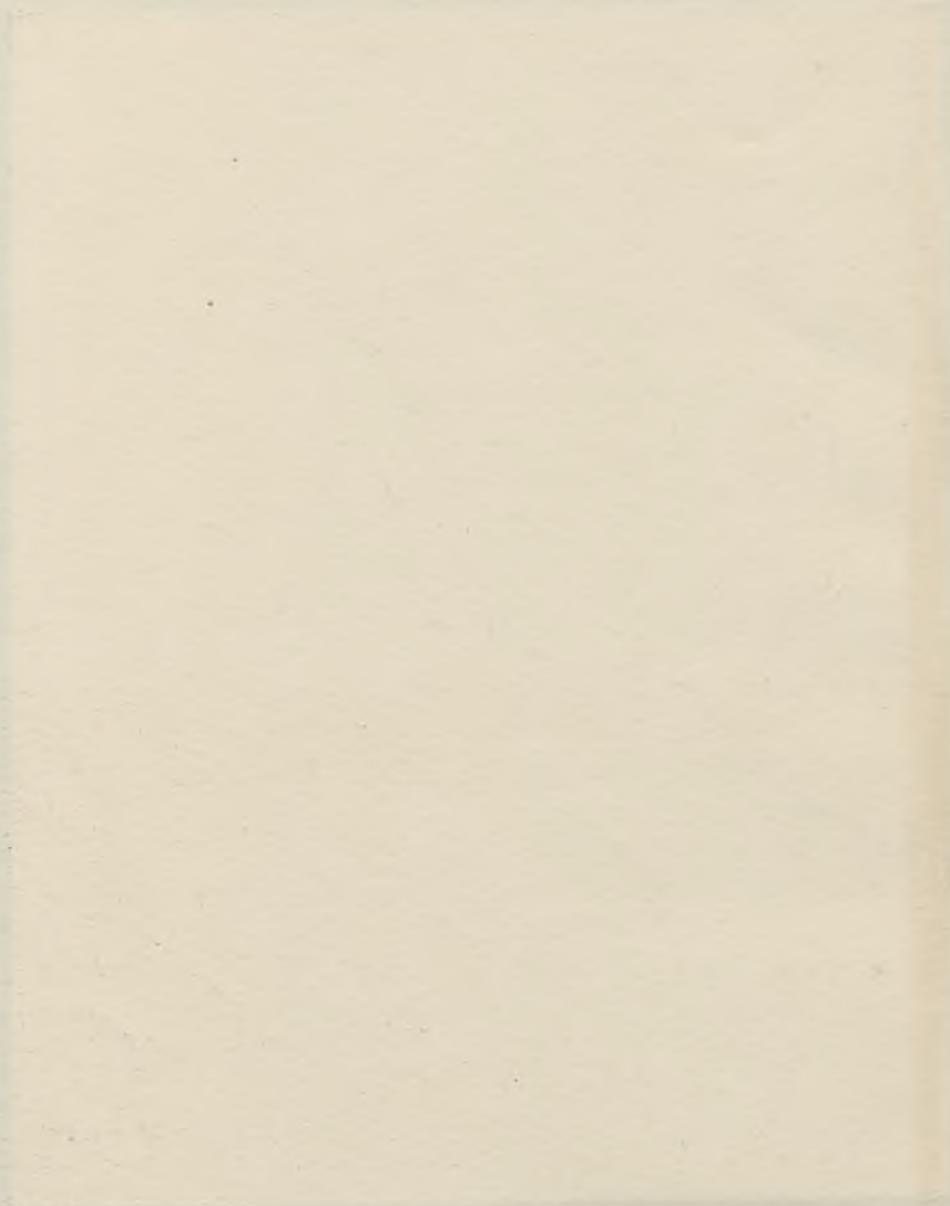
THE art of the wood-cutter is one which makes up in sturdiness its lack of youth. We cannot say with certainty that it is much older than the Emperor Wu Wang, who was a personage in about 1120 B.C., but for that the responsibility lies with our lack of knowledge and not with wood-engraving, or its brother, wood-cutting. After that not too recent period, at least, it was used to record many matters, and incidentally its own history, a chequered one. It is evidently an immortal form of expression, capable of surviving many periods of indifference and many inventions which, at the time of their inception, have been supposed to supersede it entirely. It might, for instance, have been supposed that the blow of process engraving, struck at the end of one of the greatest wood-cutting and engraving periods, the nineteenth century, would have killed this determined ancient. Not at all. There was a slight shock certainly, but the patient recovered, as from other earlier illnesses, and is now, in the hands of enthusiasts such as Mr. C. W. Taylor, doing well and showing signs of further ebullitions of life. ❖

Although wood shares with copper and with water-colour the affections of this son of artistic Staffordshire, the present examples of his work show that it holds no small place in his endeavour and that he is making it his own in a very personal way. ❖

Mr. Taylor began his career as an engraver at the age of seventeen. His present work shows that he has given to it that thorough and determined attention, as craftsman and as artist, which alone makes for success. Efficiency is not the only quality which art demands, but it is one of the fundamentals, and Mr. Taylor has it. This denotes hard work, and unremitting.



"MONTMARTRE." PENCIL AND WASH
SKETCH BY JEAN DULAC. (REPRO-
DUCED BY THE *POCHOIR* PROCESS).
[SEVEN *POCHOIRS* HAVE BEEN USED, ON A LITHO-
GRAPHIC FOUNDATION].



CHARLES W. TAYLOR, A.R.E.

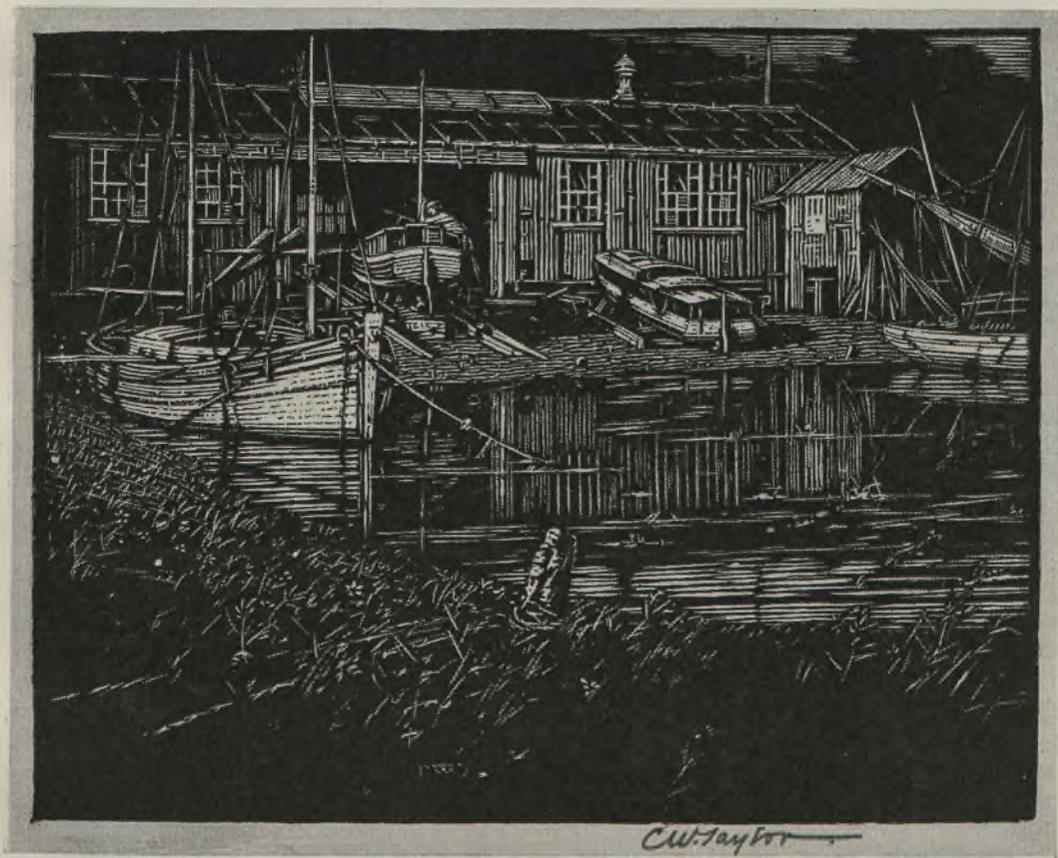
It is only in hands rendered strong and unerring by long experience that the special qualities of this, or for that matter any other medium, can be brought forth in perfection, and the glitter, the velvet darks and the remarkable colour suggestions of wood-engraving be given their due. ▯

Mr. Taylor prepares for his work by means of colour studies as well as by white chalk drawings on black paper. This use of colour as a preliminary seems, in his case especially, to have psychological effects. The artist so retains his sense of colour that he transmits it to the subsequent black and white print and so to the person who sees the print. ▯ ▯ ▯

The sense of colour not physically seen is one of the immortal glories of the engraver's art. That the colour of golden sunlight, the exact amount of goldenness required, can be described by means of ink on paper is one of the things we know

but cannot account for logically. It is, like the famous giraffe which the old gentleman saw and said "I don't believe it," a gift from the illogical imagination of nature. We may turn from the opaque mustard yellows sometimes offered us in painted skies and find the subtle essence of colour better suggested in a black and white medium. The qualities which Mr. Taylor seeks and finds most in his work are textures, the glint of light and pattern. He loves the big, the miles of marshland near his present home in Essex, distances and the mass of mountains. He can also be satisfied, and satisfy, with a railway station. The station provides textures of wood or steel and rhythmic pattern. And if one is clever enough one can even convey the intense silence which always hangs about an empty station, when a porter's feet sound thunderous and no birds sing. ▯ ▯

England's history in regard to the art of



"LEIGH MARSH." WOODCUT
BY C. W. TAYLOR, A.R.E.



"LONDON UNDERGROUND." WOOD-
CUT BY C. W. TAYLOR, A.R.E.

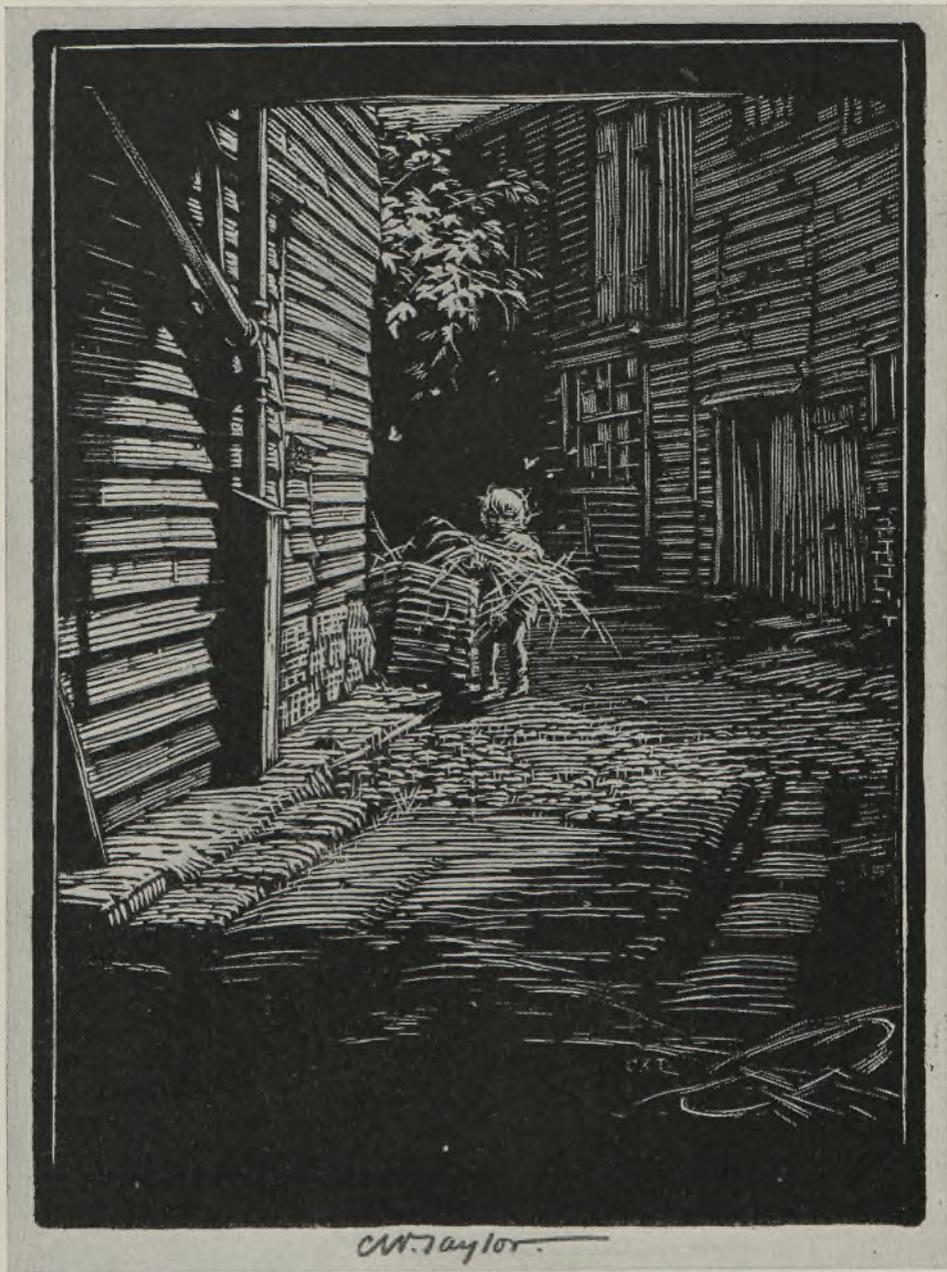
the wood block is characteristic. For centuries she was undistinguished. Then her genius, in the person of Thomas Bewick, asserted itself in a manner quite national, and incidentally rescued the art from one of its periods of obscurity. It is fitting that English engravers should, as Mr. Taylor does, pay tribute to the fellow countryman who could express the very anguish of desolation in the figure of a sheep. It is also fitting that they should maintain the English atmosphere of Bewick. One cannot agree that the English "don't say anything at all," but certainly they speak best in their native tongue. ♪ ♪

Mr. Taylor, unlike many landscapists, shows, in the figures he introduces, such power of draughtsmanship as makes us wish to see him in figure subjects. The hesitant child or the muscular man seem to dismay him in no way. Mr. Taylor's work has been bought by the Contemporary Art Society, South Kensington Museum and many city Art Galleries. ♪

A GREAT FRENCH FURNISHER—
J. E. RUHLMANN. BY GABRIEL
MOUREY. ♪ ♪ ♪ ♪ ♪

AMONG the French decorative artists who have consolidated their position since the war, few have shown more talent or so well deserved their success as Jacques Ruhlmann. Not only is his work exceptionally interesting in itself, but by virtue of the researches which dominate it and of which it is the logical outcome it has already exercised a wide and beneficial influence on the allied arts of furnishing and interior decoration in France. ♪ ♪ ♪ ♪ ♪

Up to about the year 1911 the most serious reproach which could be levelled at modern French furniture was the predominance of ornament over shape, which latter was also often lacking in simplicity, logic and quietude. Jacques Ruhlmann was one of the first who had the courage to conceive and carry out works which



"THE DUSTBIN." WOODCUT
BY C. W. TAYLOR, A.R.E.
245



"UPS AND DOWNS, LLANDUDNO." WOODCUT BY C. W. TAYLOR, A.R.E.

were strictly rational in construction, and which relied for their beauty chiefly on the general harmony and balance of lines and volumes dictated by the purpose to be served by the article. M. Auguste Perret, one of our best present-day architects, always says that only in very rare cases does an ornament serve any other purpose than to cover up a weakness in construction. Without making this theory a general rule, one must agree that it expresses a great part of the truth, and Jacques Ruhlmann deserves praise for having avoided the reproach. ▯

In none of his productions does he overstep the bounds of reason and logic or allow himself to break these cardinal

rules of applied art. In this lies his inmost strength and his originality; and it is this which gives to his furniture and decorative interiors their personal character. If, leaving aside all æsthetic considerations, we try to discover the reasons behind Ruhlmann's simple and sumptuous art, it will appear that this art has been greatly influenced in its development and greatly aided in its success by the remarkable clearness, precision, economy and sobriety of the forms to which modern machine-production has accustomed us.

But furniture thus conceived requires fine material and perfect execution. Ruhlmann realised this at the outset, and the benches, tables, chests, sideboards,



**"A COLLECTOR'S STUDY". ARRANGED
AND FURNISHED BY J. E. RUHLMANN**

(Mural Painting by J. Dupas. Carpet by Fontaine.)



SMALL VESTIBULE WITH CUPBOARDS IN
WHITE SYCAMORE. BY J. E. RUHLMANN

A GREAT FRENCH FURNISHER—J. E. RUHLMANN



BOOKCASE IN MACASSAR EBONY WITH IVORY MARQUETERIE. BY J. E. RUHLMANN. (Mural decoration by Paul Colin, sculpture by Rigal)

desks and mural decorations coming from his workshops can rival, in their perfection of workmanship, the best works of the old cabinet-makers. They are enriched, too, by certain new techniques which permit of effects that would have been impossible to obtain only a few years ago.

To the beauty of execution must be added the beauty of the material employed. Ruhlmann is particularly fond of exotic woods—amboyna, macassar ebony, amaranthe, tulipwood, coralwood, etc.—from which he obtains magnificent effects, preserving an exquisite discretion, and ornamenting them with ivory marqueterie, which never oversteps the bounds of good taste, and whose function is confined to the accentuation of the architectural lines of the piece. ♦ ♦ ♦ ♦ ♦

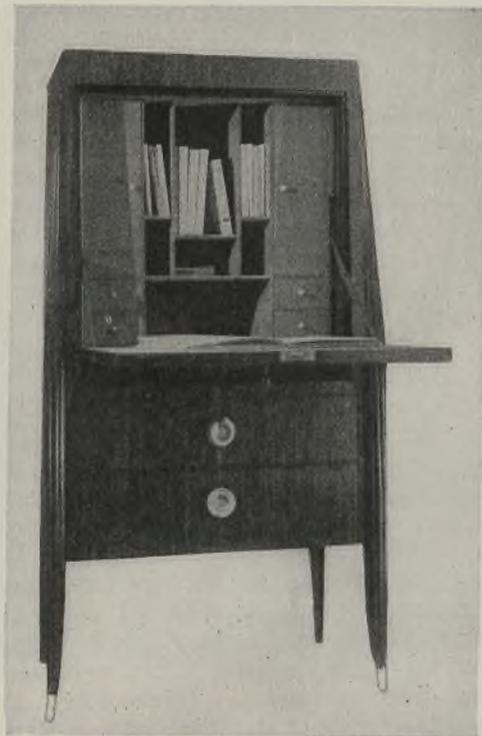
Ruhlmann's furniture has a strength which by no means excludes elegance, and it is purely and simply modern furniture, furniture for to-day. His chairs are as comfortable as they are harmonious in lines. Some of them, as well as some of

his dressers, desks and sideboards, have the legs partly included as part of the body of the piece itself, a device inaugurated by Ruhlmann, and since much imitated.

His decorative interiors are no less marked with the imprint of a very original personality. Ruhlmann has a quality very rare nowadays, the sense of space. The care he takes in settling the most minute details of a drawing-room, bedroom, or study, never causes him to lose sight of the broad lines of the composition. The large schemes which he has executed are such as almost to forbid the least criticism. Notable works have been done at Paris, Lyons, Lille, Roubaix, Tourcoing, Milan and Alexandria, for the famous motor manufacturer, Voisin, the silk manufacturer, Ducharne, for an English peer, for the Théâtre des Champs-Élysées, the Théâtre de la Michodière, the Bouffes-Parisiens and the Council Room of the Paris Chamber of Commerce. In his schemes are included furniture, mural decorations, woodwork for doors, mantel-

pieces, carpets, curtains, lighting sets, mosaics and wallpapers, and everything is done with an absolute sureness of touch, which is yet capable of adapting itself perfectly to the shape of the room and the tastes of the inhabitants. At the 1925 Paris Exhibition of Decorative Arts, Ruhlmann had already shown his mettle in the "Hôtel d'un Collectionneur," which was entirely arranged, furnished and decorated by him. ♦ ♦ ♦ ♦

He has in him the makings of a great decorator: he knows what he wants, and why he wants it; he is fully aware of all the resources of his trade and his art; he does not, like so many others, force himself to appear "modern," but is so instinctively. His preferences are never artificial or arbitrary; they are those of a man who has formed himself by careful study of the requirements and conditions of present-day life and the signs of progress in many fields. That is why his works are endowed with such a sincerity and have that clear beauty which makes them so attractive. ♦ ♦ ♦ ♦



DESK IN MACASSAR EBONY
BY J. E. RUHLMANN. (Salon des
Artistes Décorateurs, 1926)

LEONARD CAMPBELL TAYLOR,
A.R.A. ♦ ♦ ♦ ♦

WITH the exception of the type of critic whose sole guide is his own uncurbed predilection and who loves to proclaim some personal pet as the world's sole artist, writers on art have responsibilities. As workers of whatever quality pass before him the critic should, in ideal, give to each his fair appraisal. ♦

If, happily, he can avoid writing of the feeble or meretricious he must still distinguish between the promising, the "fully good middling," the exciting, and, most important, the work of the few people who, in any time or country, can be counted on the fingers, and who stand apart as arrived masters of their art. As the last of these classes sets the standard for the others it is well to state clearly when a subject belongs to it. ♦ ♦

Although the arrived may vary in method and in aim extraordinarily, they have one quality in common, and that quality is dignity, the intangible but all-important power of self-restraint and mastery. The presence of this quality and the consequent preclusion of the trivial, the banal, or the shallowly fashionable, seems to be the fundamental link between them. ♦ ♦ ♦ ♦

Whatever his personal taste, the responsible writer must admit such dignity in the work of Mr. Campbell Taylor. He must also acknowledge that here is a man who has maintained his standard in the face of that deadliest of temptations, success. ♦ ♦ ♦ ♦

The brilliant boy who painted *The Rehearsal* has never become, as so many brilliant boys become in after years, a tame reiterator of an early flash of genius, but has steadily maintained and strengthened his unique and personal place in English art. Only the strongest artist can refrain from either repeating himself, or losing himself in the mazes of schools and passing fashions. It is so easy to strut or pose or swagger. ♦ ♦ ♦

Of Mr. Campbell Taylor's recent pictures, possibly *The Corridor* and *The State Dining Room*, the latter the centre of the gem room in this year's Royal Academy, may be said to show in perfection



"INTERIOR—WALNUT AND DELFT."
BY L. CAMPBELL TAYLOR, A.R.A.

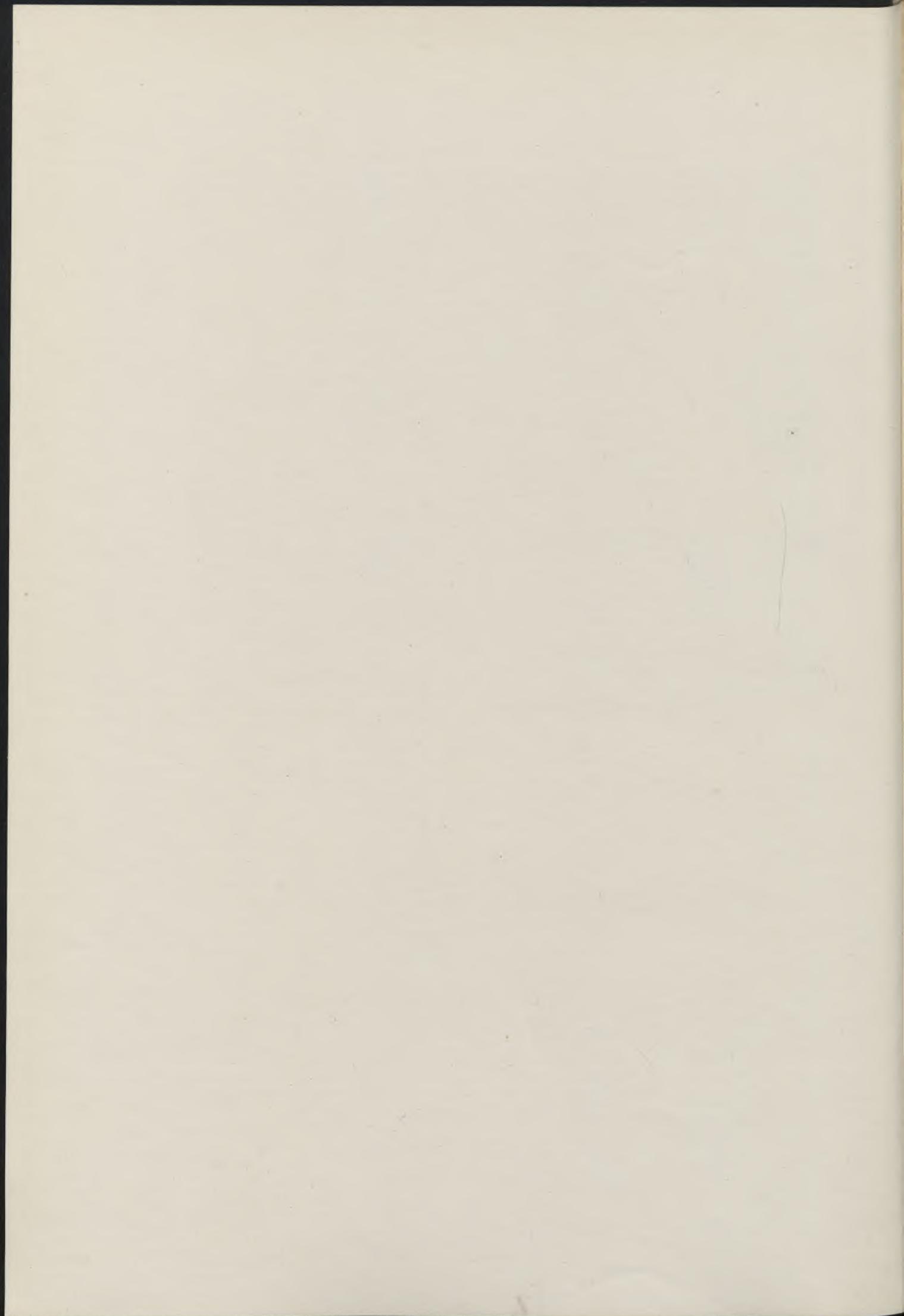
(By courtesy of R. Haines, Esq.)



"PRISCILLA". BY L.
CAMPBELL TAYLOR, A.R.A.
(By courtesy of Edgar Horne, Esq.)



"THE STATE DINING-ROOM." OIL PAINT-
ING BY L. CAMPBELL TAYLOR, A.R.A.
(BY COURTESY OF MESSRS. FROST AND REED, LTD.)



LEONARD CAMPBELL TAYLOR—SWEDISH PEASANT ART



"LOMBARDY POPLARS." BY
L. CAMPBELL TAYLOR, A.R.A.

"cool as dew" order about it, he renders it, as Vermeer of Delft rendered his subjects, with governed paint. Because his sleight of hand is never allowed to outrun his sense of fitness, Mr. Campbell Taylor's pictures may be seen undisguised by oleaginous obscurations and the objects in them appear more as objects than as paint. Touching nothing unworthy to be treated with respect, he respects that which he touches. For this reason alone he may be said to belong to the select company of masters. In his well-known posters for the London Midland and Scottish Railway Mr. Campbell Taylor has lately shown a fresh side of his art, and one of which, it is to be hoped, more is to come. In the new medium of the poster he retains the purity of style and concentration of beauty which have made his pictures known and loved throughout the world. ❖ ❖ ❖ ❖ ❖

his almost wizard-like power of presenting the thing seen, and worthy to be seen. There is vigour without bravura, luminism without the ostentation of luministic effort, concentrated culture of hand and brain. ❖

Mr. Campbell Taylor found the subject of *The State Dining Room* in one of the unspoiled upper rooms of the Town Hall at Liverpool, a city which he had previously served when he camouflaged her ships during the war. The fact that these beautiful old rooms have been found worthy to form the subjects of two pictures (one of which is now in America) by such an authority on interiors as our present subject may haply preserve them from the unfortunate "improvements" which have marred the ground floor of this very fine building. ❖ ❖ ❖

Long before the present growing cult of the Nineteenth Century arose, at a time when the temporary minds were scorning that period with more sound than wisdom, Mr. Campbell Taylor was paying it his quiet but forceful tribute. So far as modern painting is concerned he is the discoverer of the finest features and fairest textures, physical and mental, of the Victorian age. ❖ ❖ ❖

Seeing the beauty of his chosen subjects with a vision which has something of the

SWEDISH PEASANT ART. BY RECO CAPEY. (*Illustrated with Water-Colour Drawings by the Author.*) ❖ ❖ ❖

THE people inhabiting Sweden during the latter part of the Stone Age, more than 4,000 years ago, were tillers of the soil, lived under comparatively good social conditions, and in secure dwelling places. The Swedes of to-day are their direct descendants. Customs and ideas were handed down from generation to generation, and cultural progress emanating from other parts of Europe influenced the country but did not eradicate the heritage of the past. In the festivals, religious ideas, and life of the peasant of to-day, are details which have survived more than 4,000 years. ❖ ❖ ❖ ❖ ❖

About A.D. 700 the actual kingdom of Sweden was founded. During the Folkunga period, A.D. 1250-1385, the kings were animated by a desire to further the interests of the lower people (a very rare sentiment in the Middle Ages), and one of them, King Magnus, was given the title of "Ladulås," which means "a lock for the barn," and refers to the protection given by the king to the peasants against the voracious higher classes. ❖ ❖

Old national costumes are still in daily

SWEDISH PEASANT ART



CARVED AND PAINTED WOODEN SPOONS, FROM HÄRJEDALEN

use in a few provinces, mostly in the north, but modern ideas in dress are rapidly being accepted by the people, and the day is not far distant when these beautiful costumes will no longer be worn. Scania was perhaps the most luxurious province for dress. If a man or woman wished to appear well dressed, it was the custom to wear as many garments as possible. A man would wear several pairs of trousers and three or four jackets, the borders of the inner ones always appearing below the outer one. A woman would wear five or six gaily coloured skirts arranged in such a manner that their number could be easily counted. Dresses used on special occasions, such as weddings and festivals, were gorgeous in colour, and richly embroidered with coloured glass, silver, and silver gilt ornaments. The bridal dress was so abundantly endowed with metal that it was a physical effort on the part of the bride to carry it.

In some districts stone was used for building, but generally dwellings were of wood. There was a liberal supply of timber, and the walls and roof were con-

structed of tree trunks securely interlocked by slotting. Door posts and window frames were often simply carved and coloured.

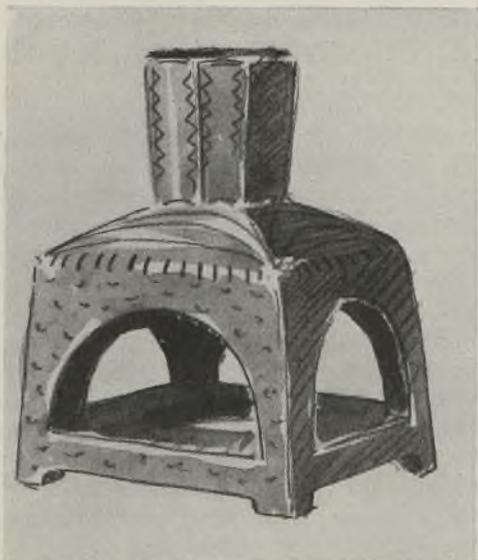
Furniture was solid in construction, and either carved or painted. The partiality for bright colours was clearly indicated in the painted corner cupboards. Local material was used in many interesting ways, roots of trees were fashioned into stools or chairs, and round or "block" chairs were made from entire, hollowed out tree trunks. Goose quills, dyed in brilliant colours, and fixed side by side in a frame, took the place of glass in lanterns and windows. An ingenious chair for the baby was suspended from the roof. The mother worked at her spinning or weaving while the baby swung like a pendulum at her side. The peasant of to-day is no less inventive than his predecessor. In many churches in the northern provinces, small trees, with the branches cut off until about twelve inches remain, are brightly coloured and fixed at the ends of the pews to serve as hat stands.

Much care was devoted to the making of household utensils, and the peasants' love of nature was expressed in the representation of figures, animals, and birds, for



APPLIQUÉ BAG OF REINDEER SKIN, FROM VÄSTMANLAND

SWEDISH PEASANT ART



INCISED POTTERY CANDLE-
STICK, FROM BOHUSLÄN

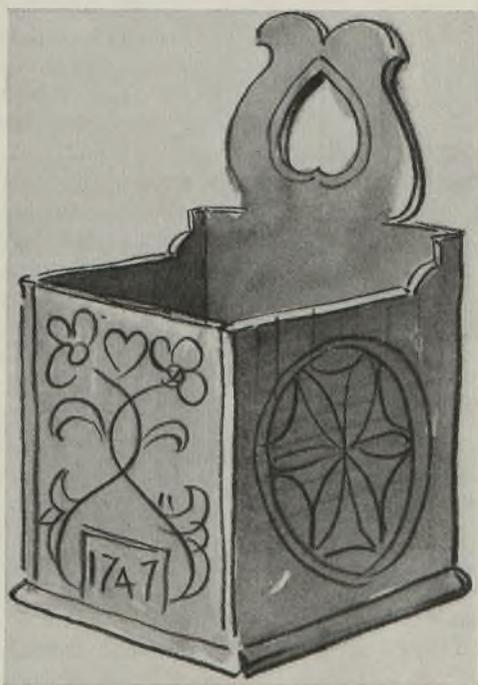
candlesticks, drinking vessels, etc. Fortunately this portrayal of natural form seldom interfered with the fundamental purpose of the object. Household utensils were occasionally made of earthenware. In the province of Halland a considerable manufacture of earthenware household goods was carried on at the end of the seventeenth century. □ □ □ □

The peasant had a great pride in the tools he used, and spinning wheels, scutching knives, distaffs, planes, etc., all show extreme skill and care in execution. The five long winter months, when snow prevented all labour in the field, were devoted to craftsmanship. The women worked at their looms, while the men, with the simplest of tools, made the furniture and all general household requirements.

In everyday life the style of living was generally very plain, but on festive occasions a complete change took place, and customs suited to the period were rigidly observed. Midsummer, a favourite festival, was celebrated by decorating houses, ships, and vehicles with young birch trees. Floors were strewn with pine needles, and the walls covered with woven and painted linen hangings. Geometrical patterns and occasional representations of objects were the motives used in the woven fabrics, but the paintings had considerably more in-

terest given to them. Local, historical, biblical subjects, and caricatures, were ably interpreted by the various peasant schools of painting. These works date back to the fifteenth century and flourished particularly between 1780 and 1830. During the nineteenth century they were produced in large numbers, and grey paper was used instead of linen. Figures, biblical and otherwise, were shewn in the traditional local costume. The drawing during the best period was most vigorous, and the colours used were red, black, white, yellow, green, and blue. Italian and German woodcuts which were imported into the country greatly influenced these paintings. □ □ □ □

Eating and drinking played the most important rôle at these festivals, and it was necessary to have a considerable quantity of food and an abundant display of table utensils on the banqueting table. Guests supplied their own knives and forks. Much ingenuity was displayed in the making of wooden candlesticks, but the most important illumination came from one of wrought iron, with jingling



WOODEN BOX WITH
INCISED DECORATION
FROM VÄSTERGÖTLAND

"drops" of metal, which was placed on the table or suspended from the ceiling.

During the last century industrialism made its inevitable mark on the country. The influx of foreign manufactured goods naturally caused a decline in the production of home crafts. About the year 1870 Artur Hazelius, a private person interested in the peasantry, commenced the work of saving the customs and manners of past generations from oblivion. He caused the peasants to look upon the work of their predecessors with a new appreciation. Hazelius was also responsible for the planning of the open air museum at Skansen, where buildings from the various provinces, with accessories and representative flora and fauna, are displayed. On certain evenings throughout the summer months peasants in national costume give displays of old Swedish Folk Dances.

Contemporary with Hazelius, the *Svensk Hemslojdsföreningarnas Riksförbund* came into existence with active centres in all parts of the country. In each district these societies work for the cultural and social regeneration and development of home industries. Many artists have devoted themselves entirely to the work. There are Folk Schools at the more important centres where the peasants can obtain instruction in all branches of Hemslojd. Courses are held from October to May, and students, apart from State scholarship holders, are expected to pay a purely nominal fee of 25 to 30 kronor a month towards the upkeep of the school. Peasants who have been through the course are encouraged to equip their homes with all requirements in their particular craft before sending work to the Hemslojd Centre. The added interest in life which the Swedish peasant receives from his craft work makes him more happy and contented than his less fortunate neighbours. His energy seems to be unlimited. At Leksand, Dalarne, under the guidance of a painter, Gustaf Ankarcróna, the peasants have built and completely equipped their own village hall. ■ ■ ■ ■

There can be no doubt that Swedish Peasant Art owes its high state of development to the continual demands made upon it for the requirements of the people.

258

THE ETCHINGS AND ENGRAVINGS OF STANLEY ANDERSON, R.E. BY MALCOLM C. SALAMAN. ■ ■

AMONG the host of contemporary etchers none takes his art and his craft more seriously than Mr. Stanley Anderson—none puts more of himself into his work. In his etchings, dry-points and line-engravings he expresses, through such harmonious relation of tone and design as suggest colour, a social interest in places that characterises any plate of his with personal distinctiveness. Buildings have always attracted Mr. Anderson, but not, I fancy, so much for their individual architectural aspect as for their local and functional interest, their social character. As it was

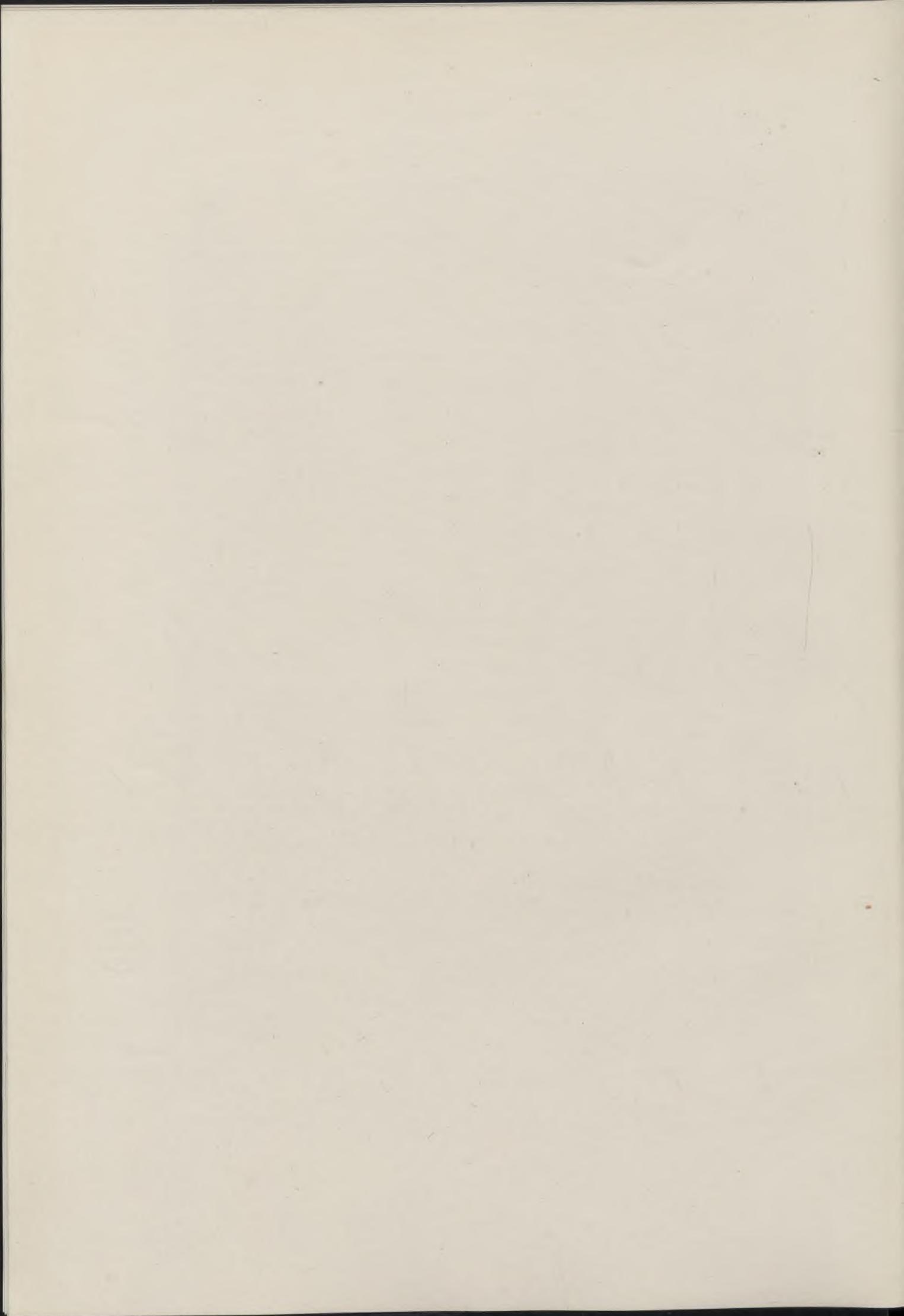


PAINTED CHAIR FROM BLEKINGE



SWEDISH PEASANT ART OBJECTS. WATER-COLOUR DRAWINGS BY RECO CAPEY.

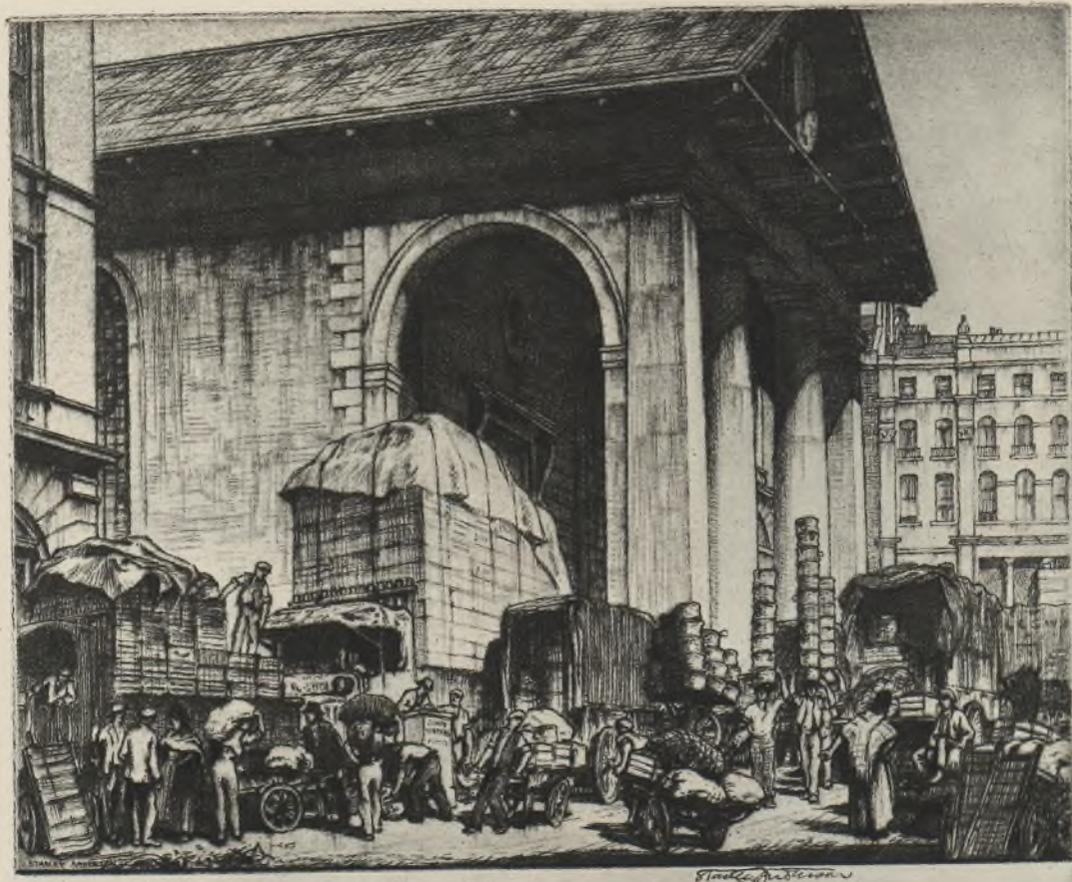






"RUE PORTE-AU-BERGER, CAEN"
DRYPOINT BY STANLEY ANDERSON, R.E.

(Published by Messrs. P. & D. Colnaghi & Co.)



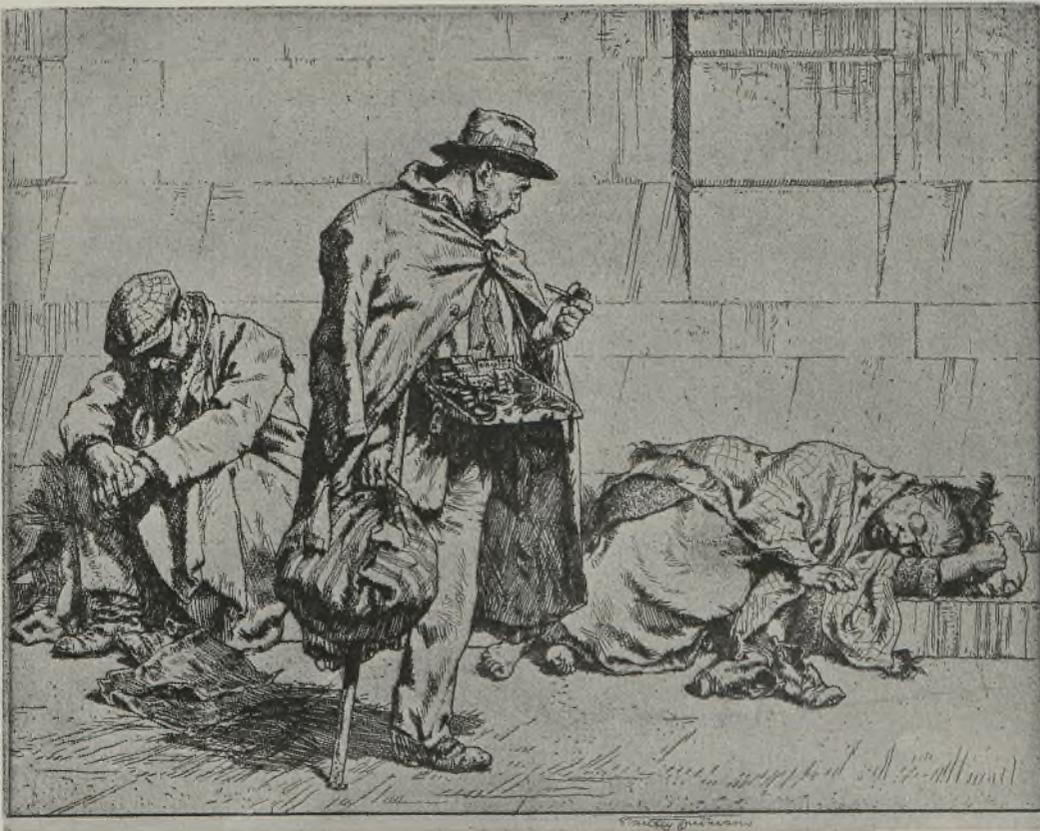
"COVENT GARDEN". ETCHING
BY STANLEY ANDERSON, R.E.

(Published by Messrs. P. & D. Colnaghi & Co.)

STANLEY ANDERSON, R.E.

said of Keats that he never looked at a tree without seeing the Dryad, so one might say of Stanley Anderson that he never looks at any building without seeing the human circumstance that would seem to keep it functionally alive. The beauty of architecture, of course, appeals to him because he is essentially an artist, but he is so intensely interested in human beings that he cannot apparently dissociate a building, however noble its aspect, from the human life and purpose that are going on about it. But though one may not imagine Mr. Anderson devoting a copper-plate to a building for the sake of the structure only, what a true artist's vision he brings to the pictorial presentation of the architect's work and the builder's, with what a sensitive etcher's conception he will interpret the spirit, the form and the detail of it! This plate of *Covent Garden*, for instance; was it the stately dignity of the old church of St. Paul's,

with its replica of Inigo Jones's original classic portico, dominating the market that gave the etcher his pictorial motive? On the contrary, that fine church portico is, as it was in Hogarth's famous engraving, *Morning*, just an impressive background to a lively, but very different, scene. In Mr. Anderson's print, with its beautiful balance of light and shade, the design so happily placed on the plate, he gives us a vivid impression of the strenuous activity of the market's preparation in the early hours. Anderson is quick to find pictorial appeal in the doings of the work-a-day world, and a market scene intrigues him delightfully. A French market has a character of its own, and in *Le Marché, Falaise*, his dry-point has interpreted with a lively, searching draughtsmanship, a scene of extraordinarily varied and vivacious interest that calls to memory Rowlandson's delightful drawing of *Brook Green Fair*, with its innumerable booths and its incidental



"VENUS AND ADONIS." ETCHING BY
STANLEY ANDERSON, R.E. (Published
by Messrs. P. and D. Colnaghi & Co.)

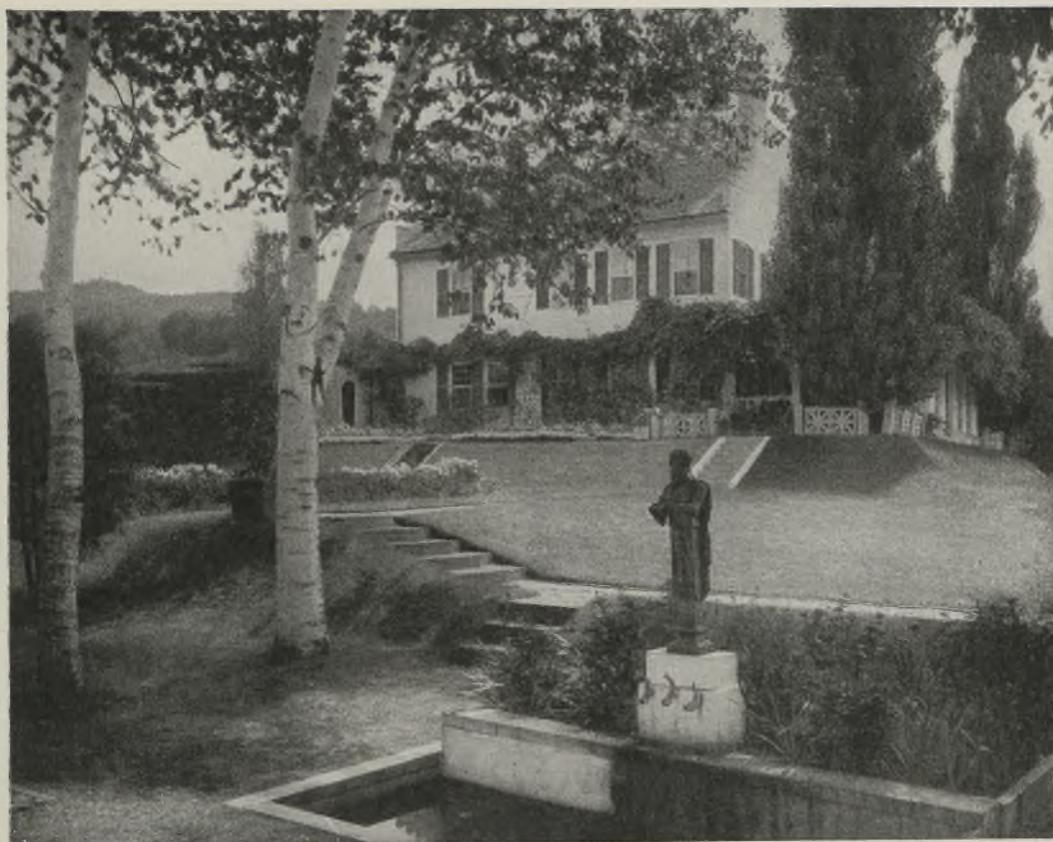
STANLEY ANDERSON, R.E.

stream of fairing humours. Yet with a greater diversity of pictorial significance Mr. Anderson has used the canvas tops of the market booths as features of his design, while his alert vision has conceived the typical crowd of vendors, buyers and bargainers with a remarkable profusion of vivid incident. Caen, too, has appealed to him with the picturesque of her old gabled houses, as we see here in *Rue Porte-au-Berger, Caen*, but as usual the artist's interest is focussed on the human incident, the men playing in the roadway, while the women go about their shopping. Some three years ago his publishers, Messrs. Colnaghi, pleasantly realised that Stanley Anderson had gripped the interest of collectors with a dry-point, called *Wreckage*, which appealed with a simple beauty of design and chiaroscuro, informed by a singularly poignant human pathos. This glimpse of London's underworld has been followed by a series of studies in which the artist, with all the sincerity of his

nature, has penetrated with finer vision, a more intuitive sense of individual character, and always a very tender sympathy, into the actual circumstances of the piteous wayfarers of that underworld. The ironical title, *Venus and Adonis*, does not imply any mockery of these poor tattered demalions hucksters of London's mean streets, who seek their rest upon the friendliest stones they can find, but it may suggest, perhaps, a kindly fellowship of "down-and-out" humour between the one-legged man and the one-eyed woman whose only relief for her weary feet is the exchange of her broken boots for the cool pavement. Not the least sympathetic of Mr. Anderson's studies of the underworld is a line-engraving—this being a medium of which this artist is an adept exponent—called *The Madonna of the Arches*. Yet not all Mr. Anderson's pictures of humanity deal with its tragic or tragi-comic aspects; witness such graphic comedies as *The Chess-Players, Tortoni's, Le Havre*, and *The National Gallery*. ✍



"LA MARCHÉ, FALAISE." DRYPOINT BY STANLEY ANDERSON, R.E. (Published by Messrs. P. and D. Colnaghi & Co.)



MR. HOMER ST. GAUDENS'S
HOUSE AND GARDEN

GARDEN PLANNING

FROM spring until autumn the garden is dressed with changing richness: during this time planting has developed and matured, the foliage of earlier plants becoming the setting for those flowering later, and it can be seen what has helped towards the beauty of the conception as a whole and what may be improved.

Design may be altered, colours rearranged, or extensions planned which in themselves may necessitate alterations to existing features, for enlargement or addition often destroys proportion.

Pot plants, which are so characteristic a feature in Italian gardens, may often be used to increase, or even to be, the chief interest in formal or paved courts. In the photograph of Mr. H. B. Claffin's garden, these are seen grouped to form a particularly pleasing composition with water as its central feature. Full advantage is taken of the outstanding branches of the

deciduous trees, to which the larger plants in the garden are effectively related. The whole garden, with its horizontal lines of steps and walls, and the contrast of these with the background of distant foliage making a composition at once refined and full of charm.

Where they are the chief interest, pots, which should be chosen for their decorative quality, can be placed singly and in groups as is most effective in the scheme. They give also the advantage that plants that have flowered can be replaced by others, thus varying the interest of the garden during the year. Hyacinths and tulips, arum and other lilies, fuchsias, marigolds, mignonette, and a number of other plants may be grown successfully in this way, and clipped shrubs, Japanese maples, agapanthus and hydrangeas can also be used where large plants are required.

The photograph of Mr. St. Gaudens's garden shows how a particular feature may by careful choice of position give

GARDEN PLANNING



MR. H. B. CLAFLIN'S GARDEN
ARCHITECT, A. MIZNER

interest to a garden of open lawns and trees. The figure is placed to group most effectively with the trees, levels and slopes which show a quiet charm in their management. The composition as a whole evidences the value of a restrained and dignified treatment. ♦ ♦ ♦ ♦

266

As may be seen from the illustration of Mr. Clafin's garden, walls may in themselves form an essential part of a composition. When this is not the case the interest of a formal garden might be enhanced by giving it the contrast of an informal setting of trees and shrubs. PERCY S. CANE.

"MOPP" (MAX OPPENHEIMER)



"ORCHESTRA." WALL PAINTING
IN OIL AND TEMPERA BY "MOPP"
(MAX OPPENHEIMER). (In Geneva)

"MOPP" (MAX OPPENHEIMER).
BY OTTO BRATTSKOVEN. ❖

IN contemporary German painting, "Mopp" (Max Oppenheimer) occupies a special place. Already in the first decade of the century this artist created portraits of intellectually and artistically highly important personalities, which caused a well-founded sensation by their thrilling mode of painting, sprung from his own strength and at the same time profoundly cultivated, though absolutely originating in his own strong will. ❖ ❖ ❖

In the following years up till now he strengthened more and more intensively his leading position as a portrait-painter, imbued with the spirit of the age, without cutting off, however, any possibility of developing and perfecting his qualities and intuitive power of vision. ❖ ❖

His most important pictures showing clearly the untiring and indomitable energy with which he give birth to the representation of his personalities, are the portraits of *Arnold Schoenberg* (1909),

Heinrich Mann (1911), *Feruccio Busoni* (1916) and *Thomas Mann* (1926). Next to these, apart from a few early landscapes, there are his still life pictures, bearing his characteristic handwriting, his extensive graphic work and large compositions, and recently his scences from sporting life. ❖

"Mopp's" principal line, however, is his congenial relation to music. Already as a youth he felt a very strong love and inclination for music. Moreover, he was a working artist in this line too. Thus, from the very beginning of his creative life as a painter, it had been his most ardent endeavour to erect a monument, created in an artistically convincing way, but by pictorial means only, to the sphere of music, which he contemplated with feelings of the deepest reverence. The form of this monument, too, had to be born out of his considerable gift of inventing new means. ❖ ❖ ❖ ❖

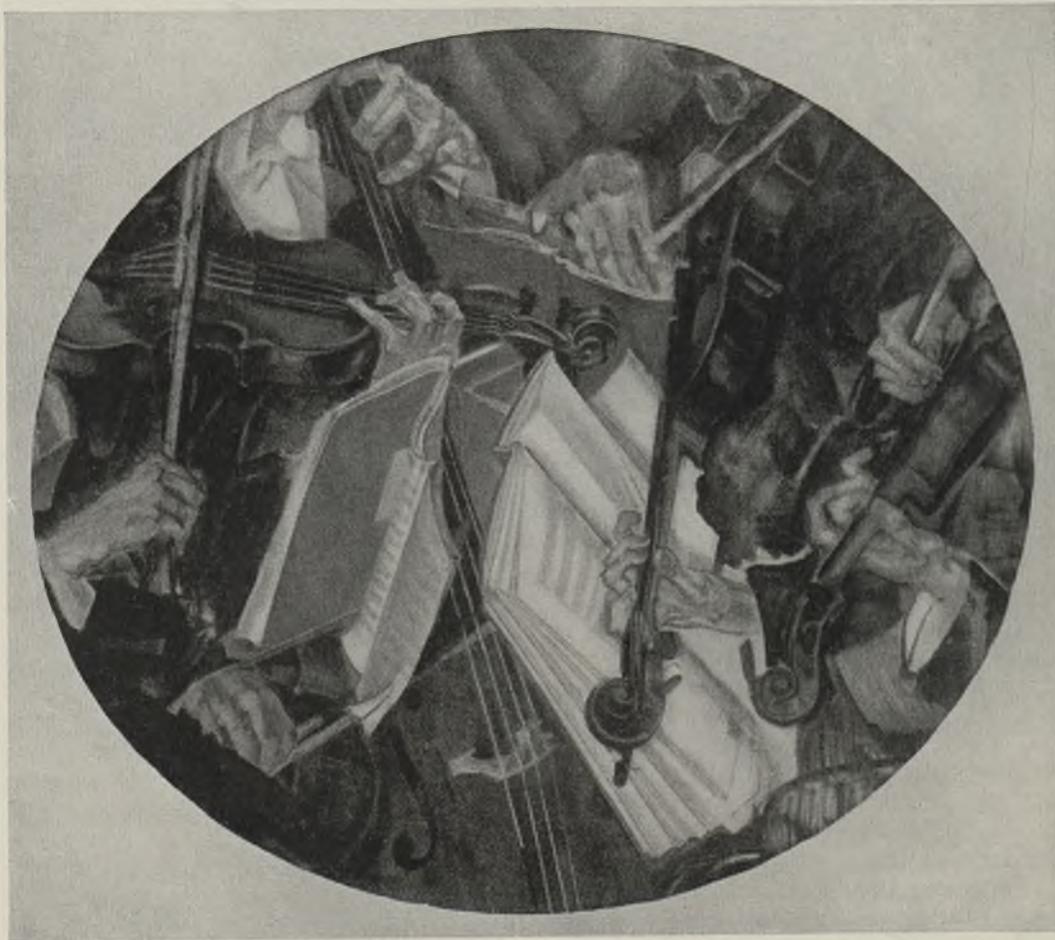
At first he formed this idea, which had been conceived by him long ago, only in a pictorial artistic reality, as he succeeded in Switzerland in the year of 1916 by giving

"MOPP" (MAX OPPENHEIMER)

fullest expression to the portrait of Feruccio Busoni. (The more exact title of the picture is: *Busoni am Klavier*, i.e., *Busoni at the Piano*.) Not only did he paint a splendid portrait of the genial musician, but also he succeeded in filling the spiritual volume of the picture by specific means expressing the essential and special ways in which musical thoughts work. ♠

A series of paintings, also evolved from this source of musical conception, followed this creation. Even in the same year in which the portrait of Busoni was painted (an ingenious drawing concerning this portrait is in the possession of Albertina in Vienna), a new work was created: *The String Quartette*, which is in the Staatsgalerie in Vienna. The very extraordinary nature of the subjects is, apart

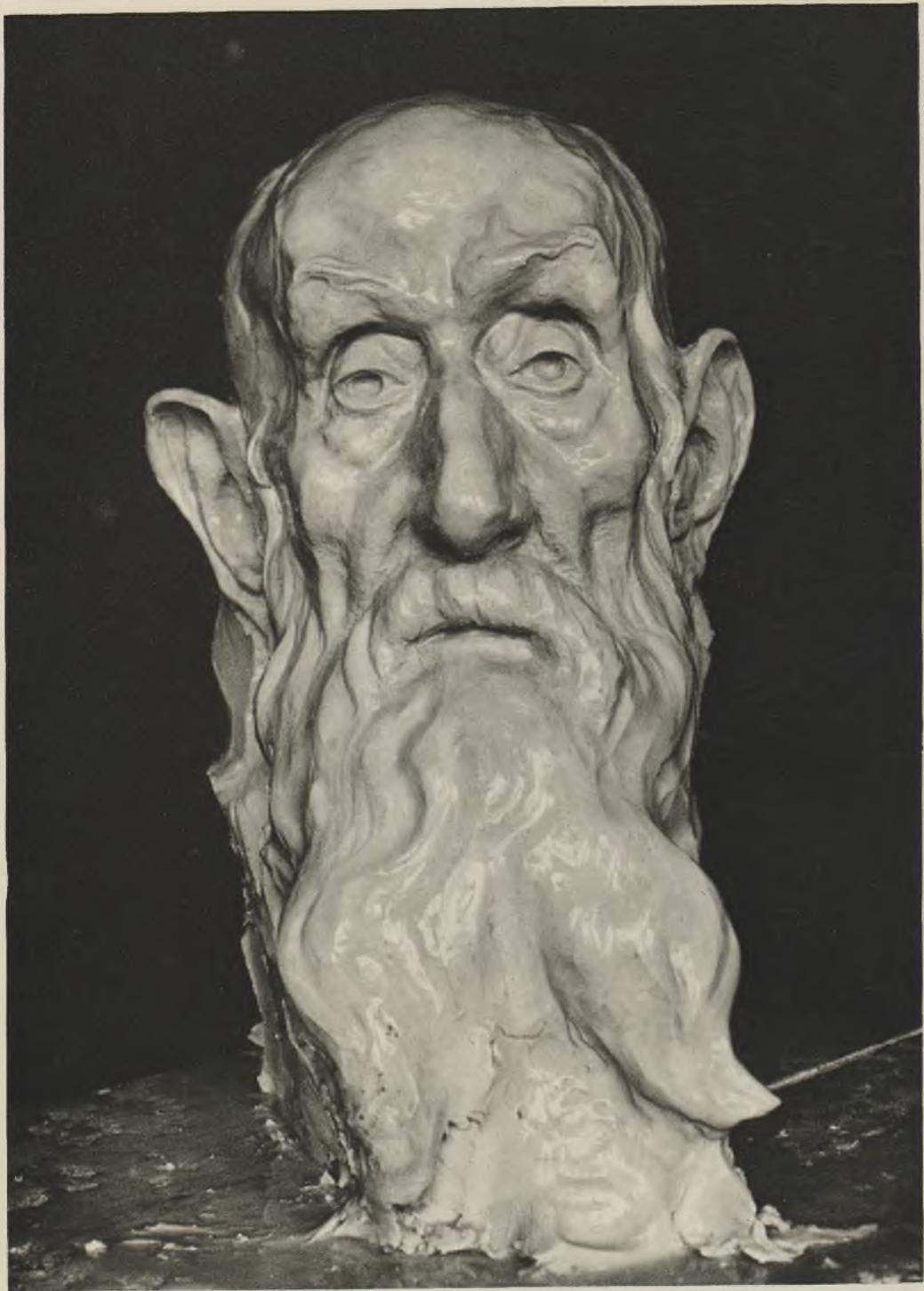
from everything else, greatly interesting and remarkable. Nothing but the hands, violins and keys are visible, but fascinatingly the bending of the fingers over violin-bridges, bows and strings expresses that which gave birth to the picture, underlined and stressed by the accentuated composition, by the delicacy of the colours and the application of the oval form. The portrait, *Joseph Szigeti*, made in the year 1919, and belonging to the Collection Bori in Geneva, shows the artist again from another side. The person playing the violin has been transformed to a unity of portrait-conception and is treated with quiet spiritual psychology. The colours are sharply balanced and the contents are built with relatively few elements. ♠ ♠ ♠ ♠ ♠



"STRING QUARTETTE." BY
"MOPP" (MAX OPPENHEIMER)
(Staatsgalerie, Vienna)



"BUSONI AM KLAVIER". BY
MOPP (MAX OPPENHEIMER)



" OLD ODELL "
BY A. B. SAVA
(Fine Art Society, Ltd.)
270

"MOPP" (MAX OPPENHEIMER)—LONDON



"MISS EDITH SITWELL." BY
A. B. SAVA. (Fine Art Society, Ltd.)

Therefore we are not in the least astonished that this painter with his very strong inclination to give form to elements of the musical world was once impelled to depict a symphony orchestra. Surely, the first plan of such a picture has already been formed in earlier years. This demands enormous work and with *Mopp* it never could be a mere impression, but must be a creation, every detail of which has been worked out according to the laws of art and actually a composition in itself. No doubt, this plan obtained its strongest hold at the time of Gustav Mahler's incomparable conductorship in Vienna, when he gave classic and modern music with the full fervour of his well-mastered art of interpretation. ¶ ¶ ¶ ¶

The realisation of such a plan, however, had to wait many a long year, and the artist could not think of bringing into existence this grand theme in the form conceived by him long ago, until he had fully realized paintings connected with the musical sphere. For years and years at a stretch he made studies of every detail with untiring energy and even the

various pictures of that time must be seen in this light and estimated as preparatory work. The actual work on this *Orchestra*, conceived as a fresco-painting, did not begin until 1921. Two years later it was finished. As a work of artistic capacity it speaks for itself. Though it has been worked through thoroughly in every respect and detail, the whole of this picture is bound in a powerful rhythm and at last coheres with glorious accord. This is the outstanding performance of a painter who stands, by his later works also, quite alone in the sphere of German painting. ¶

LONDON.—It is interesting to note how widely accepted in these days is the idea that the attainment of a certain decorative quality is one of the chief essentials in all artistic production. Bracquemond's dictum that "decoration is the activity, the life of art, its justification and its social utility," could be taken as the main article in the creed which is professed by the majority of modern artists, for it sums up concisely all the arguments which they are accustomed to advance in support of their claim that rhythm and formality in design and a definite conventionalising of natural facts are necessary for correct artistic expression. Decidedly, they make the pursuit of decoration their justification for breaking away from long-established traditions of practice and for departures from custom which are often surprising and on occasions a little disconcerting. ¶ ¶ ¶

This modern insistence upon the importance of decorative quality contrasts curiously with the fashion by which art was dominated less than half a century ago. Then, the custom was to be naturalistic and sentimental, to strive for the faithful representation of realities and to appeal to the popular emotions by telling stories which would amuse or excite sympathy. It was the subject that mattered; the motive of the work, and the manner in which it was treated, were regarded as of less importance than its effectiveness as an illustration of a real or imagined incident in life. The popular artist was the man who gave the public something to talk about and whose

LONDON



LINOCUT BY
JOAN WODEHOUSE

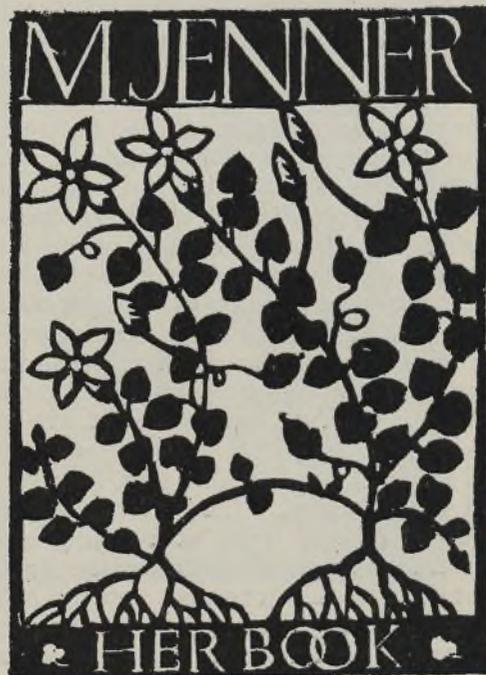
dramatic sense enabled him to play upon the feelings of the people—and the more actuality there was in his productions the better pleased were the art-lovers who made up his following. ¶ ¶ ¶

In those days, indeed, the decorative note in a work of art was not only not appreciated but was actually considered to be a defect. The decorator was viewed with a certain amount of contempt, as a man who was evading his more urgent responsibilities and who was substituting a narrow and unintelligent convention for the serious and faithful representation of nature. He ranked as a minor artist without sufficient grasp of the bigger things to take a place of real distinction among his fellows and wanting in the capacity to deal with the important problems of art. Out of touch with the particular sentiment of his time his intentions were misunderstood and his achievement was undervalued; no one would have admitted then that decoration was the life of art. ¶ ¶ ¶

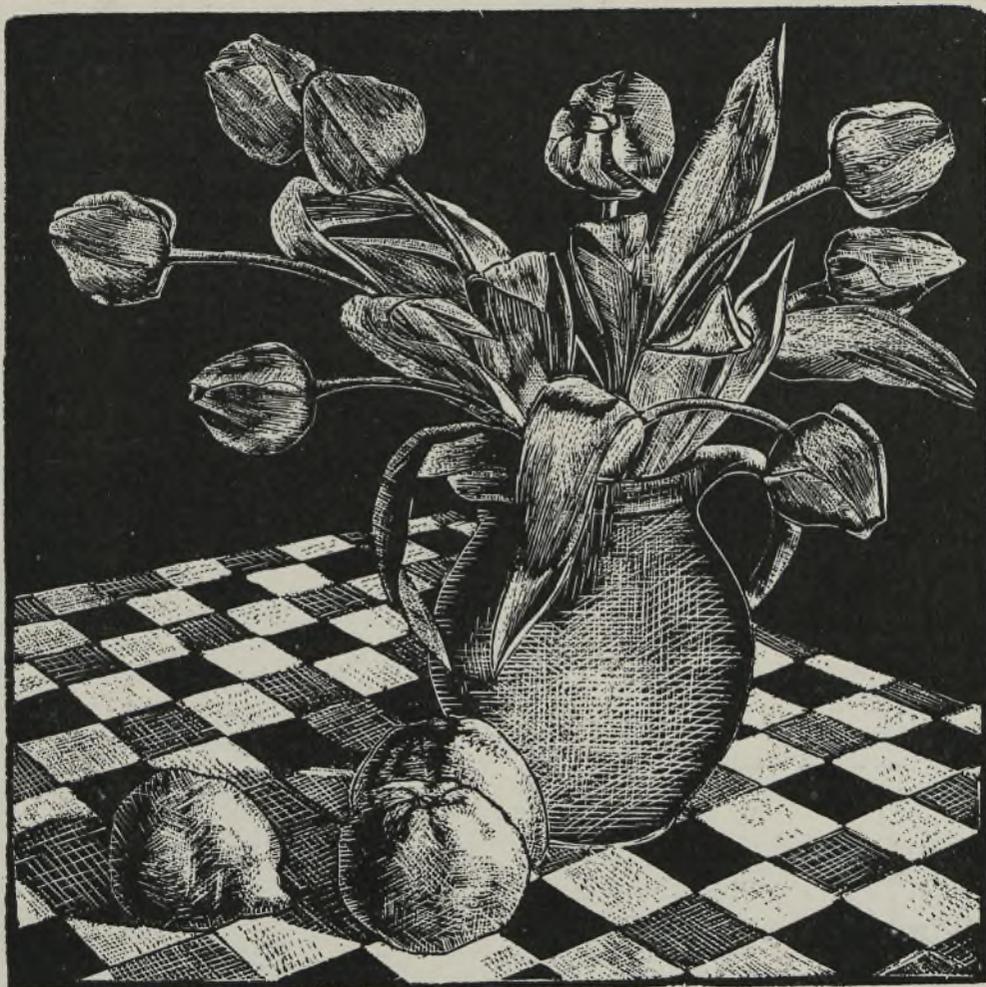
Against this prejudice there has been, naturally enough, a vigorous reaction. The public tired of sentiment, subject declined in popularity; the artists, recognising their opportunity, strove to replace the art which had gone out of fashion with a type of effort which would allow them more scope for invention and a wider field for the display of their powers of design. They set themselves to prove the value of decoration and to show that by adopting a decorative convention they could attain

results which would be æsthetically far more significant than those which were within the reach of purely illustrative art. It was an admirable idea and undoubtedly it deserved success. ¶ ¶ ¶

But, as is so often the case in a revolt against out-of-date customs, the reaction has run into excesses which are neither wise nor desirable. Decoration has become a sort of fetish in modern art and artists have got into the way of treating it as their only aim instead of as one of the more important factors in that combination of activities which is needed for efficient production; they have gone further in their insistence upon it than the people to whom they appeal either expected or desired. That the modern public is not interested in the sort of sentimental incident which had so great a vogue as subject matter in past years can readily be admitted, but it is not, for that reason, willing to accept art that is entirely indifferent to reality and that has as its object only the making of formal patterns. The popular appreciation of decoration has well defined limitations; not many people can understand or enjoy an absolute abstraction which is only a technical demonstration of the artist's fantastic invention; they



BOOKPLATE. WOODCUT
BY MISS O. G. BOURNE



"TULIPS." WOODCUT
BY MISS O. G. BOURNE

do still want some kind of story to account for the existence of a work of art, and they do require him to retain a measure of actuality in his representation of nature.

So, to give the public art which is all decoration and not at all reality is to carry a sound principle of practice beyond the bounds of reason. It is impossible to force upon mankind a type of art which does not satisfy the majority of intelligent people, and the artists who think that they can by mere vehemence of assertion convince the unwilling are only wasting their energies in an effort which is certain to fail. They may be wholly sincere in their belief that public opinion is all wrong and that their mission is to reform and revolutionise the popular outlook, but there

is a danger that their very sincerity may lead them into an obstinate disregard of the purpose and meaning of art. ♦ ♦

For, after all, art is for the people and the artist is the servant of humanity. In his service he has to reflect the spirit of his time, but he has also to recognise that this spirit, though it varies in its manifestations at different periods, has a foundation of immutable conviction which is for all time. A few years ago the craving for sentimentality and the silly display of trivial emotions was rampant; to-day there is a more wholesome inclination towards a less superficial conception of artistic purpose and a more thoughtful treatment of æsthetic problems: but there has been no change in the general belief that all art

LONDON

must be serious in its reference to nature and faithful in its transcription of facts. ◊

Here, then, is the point which modern artists must consider—whether in their legitimate ambition to make decoration the dominant characteristic of their achievement they have not overstepped the boundaries within which the people for whom they work believe quite as legitimately that art should range. A sensible compromise is much to be preferred to a fanatical assertion of theories which are never likely to be generally accepted, and such a compromise would add to rather than diminish the artist's authority, because it would be taken as evidence that he was, as he should be, more concerned with the advancement of art than with the advertising of his own aspirations after notoriety. The ordinary, commonsense person is apt to be very scornful about the violent reformers whose programme is merely one of destruction and whose policy is to pull down everything that has any appearance of stability; he does not believe in the possibility of building a new world upon the scattered and pounded-up ruins of the past. ◊ ◊ ◊ ◊ ◊

It must not be forgotten, too, that the appreciation of the decorative quality in works of art is no new discovery. All the great art of the past has been good decoration, and it has been great because it had a full measure of those decorative essentials which are the main articles in the present day creed. But it was great, also, because by means of finely considered decoration it made intelligible other principles of artistic production and showed how many components there are which have to be welded together in the perfecting of a complete and satisfying work of art. ◊ ◊

Indeed, the field occupied by decoration is large enough to include everything that the artist ought to know and everything that he can master by the most exhaustive study. If he thinks only about the formalities of decoration he runs the risk of lapsing into a simple pattern-maker whose ingenuities of design may be amusing without having much meaning—this is the tendency which appears in the work of those modern men who have carried their protest against the banalities of sentimental art into extravagance of assertion. If he concerns himself with



"THE VALLEY OF THE RIVER
AUTUMN." BY H. H. NEWTON
(Alpine Club Gallery)



**"THE ANNUNCIATION". DECORATIVE
PANEL BY J. KERR-LAWSON**

(Bought for Presentation to the Toronto Art Gallery.)



"ARRIVAL OF AMERICAN TROOPS AT THE FRONT,
FRANCE, 1918". BY JOHN S. SARGENT, R.A.

(Lent to the Imperial War Museum by Miss J. H. Heyneman.)



" THE RAILWAY STATION "
 BY G. GARDNER, (Royal
 College of Art Exhibition)

nothing but the rhythmical arrangement of lines and the conventional representation of forms, he is likely to get too far away from nature to produce any credible representation of existing things—this is a defect which can be found in all decorative art which has not as its basis accurate and earnest investigation of actual facts. In both cases the results imply a misconception of the function of decoration and a failure on the part of the artist to perceive what have been its traditions throughout the centuries and what are the characteristics by which it is distinguished in its best developments. ♣ ♣ ♣

But when the decorator is a man who understands how, by a formal manner of statement and a studied balance of design, he can make more impressive the realities of nature, and who has so complete a grasp of those realities that he can select from them just what he wants to add power and

dignity to the work he produces ; when he has mastered the technicalities of his craft and has so sure a command over its mechanism that he can express himself with directness and confidence, then the work he does has in ample measure the qualities which put it in the front rank of human effort. It is good decoration because it is good art, because it has the reticence and simplicity which are the outcome of cultivated discrimination between the things that matter and those that do not, and because in all its practical details it is marked by the scholarly efficiency which nothing but assiduous training of hand and eye will give. To be a great decorator is to be a great artist. ♣

There are reproduced here certain works which are worth comparing because they illustrate rather well varieties of decorative effort. Three of them come from the students' exhibition at the Royal College of

LONDON

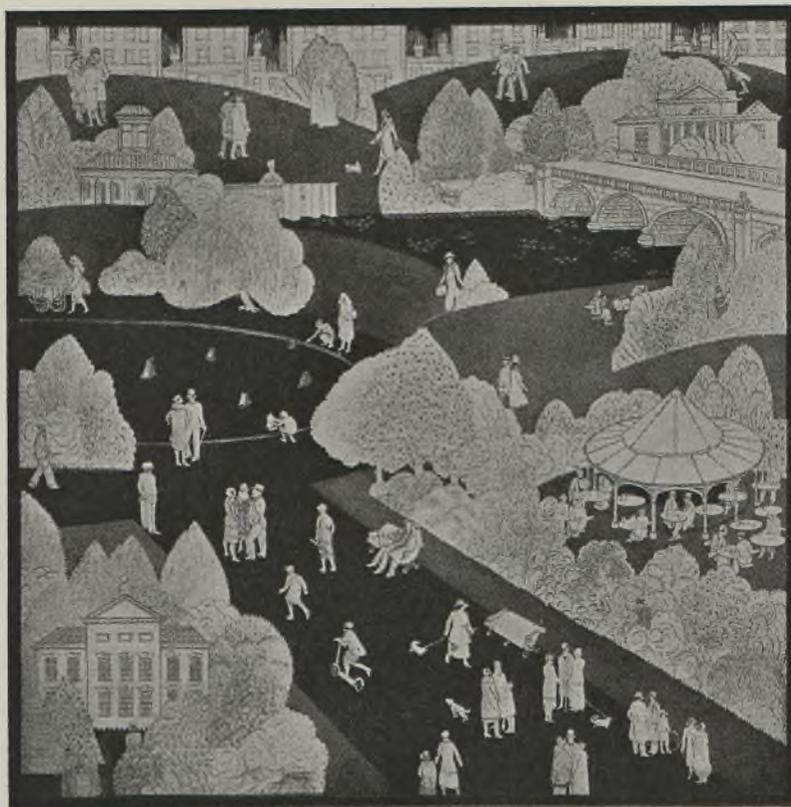
Art, and have for that reason some significance as examples of what is accepted as decoratively correct by the younger people of to-day. The lacquer panel by Mr. H. Shimmell is a capable piece of pattern making which, without being specially original, shows sufficient regard for the Eastern tradition; the tempera panel, *The Paper-Chase*, has more individuality and is pleasant in its balance of line and spacing of forms; neither of them are ambitious, but they have the merit of being sincere and logical in the working out of the convention adopted. The third, a painting of a railway station by Mr. G. Gardner, gives an excellent idea of the way in which a subject of an everyday type can be made decoratively effective by judicious management of the details of the

composition without being reduced to a mechanical formality and without any affectation of primitive innocence. All three reach a satisfactory standard of accomplishment. ■ ■ ■ ■

A more exacting problem of design has been solved by Mr. J. Kerr-Lawson in his panel, *The Annunciation*, in which a thoroughly successful compromise has been made between the realistic representation of nature and the careful adjustment of a conventional decoration. The whole thing is agreeably proportioned, and as a pattern it is admirably planned; it has power and restraint and is definitely personal in style. This panel has been exhibited at the British Empire Exhibition at Wembley and at the Beaux Arts Gallery, and has recently been purchased by Mr. W. H.



"THE PAPER-CHASE." TEMPERA
PANEL BY KENNETH HOLMES
(Royal College of Art Exhibition)



LACQUER PANEL BY H. SHIMMELL
(Royal College of Art Exhibition)

Cawthra for presentation to the Art Gallery of Toronto. As a decoration, however, the study, *Arrival of American Troops at the Front, France, 1918*, is on an even higher level. Though it was scarcely painted with any specific decorative intention, it has all the essentials of a great mural picture, commanding dignity of design, definite but at the same time not too obvious balance of composition, decisive certainty of statement, and a finely controlled suggestion of actuality. It is a valuable example of the way in which a decoration can be made illustrative without losing its monumental character or its technical distinction. This study has been recently lent to the Imperial War Museum by its owner, Miss J. H. Heyneman.

The two pieces of sculpture illustrated—*Miss Sitwell* and *Old Odell*, by Mr. A. B. Sava—will appear in an exhibition of the artist's work in painting and sculpture which is shortly to be opened in the galleries of the Fine Art Society. Both works can

be commended for their vigour and directness of handling, and the *Old Odell* particularly is excellent in its strength of characterisation and its picturesqueness as a study of rugged old age. Decided though it is in manner it is free from exaggeration and it does not descend to caricature. Of the woodcuts by Miss O. G. Bourne the more attractive is the book-plate, a pleasant design and effective in its simplicity; her other print has interesting technical qualities but it suffers to some extent from over-elaboration. The head, by Miss Joan Wodehouse, is a vigorous exercise which depends for its success upon vehemence of method rather than subtlety of suggestion. As an example of a certain manner of engraving it is sufficiently acceptable. ❖ ❖ ❖

Friends and students of M. Edouard van Waegenberge will hear with sorrow the news of the death of this artist at the early age of forty-nine, after a long illness.

FORDWICH—BOURNEMOUTH—DITCHLING



MODEL OF H.M.S. "JUNO," MADE IN ERINOID BY A. C. LEIGHTON

FORDWICH (Kent). — Mr. W. Leighton, of Fordwich, has long been a student of old ships, and has given particular attention to the bone models made by French prisoners of war between 1796 and 1815. He has repaired many of these, and made replicas. The model illustrated is made from "Erinoid" (*i.e.*, compressed milk), a substance very difficult to distinguish from bone or ivory, and is the only one of its kind in existence. It represents H.M.S. "Juno," a ship of about 1796, and is separately planked, like the real vessel. Mr. Leighton (who exhibited this ship at Wembley) has made models for Princess Mary, Viscount Lascelles, the late Lord Northcliffe, Sir George Sutton, Mr. E. T. Reed and Mr. John Drinkwater. He has from time to time contributed articles on bone models to various journals. ■ ■ ■ ■

BOURNEMOUTH.—It is inevitable that the fine ceramic work shown at the Decorative Art Exhibition at Paris last year should inspire the work of young students in this country. The Continental stonewares and the figures by Scandinavian potters displayed a liveliness of treatment that was bound to appeal to earnest experimenters. Some very good pottery has

been produced at the Bournemouth Art School. This work is influenced by Mr. John Adams, A.R.C.A., who periodically visits the school, bringing his artistic sensibility and practical knowledge to bear on the evolution and production of work by students, with a result suitable to the material and method of the craft. The design reproduced, *The Sailor's Bride*, the work of Dunstan Fordsmith, is an example of the crisp treatment of planes combined with a pleasing massing of figures carried out on glazed pottery. Mr. Fordsmith shows originality in all his studies and promises particularly well with these pottery groups, the result of his training at Bournemouth. G. A. B.

DITCHLING (Sussex).—We illustrate a picture made up from wall-papers by Miss Amy Sawyer. While opinions may differ as to the claims of such a medium to rank as a serious work of art (since the materials used were designed by other persons for other purposes), its success as a skilful and amusing decoration cannot be gainsaid. It must be seen in the original to be fully appreciated, for a black-and-white reproduction can give only a rough idea of the use which has been made of the colours and textures of the various papers. ■ ■ ■



"THE SAILOR'S BRIDE"
GLAZED POTTERY GROUP
BY DUNSTAN FORDSMITH



"EVE AND THE SERPENT"
WALL-PAPER PATCHWORK
PICTURE BY AMY SAWYER

DUBLIN.—During Horse Show week in Dublin the Fine Arts were not neglected. The Royal Dublin Society themselves promoted a National Art Competition amongst schools of all kinds and displayed the prize-winning exhibits on the show premises. These were disappointing. With the exception of a group of excellent posters, done by the pupils of Mr. Austin Molloy of the Dublin Metropolitan School of Art, and a couple of most remarkable water-colours, for which Miss Anne Yeats won a first prize in the class for her age, nothing shown merited much attention. Miss Yeats, who is the daughter of Senator W. B. Yeats, and is only eight years old, proved by her brilliant sketches of a bunch of lilac and a builder's yard that she has inherited much of the family genius, exemplified in painting by her grandfather, the late J. B. Yeats, R.H.A., and by her uncle, Mr. Jack B. Yeats, R.H.A.

The entries for the Taylor scholarship in painting were exhibited at the same place and time. The subject set was "Building" and the scholarship was awarded, by a majority of the judges, to Mr. Cecil Salkeld, Mr. Erin Lindegard receiving a second prize for his scarcely less meritorious work. □ □ □

Two one-man shows attracted many of our overseas visitors. One was held in Mr. Daniel Egan's galleries by Madam Paula McWhite, the wife of the Free State representative at Geneva. It was formally opened by the Minister of Education, in the presence of a distinguished gathering, which included the president. Madam McWhite, a Danish lady, has achieved already no slight success in France and elsewhere on the Continent. This was the first time her landscapes had been seen in the country of her adoption; and one of them, *The Bridge at Verona*, which won much praise at last year's Salon, was



"CONNEMARA." BY
PAUL HENRY, A.R.H.A.
(By courtesy of the London
Midland and Scottish Rly.)



"THE STORM." BY
PAUL HENRY, A.R.H.A.
283

DUBLIN—BREMEN

selected to hang in the Dublin Gallery of Modern Art. The majority of her pictures were of Venetian scenes; but she took advantage of her visit to Ireland to paint and show a number of views of Connemara.

Mr. Paul Henry, whose exhibition was held in his studio, almost opposite Egan's galleries, also showed many paintings done in Connemara, a district whose romantic charm he thoroughly understands. Some of these pictures have been acquired recently by the London Midland & Scottish Rly. Co. for poster purposes. Mr. Henry's great merits have just been officially, if tardily, recognised in his own country by his election to the associate-ship of the Royal Hibernian Academy. For many years his splendid landscape, hung in the Salon of the Jeu de Paume at Paris, had won him no small reputation abroad. ♦ ♦ ♦ ♦ ♦

Great public interest is shown in the proceedings of the Commission recently set up by the Minister of Finance to advise him in respect of the designs for the proposed new Free State coinage. The Commissioners are Mr. W. B. Yeats (chairman), Mr. Dermot O'Brien, P.R.H.A., Mr. Lucius O'Callaghan, the Director of the Irish National Gallery, Mr. Thomas Bodkin, and Mr. Barry Egan.



FISCHHORN CASTLE AS IT APPEARED BEFORE THE FIRE

The Commission have not published their deliberations; but it is generally conjectured that they have advised against the employment of outworn so-called-national symbols, such as the shamrock, the sunburst, and the round tower, and have recommended that certain famous living artists, irrespective of nationality, should be invited to prepare the requisite models. It is understood that the Government have accepted this advice in the hope of being able to issue a coinage that will redeem, to some extent, the discredit of the Free State postage stamps. T. B.

BREMEN.—The Castle of Fischhorn rises on a little isolated elevation at the corner of two valleys, the larger of which in days of yore was entirely filled by the waters of the lake of Zell, which have since retired and left meadows and marshes instead of the fishing ground that gave the place its name. ♦ ♦

This very old residence was owned by the Princes of Liechtenstein, who had it rebuilt in the 'sixties by a specialist in "Gothics," revelling in turrets, gables, ogives, spikes and battlements. The result was, that his work looked the only ugly thing in perfect scenery. ♦ ♦

It was not as if there had been any lack of suitable patterns in the very neighbourhood. The Castle of Werffen is a splendid example of what real Gothic fortress-building in these Alpine parts looked like, and on the very grounds belonging to the actual dominion of Fischhorn, the well-preserved remains of the celebrated Caprun might have inspired an architect less blindfolded by erudite romanticism. But perhaps the rectangular masses of those old strongholds and their want of ornamentation only awakened the learned pity of the "Victorian" draughtsman. ♦

Thus indeed the burning down of a part of the castle some years ago was a happy accident. A new owner profited by it, rearranging and rebuilding nearly everything. ♦ ♦ ♦ ♦ ♦

Warned by the event of official draughtsmanship, he chose for this ultimate enterprise on the old seigniorial seat, the help of a friend, who had hitherto avoided constructing houses, in the meantime distinguishing himself as a designer of



FISCHHORN CASTLE (ZELLERSEE).
REBUILT BY F. GILDEMEISTER
285

BREMEN—PARIS—VIENNA

gardens, architectural and pictorial. The idea may have prevailed that a man used to creating artificial prospects around given structures might just as well succeed in suiting the work of the mason to a given prospect. Mr. F. Gildemeister (of Bremen) has fully justified the trust put in his artistic and practical abilities, as witness the dignified modesty of the new castle compared with the tawdry, humdrum character of its predecessor. Witness the tower ennobled by bringing down the well-balanced outline of the roofs, the windows that have regained their true rectangular form and, last but not least, that sedateness and compactness giving to this brand new structure the look of an old specimen of its kind. All in all a work of simplifying, but one that demands the most intricate deliberations, the most intimate sense of architectural proportions. In this last respect Mr. Gildemeister's work, being the work of a neophyte, is a most astonishing performance. ♦ ♦ ♦

The interior of the house has undergone no less important modifications. Modern comfort and beauty are intro-

duced; but in spite of such thorough overhauling, the Fischhorn Castle of to-day looks as though its principal features had never undergone any change. ♦ ♦

RUDOLF A. SCHRÖDER.

PARIS.—Amid all the conflict and self-assertion (no doubt very necessary) of the present day, it is very restful to encounter an artist entirely devoted to the pursuit of his art in calm and quietude. Such is Jules Mignonney, whose work bears the marks of serenity and reflection. Here we never find strivings after brilliant effect or virtuosity, but serious study of composition and rigorous construction of simple material. Though there is no trace of literary feeling, it is impossible to deny the deep poetic power with which M. Mignonney invests quite simple objects. After study at the lycée of Bourg, M. Mignonney went to the Ecole des Beaux-Arts at Lyons, afterwards coming to Paris, to Bonnat's studio, where, however, he only remained a few days. He thenceforth worked a good deal alone, but nevertheless received valuable counsel from Carrière and Jacques Emile Blanche. A great traveller, he has traversed the whole of Spain and Italy, and has several times stayed in Algeria, where he was a pensioner of the Gouvernement Général at the Villa Abd el Tif. The still life subject which we reproduce is relatively old, dating from 1900. From the point of view of pure painting it is one of this artist's best realised pieces. M. VALOTAIRE.

Readers who made the acquaintance of M. Saveley Sorine's work through our extended notice of his show at Messrs. Knoedlers' in 1923 will welcome the opportunity of seeing a further example. This Russian artist is possessed of an unusual vivacity of line and power of analysis and sympathetic statement, which render his portraits very notable among present-day works. ♦ ♦ ♦

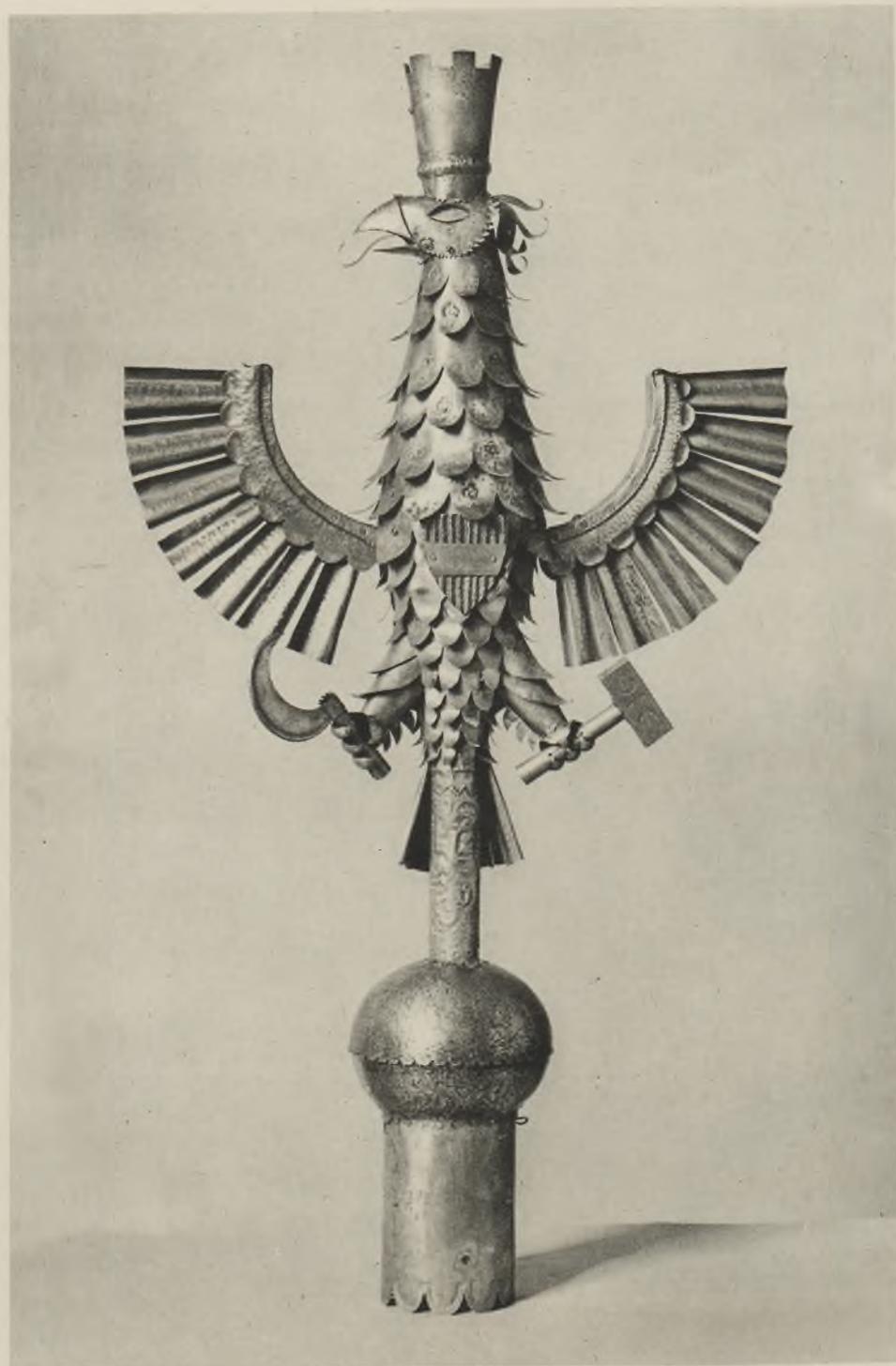
VIENNA.—Karl Hagenauer's work is too well known to readers of *THE STUDIO* and the "Year-Books of Decorative Art" to need invidious praise. He is one of the most successful of the former students of the Kunstgewerbeschule, he has his own workshops, and as he is



"NATURE MORTE." BY
JULES MIGNONNEY



" THE DUCHESS OF YORK "
 BY SAVELY SORINE
 287



AUSTRIAN EAGLE IN CHASED BRASS. DESIGNED BY KARL
HAGENAUER, EXECUTED BY THE WERKSTÄTTE HAGENAUER
288

VIENNA

master-craftsman in all kinds of metal-work and a designer of great imaginative and well tempered strength, the favour his work finds in many countries, and particularly in America, is perfectly understandable. He is specially happy in designing for brass fillings, candlesticks, boxes and figures of all kinds, carried out in the various techniques to which metal is applicable. His art is unembarrassed, for his mind is an open one, it is eminently characteristic, thoughtful, refined, in good taste, always in moderation while the excellence of his workmanship is beyond all criticism. The object here reproduced is the eagle of the Austrian Republic together with its arms. It is of chased brass, the upper part with the hammer, scythe, the wings, body, head and crown are made of separate parts each one fitting perfectly into the other, but without the least sign of pedantry in execution. ▯

Among those who have contributed to the high excellence of the Vienna Arts and Crafts, as also to decorative arts,

Ernst Lichtblau has his place. He is at once an architect and an engineer, and moreover holds a professorship. The two qualifications mentioned include very much, all and everything connected with design and craftsmanship. He has his own workshops, for he likes to have everything he designs made under his own supervision. This means too that those who carry out his designs are of the best possible. That he belongs to the modern school goes without saying. But his modernity is rightly tempered, he has himself under absolute control. He has too much imagination, taste and technical knowledge to attempt extravagances of any kind. What he aims at is to produce objects of high quality in all respects, in design, workmanship and material, though this need not necessarily be of precious metals or stuff, etc. Lichtblau's art is very versatile, as is his imagination. His mind is rightly counterbalanced, he makes no appeals to gain confidence. He is a knowing self-critic. His designs are



SILVER COFFEE-POT AND CANDLESTICK.
DESIGNED BY ERNST LICHTBLAU, EXECUTED
BY ERNST LICHTBLAU'S WERKSTÄTTE

VIENNA—CAMOGLI

distinguished by their simplicity and abstinence from all that is superfluous in ornament. This is equally true of his furniture, his interior decorations, his metalwork, his glass, some of which was reproduced not long ago in *THE STUDIO*. His lines are clear and well modulated, his taste cultivated, he possesses the right feeling in the choice of his materials, his designs are well-balanced, vigorous, firm and well moulded. Altogether Ernst Lichtblau possesses those qualities one seeks for in the architect, as in those whose profession it is to beautify the home, and this in the highest sense of this term. A. S. LEVETUS.

CAMOGLI (Ligure, Italy).—In these days of travel, when the world has been opened up from end to end, it would seem almost impossible to find a place at once accessible and entirely untroubled by the outside world. Yet such a place is to be found, and the drawing and photograph here given will provide some idea of its attractions. The place is Camogli, a name which many people who have been to the Riviera have never heard. This delightful fishing-town, only a few kilometres from Genoa, is ready waiting for the artist.



Landscape painters are nearly always obliged to spend a large amount of valuable time in searching for subjects, but in Camogli it does not matter where you paint: there is interesting material everywhere. The port and its environs are the last word in picturesqueness, and need little more recommendation than one's first glance. Type for type, northern fishing villages appear cold and sordid compared with this. Besides the detailed





"CAMOGLI BAY." WATER-
COLOUR BY L. D. RUST.



CAMOGLI

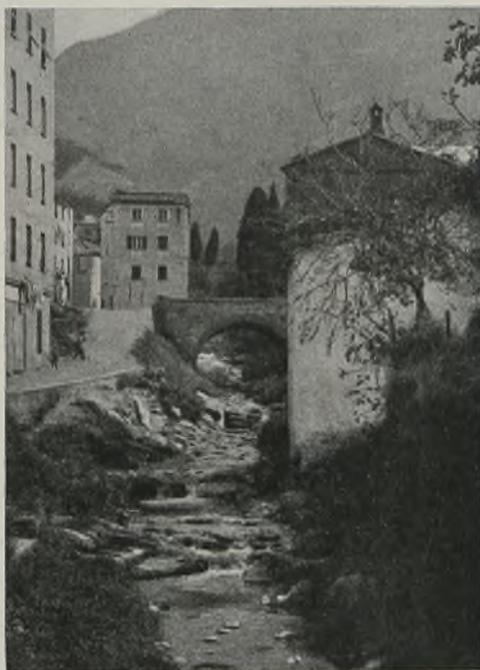


in England we are mainly cut off from social amenities; but here there is the advantage of solitude coupled with various social activities. This is not the conventional view, but many people will find the contrast immensely stimulating. One need not be dull for a moment. Yachting, bathing, tennis, fishing and dancing can easily be had—and at a figure suitable to those who are by no means millionaires. Indeed, the cost of living in general is much less than in England. There are exquisite spots near at hand, such as Portofino, Mare, Portofino Vitta and San Frutosa. ❖ ❖

aspect of the place, there are splendid views taking in the mountains beyond, fine studies of rocks and water, and, a little way inland, typical Italian scenery, with its cypress trees. Innumerable groups of figures complete the interest. ❖ ❖

Since its two bays face south and are protected inland by hills, Camogli has the best climate on the Riviera. Many parts of this region can be bitterly cold in winter, but here the winters are warm and the summers tempered with breezes. One can work out-of-doors all the year round. Each season has its particular beauty. The clear, crystal colour of the winter, and the deep, clear water in the summer are equally attractive. Camogli may be described as a bit of real Italy, off the track, yet easily accessible from Genoa, Santa Margherita and Rapallo, where those so inclined may indulge in social joys. ❖ ❖ ❖ ❖ ❖ ❖

However much we may love our native land, we must admit that when sketching

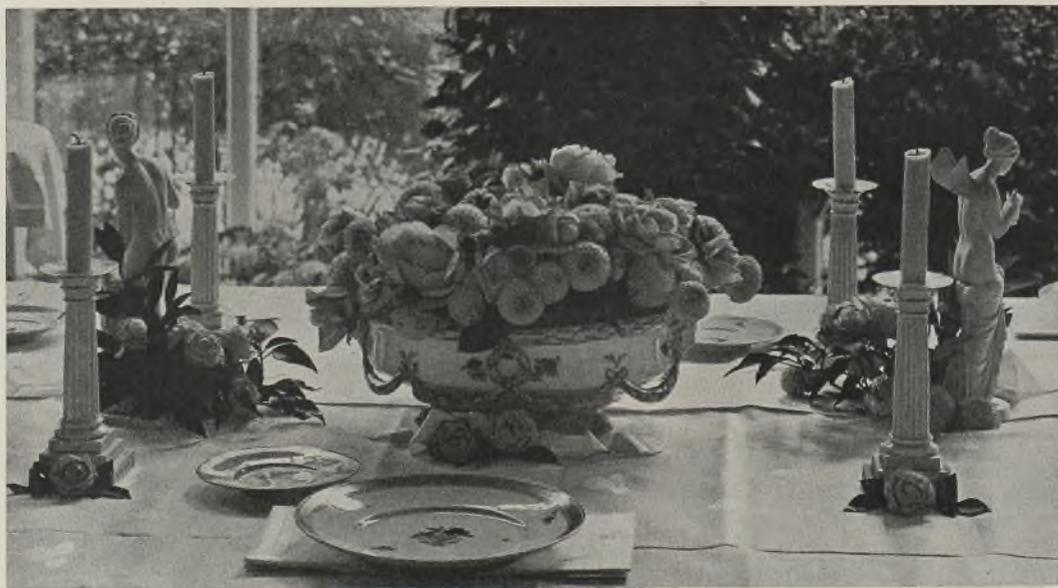


Camogli has a summer season supported by Italians. A small casino is open for a couple of months or so, but it is delightfully primitive. In the winter, Camogli is left almost entirely alone by the outside world. ❖ ❖ ❖ ❖ ❖ ❖

The town has a history, and an ancient port-charter. Its inhabitants are mostly seafarers, and are simple and friendly.

One might multiply adjectives indefinitely in enumerating the æsthetic qualities of Camogli, but the artist is recommended to go there and see for himself.

COPENHAGEN



EMPIRE TABLE, WITH PINK ROSES
AND FIGURES BY THORWALDSEN
ARRANGED BY JENS K. JORGENSEN

COPENHAGEN.—In using an old dinner table garniture and service, one should be careful not to destroy the beauty and distinguished character of the service by using too many flowers. All table decorations are misplaced even with the most delightful flowers if these do not help to point out the special beauty of the service. ¶ ¶ ¶ ¶ ¶

The gambolling grace of the rococo has a rhythm of its own, and if this can be carried over from the objects of art to the flower decoration in a perfect harmony, the vital point is gained. ¶ ¶ ¶

The period of the rococo style, difficult to copy, is a creation for festivals, a display of life between lights and flowers, far away from all the realities of life, a play of imagination, made free and therefore the one most suitable to festivities of all kinds. For table decoration in the rococo style, many different flowers can be used; in fact, most flowers, except those of a modern type. ¶

In the autumn, michaelmas daisies may be appropriate, for the finer lines, quite small chrysanthemum, solidago, hollyhocks, and other small flowers. In the winter, begonia and cyclamen, and in spring, cinnerarice stelata, Japanese cherries, bellis and others. For all seasons the small leaved adiantum should be woven in between the ornaments in as fine and thin lines as possi-

ble. Of greater flowers, the old-fashioned roses, dahlias, zinnia, hollyhock, etc., are preferable. ¶ ¶ ¶ ¶ ¶

A variety of purple and lilac is very beautiful but almost all colours can be used, but care must be taken that the contrast in colour is not too overpowering.

The flowers selected should be rather of a heavy and firm type, to look like the old flower baskets, which were decorated with porcelain flowers. ¶ ¶ ¶

The design for the ornamentation is made with a bone needle on the tablecloth, of course as light as possible, and it requires some skill; in the elegance of the drawing of the lines is hidden the charm of the rococo ornamentation. ¶

The Empire table decoration may be made of bowls, figures of alabaster, marble, or biscuit porcelain. ¶ ¶ ¶

It demands that the decoration be a little more severe than those described before.

For the flower decoration most suitable to use are flowering myrtle, pink hermosa roses or provence roses, white and pink zephyranthis and bouvardier, single fine tendrils of medeola with small bouquets of begonia. Gloire de Lorraine, branches of ivy with springs of laurel and branches of white and pink camellia flowers are also suitable. Care should be taken that the effect does not make it too cold. ¶

COPENHAGEN



DETAIL OF EMPIRE TABLE DECORATION. BY JENS K. JORGENSEN



DETAIL OF ROCOCO TABLE DECORATION. BY JENS K. JORGENSEN



"ANGOLO RUSTICO." WOOD-
CUT BY LUIGI SERVOLINI

LEGHORN.—In Italy the number of the followers of wood-engraving (revived in favour in 1903 by Adolfo de Carolis for the editions of the books of D'Annunzio), is increasing more and more. One of the most original artists in this medium is the young painter, Luigi Servolini, of Livorno, who has also written a vast and very important history of the wood-cut in all its types, from its origins up to the present day. The landscapes and the figures by Mr. Servolini have power of light and shade and a frank line. This artist, who likes to work quietly, has admirably comprehended the nature of the wood, which is cut by him according to the direction of the grain. His bold and vigorous design is powerfully expressive. ♦ ♦ ♦ ♦

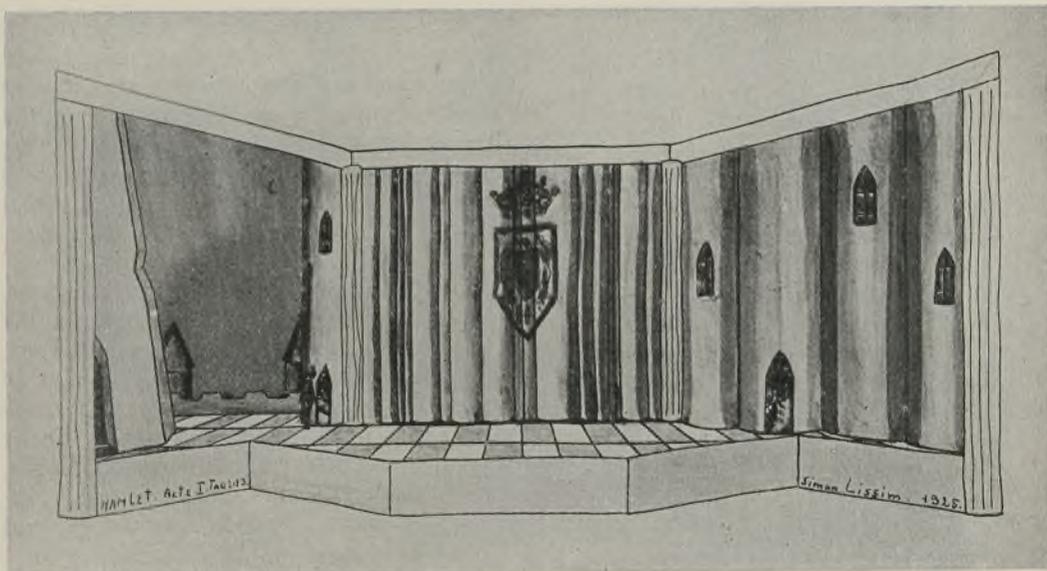
In *Padule* there is a sense of colour which charms. Probably *Angolo rustico*, which has figured in some important ex-

hibitions, and which we give above, is one of his most significant prints. ♦ ♦

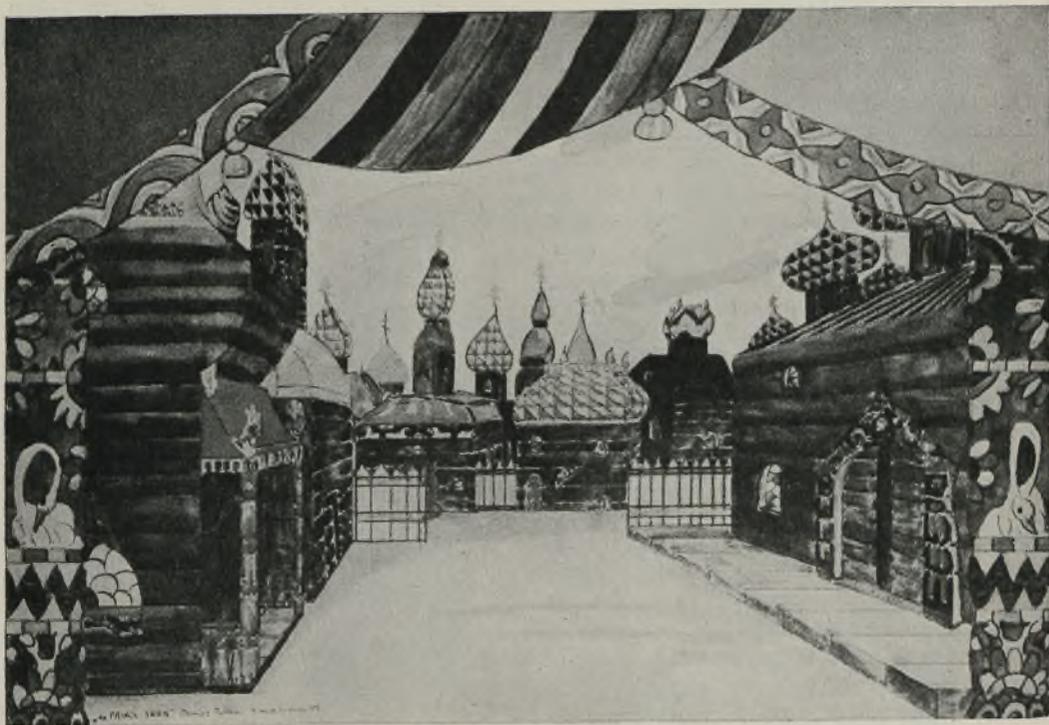
ELIO D'ORIENTE.

KIEFF.—The future historian of Russian art after the war will have to consider not only the different artistic groups in Soviet Russia but also a quite important number of Russian artists working abroad. The misfortunes and hazards of the war, as well as of the revolution, have thrown many embryo Russian artists into different countries, where they found the possibility of continuing their artistic education and activity. Especially in Paris there is concentrated a considerable colony of Russian artists, many of whom have already succeeded in directing attention to themselves. Among these last, and among the youngest of them, is Simon Lissim, a native of Kieff, where he was born in 1900, and received his

KIEFF



STAGE-SETTING FOR "HAM-
LET." BY SIMON LISSIM



STAGE-SETTING FOR "PRINCE
IGOR," AT THE BRUSSELS
OPERA. BY SIMON LISSIM
297



COSTUME FOR RIMSKY-KORSAKOFF'S
OPERA, "SADKO." BY SIMON LISSIM

primary artistic education, then accomplished in Paris. From the beginning of his career Lissim worked as a gifted designer of decorative tendency, and it was principally theatrical art that had for him the greatest attractive power. In this line his talent was fertilised by the traditions of the brilliant pleiad of Russian painters and designers who renewed the Russian stage when the nineteenth century was passing into the twentieth, and made it famous in Europe. And it would not be difficult to point out some influences of these masters in the work of their young follower who already in 1923 had the good fortune to realise his compositions on the stages of the Théâtre de l'Œuvre at Paris, and the Théâtre du Parc at Brussels.

The following year brought to Lissim a whole series of stage settings of which in the first rank the decorations and costumes for the operas "Tsar Saltan," "Kashtchey the Immortal" (Théâtre du Lycée at Barcelona) and "Prince Igor" (Théâtre de la Monnaie at Brussels) are worthy of mention. Especially successful are the costumes designed by Lissim which, besides decorative effects, often display a great power of delicious humour and comic invention.

Recently Lissim also devoted himself to the decoration of porcelain work, and

at the last International Exhibition of Decorative Arts of Paris one could find at the stands of the Sèvres and Limoges factories some vases decorated by the Russian artist. It may be said that for his stage compositions Simon Lissim was honoured at that exhibition by a silver medal.

P. E.

TOKYO.— Among recent exhibitions, the twenty-second annual show of the Taiheiyoga-kai, held in Uyeno Park, contained praiseworthy oil paintings of scenes in Switzerland and various landscapes by Mitsutani Kunishiro. Other paintings of merit were *A Turkish Mosque*, by Yoshida Hiroshi (here given), *Approaching Rain*, by Ishikawa Toraji, and *Girl with a Pot*, by Hanihara Kuwayo.

The Thirteenth Annual Exhibition of Paintings by the Kofukai was held at the Takenodai Building, which has now been taken down as a reinforced concrete building and has been completed across the road with better equipment in every way. Mention may here be made of a few artists who exhibited there. *Blue Coat* by Arima Satoye, works by Mabe Tokio, *Lakeside in Dusk* by Akagi Yasunobu, *Winter Landscape* in pastel, by Takeuchi Tsurunosuke, *Nude Woman* by Toyama



COSTUME FOR THE KING
IN GOZZI'S "THE LOVE
OF THE THREE ORANGES"
BY SIMON LISSIM



"BOYARDS", DROP-CURTAIN
BY SIMON LISSIM



"A TURKISH MOSQUE"
BY YOSHIDA · HIROSHI

(22nd Taiheiyoga-kai Exhn.)

Goro, *The Nagara River in Winter* by Kato Seiji, *Lady with a Fan* by Fujishima Takeji, *Kiyomizu in Spring* by Nakazawa Hiromitsu, some of the landscapes by Minami Kunzo. They all possessed meritorious qualities. ♦ ♦ ♦

The Kofukai exhibition provided a room for paintings by modern and contemporary European painters loaned by Matsukata Koshiro, who having purchased a large number of paintings in Europe has contributed much towards the encouragement of our painters in the European styles by showing them original works by artists of recognized standing in the West. Recognition on similar lines must also be paid to the valuable services rendered during the past few years by Messrs. H. d'Oelsnitz and H. Kuroda by bringing over from France a large exhibi-

tion of paintings, sculpture and examples in ceramic art every year. At these exhibitions our artists were enabled to see with their own eyes the originals of works which heretofore they had only guessed at from cheap and inadequate colour reproductions. By these exhibitions, not only the artists themselves, but the public as well were brought closer to the West and to a better understanding of its ideals and achievements. Some French paintings were shown in Toyko also by the Chuo Bijutsusha, which has done much in bringing before the public works of our unknown artists with promising futures. An exhibition at the German Embassy in Tokyo of a large number of paintings by Baron Plessen of the scenes and life in Java and Bali and also of Nippon strongly impressed the beauty of vivid colours used.



"THE NAGARA RIVER IN WINTER." BY KATO SEIJI (13th Kofukai Exhibition)

TOKYO—THE OLD "IMPLACABLE"—REVIEWS



"THE STERN OF THE OLD 'IMPLACABLE.'" COLOUR WOODCUT BY E. HESKETH HUBBARD

A direct contact with original works brought over from Europe and with those by visiting painters as well as musicians and singers, who have come to find their way to Nippon more freely since the War, has helped us on one hand to judge and appreciate what is best in the art of the West, and on the other to examine into our own inherent qualities and possessions with a new light and insight. For this we should be duly grateful.

HARADA JIRO.

THE OLD "IMPLACABLE."

THE old line-of-battle ship, "Implacable" is the last of the Trafalgar prizes, and the sole remaining representative of the enemy fleet which Nelson defeated in that immortal battle. She was rescued from the shipbreakers by the intervention of Mr. Wheatley Cobb, and has been lying at Falmouth for some years. Last year she was towed to Devonport, and on examination it was found that extensive repairs were necessary. Accordingly Earl Beatty appealed for a sum of

£25,000 in order that this grand old ship could be restored and converted into a holiday training ship for boys. £19,000 of the required sum have already been subscribed and repairs are well advanced, but the public are being asked to complete the work by raising the remaining £6,000 as soon as possible. To assist the fund, the well-known wood-engraver, Mr. E. Hesketh Hubbard has designed and cut two colour block prints of the old "Implacable," one of which we reproduce on a reduced scale herewith. The prints (which have been personally printed by the artist and are signed by him) measure 10 $\frac{3}{4}$ ins. by 15 ins., and are sold at one guinea each, unmounted; postage, mounting and framing being extra. They may be had either from Mr. Hubbard, at the Forest Press, Breamore, near Salisbury, or from the Secretary to the Fund, Royal United Service Institution, Whitehall, London, S.W. 1.

REVIEWS.

The Art of the Miniature Painter. By Dr. G. C. WILLIAMSON and PERCY BUCKMAN ("Universal Art" Series: Chapman and Hall, Ltd.). 21s. net. Behind this latest addition to the publications on miniatures lies an idea of definite value, and on this account we recommend it to contemporary students: the chapters on miniatures, however, which carry the work outside the average book on present-day miniature painting, leave much to be desired and a number of the illustrations, especially those of the examples by George Engleheart, are extremely poor. We should have preferred to have found these chapters written with a more virile and critical pen—a fine characteristic of the later chapters—and with greater attention paid to the spirit which lies behind the work of the old limners; far more valuable information in this book than the type of brush and the exact composition of the paint used by these artists.

The later chapters, on the present-day use of the miniature brush, are obviously the work, not of a writer but of a workman—and this term we use as one of the greatest praise. They contain much valuable, sound and unpretentious advice and we can promise to any student an hour or

so under the tuition of a master. Moreover, despite the lack of high-sounding phrases, Mr. Buckman has, to the careful reader, a very real feeling for his art; a few seconds' study of his delightfully understanding portrait of Mrs. Cull will emphasize this.

L. F. HAND.

Jagnieszka.—Following our review (in July) of this book, Madame Pawlikowska, the illustrator, sent us the water-colour reproduced below. Though the artist had in this instance no idea of publication, we feel impelled to let our readers see this amusing and original drawing.—ED.

Hours in the Tate Gallery. By J. B. MANSON; with intr. by CHARLES AITKEN. (Duckworth's "Picture Galleries" Series.) 3s. 6d. net. The idea of this series (of which the present book is the seventh) is an excellent one, but Mr. Manson's little work seems to bear all the marks of hasty writing and hasty proof-reading. We notice orthographical slips like "Feilding," "indigestable," "Cerebus," "Crone," "Van der Velde" and "Polythemus," and other strange lapses. One artist, we are told, died "of ill-health and poverty!"

Another, J. S. Copley, is described as an American artist who epitomised the national character, though he came to London a year before the Declaration of Independence and never went home again! As criticism, too, the book is fast-bound to one theory, the narrow one at present in vogue, which bans all thought and drama like the plague. Mr. Manson is quite right to insist primarily that anything in a picture should be conveyed in a painter-like way; but he is desperately anxious lest any canvas should inspire delight through qualities over and above line and colour. This leads to undue disparagement of the pre-Raphaelites and other nineteenth-century painters. He strangely finds kinship between Gainsborough and Watteau, and dismisses Orchardson, Holman-Hunt and Albert Moore in a few lines. On Blake, Whistler, Turner and Sargent, however, Mr. Manson is sounder, perhaps because all these are artists whom it is still permissible to admire. He lets fall a number of helpful general remarks, where he is not pursued by the haunting fear of that unfashionable thing—the



"THE CHARACTERS IN 'JAGNIESZKA' FIND THEMSELVES ILLUSTRATED IN THE 'THE STUDIO.'" WATER-COLOUR BY LELA PAWLIKOWSKA

REVIEWS—CORRESPONDENCE

story. The sculpture in the Gallery is, for some reason, not even mentioned. This type of book, being presumably meant for gallery visitors, should be, but is not, provided with an index. ❖ ❖

The Art of Drawing. By H. M. BATEMAN. (Methuen). 3s. net. Mr. Bateman here appears in a new guise, and, instead of drawing colonels or suburbanites in his inimitable manner, he lays himself out to furnish the beginner in draughtsmanship with the essentials of the matter. This he does in fifty pages better than the authors of many more pretentious tomes. Unlike many draughtsmen essaying the use of words, Mr. Bateman writes admirably: he has a clear, spare utterance, suited to the purpose, which is here wholly didactic and not humorous. It is noteworthy to find the possessor of so original an artistic outlook insisting on the importance of a student's learning to *observe* accurately before attempting higher flights. His short but valuable chapter on theory is followed by chapters (illustrated with fifteen plates) telling one exactly how to go about it. A less comprehensive title might have been chosen for the brochure, as the present one might lead to the expectation of something more ambitious. ❖

A Rude Book. By TELL (1,000 copies—Cecil Palmer). 21s. net. The "onlie begetter" of this audacious work (we suspect his identity, but are not prepared to make our guess public), has applied the method of "Biography for Beginners" to living personages, including himself. Here are gathered caricatures and verses or epigrams relating to such prominent people as Mr. Belloc, Mr. Thomas Burke, Dean Inge and Lord Oxford—twenty-six in all. Both text and drawings are marked by ebullient wit and a cruel knack of seizing on and emphasising weak points. Probably the best of all is Mlle. Lenglen. The characteristics engraved on the memory by a thousand photographs are skilfully exaggerated, and the substance of too-frequent paragraphs is thus epitomised:

"Long live Lenglen, so popular,
Et vive, of course, le sport,
So long as Lenglen is the star
Upon the tennis court."

Mr. Arnold Bennett, "Any Highbrow Critic," Mr. Drinkwater and Mr. Epstein

304

are all good. In fact, among so many good things it is difficult to choose. "Tell's" book should sell out at once, and a cheaper re-issue should make thousands laugh. ❖

The Sir John Cass Technical Institute. The Governors of Sir John Cass's Foundation have appointed Mr. Geo. Patchin, A.R.S.M., as principal of the Sir John Cass Technical Institute, Jewry Street, Aldgate, E.C.3, in place of Dr. Charles A. Keane, resigned. During the forthcoming session, the Institute, which specialises in physics, chemistry, metallurgy, petroleum technology, the fermentation industries and arts and crafts, will have completed twenty-five years as a City Polytechnic. Its classes are held between 6 and 10 p.m., for the benefit of students engaged during the day. ❖ ❖ ❖ ❖ ❖

CORRESPONDENCE

FEES FOR REPRODUCTION

To the Editor of THE STUDIO.

SIR,—I have received numerous communications from foreign art journals asking for a biography and reproductions of my work. I hear from other artists that when complying, a fee is expected, also a promise to purchase so many copies of the issue in which the article appears. I am anxious to know if THE STUDIO makes a charge for articles or reproductions of the works of artists. ❖ ❖

Yours, etc.,

W. MILES JOHNSTON.

28 Albany Street, Edinburgh.

[In publishing this letter, we welcome the opportunity of dispelling an impression which seems to be present in the minds of some artists, that reproduction of their work in THE STUDIO will involve them in expense. THE STUDIO has never charged fees for reproduction, has no intention of making such charges, and never attempts to persuade artists to buy copies of the issue in which their work appears. The merit of the work and the availability of space are the sole conditions governing our acceptance of material.—EDITOR.] ❖ ❖ ❖ ❖ ❖

A LIST OF MODELS

"Buscador de Modelos" (who enquired on this subject in a letter last month), and other artists, will be glad to know that a reliable list of artists' models, with full particulars, can be seen at THE STUDIO Office by applying to the Advertisement Manager.—EDITOR. ❖ ❖

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ART EXHIBITIONS



LONDON.—AGNEWS, 43 Old Bond Street, W. 1. The Magnasco Society. Open during October.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Devon Sea- and Landscapes, by E. Dudley Howard. Open October 19-29. Hampstead Society of Artists. Open November 3-12.

BURLINGTON HOUSE, Piccadilly, W. 1. 36th Annual Exhibition of the Royal Society of Portrait Painters. Open November 12-December 11. Receiving day, November 1.

CHENIL GALLERIES, 183A King's Road, Chelsea. "The Rude Book" Caricatures by "Tell." Open till October 30. Chenil First Annual Winter Exhibition of Modern British Art. Open October 30-December 31. Receiving day, October 22.

COLNAGHI'S GALLERIES, 144-6 New Bond Street, W. 1. Portrait Engravings of the 16th, 17th and 18th Centuries. Open till October 23. Modern British Paintings and Drawings. Open October 29-November 19.

CONNELL, JAMES & SONS, 47 Old Bond Street, W. 1. Drawings of Paris by Henry Rushbury, R.E., R.W.S. Open November 1-30.

ELLIOTT AND FRY'S GALLERIES, 63 Baker Street, W. 1. Old Dudley Art Society. Open during October.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Italian Landscapes in oil and water-colour by Freda and St. Clair Marston. Open till October 21. "Big Game": (Memorial Exhibition) by Wilhelm Kuhnert. Open till October 30. Drawings and Sculpture by Sava. Open October 27-November 13. Water-colours by Arthur Briscoe. Open November 3-27.

FRENCH GALLERY, 120 Pall Mall, S.W. 1. 125th Exhibition. Works by British and Foreign Artists (including a Special Selection of Water-Colours). Open during October.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Works in Oil and Water-Colour by Sidney Gausden. Open October 20-November 5. A Ten Man Show. Open November 10-26.

GOUPIL GALLERY, 5 Regent Street, W. 1. The Autumn Salon (Modern Art). Open October 15-November 30.

LEFEVRE GALLERIES. Etchings and Drypoints by Arthur Briscoe. Important Exhibition of Pictures by Henri (Douanier) Rousseau.

ROYAL INSTITUTE OF OIL PAINTERS, 195 Piccadilly, W. 1. Royal Institute of Oil Painters Exhibition. Open October 18-December 15.

ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall East, S.W. 1. Winter Exhibition. Open November 1-December 23. Receiving day for Members, October 18.

ROYAL WATER-COLOUR SOCIETY, 5A Pall Mall East, S.W. 1. R.W.S. Winter Exhibition. Open October 23-December 18.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Contemporary English Water-Colours. Open till October 20.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Water-Colours from a Tour round the World, by S. A. Harding. Open till October 26. Water-Colours by Mrs. M. A. Bovenschen. Open October 15-28. Drawings and Impressions of Rome and London, by Tom Simpson. Open October 15-28. Water-Colours of Australia, etc., by Miss Gladys Owen. Open October 29-November 11. Water-Colours of Venice, The Riviera, Belgium, etc., by Romilly Fedden. Paintings by May Clifford. Open Nov. 1-27.

ABERDEEN.—ABERDEEN ARTISTS' SOCIETY.—Nineteenth Exhibition. November 16 till middle of January. Receiving day for Aberdeen, Oct. 29.

BIRMINGHAM.—ROYAL SOCIETY OF ARTISTS. R.W.S. Exhibition. Open till October 23. Autumn Exhibition, November 9-December 18. Receiving day, October 27.

BRADFORD.—CORPORATION ART GALLERY. Annual Exhibition of the Society of Yorkshire Artists. Open till October 31.

BRISTOL.—ROYAL WEST OF ENGLAND ACADEMY. 81st Annual Exhibition. Open November 1-February 5, 1927.

BROCKENHURST.—MORANT HALL. Annual Exhibition of the New Forest Arts and Crafts Society. Open October 20-22.

GLASGOW.—ROYAL GLASGOW INSTITUTE OF FINE ARTS. Open till December 11.

LIVERPOOL.—WALKER ART GALLERY. Autumn Exhibition. Open till December 4.

MANCHESTER.—Civic Week Exhibition. Open till November.

ROYAL MINIATURE SOCIETY. Open on October 18.

NEWCASTLE-ON-TYNE.—MUNICIPAL GALLERY. Works by Artists of the Northern Counties. Open November-January. Receiving days, October 25-27.

OXFORD.—ASHMOLEAN MUSEUM. Oxford Art Society Annual Exhibition. Open October 15-November 13.

YORK.—CITY ART GALLERY. British Water-colour Society Exhibition. Open till October 27.

BERLIN.—FLECHTHEIM GALLERY. Bronzes by Edgar Degas. Open during October. Works by Pablo Picasso. Open during November. Works by Heinrich Nauen. Open during November.

FLORENCE.—SECOND INTERNATIONAL EXHIBITION OF MODERN ENGRAVINGS. Particulars from Secretary, Via dei Ginori, 13, Florence. Notice of intending exhibits before December 15. Exhibits to reach Secretary by February 15, 1927. Open April-May, 1927.

PARIS.—GALERIE ALLARD, 20 rue des Capucines. E. Fougerat, November 3-16. G. A. Petrina, November 17-30. Les "Tres Petits," December 1-31.

GALERIE BERNHEIM JEUNE, 83 Faubourg Saint-Honoré. Jacobs, November 2-12. Clementel and Hauvel, November 15-26.

COMPETITIONS.—BRITISH OLYMPIC ASSOCIATION. Competition for a Design for Permanent Prize Medal for the Olympic Games. Last date, October 31. Secretary, 166 Piccadilly, W. 1.

EDWIN AUSTIN ABBEY MEMORIAL SCHOLARSHIPS FOR MURAL PAINTING. Particulars from the Secretary, Edwin Austin Abbey Scholarships, Chelsea Lodge, 42 Tite Street, London, S.W. 3. Closing date, December 14.

FEODORA GLEICHEN MEMORIAL FUND. Annual Competition for the Grant of £100 for Women Sculptors is now open. Work should be submitted to the Hon. Secretary of the Fund, St. James's Palace, S.W. 1, before November 25.

LECTURES.—NEW EDUCATION FELLOWSHIP, 11, Tavistock Square, W.C. 1. Ten lectures on a new method of art teaching, by Mr. C. Fleming-Williams, on Wednesdays, beginning October 13, at 6 p.m.

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," which should reach him by the 20th of the month preceding publication.



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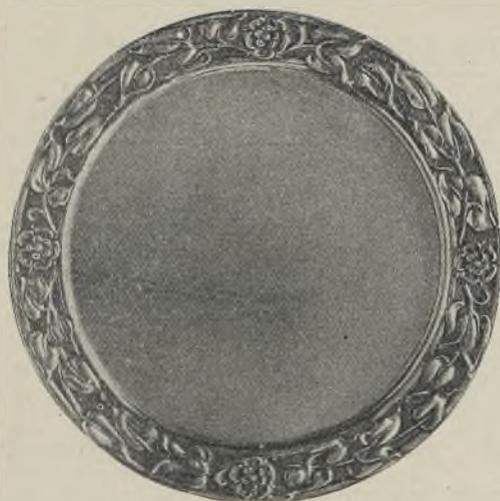
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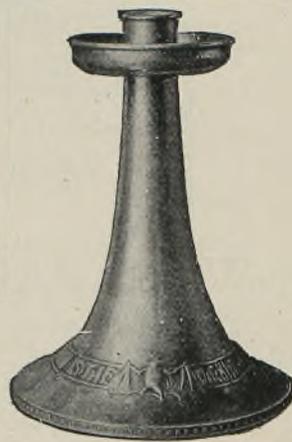
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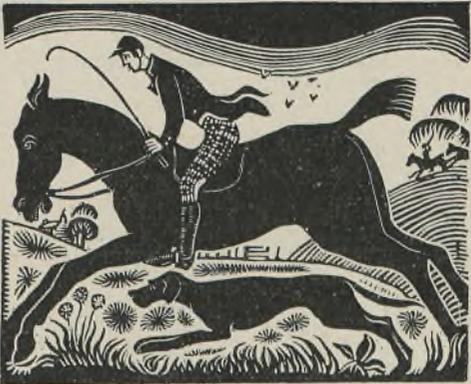
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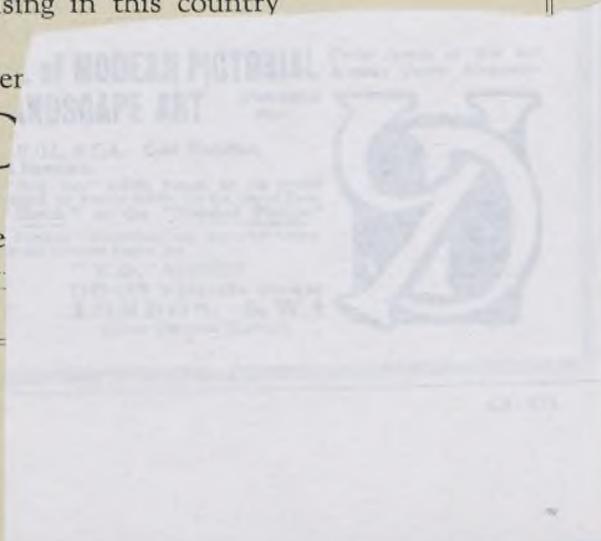
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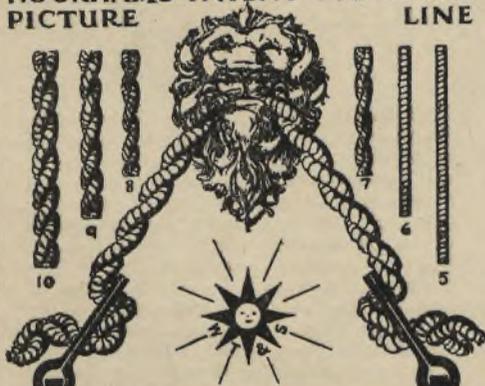
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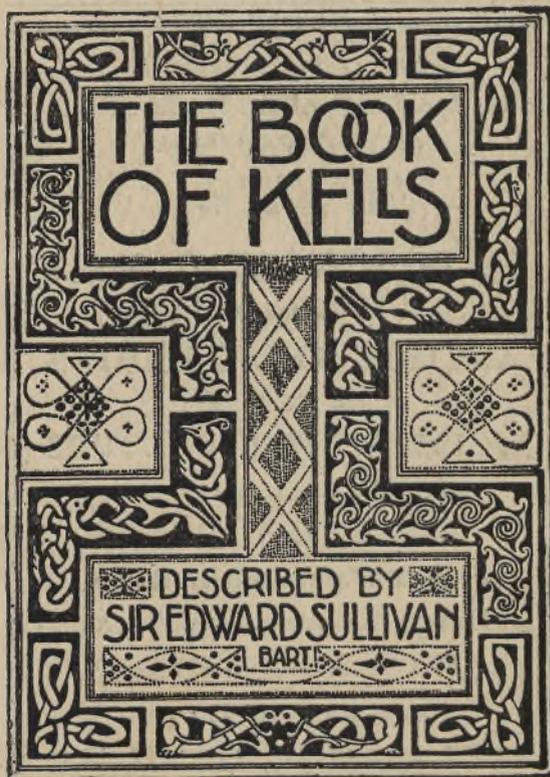
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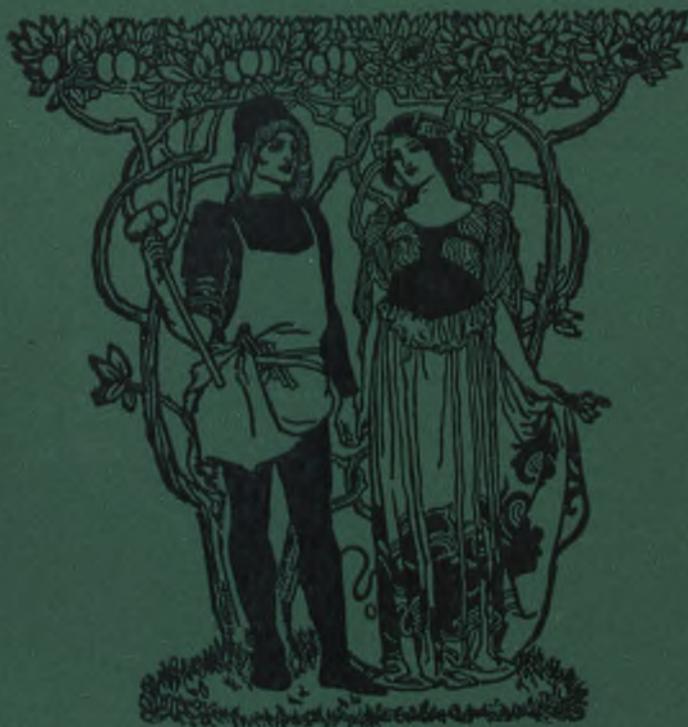
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THE STUDIO

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VOLUME 92 NUMBER 404

NOV. 15TH 1926

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CONTENTS

NOVEMBER 1926

	PAGE
ALEXANDER IACOVLEFF. By M. Valotaire	307
MESSRS. STARK BROS. FURNITURE	315
THREE ETCHINGS BY ALLAN McNAB	320
PIERRE BRISSAUD. By M. Valotaire	323
T. C. DUGDALE. By Jessica Walker Stephens	329
SOPHIE VERRYN STUART—ARTIST POTTER. By Dora E. Hedges	335
"WOOD HOUSE COPSE," ARCHITECT OLIVER HILL. By P. S. Cane	337
ERNST BARLACH. By Dr. Albert Dresdner	341
MR. A. B. WEBB'S COLOUR WOODCUTS	343
NOTES: London, Liverpool, Newcastle-upon-Tyne, Birmingham, Lancaster, Cambridge, Glasgow, Paris, Berlin, Cologne, Florence	347
REVIEWS	378

SUPPLEMENTS

JEAN EDOUARD VUILLARD. "The Mantelpiece"	<i>Frontispiece</i>
ALEXANDER IACOVLEFF. "The Kuli-Kuta Dance"	313
PIERRE BRISSAUD. Illustration for "Les Malheurs de Sophie"	325
A. B. WEBB. "A Waterside Village"	345
MABEL GEAR, R.O.I. "The Intruders"	349
MARIAN WYKEHAM-MARTIN. Embroidered Fire-Screen	357

EDITED BY GEOFFREY HOLME

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UMSCHAU

AACHEN. Anton Creutzer. Eine Versteigerung der Sammlung des verstorbenen Geheimen Justizrates und Amtsgerichtsrates Ferd. Franssen, Heinsberg-Aachen, Gemälde alter Meister, Tapisserien, alte Perserteppiche, Holzschnitzereien, Skulpturen, antike Möbel von der Gotik bis zum Rokoko, fand am 16. November statt. Am 9. und 10. Dezember Versteigerung von Gemälden alter und neuer Meister, Antiquitäten, Teppiche, Möbel.

BERLIN. Die Akademie der Künste zum Opernhausumbau. Wie verlautet, soll auch das Innere des Staatlichen Opernhauses Unter den Linden einer teilweisen Umgestaltung unterzogen werden. Insbesondere soll der Zuschauerraum, der mit Recht als einer der künstlerisch wertvollsten Theaterräume in der ganzen Welt gilt, davon betroffen werden. Jede, auch die geringste Änderung würde diesen Raumeindruck empfindlich schädigen. Die Akademie der Künste warnt deshalb dringend davor, diesen Raum zu berühren.

BERLIN W 10, Lützowufer 13. Galerie Alfred Flechtheim. Ausstellung von neuen Bildern von Maurice de Vlaminck bis 27. November 1926.

BERLIN-CHARLOTTENBURG 2. Jac. Hecht, Kunst-Auktions-Haus. Am 9. November 1926 fand eine Versteigerung der künstlerischen Gesamteinrichtung der Villa Schaperstraße 6a — wegen Aufgabe des Hauses — statt. Es handelte sich um die Auswertung eines Besitzes, der im Laufe von langen Jahren mit künstlerischem Blicke und kultiviertestem Geschmacke zusammengetragen worden ist. Möbel in Renaissance-, Barock-, Chippendale-, Sheraton- und anderen Stilarten. Eine Reihe von antiken Einzelmöbeln, Teppiche, Holzplastiken, Porzellane, Elfenbeinfiguren und dergl. Am 23. u. 24. Nov. findet die XXXI. Versteigerung, betreffend Graphik-Sammlung neuerer europäischer Meister statt. Spezialkatalog auf Verlangen.

BERLIN. Rudolph Lepkes Kunst-Auktions-Haus. 9. und 10. Dezember 1926: Keramische Sammlungen Friedrich Girtanners, Zürich, und Dr. Aurel von Dobay, Budapest. 14. Dezember und folgende Tage: Mobilier und Kunstgewerbe. Versteigerung der Sammlung Kommerzienrat R. Jacques Mühsam am 30. November und 1. Dezember. Ausstellung vom 27. bis 29. November. Am 30. November werden versteigert: Holzplastik (Gruppen, Figuren,



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Reliefs 13. bis 18. Jahrhundert). Arbeiten in Stein, Marmor, Wachs, Elfenbein, Sitzmöbel. Am 1. Dezember wird versteigert: Keramik, deutsche und holländische Fayencen, italienische Majolika-Gefäße, deutsches Steinzeug usw. Der uns vorliegende Katalog der Sammlung Mühsam mit 45 Lichtdrucktafeln und einem Vorwort von dem Generaldirektor der Preußischen Museen O. v. Falke wird gegen 10 RM. abgegeben. In der Sammlung Mühsam, die zur künstlerischen Ausstattung des weithin bekanntesten Hauses Jacques Mühsams gedient hat, stehen die Skulpturen an erster Stelle. In der vom 13. bis 18. Jahrhundert reichenden Folge von Bildwerken aus Holz, Bronze, Marmor fehlt es nicht an bedeutenden Schöpfungen, die über den Durchschnitt erheblich hinausragen. Unter den Skulpturen stehen in erster Reihe eine Spanische Madonna des 13. Jahrhunderts und zwei Bildwerke aus Birnholz von Conrad Meit (1520), dessen Arbeiten schon Dürer gepriesen hat. Qualitativ vorzüglich ist in dieser Sammlung die Plastik des Barocks vertreten, in der Keramik-Kollektion: Kacheln der Spätgotik und Krüge des 16. Jahrhunderts. Aus der Fayence-Sammlung, die vornehmlich Delfter und eine Reihe Berliner Krüge von Cornelius Funke umfaßt, sind die beiden Hausmaler-Krüge von Helmhak und dem Monogrammist M. S. beachtlich. Zwei Paar elegant profilierter Kandelaber aus Messingguß sind der italienischen Renaissance zuzuweisen. Deutschland besitzt heut nicht so viel Kunstfreunde wie Kommerzienrat Mühsam, und wenn er Kunstschätze, die den Räumen seines Hauses Wärme und Leben gaben, versteigert, so bedeutet dies ein Ereignis auf dem Kunstmarkte. Seine berühmte Gläser-Sammlung bleibt glücklicherweise erhalten.

BERLIN. Die Staatliche Kunstbibliothek, Prinz-Albrecht-Straße 7a, ist seit dem 15. November

wie in der Vorkriegszeit wochentäglich von 10 bis 10 Uhr den Besuchern zugänglich. Die Kostümbücherei ist, außer an den Vormittagen bis 1 Uhr, nunmehr auch Dienstag und Freitag von 6 bis 8 Uhr geöffnet.

CHEMNITZ. Kunststätte. November: Lyonel Feininger; O. Th. W. Stein, Chemnitz. Dezember: Künstlergruppe, Chemnitz.

DESSAU. Das Bauhaus Dessau hat die staatliche Anerkennung als Hochschule gefunden. Nach den von der anhaltischen Regierung und dem Staatsministerium genehmigten Satzungen wird es in Zukunft die Bezeichnung führen: „Bauhaus Dessau, Hochschule für Gestaltung“. Die Einweihung des Bauhauses, zu der zahlreiche Gäste von außerhalb erwartet werden, findet am 4. Dezember 1926 statt.

DRESDEN. Die Dresdener Akademie der bildenden Künste schreibt den großen Staatspreis von 1926 für Figuren- und Tiermaler aus. Die Bewerber müssen die Staatsangehörigkeit im Freistaat Sachsen besitzen und mindestens zwei Jahre in der Akademie gearbeitet haben. Als Bewerbungsarbeit muß bis zum 26. März 1927 ein vollendetes Gemälde, dessen Größe, Gegenstand und Material freigestellt ist, beim Sekretariat eingeliefert sein. Der große Staatspreis besteht in einem Reisestipendium von 3000 RM.

DRESDEN. Weihnachtsmesse des sächsischen Kunsthandwerks und Kunstgewerbes im Kurländer Palais. Unter Führung der Landesstelle für Kunstgewerbe, des Wirtschaftsbundes sächsischer Kunsthandwerker und des Dresdener Kunstgewerbevereins findet im Kurländer Palais vom 1. bis 23. Dezember eine Verkaufsausstellung von Erzeugnissen des sächsischen Kunsthandwerks und Kunstgewerbes statt. Das Unternehmen erstreckt sich zum erstenmal auf die

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REPERTORIUM FÜR KUNSTWISSENSCHAFT

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Wilhelm Waetzoldt

Das Repertorium für Kunstwissenschaft ist mit dem ersten Heft des 47. Bandes im alten Format, aber auf bestem Illustrationspapier und abbildungstechnisch sorgfältig ausgestattet erschienen.

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DUISBURG. Durch Schenkung gingen gegen hundert wertvolle Jugendarbeiten des Malers und Plastikers Lehbruck in das Eigentum des Städtischen Museums über. Sie entstammen der Sammlung Nolden (Düsseldorf). Damit ist die Heimatstadt des großen Künstlers Hüterin fast seines gesamten Lebenswerkes geworden.

DÜSSELDORF. Eine Ehrung für den verstorbenen Altmeister Professor v. Gebhardt. Auf Vorschlag des Vereins Düsseldorfer Künstler zur gegenseitigen Unterstützung und Hilfe hat die Stadt das frühere Wohnhaus des Professors v. Gebhardt in der Rosenstraße erworben, um es zu einem Eduard-v.-Gebhardt-Gedächtnisheim für pflegebedürftige bildende Künstler und Künstlerinnen auszubauen. Der Verein hat, wie die „Köln. Volkszeitung“ schreibt, die Verpflichtung, in pietätvoller Erinnerung an den Meister das Gedächtnisheim zu verwalten und zu benutzen, und zwar sollen jeweils sechs bis acht pflegebedürftige, mittellose Künstler dort untergebracht werden.

FRANKFURT A. M. Versteigerung der Sammlung des Grafen Fouché d'Otrante am 1. Dezember. Der Katalog erscheint unter Mitarbeit von Julius Meier-Graefe und bringt Abbildungen fast aller in der Auktion befindlichen Stücke. Graf Fouché d'Otrante ist der Enkel des berühmten Fouché, des Gegners der Bourbonen während der französischen Revolution, einer der Granden Napoleons, der ihm den Titel eines Herzogs von Otranto gab. Der Bestand der Sammlung enthält Gemälde des Kreises von Barbizon und der Impressionisten; so Millet mit einer von Meier-Graefe

als Hauptwerk dieses Künstlers angesprochenen „Feldlandschaft mit Hirten“, Corot mit zwei außerordentlich feinen „Wald- und Wiesen-Partien“, Daubigny und Dupré mit Perlen, Charles Jacque, Monticelli usw. Weiterhin finden sich in dem Katalog drei Arbeiten Courbets, Daumiers „Bücherhändler“, eine der charakteristischen Wiedergaben des Pariser Straßenlebens. Den Übergang zu den Impressionisten vermittelt Carrière; aus dem sich anschließenden Kreis enthält der Katalog Werke von Renoir, Sysleys und Vuillards. Mit dieser Fülle von Kostbarkeiten des 19. Jahrhunderts gelangen neun, zur Kollektion Fouché d'Otrante gehörige Gemälde alter Meister zum Ausgebot, von denen hier nur ein hervorragendes englisches „Porträtbild“ aus dem Reynolds-Kreis, eine „Landschaft mit Vieh“ von van der Velde, eine köstliche, bezeichnete „Italienische Landschaft“ von Bartholomäus Breenbergh sowie ein großfiguriges Bild von van Dyck angeführt seien.

GÖTTINGEN. Die Vereinigung Göttinger Kunstfreunde gibt bis Jahresschluß folgende Ausstellungen und Veranstaltungen bekannt: Ausstellung Trude Neuhaus-May, Mexiko, Land und Leute, 14. November bis 5. Dezember; Vortrag des Herrn Reichskunstwarts Dr. Redtke, „Grundzüge der Kunstbewegung unserer Zeit“, 11. November, abends im Auditorium maximum; Weihnachtsausstellung von etwa 9. bis 24. Dezember.

KÖLN. Der Kunstsalon Abels bringt im Monat November eine Ausstellung der Düsseldorfer Jagdmaler und Tierbildhauer. Sie enthält über 50 Werke dieser Künstlergruppe, welche die bedeutendsten rheinischen Maler und Bildhauer auf diesem Gebiete umfaßt.

KÖNIGSBERG. Eine Künstlerkammer für Ostpreußen. In der Staatlichen Kunstakademie zu



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by
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Königsberg trat kürzlich ein Ausschuß zur Gründung einer Künstlerkammer in Ostpreußen zusammen, in dem sämtliche maßgebenden und freien Organisationen vertreten waren. Bei den Beratungen wurde u. a., wie die D.A.Z. meldet, mit Bedauern festgestellt, daß das Programm der Reichsregierung zwar Mittel für wirtschaftliche und kulturelle Zwecke verschiedenster Art vorsähe, daß jedoch die bildende Kunst gänzlich außer acht gelassen sei. Es wurde die Ausarbeitung einer Denkschrift beschlossen, in welcher die Bereitstellung von 100000 RM. zur Förderung der bildenden Kunst in Ostpreußen und insbesondere zur Hebung der Notlage der ostpreußischen bildenden Künstler beantragt wird. Schließlich wurde seitens der Staatlichen Kunstakademie noch der Plan einer unter Beteiligung der freien Künstlerschaft zu veranstaltenden Ostpreußenausstellung in Oberschlesien bekanntgegeben.

LEIPZIG. Galerie Del Vecchio. Die November-Ausstellung wurde mit einer umfangreichen Sonderausstellung des bekannten Münchener Impressionisten Otto Poppel eröffnet. Die Sammlung umfaßt 25 Werke des Künstlers, und sind seine bedeutendsten Arbeiten darunter. — Ferner sind mit erstklassigen Einzelwerken vertreten: Andreas Achenbach, Prof. Schmutzler, Ph. Röth, Max Gaisser, A. Lingler, Karl Kenzler, Paul Weimann, L. v. Plänckner, D. Thomassin, Hans Klatt, Walter Kopp, Paul Schütze, Fritz Müller-

Schwaben, Prof. Reich-Staffelstein, Albert Wenck, A. Schröder, Otto Argyros u. v. a. m.

MANNHEIM. Ausstellung altjapanischer Gemälde in der städtischen Kunsthalle. Bei den zahlreichen Besuchern der Ausstellung japanischer Holzschnitte in der Kunsthalle wurde häufig der Wunsch laut, es möchten zum Vergleich neben den dargebotenen zahlreichen Proben der japanischen Graphik (Holzschnitte) Beispiele der eigentlichen altjapanischen Malerei gezeigt werden, die ja einen viel vollständigeren Begriff von der Größe ostasiatischer Kunst verleiht als die reizvolle Spätkunst der volkstümlichen Holzschnitte. Der Kunsthalleleitung gelang es, für kurze Zeit eine geschlossene Sammlung altjapanischer Rollbilder zur Ausstellung zu gewinnen, in der einerseits berühmte Klassiker des 15. bis 17. Jahrhunderts mit Originalen oder doch Kopien vertreten sind, während andererseits einige der bekannten Holzschnittmeister sich hier in ihrer Eigenschaft als Maler darstellen. Die Ausstellung fand großen Beifall, und sei der Kunsthalleleitung für die gelungene Darbietung vieler Dank ausgesprochen.

AUSLAND

INNSBRUCK. Die Ausstellung Tiroler Kunst in Deutschland 1925/26. Die Ausstellung verdankt

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ihre Entstehung einer hochherzigen Einladung der Stadt Gelsenkirchen, die sich auf diese Weise für die seinerzeit von Tirol geleistete Ruhrkinderhilfe erkenntlich erweisen wollte. Die Einladung zur Veranstaltung erging durch Vermittlung des Herrn Vizebürgermeisters Oppenauer-Mühlau an den Tiroler Künstlerbund „Heimat“, der gemeinsam mit der Künstlergruppe „Wage“ die für die gesamte Tiroler Künstlerschaft so wichtige Angelegenheit auf die breiteste Basis stellte und ausnahmslos alle Tiroler Künstler zu diesem Ausstellungsunternehmen eingeladen hat.

Die Ausstellung gelangte zunächst mit 192 Werken in Gelsenkirchen vom 18. Oktober bis 15. November 1925 zur Schau und wurde von dort in entsprechender Auswahl nach Düsseldorf (4. bis 28. Februar 1926), Mülheim (6. bis 25. März 1926) und Hamburg (1. bis 20. April 1926) geleitet. Der Albrecht-Dürer-Verein in Nürnberg ergänzte die Ausstellung durch Auswahl von weiteren 194 Werken, zeigte sie in Nürnberg vom 9. Mai bis 20. Juni 1926 und brachte sie nach Würzburg (29. Juni bis 31. Juli 1926). Zuletzt zeigte sie der Münchner Kunstverein vom 12. — 31. August 1926.

Ausgestellt wurden insgesamt 386 Werke von 84 Tiroler Künstlern.

Welche wirtschaftliche Bedeutung die Ausstellung in Deutschland für die Tiroler Künstler hatte, sei daraus zu ersehen, daß für über 100 angekaufte Werke (15 Bilder davon gingen in den Besitz von Museen über) an die einzelnen Künstler der ansehnliche Betrag von insgesamt mehr als 33 000 Schilling ausgefolgt werden konnte.

LUZERN. Die Delegiertenversammlung des Schweizer Kunstvereins, die im Rathause Luzern unter dem Vorsitz von Dr. Barth, Basel, stattfand, genehmigte Jahresbericht, Rechnung und den Bericht

über die Turnusausstellung 1926. Der bisherige Zentralvorstand wurde, nach Mitteilung des Bundes, bestätigt. An Stelle der statuarisch im Austritt befindlichen Dr. Trüssel (Bern) und Brandenburg (Lausanne) wurden gewählt Dr. Hilber (Luzern) und Moroy (Genf). Sofern 1927 keine nationale Ausstellung stattfindet, soll wieder eine Turnusausstellung abgehalten werden.

ROM. Ein Museum für angewandte Kunst. Der Gouverneur von Rom, Senator Cremonesi, plant die Schaffung eines ständigen Museums für angewandte Kunst, das die Anregungen der antiken und modernen italienischen Werkkultur gesammelt und geordnet der heutigen Praxis zur Verfügung stellen soll.

BUCHBESPRECHUNG

Handbuch des Kunstmarktes, Kunstadreßbuch für das Deutsche Reich, Danzig und Deutsch-Österreich. Oktav, XXIV und 792 Seiten. Berlin Antiqua Verlagsgesellschaft, geb. 25.— RM.

Dieses mit sachlicher Unterstützung behördlicher Institutionen sowie von Vereinen und Fachverbänden bearbeitete umfassende Kunstadreßbuch leistet ausgezeichnete Dienste. Um die Fülle des Inhaltes einigermaßen zu kennzeichnen, geben wir die technische Gliederung verkürzt wieder; Adressen nach Ländern und Städten. Verwaltungsstellen. — Museen, Archive, Bibliotheken, Hochschulen, Unterrichtsanstalten, Vereine und Verbände, Architekten, Garten-Architekten, Bildhauer, Maler, Gebrauchsgraphiker, Kunstgewerbler, Kunstgewerbliche Werkstätten und Handlungen, Restauratoren, Kunstgelehrte und Schriftsteller, Sammler, Kunstverleger, Kunstantiquariate, Kunstausstellungen, Kunsthandlungen, Antiquitätenhändler, Münzenhändler, Briefmarkenhändler, Kunstauktionshäuser, Industrien. — Fachmaterial und Vertriebsstellen. — Ein unentbehrliches Nachschlagewerk ersten Ranges.

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Die Ruinen des alten Roms, seine majestäti-
schen Kirchen und reichen Paläste, derge-
genwärtige Zustand der Ewigen Stadt werden
blendend vor das Auge des Beschauers in Dar-
stellungen eines Piranesi, Canaletto,
Valesquez, Lenbach, Turner u. a. m.
geführt. Auf 145 zum Teil farbigen Tafeln wer-
den Darstellungen römischer Bauwerke und
Szenarien in Malerei und Graphik aus fünf Jahr-
hundertern wiedergegeben. — Von dem ver-
lockenden Reiz, den Rom in immer stär-

kerem Maße auf die Besten aller Nationen ausgeübt hat und ausübt,
wird auch der Beschauer nach dieser Lektüre in den Abbildungen
mehr und anderes sehen gelernt haben, als zuerst, da er nur seine
Neugierde befriedigen wollte. Englische Einleitung von William
Gaunt B. A.

Elegant gebunden 14.— Mark

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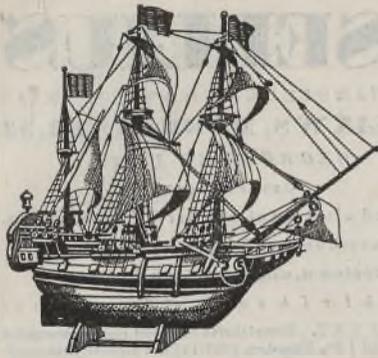
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UNTERWEGS MIT PINSEL UND STIFT

Malerische Architectureindrücke aus vieler Herren Länder
VON PROFESSOR H. C. C. WACH

Der Geist des deutschen Barock vor allem ist es, der aus zwangloser Folge liebevoll durchgeführter Stiftzeichnungen und Ölskizzen spricht. „Malerische Architectureindrücke“, nicht als Bildkomposition gesehen, sondern in der Architektur selbst erlebt. Bei dieser Vorliebe für die barocke Welt überrascht die scharfe Charakteristik eklektizistischer Bauten, russisch-rumänischer Formenwelt und mannigfaltiger mit Luft und Sonne gesättigter Mittelmeereindrücke. Einfühlung und Ehrfurcht sprechen aus jedem Blatt und machen es dem Liebhaber und dem Fachmann in gleicher Weise wertvoll.

„Der Baumeister“ August 1926

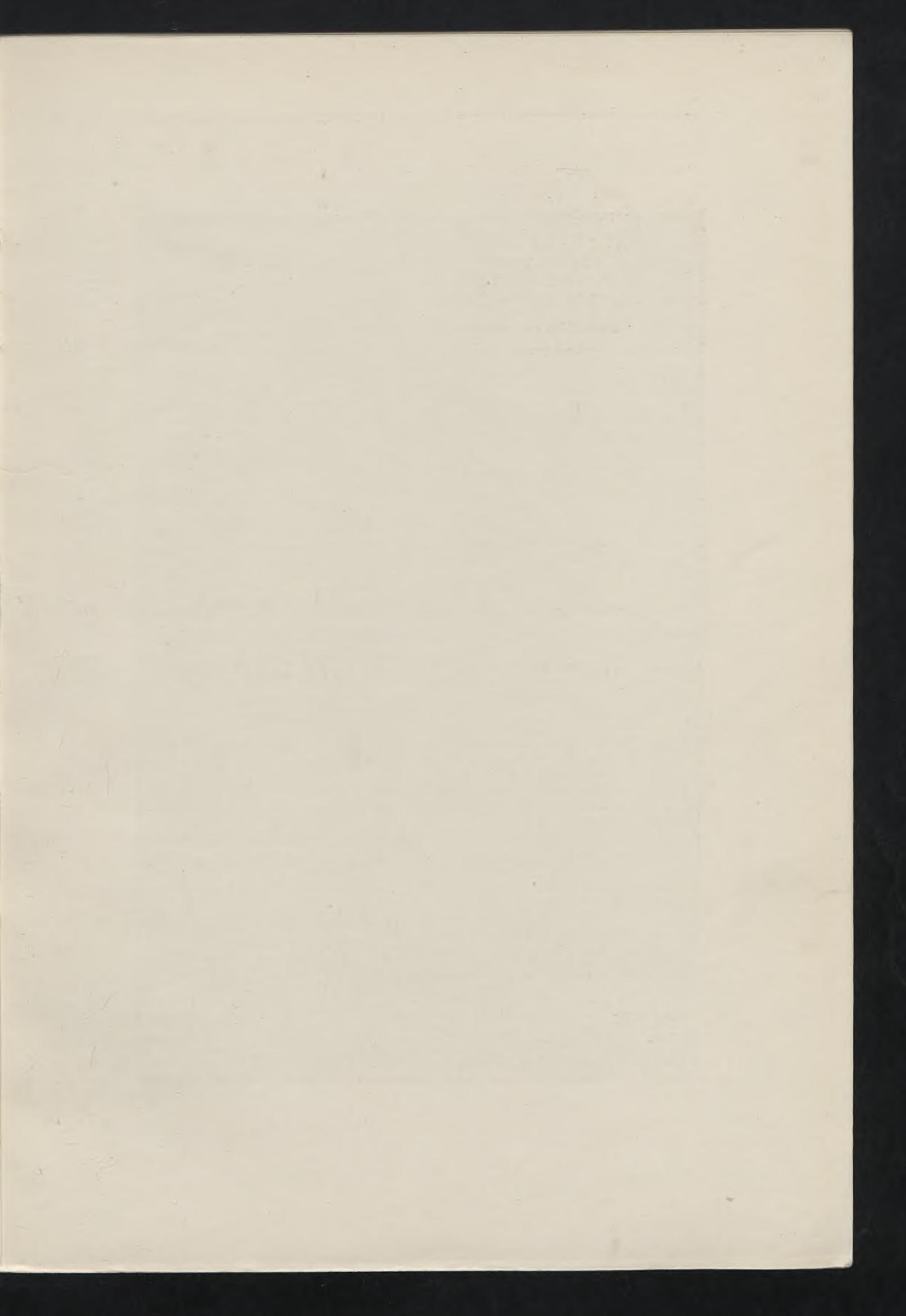
Eine sachlich getreue, durch Empfindung für die örtliche Stimmung beeinflusste zeichnerische und malerische Darstellung machen den bleibenden Wert dieser Skizzen aus; auf Einzelheiten und deren Eingliederung ins Ganze wird der Beschauer eindringlichst hingewiesen, was bei einer mechanischen Reproduktion des Bauwerks nie erreicht wird.

40 Blatt mit einer Einführung 6,— Mark

DEUTSCHE BAUZEITUNG GMBH * BERLIN SW 48
WILHELMSTRASSE 8



Bei den gezeigten 40 Blättern handelt es sich um Gaben aus vieler Herren Länder, aus allen Himmelsrichtungen, zum größten Teil um die Wiedergabe von Zeichnungen in Blei. Durch diesen Wechsel konnte uns der Künstler mit der Mannigfaltigkeit der Objekte außerdem noch deren besonderen Charakter näherbringen; belebte ägyptische Städtebilder, die himmelwärts strebende Gebärde der französischen Gotik, die Romantik deutscher Städte wechseln mit den jubelnden Motiven reicher Barockkirchen ab. Das Bürgerhaus ist neben dem Schloß vermerkt, das Rathaus vermittelt zwischen beiden. Das sonst Gegensätzliche aller Motive wird durch eine einheitliche flotte Darstellungsweise zusammengehalten. Im Fluge macht man die Reise mit und ist befriedigt davon. Industriebau 15.8.1926.





"THE MANTELPIECE," OIL PAINTING
BY JEAN EDOUARD VUILLARD.
(A RECENT ACQUISITION OF THE TATE GALLERY).





"MALGACH MUSICIANS." BY
ALEXANDER IACOVLEFF

ALEXANDER IACOVLEFF. BY M.
VALOTAIRE. ♦ ♦ ♦ ♦
(Translated by Herbert B. Grimsditch.)

THE two exhibitions of work by M. Alexander Iacovleff, held at the Galerie Barbazanges in 1920 and 1921, were revelations of power and of a strange, seductive personality. They left in the mind of the public a memory so strongly marked and so sympathetic, that those of us who are interested in art looked forward eagerly to the opening of another exhibition at the Galerie Charpentier last May. In this show, the artist collected a number of works executed during his journey across Africa with the Citroën Expedition: and its success both confirmed and in-

creased the high esteem in which he was already held. ♦ ♦ ♦ ♦

Alexander Iacovleff was born in Petrograd, and until 1913 he pursued his studies at the Academy of Fine Arts in that city. He had planned to continue them abroad, in Italy and Spain, when first the War and then the Revolution upset his projects. Having returned to Russia, towards the end of 1917 he yielded to his *Wanderlust* and set out for China. Between two sojourns at Peking he spent some time in Mongolia, finishing up in Shanghai in the winter of 1918; afterwards visiting Japan for six months, previous to sailing for France. The year following 1920 (he had now reached the age of thirty-two), the exhibition at Paris

ALEXANDER IACOVLEFF



"MAXADRI, WIFE OF THE CHIEF
TUBA: (BELGIAN CONGO)"
BY ALEXANDER IACOVLEFF

of his work in the Far East at once placed him among the most profoundly original and conscientious of modern artists. ▯

He had not allowed himself to be tempted by the facile charm of the picturesque, the brilliant kaleidoscope of the Eastern crowd and architecture; but his art, reacting (as he freely admits) against impressionism in the widest significance of the term, had led him to undertake a more arduous task, namely the translation into graphic form of the character of the various ethnic types which he encountered. This character is shown in physiognomy, in attitude, in gesture, and is emphasized by costume and by the scenery of everyday life. And, over and above the actual models, whose

characteristics were portrayed with such a striking truth as to give an impression of perfect resemblance, he had endeavoured to penetrate analytically back to the permanent types of the various races, as true for the past as for to-day. Most memorable was his *Theatre Box at Peking*, a series of incisive portraits, enigmatic and perplexing in expression, which besides its pictorial interest properly so called, displayed a wonderful power of synthesis. We may recall also his portraits of Chinese and Japanese actors, of actresses, of Chinese and Manchu women, of children, of men in the street, and of fishermen; and those landscapes, expressive alike in the most hasty sketch or the most highly finished drawing. ▯ ▯ ▯ ▯

In 1921 M. Iacovleff held with M. Vassili Choukaieff, his compatriot and friend of long standing, another exhibition at Paris, which confirmed the qualities which the first had led us to expect, while perhaps demonstrating even better the theories and guiding principles on which his work was built up. One might say that the key to M. Iacovleff's art is the triumph of *will* over *instinct*. Herein lies



"MATALANI, WIFE OF THE CHIEF
EKI BONDO: (BELGIAN CONGO)"
BY ALEXANDER IACOVLEFF



"THE GAN'ZA: (RITUAL
DANCE OF THE BANDA)"
BY ALEXANDER IACOVLEFF

the strength of his claim to have resisted that sensuous intoxication with the play of light and colour which is the real basis of impressionism; herein is the reason which makes his first requirement fine construction, solid building up of form. Yet there is no affinity with academic classicism, which also has its roots in instinct. Rather is his work the putting into action of a strong will, to which sensitiveness is subservient—the will to discern the constituents of character (which is everything) and to translate them while idealising them if expedient, to bring them into accord with the deepest truth. A large work in distemper, called *Réunion à Port Cros*, might be considered as the manifesto of these theories. ▯ ▯

Then came the offer to M. Iacovleff to accompany the expedition organised by M. André Citroën, for the transit of Africa from north to the extreme south,

taking in Madagascar, under the guidance of MM. Haardt and Audouin Dubreuil. His taste for travel in quest of new impressions led him to accept the offer with enthusiasm, and he set out with the party. He had a very definite function, namely to provide a graphic history of the expedition and to make as many paintings and drawings as possible, to supplement and second the pictures obtained by the camera and the film. Is it not fitting to praise, in passing, the good sense of these mechanics who perceived that the eye of a trained artist can be of more value for the provision of a true record than the scientific fidelity of the lens? Furthermore, it would have been impossible for them to have made a more judicious choice; and very few artists could have succeeded so well as M. Iacovleff in retaining in each work of art the necessary precision which should make it valuable as a record. Land-

ALEXANDER IACOVLEFF

scapist, portraitist, animal-painter, he carried out his work, in pencil, sanguine or sepia, and sometimes with a heightening of pastel: he painted in distemper, a procedure adopted during his stay in the East, in preference to oil, which dries too quickly. At the principal stopping-places his sketch-books, drawings and canvases were sent off to France, and the whole comprised three hundred important drawings and a hundred studies in distemper. From the end of October, 1924, to the end of August, 1925, M. Iacovleff was with the third group of the expedition, and followed the itinerary Colomb-Bechar, Gao, Zinder, Bangui, Stanleyville, Lake Albert Nyanza, Mozambique. Then, travelling by way of Madagascar, Majunga, Antananarivo and Tamatave, he had the opportunity of studying African landscape in its most diverse aspects—veldt, jungle, forest and virgin forest, properly so-called; and his studies constitute, in some fifty canvases, a veritable panorama of Africa.

For the European ignorant of the Dark Continent the first surprise on looking

at the pictures is their sobriety of colour. It is a serious error, says M. Iacovleff, to represent Africa in accord with preconceived ideas originating in a factitious Orientalism. The actual colour of African vegetation is a greyish or dull green, and the burning heat of the sun destroys the intensity of the tones.

A more vivid interest attaches to the human documents brought back by M. Iacovleff. Apart from the attraction of the curious and unforeseen which they provide, and their value as ethnographic syntheses, which renders them of great scientific utility, artists will find in them a reflection of aesthetic principles peculiar to the black races. This æsthetic is so far removed from our own that it surprises us, but it is full of force, full of a strange and surprising character. And subjectively, they will perceive in it, even more efficiently expressed than in the work brought from the Far East, that steady purpose of M. Iacovleff to remain master of his impression in the face of nature, to dominate it by his power of disengaging the characteristics of human types and isolating their elements of permanence. Certain drawings which strike us at once by their evident truth are often really composed of many analytical elements. The danger of this method was evident, but the undeniable proof that the artist was able to escape it lies in the spontaneous impression of life and veracity which the drawings evoke in us.

Robust in temperament, and determined in his pursuit of his career in his own way, M. Iacovleff would willingly forget the fine effort which he has accomplished under the hard conditions of this nine months' journey, and the treasures he has thus produced. He would regard it as a simple episode in the life of an artist, an opportunity he has had of taking another step forward, on the one hand in his knowledge of Man, and on the other hand in his mastery over himself. He thinks only of his next project, the studies of the nude which it is his intention to undertake—yet another stage in that path of progress which should lead him to the most perfect knowledge of beauty and truth.

M. VALOTAIRE.



"THE EUPHORBIA." BY
ALEXANDER IACOVLEFF



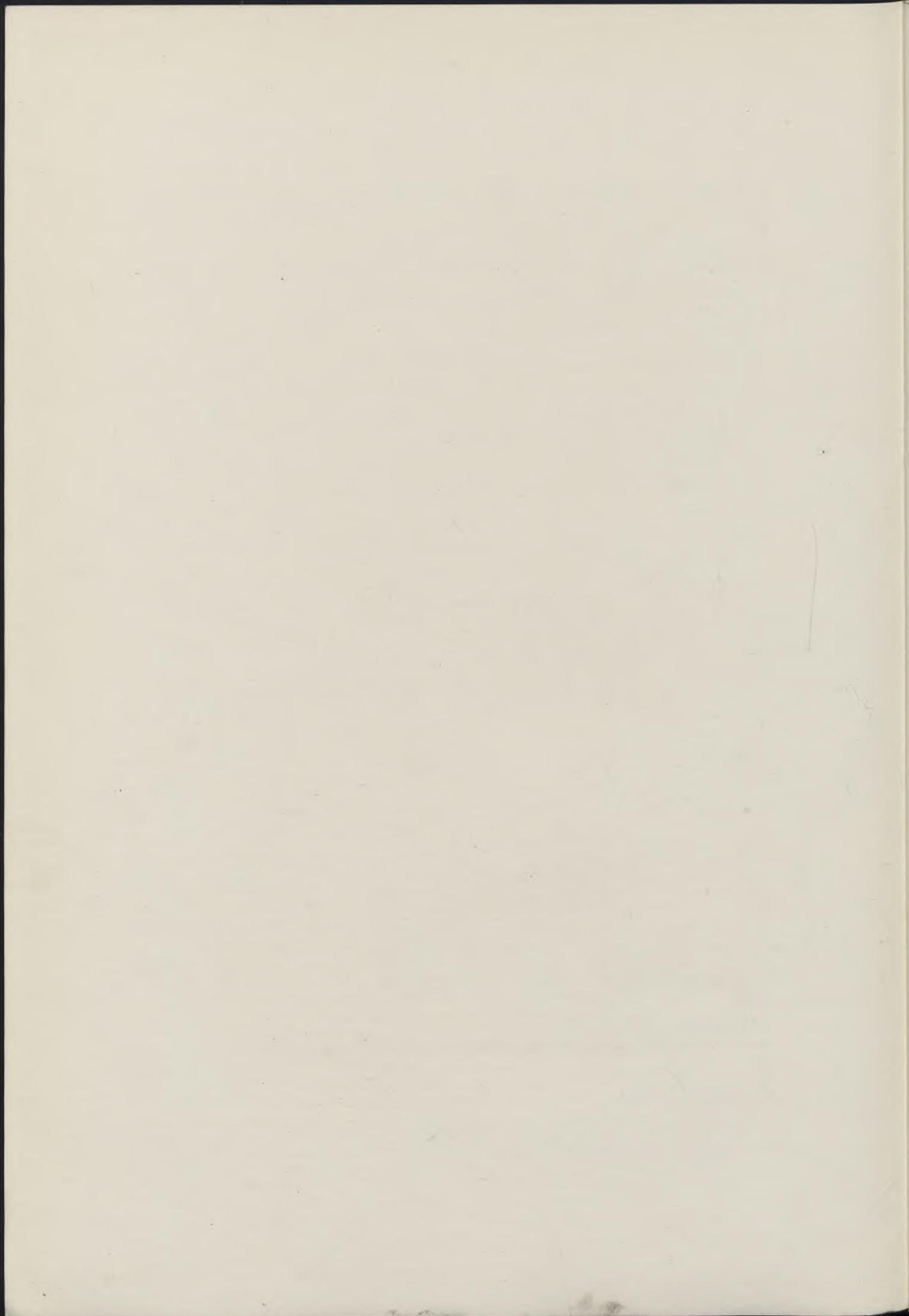
"MAGEMMA, CHIEF OF THE HORSEMEN OF
SERKI MUSSA." BY ALEXANDER IACOVLEFF



"HORSEMEN AT DJERMA (NIAMEY)"
BY ALEXANDER IACOVLEFF
312



"THE KULI-KUTA DANCE, NIAMEY: (PARODY OF THE ANCIENT HUMAN SACRIFICES OF DAHOMEY)." BY ALEXANDER IACOVLEFF.





"MALLAM: (NIAMEY CHIEFTAIN'S SON)." BY ALEXANDER IACOVLEFF

MODERN GARDENS ♦ ♦ ♦
THE Special Winter Number of THE STUDIO deals with a subject of extreme interest and attraction, namely the development of the modern garden. Mr. Percy S. Cane, the well-known garden architect, writes an expert commentary, and there are about 180 illustrations in black-and-white and eight in colour. A special feature is the employment, for part of the volume, of the photogravure process, which has of late years been so much appreciated by readers of THE STUDIO itself. "Modern Gardens" gives particular attention to design and lay-out in conjunction with horticulture, and includes gardens of moderate size, which have so far been little illustrated or described. The book's scope is inter-

national, and its price is 7s. 6d. in wrappers, or 10s. 6d. in cloth. ♦ ♦

MESSRS. STARK BROS.' FURNITURE ♦ ♦ ♦ ♦ ♦

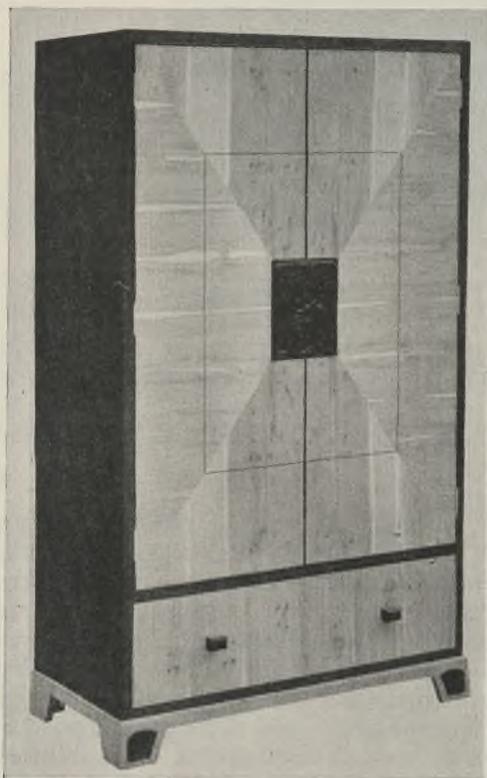
THERE is a type of artist craftsman known to most of us, whose work, conceived and executed in a super-æsthetic atmosphere, suggests a laborious and misguided effort to be exclusive at any price. One is aware of carefully elaborated and conscientiously digested principles guaranteed to elevate the possessor to a place among the elect, remote from the vulgarities of the mere man in the street. The intellectual vanity which induces this ambition and which is sometimes irritating in its manifestations, has

MESSRS. STARK BROS.' FURNITURE

little to do with the essentials of sound craftsmanship. One finds that the most vital and significant work of the past resulted from an honest, unsophisticated and instinctive desire to produce a good, serviceable, well-constructed job rather than from any deliberate effort to create a thing of beauty or illuminate a principle. The self-conscious pose apparent in much of the work associated with what one may term the "arts and crafts" movement of our generation has alienated many sound and level-headed critics who are by no means unappreciative of fine qualities in design and technique. The designer and craftsman whose work really counts is actuated by personal impulses and convictions, rather than by any intellectual creed, and expresses himself instinctively without consulting Ruskin or William Morris. He has something definite to say and a natural and unspoiled impulse to say it, and absorbed primarily in his materials, his construction and the practical



BEDROOM CHAIR IN WALNUT. DESIGNED AND MADE BY STARK BROS., LTD.



WARDROBE IN SOLID MAHOGANY, VENEERED WITH EBONY AND YEW. DESIGNED AND MADE BY STARK BROS., LTD.

purposes determining the nature of his work, has no time to be self-conscious. ▯

Judged by such a standard there are few modern designers of furniture whose work impresses one as having any permanent value, though occasionally the true essentials of sound and progressive craftsmanship emerge from the commonplace mass. Such qualities are apparent in some of the furniture produced by Messrs. Stark Bros. of Kensington, whose work has lately attracted such favourable attention from discriminating critics. In an age when progressive elements in design are at a discount and individuality is menaced on every hand, the courage, imagination and enterprise which have inspired these productions have a salutary effect on one's severely tried faith in the future welfare of the decorative arts. These designs, although they accord with the best traditions of our native craftsmanship, exhibit an independence of outlook and a vigorous resourcefulness in invention which are as rare in these days as they are attractive.

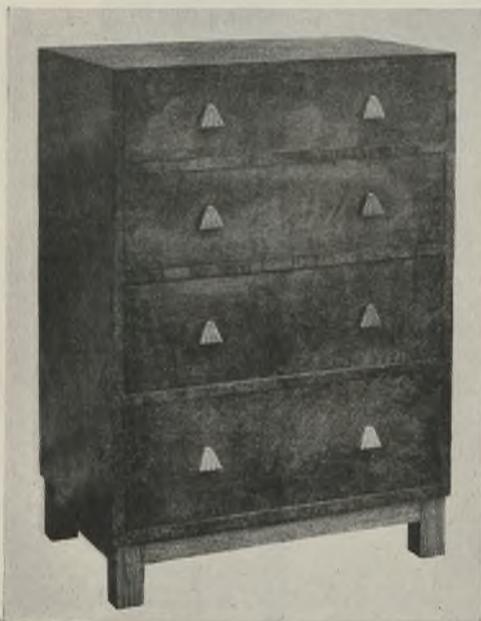
MESSRS. STARK BROS.' FURNITURE



SIDEBOARD IN SOLID MAHOGANY
AMBOYNA VENEER. DESIGNED
AND MADE BY STARK BROS., LTD.

There is nothing strained about them—
no obvious striving after novelty. Rather

do they impress one by their sincerity and
unaffected individuality. □ □ □



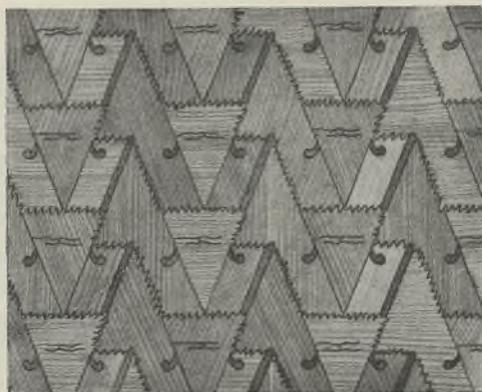
CHEST OF DRAWERS IN MAHOGANY, CHERRY
BURR VENEER, HANDLES AND STAND IN
EAST INDIAN SATINWOOD. DESIGNED
AND MADE BY STARK BROS., LTD.

The wall table on page 318 was specially
designed to stand at the end of a long
corridor. It is made of mahogany, the
drawer fronts and wing panels being faced
with marquetry and the remaining por-
tions ebonised. The unusual and extremely
interesting character of this marquetry is
shown in the large scale detail reproduced.
It consists of sections of yew laid with the
grain running in different directions, with
small strips of light walnut introduced to
vary the colour. It was cut on a donkey
saw, a pattern of hand machine several
hundred years old which is still used in
this type of work. It is a horizontal fret-
saw and the wood is gripped and held in
position with the pressure of the feet. The
thick saw cuts have been filled in with
black, defining the design with great bold-
ness and giving a distinctive and attractive
character to the piece. The woods used
in the marquetry are left in their natural
colours. Both technically and æsthetically
this marquetry is a very clever piece of
work and is alone sufficient to establish
the designer, Mr. J. Dugald Stark, as one

MESSRS. STARK BROS.' FURNITURE

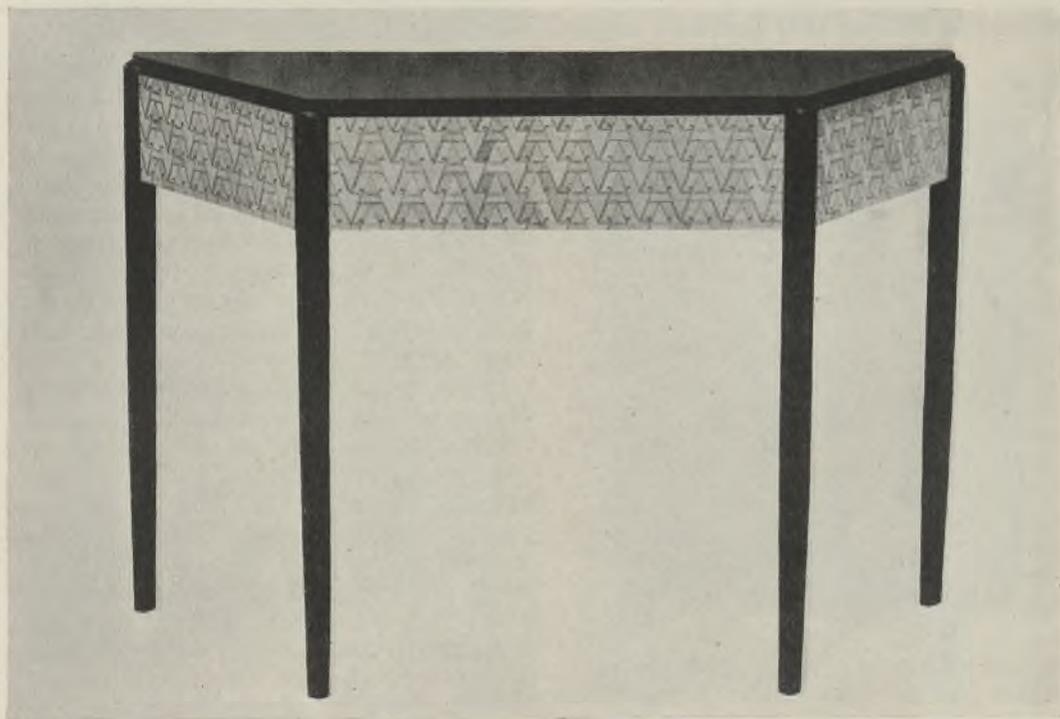
of the ablest and most original of our decorative artists. All the pieces produced by this firm show a fine appreciation of the natural beauty of the finely figured woods used, the decorative value of which has been skilfully and effectively turned to account and incorporated into the design. Indeed, the charm of this furniture is largely due to unusual combinations of beautiful woods, some of them rarely used for decorative purposes, though delightful in colour and texture. ♪ ♪

The chest of drawers illustrated on page 317 is veneered with a cherry burr, most pleasing in its colour and markings, while the handles and stand are of East Indian satinwood, an interesting combination. The bold use of yew in the doors of the wardrobe on page 316 is another happy inspiration revealing imagination and skill. Finally one notices the careful consideration which has been given to the carved wooden handles which are such an interesting feature in some of these designs. Happily conceived, they contribute materially to the general impression



DETAIL OF DRAWER FRONT OF WALL TABLE SHOWN ON THIS PAGE. BY STARK BROS., LTD.

of distinction which characterises most of Messrs. Stark's productions. The attention paid to such details indicates a true sense of values on the part of the designer, whose unusual gifts and fine enthusiasms should ensure for him a distinguished career among the pioneers in modern design. S. B. W.



WALL TABLE IN MAHOGANY, DRAWER FRONT AND WINGS IN YEW MARQUETRY. DESIGNED BY J. DUGALD STARK, MADE BY STARK BROS., LTD.

BEDSTEAD IN WALNUT. DESIGNED
AND MADE BY STARK BROS., LTD.



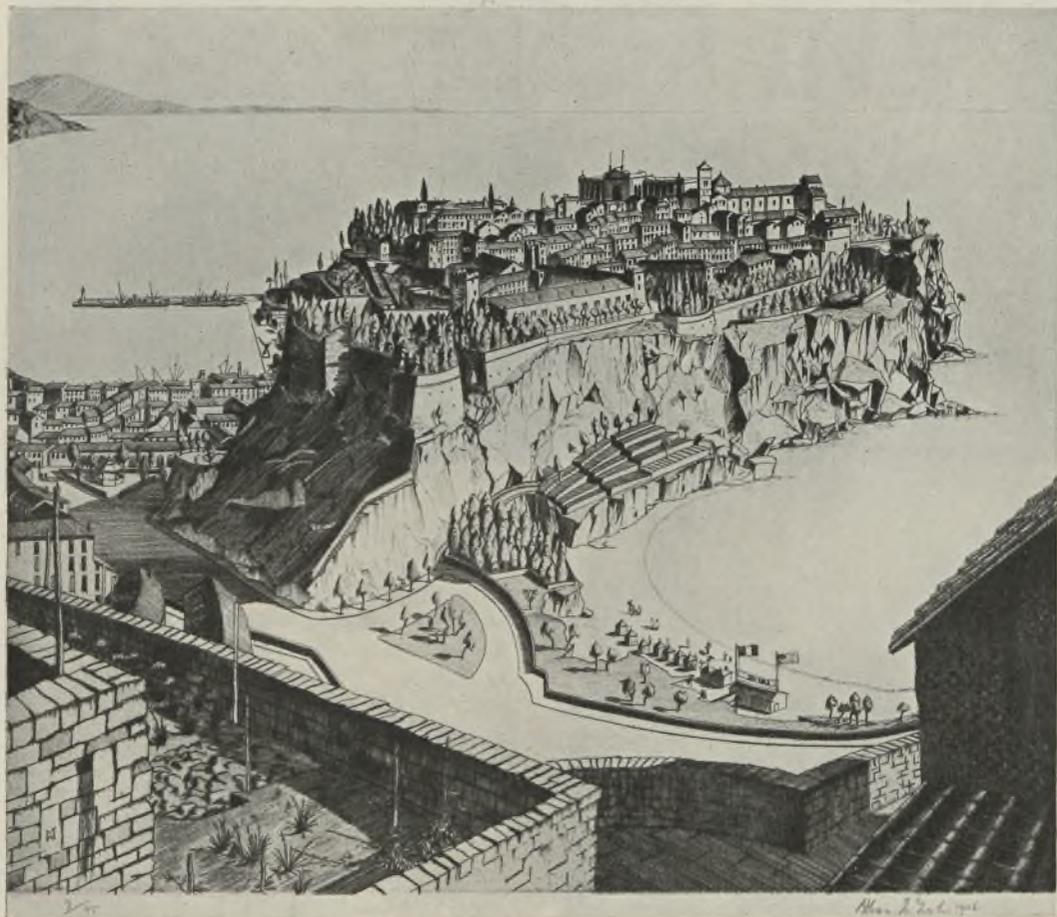
CHEST OF DRAWERS IN SOLID
MAHOGANY, VENEERED WITH
FIGURED WALNUT. DESIGNED
AND MADE BY STARK BROS., LTD.



"ATRANI." ETCHING
BY ALLAN McNAB
(St. George's Gallery.)
320

THREE ETCHINGS BY ALLAN McNAB

(PUBLISHED BY
THE ST. GEORGE'S GALLERY)



"LA CONDAMINE (MONTE CARLO)"
ETCHING BY ALLAN McNAB
321





"SCILLA, STRAITS OF MESSINA"
ETCHING BY ALLAN McNAB

PIERRE BRISSAUD. BY M. VALO-
TAIRE. ♦ ♦ ♦ ♦ ♦

THE STUDIO Special Number, written by M. Léon Pichon in the autumn of 1924, provided a remarkable conspectus of French progress in book-illustration during the last twenty or twenty-five years. It gave material for the proper appraisal of the various artists, whatever their means of expression—etching, lithography, wood-engraving or photo-process. ♦ ♦

If one were to try to isolate a general impression of this study, it would be remarked that book-production of the present day, dominated by the principle of the typographical unity of the book, has concentrated almost entirely on wood engraved with the knife, a renewal of a very old technique. A solicitude for good printing, and the use of inks providing good blacks are indispensable for the reproduction of woodcut designs; and one might say that the counterpart of these prime necessities is to be found in a general harshness of design. The simplification of form demanded by the technique leads to a certain dryness, which is not without nobility, but which also is not exempt from a somewhat dull sameness. ♦ ♦

Colour woodcutting, with one block for each colour, has certainly been employed on occasion, but mainly in cases where only two or three colours were necessary. Though very successful examples of printing from a large number of blocks could be cited, the price is usually prohibitive, and forbids the use of this process except for collectors' books in limited editions.

Colour illustration for *éditions de luxe*, apart from photo-process, has been mainly carried out by *pochoir* (the process described and illustrated in the last number of this magazine), which consists in hand-colouring with stencils on a line impression, following an original in water-colour. The quality of the medium and the freshness of the tones are thereby preserved, and there is no limit to the number of colours which may be employed to give a perfect version. ♦ ♦ ♦ ♦ ♦

M. Pierre Brissaud (together with other famous names) is one of those who have best realised the whole charm to be expressed by book-illustrations carried out

in this manner. It is enough to have turned over the leaves of a few of the books he has decorated, to be attracted by his sure and simple talent, which is composed of the eminently French qualities of clarity, restraint and elegance—in a word, of harmony.

The word "decorated" just applied to M. Brissaud's book-illustrations, was not used by chance: he is, properly speaking, a decorator rather than an illustrator. He is little enough concerned with giving us the portrait of such and such a person who appears in the story, being more anxious to place the character in its proper setting. He draws landscapes with vast horizons, parks, carpeted with green lawns and full of thick foliage, old-fashioned houses in narrow streets, quiet interiors, reminiscent of the days of romance—all stamped with a very intimate charm. He has no "literary" tendency: which is to say that he confines himself to decoration, without trying to encroach on the author's preserves. He gives life to his characters, making their gait and aspect testify to the type of each. ♦ ♦

M. Pierre Brissaud has accomplished many important tasks. Besides the drawings published in various journals (notably the "Gazette du Bon Ton," under the editorship of M. L. Vogel) one may mention, among his *pochoir* books, "Quatre



"SOUS CHARLES VI"
BY PIERRE BRISSAUD



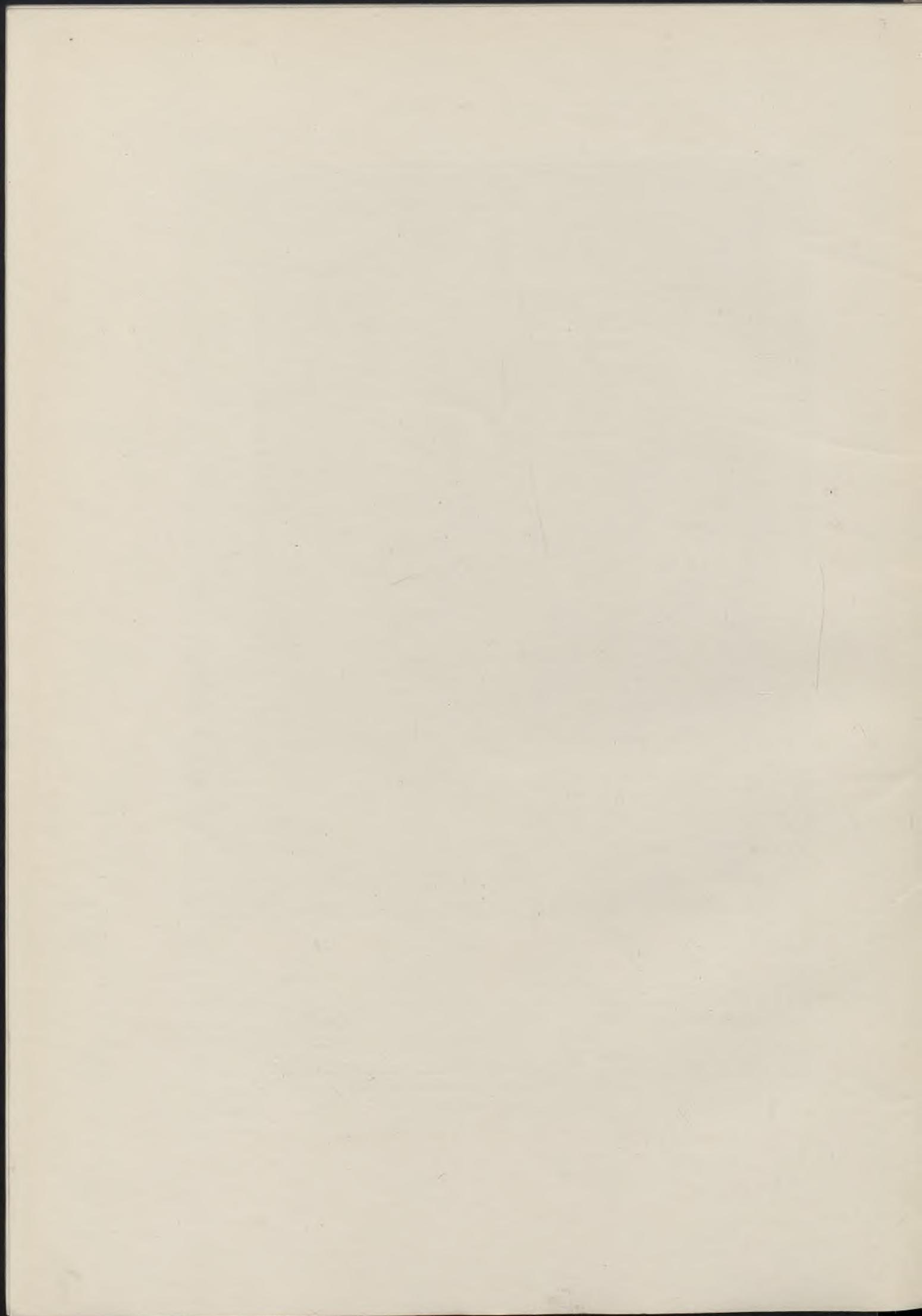
"LE DÉPART," BY
PIERRE BRISSAUD

Petites Filles d'Eve," by Madame Sarrazin de Verly (Kra); Flaubert's "Madame Bovary"; René Boylesve's "Alcindor," and "L'Enfant à la Balustrade" (these last three published by "Le Livre"); and the admirable "Leçon d'Amour dans un Parc," also by Boylesve, recently published by Lapina. ■ ■ ■

For certain *éditions de luxe*, M. Brissaud has had recourse to colour etching, and in these cases his design has adapted itself to direct dealings with the copper. We may note, among these works, Balzac's "Eugénie Grandet" (Kieffer) and "Le Petit Pierre" and "La Vie en Fleur," by Anatole France (Le Masque d'Or). ◊



POCHOIR ILLUSTRATION FOR
"LES MALHEURS DE SOPHIE."
BY PIERRE BRISSAUD.





"JE SUIS PERDUE." WATER-COLOUR FOR MESSRS.
CHÉRUIT, COSTUMIERS. BY PIERRE BRISSAUD

(From a *pochoir* reproduction in the "Gazette du Bon Ton").



"VIENDRA-T-IL?" WATER-COLOUR FOR MESSRS.
BEER, COSTUMIERS. BY PIERRE BRISSAUD

(From a *pochoir* reproduction in the "Gazette du Bon Ton").



POCHOIR ILLUSTRATION FOR FLAUBERT'S
"MADAME BOVARY." BY PIERRE BRISSAUD

T. C. DUGDALE. ❖ ❖ ❖

DESPITE much erudite disquisition current among us on the subject of the "Great European Tradition" and the advisability of a Gallic outlook on the part of Englishmen, it almost seems as if it were better for us to absorb French training and retain our own personalities. The French are wonderful teachers, and the effect of their training on our artists is generally sound, but it seems to have better results in the work of men who, like our present subject, receive both French and English training without allowing themselves to be overwhelmed by the former. We have instances of people who, surrendering themselves to an undue Gallic

enthusiasm in after life, develop hybrid consciousness, or Cezanne reactions, resulting in imitative anæmia, or, at best, unnaturally mannered performances. Where the recipient of French training is himself a strong personality this does not happen: his work gains in logic and in depth, he seizes and retains all that is best in the great training ground, and merges it in his own preponderating ego, and he then proceeds to show what the ego, in itself, amounts to. It is better to be an English individual than a French reflection. ❖ ❖ ❖ ❖ ❖

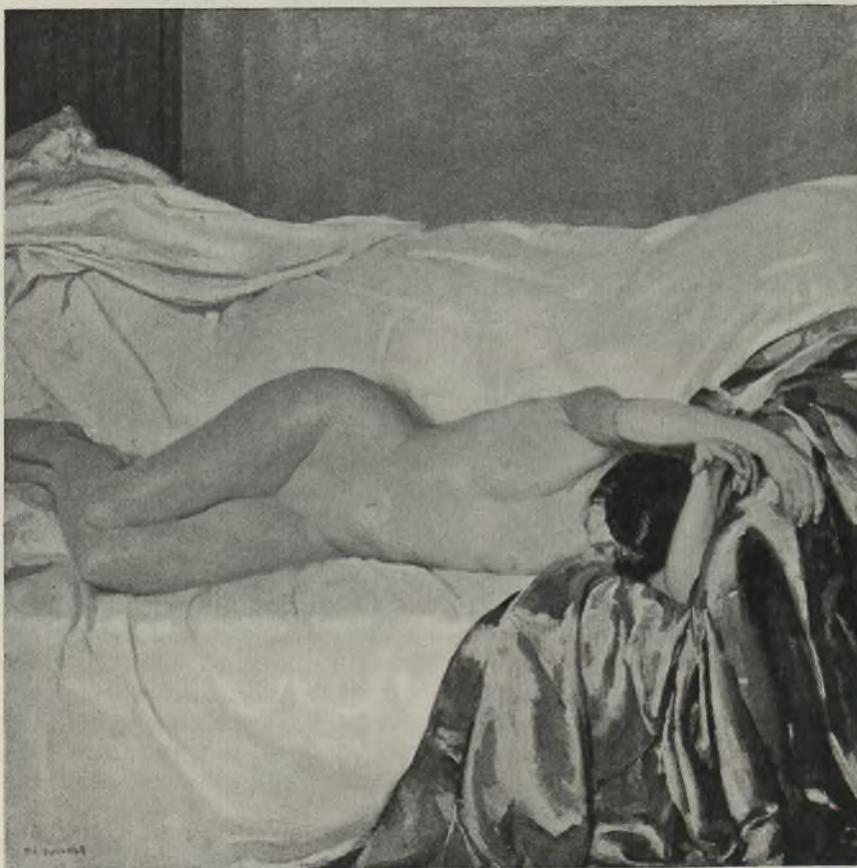
Mr. T. C. Dugdale's ego is, according to his work, strong and dignified, the ego of a man with an artistic conscience. He is essentially a painter, possessed of a

T. C. DUGDALE

technique which leaves nothing to chance whilst maintaining a broad fluency of style. He is a master of tonal values and his perceptions are delicate and intimate. His colour is vivacious or tender, reserved or strenuous, according to the demands of his subject. Nothing from his brush lacks that sure professional capacity which marks the best English metropolitan work of to-day. The artist has set himself a standard, above which his work may and does soar, but below which it may not fall. Among the amusing, if occasionally unsteady, diversity of persons who flirt with pigments and notions, we turn to men of Mr. Dugdale's order for the serious continuance of our artistic reputation. Such men are craftsmen and very real idealists, and though they be themselves painters in warp and woof, we must look to them for a governing influence

in the general trend of art outside of painting. ♦ ♦ ♦ ♦ ♦

Mr. Dugdale is one of those soldier artists who made their war service contribute to their art in a certain visible mental firmness and character. He had been in the Yeomanry since 1910, and so was mobilised on August 4th, 1914, and served throughout the war in Egypt, Gallipoli, Palestine and Syria, being mentioned in despatches by Lord Allenby, and returning to England in 1919. He was able, at odd times during his war services, to paint in Palestine and Syria, and to make drawings at Gallipoli. A "one-man" exhibition of these works was held at the Leicester Galleries in 1919. Subsequently Mr. Dugdale did work for the War Museum, where several of his pictures are now included. A picture by him which, in 1921, won the silver medal



"NUDE." BY
T. C. DUGDALE

T. C. DUGDALE



"THE INNKEEPER"
BY T. C. DUGDALE

of the Paris Salon, was purchased by the Corporation of Leicester, and among other galleries possessing his work are Cape Town, Düsseldorf, Manchester and Rochdale. He is a member also of various societies, including the Royal Society of Portrait Painters, the International Society, the Société International de Sculpteurs,

Peintres et Graveurs. Mr. Dugdale, despite his many activities as a painter, takes a keen interest in the production of artistic textiles and, as art adviser to Messrs. Tootal, Broadhurst, Lee & Company, is a pioneer making history in artistic advancement.

The character he imparts to his figures,

T. C. DUGDALE



"THE RED JACKET"
BY T. C. DUGDALE

masculine or feminine, and the delight his pictures show in lovely things betray the realist who does not suffer, as many realists do, from depression. A sense of human humour prevents any tendency to the posed or the unnatural. It seems,

337

strangely enough, that some painters can live in ultra-human Chelsea without knowing the nature of this world's inhabitants. This is a detachment of which Mr. Dugdale is evidently incapable. ♪ ♪

J. W. STEPHENS.



"A MAN WITH A HARE"
BY T. C. DUGDALE.



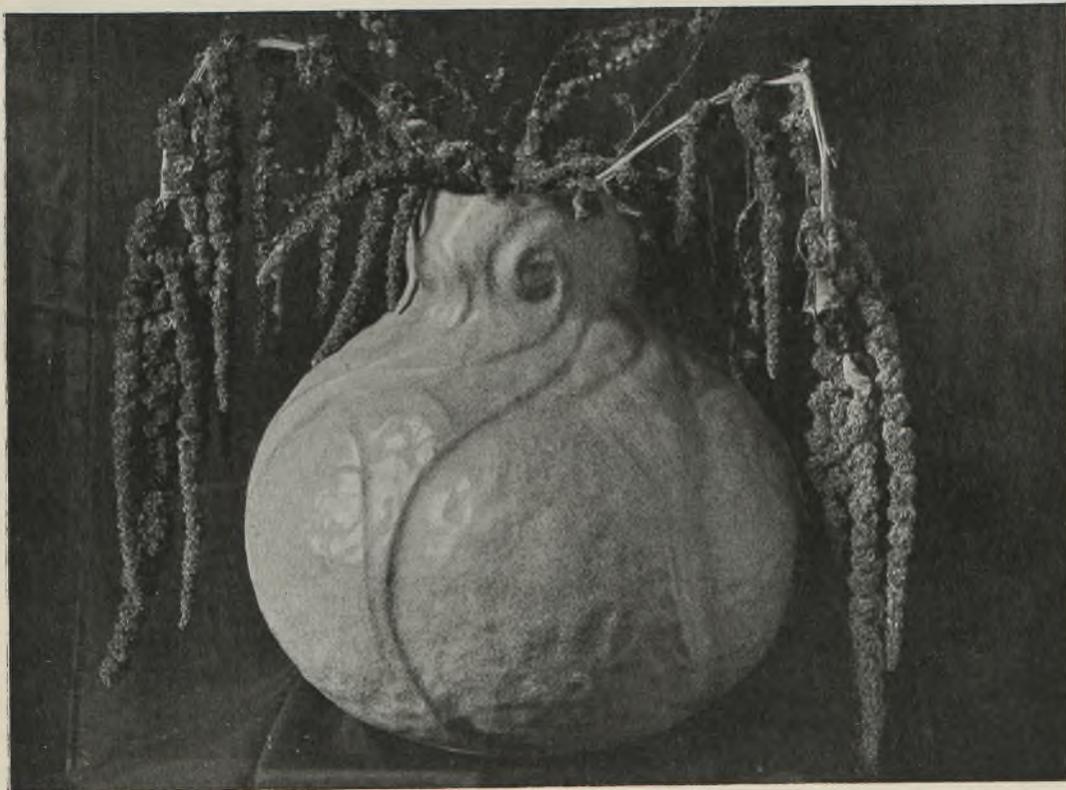
POTTERY BY SOPHIE
VERRYN STUART
334

SOPHIE VERRYN STUART—
ARTIST POTTER. ♪ ♪

AMONGST the pottery of interest made by modern living artist potters, that of Sophie Verryn Stuart, of Amsterdam, deserves attention. ♪ ♪ ♪

As a pupil of Mr. Bert Nienhuis she first began her pottery work in the Quellinus School, Amsterdam, in 1918. Being a teacher herself and having pupils to prepare for a handwork examination she was led to investigate and learn the technique of several crafts such as book-binding and leather work, etc. When Mr. Nienhuis's pottery class started, her interest was aroused, hoping to carry further her knowledge of clay modelling. Under his tuition her hopes were more than realised, for, from the simple modelling work and the discovery of ornament arising first from the simple ball of clay, then the slab of clay, etc., she was led into the ever fascinating world of the potter and his craft. Once having passed the portal

leading pottery-wards there was no drawing back. She speaks of the joy of this voyage of discovery of possibilities in the manipulation of the clay, and how eventually her master advised her to specialise in one of her crafts—and that was pottery. Individuality of expression was encouraged, and to aid in this achievement all the first pots were made by hand before any mechanism was allowed to assist, or even the potter's wheel permitted to play its part! Nothing was designed on paper, but from start to finish Miss Stuart had to learn to "think in clay." In this way she gained a control over her material which is so essential to the artist potter. When one realises that the vase illustrated below measures 14in. high and was made entirely by hand they have some idea of the thoroughness and sincerity of these methods in developing delicacy of touch and a true feeling for the nature of the clay. The vase suggests more the quality of a natural gourd, and is always pleasing to the eye, its slightly



HAND-SHAPED VASE, DULL, YELLOWISH
GLAZE. BY SOPHIE VERRYN STUART

SOPHIE VERRYIN STUART



HAND-SHAPED DEEP BLUE VASE
AND SMALL TRIANGULAR VASE
DARK GREEN SHINY GLAZE
BY SOPHIE VERRYIN STUART

roughened surface—which shows the hand touch—making the effect of the glaze far more interesting than an absolutely smoothed pot (which has been “finished” in perhaps more meanings than one) could ever do. ❖ ❖ ❖ ❖

Had Miss Stuart been training to develop an industry of her own she might no doubt have followed a swifter method and have started at work on the potter's wheel, instead of so patiently arriving there at last through such thorough grounding in the nature and possibilities of clay and entirely hand-made pottery.

In 1922 Miss Stuart began working alone in her delightful little studio in P. C. Hoofst-Straat, where specimens of her work may be seen. ❖ ❖ ❖ ❖

In pottery we find the marriage of science and art, and the potter's whole life is taken up in finding the right equipoise, the blending in one of what have seemed two distinct fields of knowledge. Miss Stuart is fully alive to this fact, never being satisfied with her work, but always

striving to attain better results which will prove the complete knowledge of the complete potter—which some people say is the work of eternity! ❖ ❖ ❖

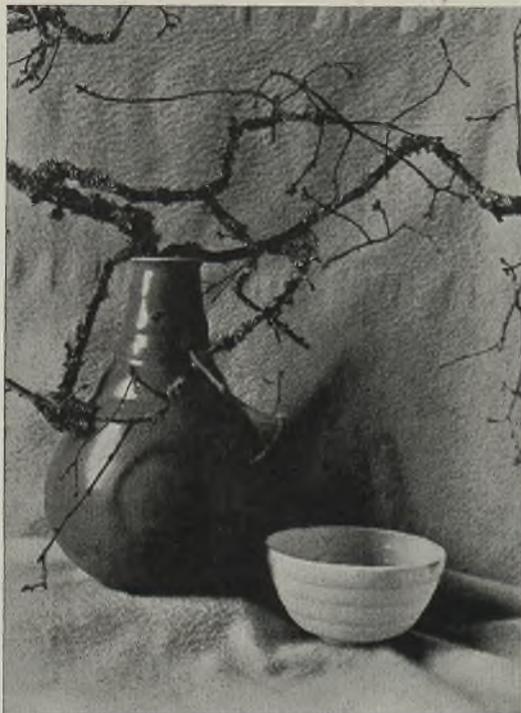
In the Paris Exhibition, 1925, some vases of hers received a special “mention.”

Amongst her glazes she has an interesting grey-white with a crackle effect, over a yellow-red clay body which is very pleasant. One small vase of a semi-matt, intense turquoise colour—interesting brown and black effects, and one bowl of green, flecked with lemon yellow, etc., etc.

Each pot is different in colour and markings to suit just the right place in the home into which everything enters as a matter of choice—and in the expression of harmony as a whole, it plays just the part for which it was originally created. ❖

DORA E. HEDGES.

[NOTE.—All the pottery reproduced with this article was made by Miss Stuart at the Institut voor Kunstnijverheids (formerly the Quellinus School), and is illustrated by courtesy of the Director of that institution.]



VASE, TURQUOISE TRANSPARENT
GLAZE, CRAQUELÉ; AND DISH
OPAQUE WHITE GLAZE BY
SOPHIE VERRYIN STUART

"WOOD HOUSE COPSE"

"WOOD HOUSE COPSE," HOLMBURY ST. MARY. ARCHITECT, OLIVER HILL, F.R.I.B.A. ❖ ❖

"WOOD HOUSE COPSE" lies in one of the sheltered upland valleys between the heights of Leith and Holmbury Hills. The walls are of local sandstone and heather-coloured Dutch bricks, and by using similar materials in the construction of the garden, a pleasing unity of effect has been obtained. ❖ ❖

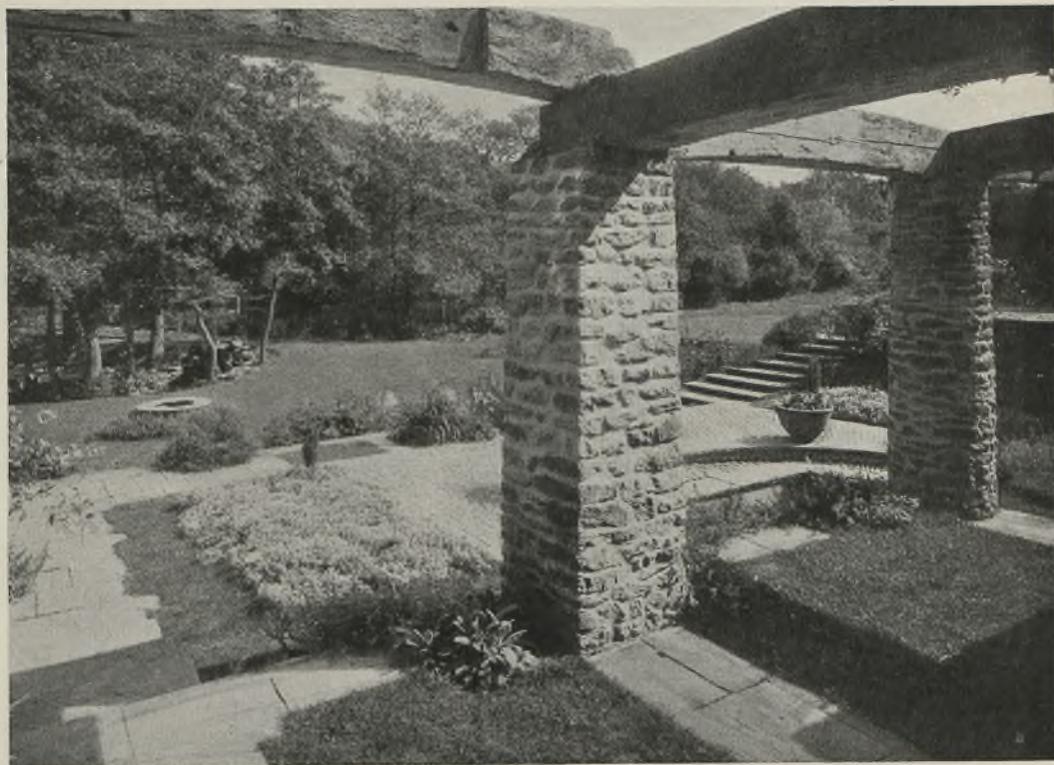
Flights of circular steps from the loggia at the east end of the house to the flower garden are continued as a vista in the form of a grass "ride" cut through the woods to the skyline of the opposite hill. Another vista is obtained from the loggia to the south-east, across the lawn and the lake to its wooded background. The planning of the stairs was governed by these two axial lines radiating from the loggia. At the south end of the house a small formal garden has been constructed with sur-

rounding screen wall and gazebo bordering the drive. The gazebo which houses the tool shed and a diminutive garden room is connected with the house by a pergola built of alternate circular and square stone piers and sturdy cambered oak lintels. ❖

The pergola and gazebo with their round columns balance the right wing of the house, give length and interest to the building; also shadow which does so much to give size and beauty to a garden. It will be seen how effectively, viewed from below, the level lines of the steps lead the eye to the central gable, and how harmonious are the colour of steps and paving, brick and boarded walls with brown thatched roof. ❖ ❖ ❖

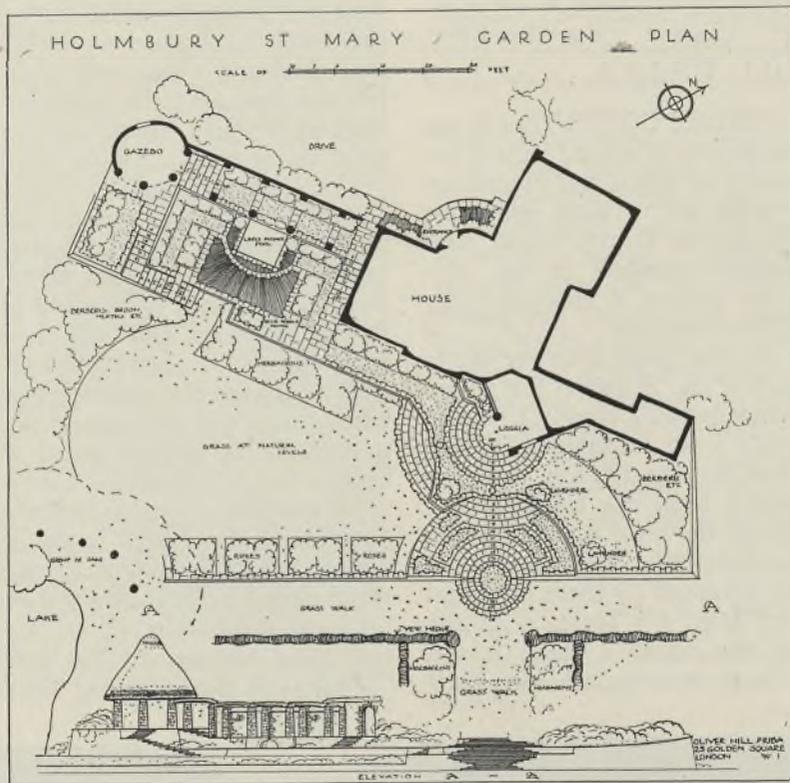
Between the central opening of the pergola, at the lower level, is the lapis mosaic pool, the fountain maskhead of which is fed by a ram from the overflow of the lake. A concealed electric light beneath the water illuminates the pool at night.

Nepeta is planted along the wall above



VIEW FROM THE PERGOLA
"WOOD HOUSE COPSE"
SURREY. ARCHITECT
OLIVER HILL, F.R.I.B.A.

"WOOD HOUSE COPSE"—ERNST BARLACH



GARDEN PLAN OF "WOOD HOUSE COPSE," SURREY. ARCHITECT, OLIVER HILL, F.R.I.B.A.

ERNST BARLACH. BY DR. ALBERT DRESDNER.

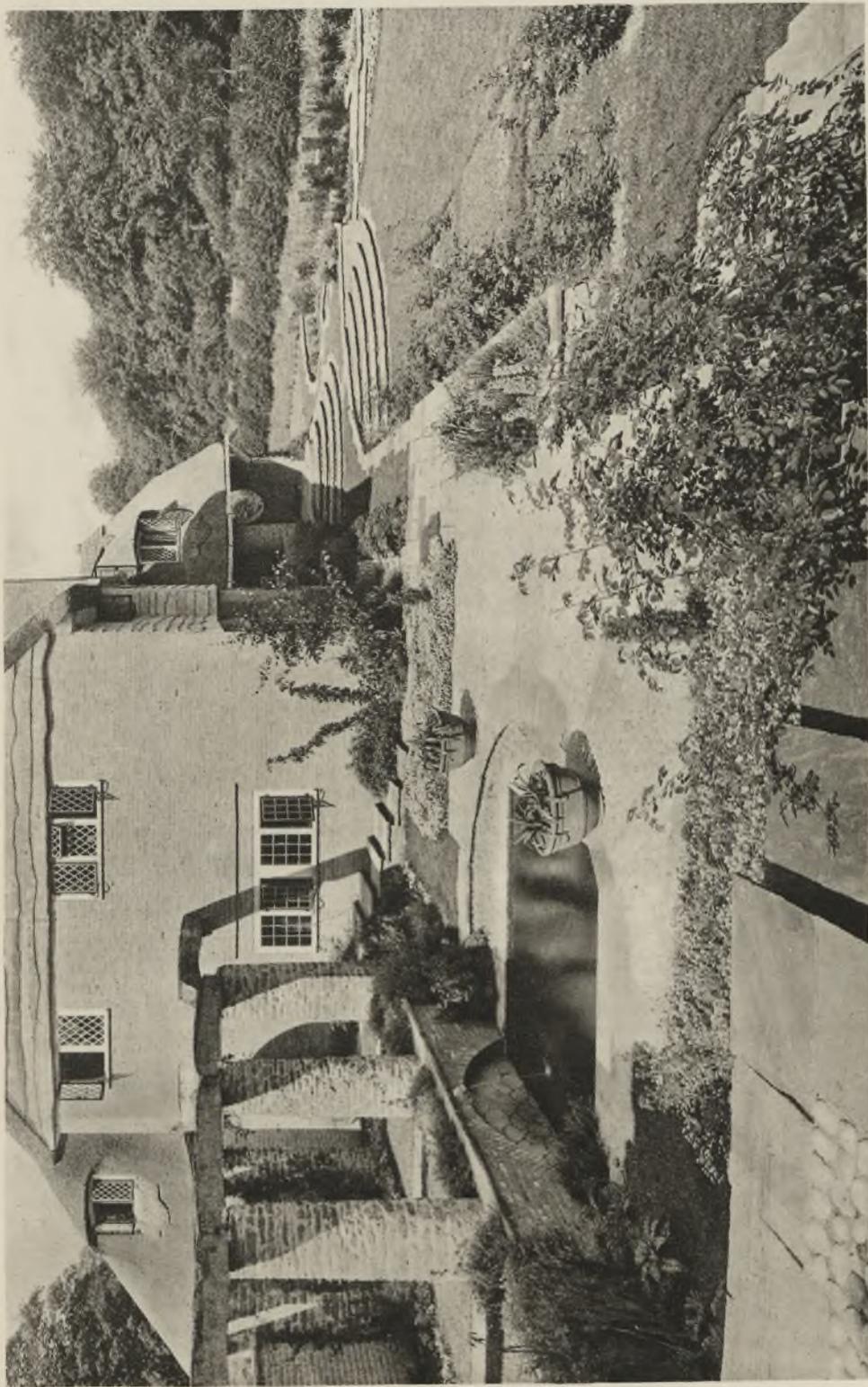
the pool and deep blue clematis on the pergola over. The paving to the central part of this garden is formed of wide bands of alternately blue and white beach pebbles, radiating from the centre of the pool. The battered retaining walls constructed of local stone and Dutch brick are laid dry and planted with alyssum, salvia, stachys, nepeta, cerastium, statice, etc.

Dry walls, which are entirely in character with a house of this description, are a simple and effective means of retaining the soil of higher levels. The stones of which they are built should be laid with sufficient batter to ensure stability, and it is also a means of giving water to the roots of the plants. There should be suitable soil into which the plants may root for a depth of a foot or eighteen inches behind them, and they may be so planted as to form a wall garden.

Together the house and gardens, with their setting of existing trees, of which full advantage is taken, form a most attractive composition. P. S. CANE.

A CLOSE study of Ernst Barlach's sculpture at once convinces one that he is an artist of quite an exceptional type. His works remind one mostly of that popular late Gothic wood-carving in which a hard realism wrestles for the expression of passionately excited feeling. The heavy, strong, meditative soul which is revived in the art of this sculptor, born in Holstein, lived in the works of his ancestors four hundred years ago.

Barlach lives and works in the solitude of the small town of Güstrow in Mecklenburg. He has no use for the modern city and modern civilisation. He was already thirty-six years old when, with one stroke, he made his mark by exhibiting in Berlin in 1906. Everything before that time consisted of endeavours and trials. One knows that he studied under Robert Diez at the Dresden Academy and then continued his studies in Paris. But the turning-point in his development was a



GARDEN OF "WOOD HOUSE COPSE,"
HOLMBURY ST. MARY. LOOKING EAST.
ARCHITECT, OLIVER HILL, F.R.I.B.A.



"RUSSIAN BEGGAR-WOMAN." WOOD
SCULPTURE BY ERNST BARLACH

ERNST BARLACH

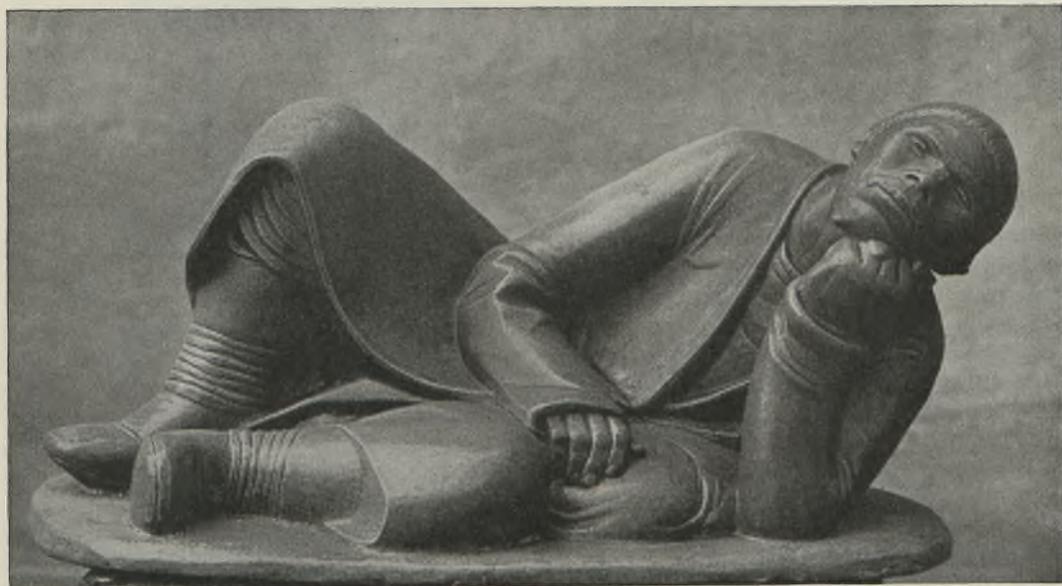
journey to Russia in the year 1906. There he found his material and mode of expression. Since then he represents figures taken again and again from Russian village and country life, peasants, pilgrims and wanderers. ¶ ¶ ¶ ¶ ¶

That which so deeply affected and rejuvenated Barlach on this Russian journey was perhaps this, that a more original and natural form of humanity was revealed to him there than is known in civilised countries. The people whom Barlach depicts are no special individuals; they are primitive people, whose life and feeling are the same as of thousands, of millions, before them, beside them and after them. They come—they know not whence; they go—they know not whither, and fate weighs them down with fearful might. Barlach's men and women are absolutely bound by fate and they are unresistingly resigned to it. Work tires their bodies; hunger and cold, need and care lie in wait for them; death tears them away—all this is irrevocable destiny, which they accept mutely and resignedly. They live solely in natural impulse and instinct, and if once their will is aroused, as in *The Sword-Drawer* or in *The Avenger*, then it is done impulsively, unrestrainedly,

with explosive force. An infinite sadness lies over Barlach's people and there is no room in them for the joy of life. Once he made a dancing woman; the figure is grotesque, rather like a witch; the dance becomes almost a painful demonstration of instinctive resistance against life's unbearable gloom. ¶ ¶ ¶ ¶ ¶

The clever Danish connoisseur, Julius Lange, once remarked that an invisible landscape, a clearer or heavier atmosphere, lies behind many of Thorvaldsen's figures. Behind Barlach's figures lies an eternal monotonous, immeasurable, grey and infinite space. They are all solitary wanderers in the boundless loneliness of life. Even if he creates a group, the figures after all remain isolated. The people live separately, not together, and each one must drag the burden of destiny alone. ¶

Barlach has never tried to idealise or beautify his Russian peasants. He leaves to them this cruel ugliness, which is the impression of their cruel lives. He is a decided realist, a sharp observer, and each of his figures is absolute, inexorable reality. But he has monumentalised his figures. In some of his earlier works one can still recognise suggestions of Constantin Meunier's workmen's figures; but his



"RUSSIAN SHEPHERD." WOOD
SCULPTURE BY ERNST BARLACH

ERNST BARLACH



"MAN IN THE STOCKS"
WOOD SCULPTURE
BY ERNST BARLACH

way soon led him far from the Belgian master and his style. Meunier depicts the modern industrial workman, a representation of civilisation; Barlach depicts a sort of primitive man, who has not been touched by modern civilisation. Moreover, Meunier was a bronze sculptor, but Barlach works in wood and has developed an ever purer style of this material in his works.

He produces thick, heavy, wooden figures and broad, dense surfaces, from which the forms appear to wrest themselves reluctantly out of the prison of the material. There is something pitiless about his hard, angular carvings. He does not shape the wood more than is absolutely necessary, but each form is articulated as sharply as possible and has most decided expression. Each of his works is boldly conceived, but attention must be drawn to the fact that the size of the works on the whole is small, averaging half life-size. The outline of his figures and groups is always firmly and strictly coherent, but he fills this serried form with most intense

342

life. Even when his figures are at rest, they are full of inner movement, because the motive Barlach has in hand is raised to the utmost power of expression.

Readers living in Berlin or neighbourhood will no doubt be interested to hear of a notable auction sale to be held on November the 18th, 19th and 20th, by Messrs. Hollstein and Puppel, of Meinekestrasse 19, Berlin 15. The firm are putting up an attractive collection of French and English eighteenth century colour etchings, engravings, paintings, etc. Artists represented include Bonnet, Demarteau, Janinet, Huet, Freudenberger, Moreau le Jeune, Lavreince, Cheesman, Earlom, Green, Hogarth, Morland, Reynolds, Rowlandson, Singleton, J. R. Smith, etc., etc.



"THE VILLAGE FIDDLER"
WOOD SCULPTURE BY
ERNST BARLACH



"SUNSHINE AND SHADOW." COLOUR
WOODCUT BY A. B. WEBB

MR. A. B. WEBB'S COLOUR WOOD-
CUTS. ♠ ♠ ♠ ♠ ♠

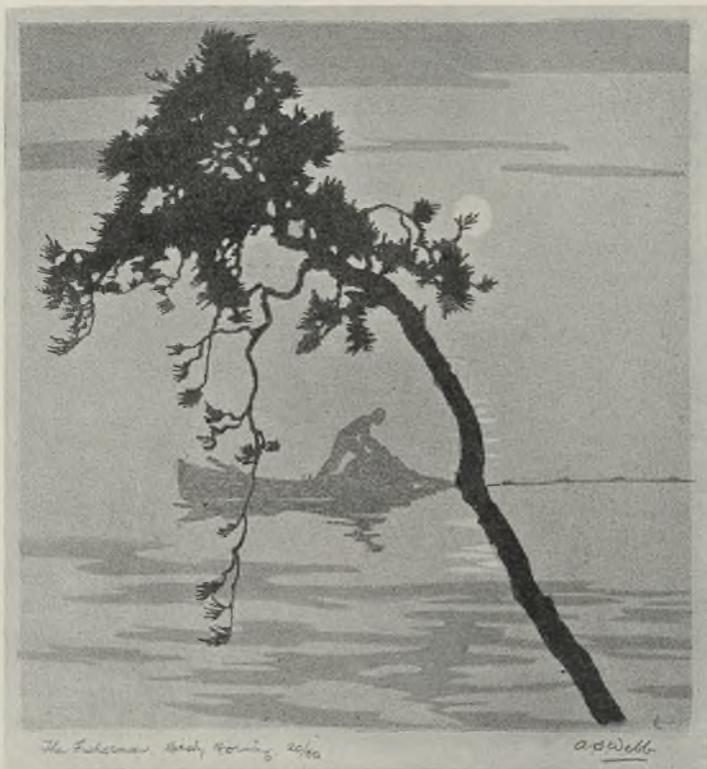
THERE is something extremely invigorating in the thought of an artist's perseverance in his craft in the face of every kind of practical difficulty, especially when his efforts in the end produce something worth while. Such a phenomenon is another instance of the eternal conflict of mind with matter, a conflict which too often ends in the extinction of stultification of mind. Keats, Chatterton, Beardsley, all succumbed, but not before they had added an imperishable contribution to our riches. Yet how many must give up the struggle without ever having scored a single success? How many must desert to the enemy? How few would be capable, like Vierge, of starting all over again after a crushing blow! Vierge's

right arm became paralysed: well, he set to and worked with his left. ♠ ♠

The maker of the colour woodcuts here shown, Mr. A. B. Webb, has taken many a buffet from fate, but has at length succeeded in producing something worth while. Trained in art at the St. Martin's School in London, he worked for some time as a free lance in the Capital City, but some twelve years ago his health necessitated his emigration to Western Australia, where he is now to be found, acting as one of the instructors at the Perth Technical School. There is but a mere handful of professional artists in this part of the world; they see little of the work produced in the more populous Eastern states of Australia, and no European work whatever, save a few etchings, and reproductions in the art magazines. ♠

Mr. Webb commenced his experiments

MR. A. B. WEBB'S COLOUR WOODCUTS



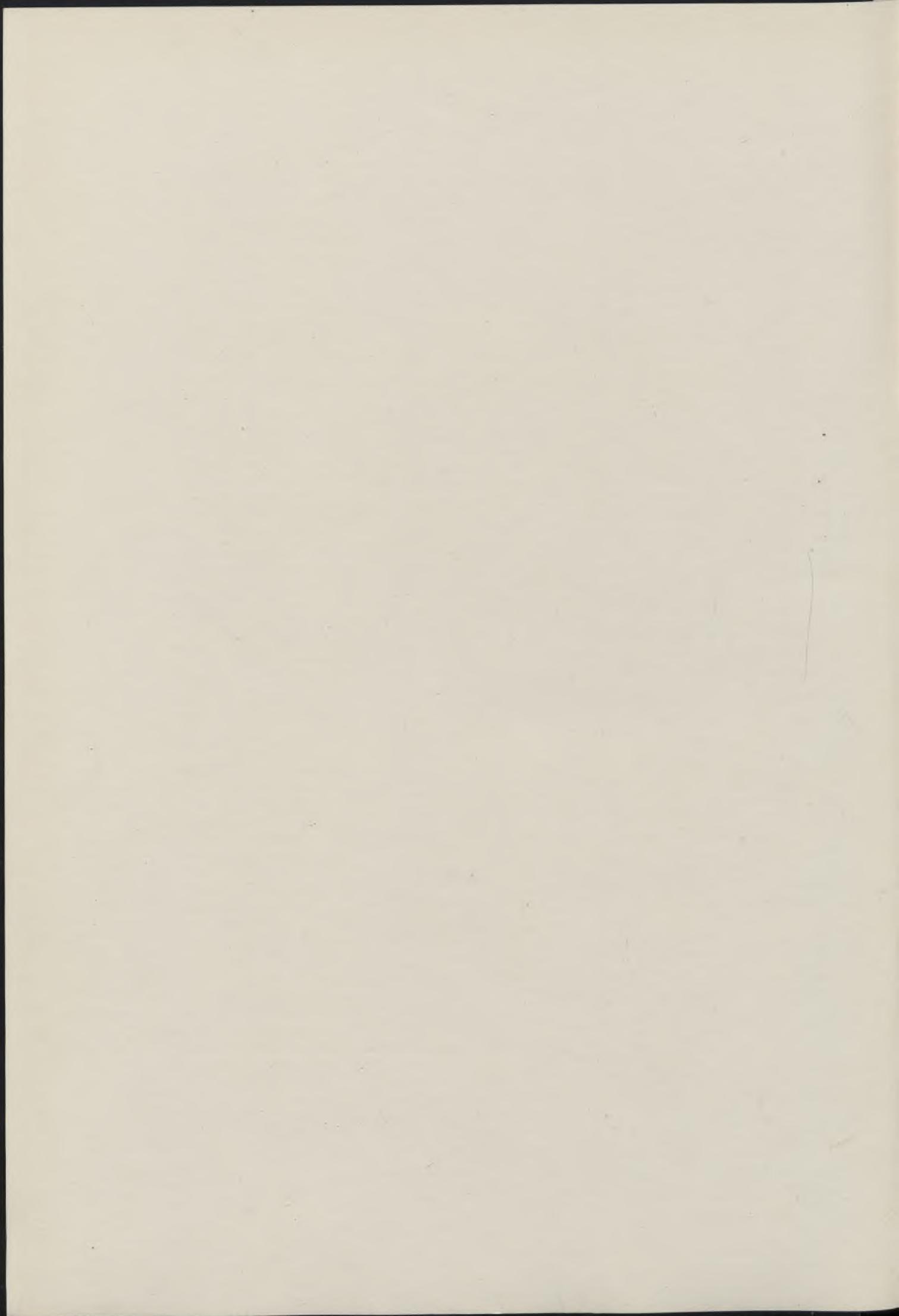
"THE FISHERMAN, MISTY MORNING." COLOUR WOODCUT BY A. B. WEBB



"THE DABCHICK'S NEST." COLOUR WOODCUT BY A. B. WEBB



"A WATERSIDE VILLAGE." COL-
OUR WOODCUT BY A. B. WEBB.





"SHAGS." COLOUR WOOD-
CUT BY A. B. WEBB

with wood blocks two or three years ago, without the aid of books, and with no tuition from any other artist. He was reduced to crude expedients to obtain registration, and to this day the tools he uses are mostly home-made. His knives are ground out of hacksaw blades, and the small "V" and "U" tools are made from re-tempered umbrella ribs. He experimented first with printing in water-colour mixed with rice and other pastes and mediums, on every available paper, sized and unsized, but eventually he abandoned the process as the right paper was not available. Nothing daunted, Mr. Webb turned to printing with oil colours, and eventually found a suitable paper and medium. The few prints we have seen bear witness to a very admirable sense of design, adapted with skill and sensitiveness to the difficult technique of the woodblock. This form of art is of

course dependent for its success on a rigid economy, reinforced by a delicate feeling for tone and colour. Mr. Webb's prints, a few of which we reproduce, are evidence of a poetic reaction to nature, expressed with full command over the technique of the craft. ♦ ♦ ♦

LONDON. — Among the most interesting of the many exhibitions which were opened at the beginning of last month must be counted the two memorial shows, of landscapes by A. D. Peppercorn at the Leicester Galleries, and of pictures of wild beasts by Wilhelm Kuhnert in the galleries of the Fine Art Society. The Peppercorn collection included many things which gave an excellent impression of his unusual powers as a landscape painter and showed to much advantage the dignity of his design and the large simplicity of his technical method. There

LONDON

were definite limitations in his practice, but there were, as well, qualities which added to his art a note of real distinction. The exhibition illustrated adequately the more important phases of his achievement. As for the gathering of Wilhelm Kuhnert's works, it certainly proved his right to a place of high rank among the painters of animals; few men have equalled him in intimate understanding of the habits of wild beasts, and not many artists who have dealt with this class of subject have possessed so sound a pictorial sense or such a thorough command over executive processes. The Fine Art Society has had, also, a show of Italian landscapes by Mr. St. Clair Marston and Mrs. Freda Marston, attractive works firmly and expressively drawn and pleasantly clean and fresh in colour.

At the St. George's Gallery there has been on view a series of contemporary English water-colours which afforded some

rather surprising contrasts—many of the things in it were of admirable quality, but with them was associated much stuff that was too extravagant and eccentric to be taken seriously. The most noteworthy works were *Old Mill, Westerham*, by Mr. Charles Cundall; *River Deben, Suffolk*, by Mr. Connard; *A Chioggia Boat*, by Mr. W. Walcot; *Tyrconnel*, by Mr. Randolph Schwabe; *Le Mont Cervin*, by Miss H. Hechle; and *Port Maillot, Paris*, by Mr. Rushbury; and there were other acceptable contributions from Mr. Muirhead Bone, Mr. McBey, Mr. W. Ratcliffe, Mr. C. Ginner, Mr. D. P. Bliss and Mr. A. McNab. These gave the show its real interest.

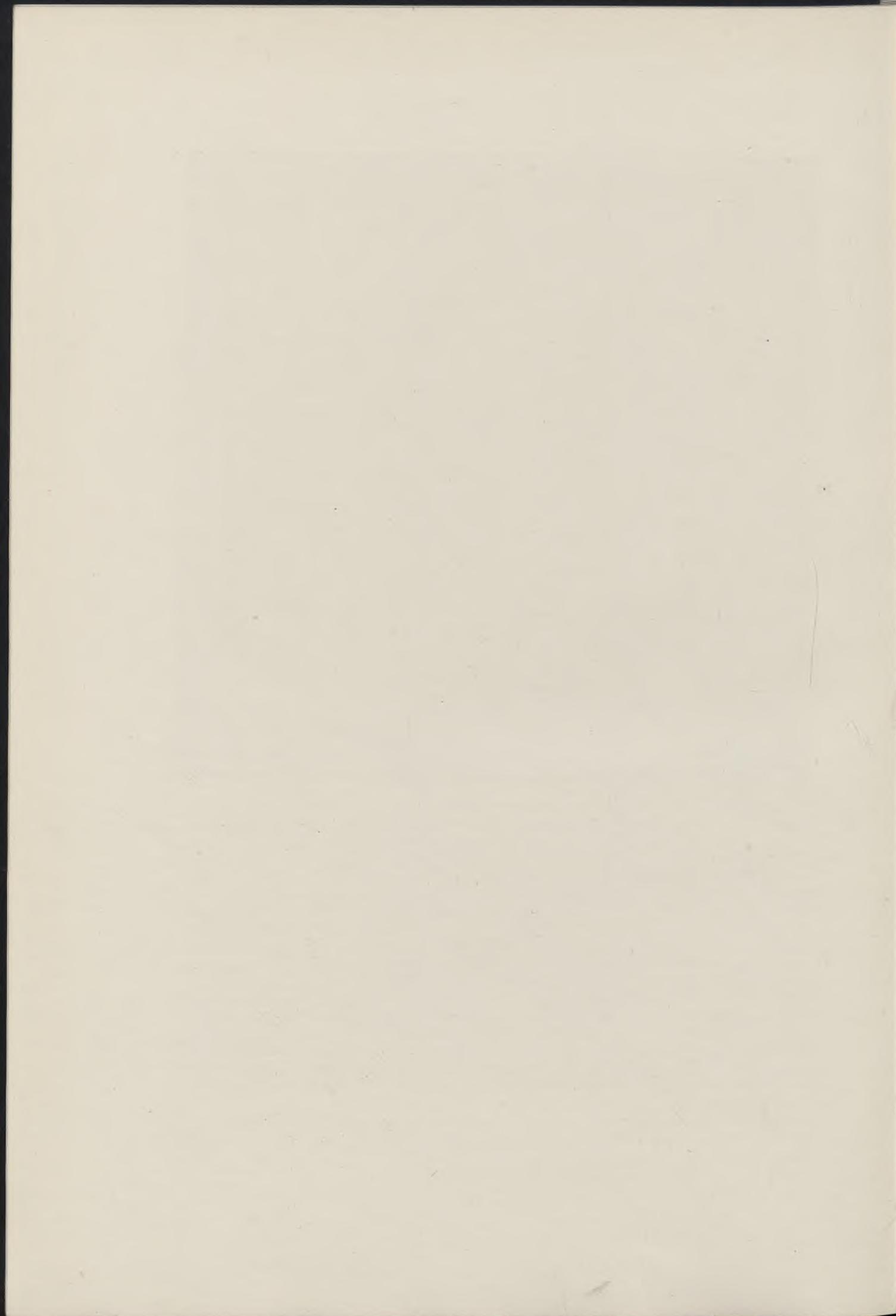
Some remarkable wood-block prints by Continental artists—mostly of Austrian nationality—have been exhibited at the Bromhead Art Gallery. They were for the most part of exceptional technical quality, and effectively demonstrated the possi-

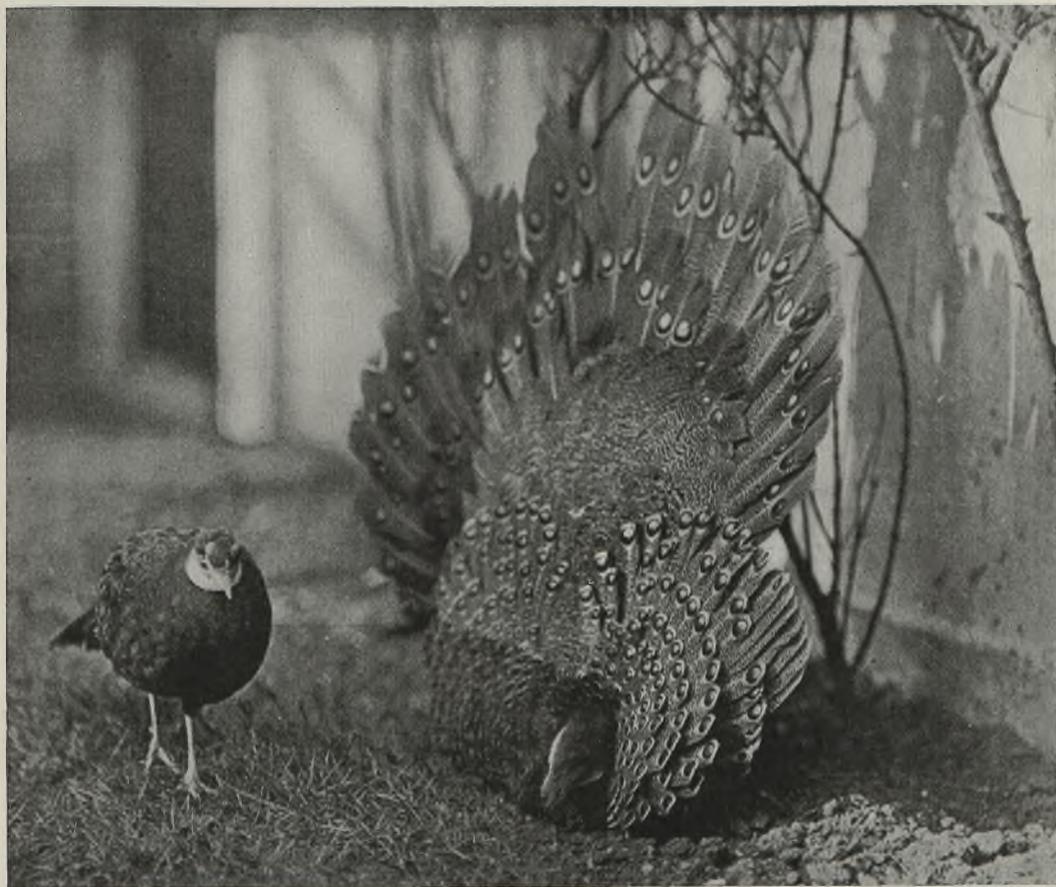


"THE PENTHOUSE." CHARCOAL AND WASH DRAWING BY MICHAEL ROSS



"THE INTRUDERS."
OIL PAINTING BY
MABEL GEAR, R.O.I.





"PEACOCK PHEASANT DISPLAYING"
 PHOTOGRAPH BY NEVILLE KINGSTON
 (Royal Photographic Society Exhibition)

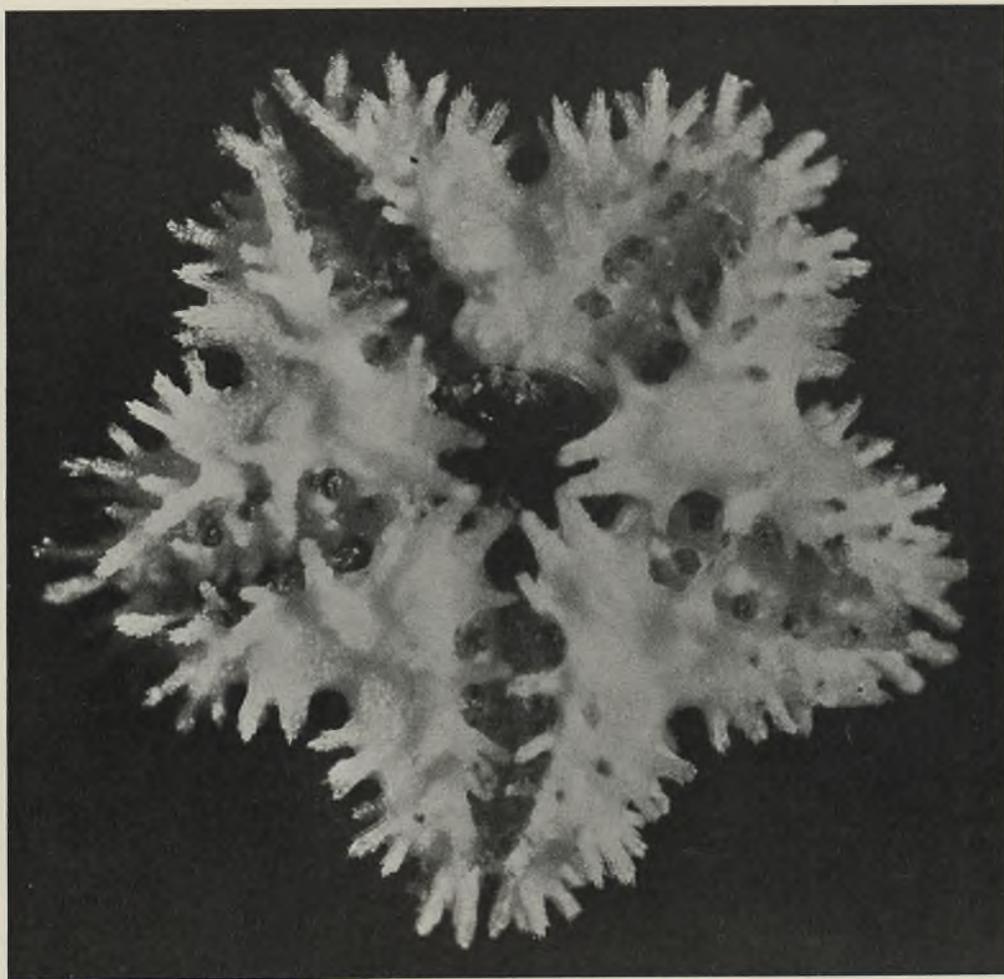
bilities of this form of colour printing when handled by men of taste and experience; the highest level of achievement was reached by Hans Frank, Leo Frank, Engelbert Lap and Carl Rotky, but there was nothing in the show which could be dismissed as unworthy of attention. ▀

The joint exhibition of paintings in various mediums by Mr. M. F. de Montmorency and of water-colours by Miss P. Konody, at the Brook Street Art Galleries, derived most of its interest from the works contributed by the first-named artist—Miss Konody's water-colour landscapes, though reasonably well drawn, were too conventional and too little guided by serious observation of nature to be really acceptable. But Mr. Montmorency in his pastels, particularly, showed much power as a draughtsman and a high degree of resource in the management of his

medium. His studies of heads were notable, too, for their strength of construction and subtlety of characterisation and were treated with definite individuality; and his landscapes had charm of colour and atmospheric effect. His oil paintings were, on the whole, less convincing, but one of them, the portrait study, *Girl in Green*, was not without merit. ▀ ▀

The collection of water-colours, *A Summer's Work in South Africa*, by the Rev. J. W. R. Brocklebank, at the Arlington Gallery, was more successful in its revelation of a personal and unconventional outlook on nature than as a display of technical accomplishment. There was throughout the series plenty of evidence of careful observation and the simplicity of the record was not spoiled by any attempt to warp facts into agreement with a prescribed formula; the artist had, at least,

LONDON



"YOUNG STARLET (*ASTERINA GIBBOSA*)," PHOTOGRAPH BY RANALD RIGBY, F.R.P.S. (Royal Photographic Soc. Exhn.)

been honest, and for that he deserves full credit. ♦ ♦ ♦ ♦ ♦

Honesty and frankness of purpose can be credited, also, to the three photographs—from the exhibition of the Royal Photographic Society—which are reproduced here. There has been for some years past a tendency among photographers to use their medium without much respect for what may fairly be called its legitimate limitations, and to apply it in ways that seems questionable when measured by rational standards of artistic propriety. Their idea is to disguise the mechanism of photography and by various ingenious devices to give it the appearance of one or other of the graphic arts; they adopt all sorts of tricks to make a photograph look like a

lithograph, an etching, a pencil or chalk drawing, a water-colour painting or something else that it certainly is not. The only thing they do not desire is that the things they produce should possess any kind of photographic quality. ♦ ♦ ♦

Yet in genuine photography it is possible to attain results which are well worthy of serious consideration and real respect. Of all mediums it is the one which can be best depended upon for accuracy of record, clearness of definition and subtlety of tone rendering, and it responds very readily to the artistic intention of the worker who is sincere in his effort to use to the best advantage the means at his disposal. A mechanism that is flexible and adaptable and that has inherent qualities which are



"ANGEL FISH." PHOTOGRAPH
BY NOEL H. BOWRING, F.Z.S.

(Royal Photographic Soc. Exhn.)



SILVER CUP, SET WITH CRYSTAL OPALS, ETC.
DESIGNED AND EXECUTED BY ARTHUR NEVILL KIRK, R.M.S.

LONDON

capable, when really studied and understood, of valuable development, is not one that ought to be despised and certainly not one that should be degraded by tricks into a sort of sham artistry. ¶ ¶ ¶

The charcoal and wash drawing, *The Penthouse*, by Mr. Michael Ross, is specially commendable as an example of effective craftsmanship, quiet and straightforward in its manner of treatment, but yet free from any exaggerated pretence of primitive innocence. It is delicately suggested and sensitively drawn, but it is certainly not wanting either in firmness of statement or in sureness of touch, and it has a welcome distinction of style which is due to its regard for a right tradition and to its avoidance of wilful perversities of expression. ¶ ¶ ¶ ¶ ¶

In the two pieces of pottery by Mr. R. Marlow, which are illustrated, a good deal of ingenuity is displayed in the devising of

conventional patterns which serve their decorative purpose agreeably without becoming unduly emphatic or restless—the designer has appreciated justly that in a surface decoration on an object of utility simplicity and formality of line are much to be preferred to complication of detail. In his mosaic he has been less restrained, and his pattern has somewhat too much assertiveness, but possibly the panel is intended for a position where an animated treatment is necessary. The silver cup by Mr. Arthur Nevill Kirk is an acceptable piece of craft work, graceful and dignified in its lines, well proportioned and not overlaid with needless ornament but sufficiently decorated with appropriate ornament to have a pleasant richness of effect. ¶ ¶ ¶ ¶ ¶

The colour plate, *The Intruders*, after a painting by Miss Mabel Gear, shows a sumptuous colour arrangement and a



"THE SALUTE." WATER-COLOUR BY ROMILLY FEDDEN
(Walkers' Galleries)

LONDON

cleverly constructed design in which pictorial quality and decorative formality are happily combined and in which, too, there is a real measure of originality. Miss Wykeham - Martin's embroidered fire-screen is an achievement in needlework which strikes a modern note without, however, denying the authority of the past. It is amusing in invention but its quaintness of manner is not overdone. Concerning Mr. Romilly Fedden's water-colour, *The Salute*, it need only be said that it represents admirably an artist whose work has always charm and distinction and whose practice is consistently guided by scholarly taste. ◊ ◊ ◊ ◊



BOWL BY
R. MARLOW



POT BY
R. MARLOW

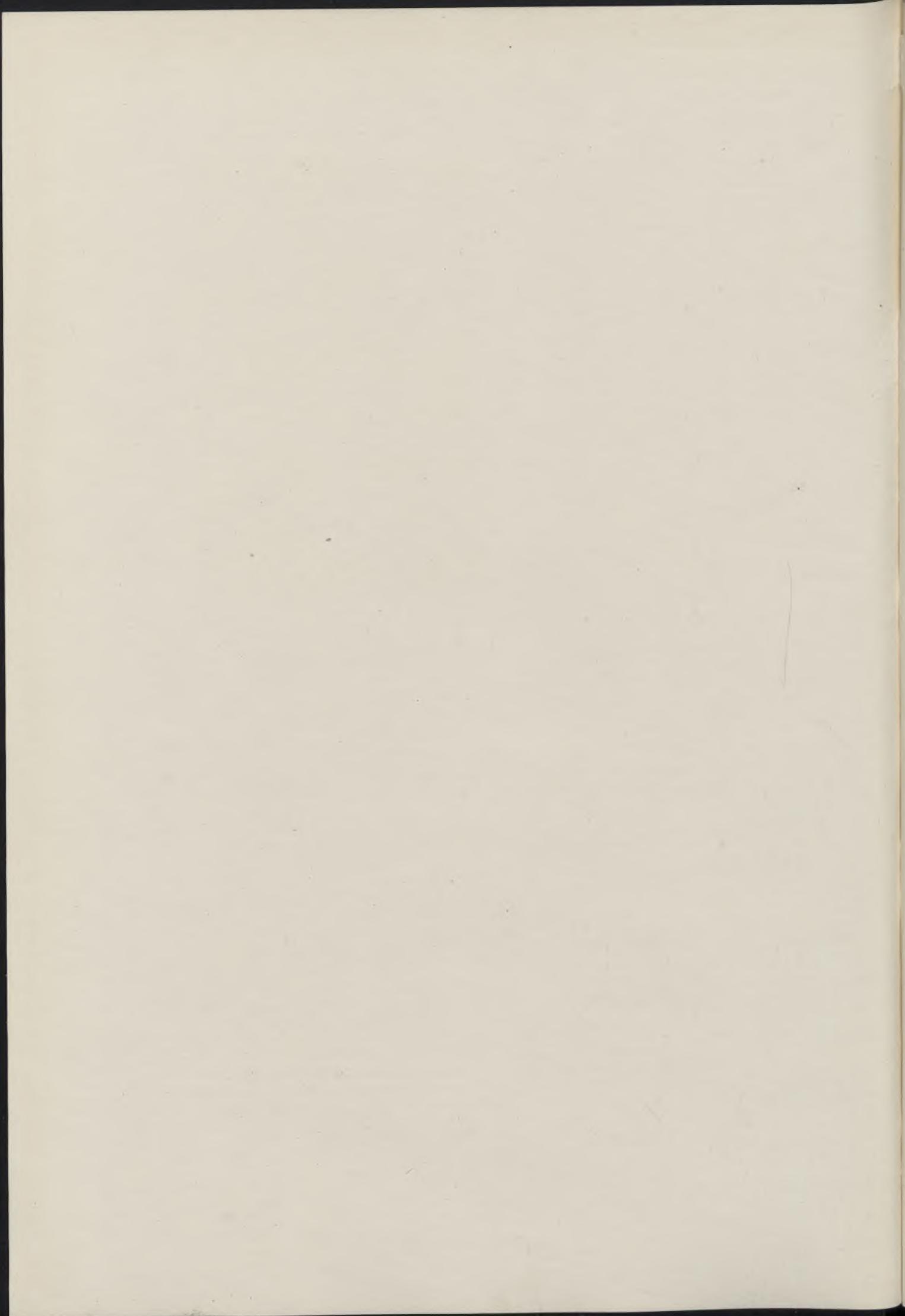
We have received from the Editor of "The Furnishing Trades' Organiser," particulars of a competition for British furniture designs. A distinguished board of assessors has been established, and five hundred guineas in prizes are offered. The aim of the contest is the very worthy one of encouraging "the creation of types of furniture which shall express the needs of the modern household without that implicit obedience to classical formulæ which has for so long been fashionable." This seems a step in the right direction, and we shall look forward with interest to seeing the results. The last date for entries is January 15. ◊ ◊ ◊



MOSAIC BY
R. MARLOW



EMBROIDERED FIRE-SCREEN
BY MARIAN WYKEHAM-MARTIN.



LIVERPOOL.—Reconciliation between art and mass production in any direction seems nearly as difficult as reconciliation between that which has been capital and the thing which used to be labour. Mass in an art exhibition shows all such difficulties in strong relief. When to the critic seeking for some dignified method of describing this phenomenon chance and Lewis Carroll present

"She has the bear's ethereal grace,
The bland hyena's laugh,
The footstep of the elephant,
The neck of the giraffe;
I love her still, believe me,
Though my heart its passion hides;
'She's all my fancy painted her,'
But oh! how much besides."

what is that critic to do? Nothing, it seems, but to succumb to the frivolously apposite description, and to hope that the affection expressed in the lines may atone for the rest of the poem. ❖ ❖

So far as the Liverpool Autumn Exhibition is concerned it must be emphasised that the "much besides" at Liverpool may include, in addition to efforts of artistic innocence seeking, naked and unashamed, walls whereon to display themselves, a room full of massed masterpieces, another room devoted to the landscapes of a fine English painter, and other *tours de force* including three works by the greatest sculptor of our time, Jacob Epstein. ❖

Any incongruities of inclusion, exclusion or hanging, in the general rooms, are more than offset by the sagacity on the part of the promoters which contrived to show, to the North of England, a large room filled with the genius of Sir William Orpen, and which, going further on safe lines, reminds Liverpool of her connection with Mr. Lamorna Birch. These "one man" rooms form, when the "one man" is of the finer order, oases in the desert of juxtaposition so inevitable in big mixed shows. ❖ ❖ ❖ ❖ ❖

To see Sir William Orpen's pictures in numbers, with their uncannily powerful paint and tone and colour, their incisiveness of thought, sometimes resulting in tenderness, sometimes in scathing sarcasm, to marvel at his knowledge of men and his power of writing down their souls on canvas—to do all these things in a first survey is to know why his name has



"MRS. EVERITT ON THE ISLE OF PATMOS." BY SIR WILLIAM ORPEN K.B.E., R.A. (Liverpool Autumn Exhibition)

passed the stage of mere title and reached the final height of a diminutive. ❖ ❖

If we appreciate him it is because he first appreciates us. He is a great lover and a great hater, for whom the medium of expression has, or appears to have, no insuperable difficulties. That which is best in us, from the mind of a Balfour to the loveliness of a baby or the inspirations of a humble female, such as Mrs. Everitt, he shows. He also tells us that we can sink below the beasts, and paints the beasts and men in such a way as to leave no doubt on the matter. He reveres us, laughs with and at us, or scorns and contemns us, according to our deserts. This, surely, is the fulfilment of the artist's vocation, which in such hands is seen to be no small one. Take *Mrs. Everitt on the Isle of Patmos*. Her opportunities may not have embraced grammar or any considerable ablution, but what aspiration and inspiration shine in her stately form! Does she not deserve immortality? She has certainly gained it, and the world at



"NIGHT." BY SIR WILLIAM ORPEN, K.B.E., R.A. (Liverpool Autumn Exhibition)

large and our generation in particular have been enriched because she inspired one who was himself inspired by nature. As she is only one of many masterpieces crowded into this electric room and as one might rhapsodise over practically every picture in that room, it is better to leave her and get to earth. ¶

Liverpool is a very conservative city, and many of the art movements of to-day are consequently conspicuous by the fact that they are ignored. She is also, at present, showing in her exhibition much loyalty to her own products, or at least, one fears, many of them. An indiscriminating kindness such as this may sometimes defeat its own ends. It also produces a state of mind in which only a very good picture can hope to please. The most academic work of the Royal Academy is present. Local magnates are exposed in many portraits in oils of varying quality. Nice landscapes are so prevalent that the "neck of the giraffe" is required among the water-colours, and

360

has value, as the good work seems to have ascended in many places. Some foreign inclusions interest without creating deep emotion. ¶ ¶ ¶ ¶ ¶

The feeling that picture-making is no work for the multitude is accentuated. And yet, with all its flaws, this exhibition is a good thing, when we consider the over numerous body of struggling artists who persist in believing that picture-making is for them the only outlet for artistic urges.

JESSICA WALKER STEPHENS.

NEWCASTLE-UPON-TYNE. — It was not until 1923 that it was possible to restart the Cabinet Design and Woodwork class at the King Edward VII. School of Art, Armstrong College. The class is an evening one and is, primarily, for those engaged in the woodworking trades. ¶ ¶ ¶ ¶ ¶

Suitability to purpose, good proportions, and sound construction are aimed at, while the student is helped to a realisation of the decorative value of the material itself, and



"THE MODEL." BY SIR
WILLIAM ORPEN, K.B.E., R.A.
(Liverpool Autumn Exhibition)

NEWCASTLE—BIRMINGHAM—LANCASTER

that any other decoration is only justifiable if it enhances beauty already attained. The course includes elementary geometry useful in the craft, the making of scale and working drawings, and the study of historic styles. ❖ ❖ ❖ ❖

The illustration is of work designed and carved by a young student (Miss W. Brady) which we consider happy in this, that the decoration arises naturally from the construction. W. J. WILSON.

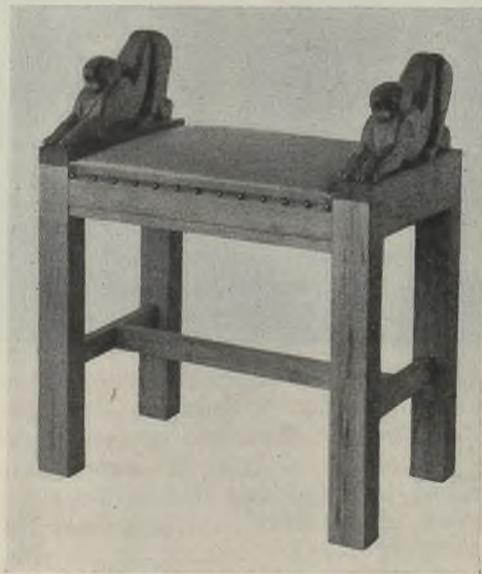
BIRMINGHAM.—Mr. Cuthbertson's Processional Cross, illustrated on this page, is a good example of what can be achieved by the modern craftsman using the traditional methods of the thirteenth and fourteenth century Italians. ❖ ❖

Unfortunately the photograph, with its unavoidable reduction in scale, cannot reproduce clearly the details of the work on which, together with its rich colour, the effect largely depends; but the following description may be of some help in examining the illustration. ❖ ❖

The cross is in silver, and measures 2ft. 6in. in height and 18in. in width. It is elaborately decorated in enamel and niello. At the extremities are panels representing the four evangelists which are surrounded by symbols of the Cruci-



PROCESSIONAL CROSS. DESIGNED AND EXECUTED BY THOMAS CUTHBERTSON



CARVED OAK MUSIC-STOOL
DESIGNED AND EXECUTED
BY MISS W. BRADY

fixion. The centre panel shows the Lamb, as a symbol of sacrifice. ❖ ❖ ❖ ❖

The inner cross is decorated in niello and bears pictures of the Apostles. ❖

We understand that the work has been presented by Mr. A. M. Patrick to the Beauchamp Chapel, St. Mary's, Warwick, where it will be placed when the restorations are completed. M. B. B.

LANCASTER.—The work of Mr. C. R. Gerrard shows that balance of strength and sweetness always found in the work of nature and sometimes in the art of man. His rendering of the Belfry Tower of Bruges, where the humble houses lead up to the ethereal belfry, and the inimitable music of the belfry seems almost in the air, is an example of work done under stress of that emotion which may be æsthetic, but is not consciously so labelled by those under its stress, because they are too busy to argue. Theirs is no forced state of

LANCASTER

mind, but one of dreams and visions. Such people never set out to "paint a nice picture." They are otherwise engaged, and so they make art, instead. ❖ ❖

Mr. Gerrard was trained first at Lancaster School of Art, where he won the Lancaster County Council three years' scholarship to the Royal College of Art. In 1918 he was awarded a renewal of this scholarship, and also gained a Royal College of Art scholarship, with a subsequent renewal. He was appointed assistant in charge of the teacher's course at the college, specialised in the School of Design as applied in relation to industry, took the literary course, including Greek and Roman Mythology and historical researches into art, and gained the second place in open competition for the Royal College of Art War Memorial. Mr. Gerrard also assisted Mr. Anning Bell in

stained glass memorial work. Illustrations of his work have appeared in THE STUDIO publications, and his places of exhibition include the Royal Academy, the War Memorials Exhibition, the Victoria and Albert Museum, the Mansard Gallery and the Architectural Association Galleries. His work has also been bought for the Lancaster Permanent Collection, so he is honoured at his place of origin. ❖ ❖

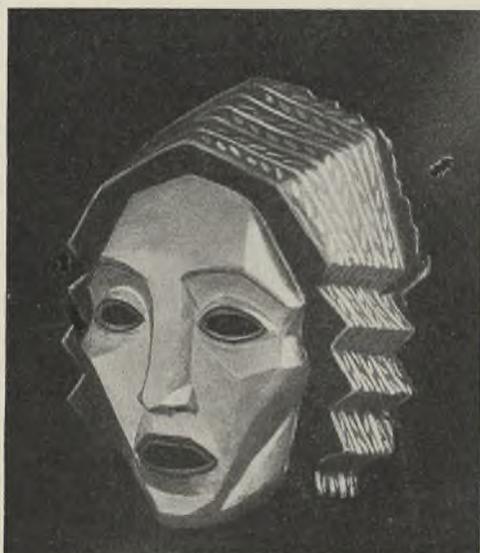
It is hoped that, after this recital, any "practical person" who may have supposed from one's earlier remarks that the subject of those remarks was a mere emotional dreamer will now retire, on this fresh evidence that the true seer of visions and dreamer of dreams in art is one of the hardest workers the world produces. Is he not under the driving power of the creative impetus? ❖ ❖

J. W. S.



"MEVAGISSEY FISHING HARBOUR"
BY CHARLES R. GERRARD. (Exhibited at Messrs. Colnaghi's Galleries)

CAMBRIDGE



"KASSANDRA." MASK DESIGNED
BY WILLIAM HAMPTON
MADE BY DAPHNE JERROLD
(Argosy Arts and Theatre Service)

CAMBRIDGE.—Greek tragedy played in a modern theatre by masked actors is perilously like a pedantic affectation. Masks are to be used in the forthcoming production of "The Oresteia" of Æschylus at the Festival Theatre, Cambridge, but these masks, designed by William Hampton and made by Miss Daphne and Miss Phyllis Jerrold, are so completely different from the traditional masks of Greek tragedy that "pedantic" will certainly be the last word which it will be possible to apply to the production. The use of masks in the Greek theatre had, like all conventions of the theatre, a purely practical origin. The vast size of a Greek theatre and the fact that there was no artificial lighting made it impossible for the greater part of the audience to see the actors' faces. Masks were used to overcome this difficulty a little. At the same time they were so designed as to overcome the second drawback of a huge open-air theatre, and acted as a form of megaphone for the actor's voice. Naturally the masks were realistic, and simply reproduced the human face on a larger and bolder scale. In the modern theatre there can be little justification for using masks of this type. The audience are too close to the stage for the original effect of the Greek masks to be more than faintly parodied, but in the

Festival Theatre's production there will be no attempt at this. The masks to be used are purely stylised, designed to intensify the dominant emotional characteristic of each part to a degree impossible with grease paints. For instance, the craziness of Orestes is depicted by a mask with a silver foundation sprinkled with blue, and hair tossed wildly on one side. The mask for Agamemnon achieves an effect of innate nobility shadowed by cruelty and superstition. The gods—Apollo and Athena—will have golden masks to stress their aloofness from ordinary mortals. ♠ ♠ ♠ ♠

In other words, these masks interpret an ancient play in an essentially modern spirit. The expressionist spirit in which the masks are conceived is the same spirit of which the literary symptom is the stylised expressionist play. Through these masks for "The Oresteia," the spirit of modernism interprets and finds that it has much in common with the first great play of the human race. ♠ ♠ ♠ ♠

Obviously stylised masks must have their effect on the acting of the play. They make realistic acting impossible. So the play is to be produced with stylised



"ORESTES." MASK DESIGNED
BY WILLIAM HAMPTON
MADE BY DAPHNE JERROLD
(Argosy Arts and Theatre Service)

gestures as well as with stylised scenery and expressionistic lighting. No actor likes playing in a mask. It deprives him of 50 per cent. of his stock-in-trade, but it is an enormously valuable experience, as deprived of all facial expression he is compelled to rely on movement to an extent he never dreamed of doing before.

GLASGOW. — Filling the McLellan Galleries with 734 works, the Royal Glasgow Institute of the Fine Arts maintains its important standing among British art exhibitions. Painters and sculptors south of the border contribute to it considerably. Yet its note keeps essentially Scottish, reflecting sympathetically the enthusiasms of that numerous band of artists whose inspiration is gained from their native country. ♦ ♦ ♦ ♦

To treat of sculpture in its comparative importance it is worth noting that there is a small Rodin *La Centauresse*, eloquent in vital action. Reid Dick shows a head of T. S. Tait, Esq., F.R.I.B.A., and an alluring marble head of a baby. Pittendrigh MacGillivray's gracious manner is seen particularly in his *Ehrna*, a life-size bust in bronze and in his *Lord Byron* head. Brilliant work is also seen by Alex. Proudfoot, G. H. Paulin, Benno Schotz and Kellock Brown. ♦ ♦ ♦ ♦

Not to leave an attractive section to the last it should be said that some of the most stimulating subjects in the galleries are to be found in the black and white section. In this, for instance, are seen some fascinating woodcuts, notably *Three Peasants Lose a Shilling*, by Leon Underwood, and *The Swimmers*, by Miss Gertrude Hermes, and the work of Ethelbert White, Gordon Craig, Joseph Simpson, Ethel Gabain and Jessie M. King. ♦ ♦ ♦ ♦

While water-colours are not particularly strong this year, there are outstanding works. Such are Lucien Simon's dazzlingly clever *Le Phase*, with its figures in a garden contrasted against strong light, Russell Flint's characteristic *Flower Basket Makers* — *Antibes*, Warwick Reynolds's *Polar Bears* (bought for the Corporation of Glasgow) Muirhead Bone's *Naples Harbour* and Robert Eadie's *Old Durham*. ♦ ♦

Turning to the oils, one has always a friendly eye in such an exhibition for the



"PORTRAIT." BY NORAH NEILSON-GRAY, R.S.W. (Royal Glasgow Institute of the Fine Arts)

spirit of youth, or of unusual enterprise. One admires, therefore, the liveliness and vivacity of Tom Gentleman's dramatisation of a bull fight in which an ironic humour intrudes, not unacceptably, upon the solemn walls. Spirited too and stimulating is Miss Olive Carleton Smyth's exotic oriental fantasy *The Khan's Wedding*. Sir John Lavery has almost to be numbered in the ranks of youth for the gay elan with which he glances at *The Derby* with its

GLASGOW

crowd ardently gazing at the finish of the race. There is an interestingly intimate study by the artist also of Sir J. M. Barrie curled up reading in an ingle neuk. ❖

There are vigour and fresh observation in Arch. A. McGlashan's *Still Life*, with its skilful lighting and realistic painting. John Lamont contents himself with a smaller canvas than last year in his curiously designed *Washing Day*. Miss Nan Dalziel and C. Cameron Ramsay are others of the younger artists who figure with success. ❖

Landscape has ever offered an art inspiring to the poetic lyricism of the Scot and there is the true glamour in Hugh Munro's *The Blue Tarn, Mull*, in the finely seen *Arran Hills*, by E. A. Taylor, in Whitelaw Hamilton's *The Meadows, Wooler*, and a sense of romance in the famous Bridge at Toledo as seen by

Haswell Miller. Small in size, yet containing the essence of beauty are Macaulay Stevenson's dewy visions. Of contributors from England must be recalled Arnesby Brown for his spacious *View from a Hill*, and Sir Charles J. Holmes achieves the high values of sheer simplicity in *Cross Keys, Tebay*. ❖ ❖ ❖ ❖

Portraiture is ably sustained by Maurice Greiffenhagen, James B. Anderson and, with a decorative beauty all her own, by Norah Neilson-Gray, whose sense for line and well-spaced masses, as well as for interpretation of charm, is evident in her *Betty, Daughter of Sir William Rowan Thomson*. ❖ ❖ ❖ ❖

Mr. Ancell Stronach's *St. Augustine* holds attention for its reverence of design and unusual style. ❖ ❖ ❖ ❖

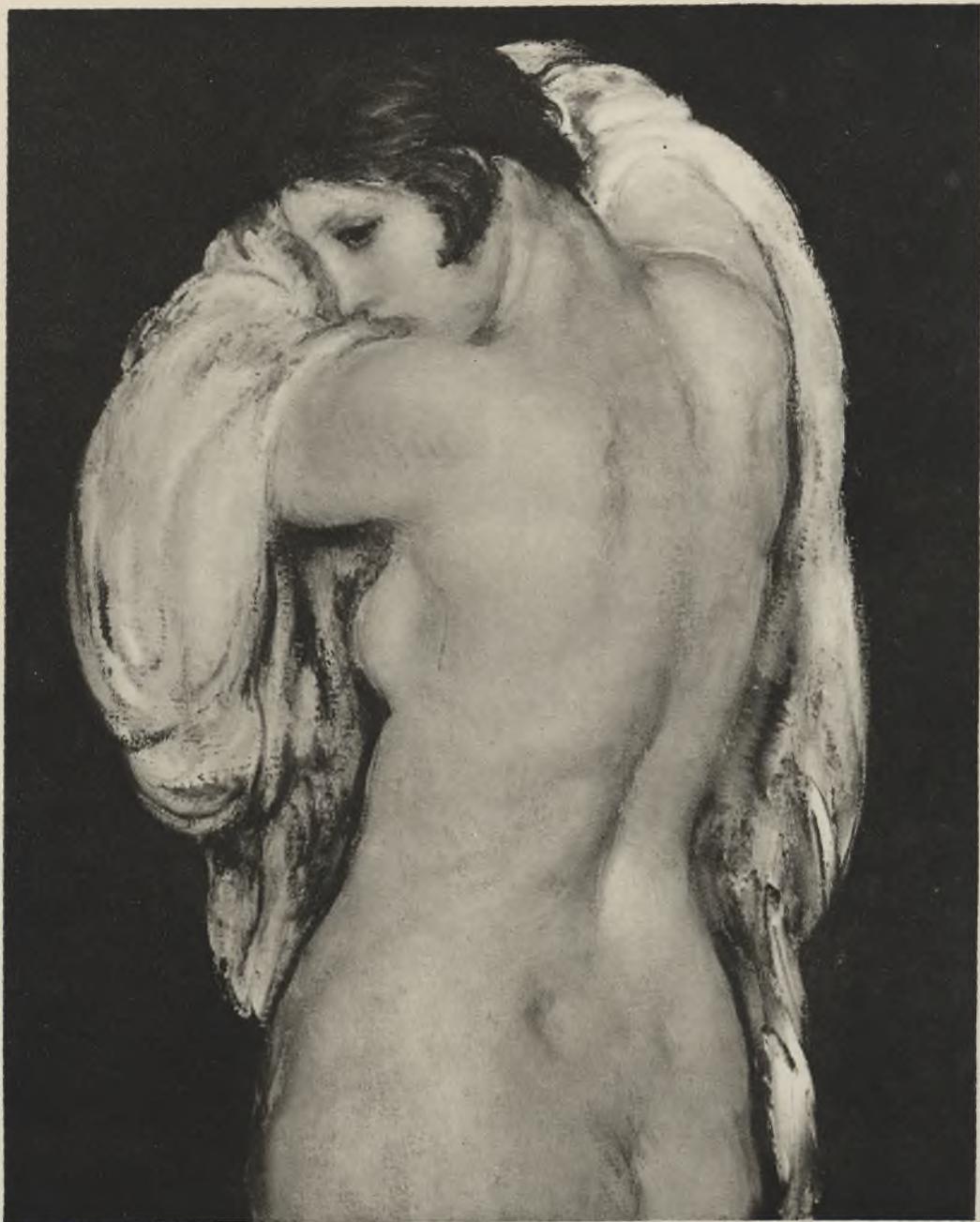
ROBINS MILLAR.



"THE CROSS-KEYS, TEBAY"
BY SIR CHARLES J. HOLMES
(Royal Glasgow Institute of
the Fine Arts)



"ST. AUGUSTINE." BY
ANCELL STRONACH
(Royal Glasgow Inst. of the Fine Arts.)



"TORSE DE FEMME"
BY MICHEL SIMONIDY
368

PARIS.—A very important exhibition of work by Michel Simonidy has just been held at the Galeries Georges Petit. Rarely has painting aroused in me such feeling and enthusiasm. This work is the splendid fruition of the talent and perseverance of an artist possessed in equal measure of a noble poetry of thought and the most refined craftsmanship. He has much in common with the finest classical tradition, and yet frankly avows his sympathy with the daring experiments of the most advanced schools. This exhibition must have provided food for thought for any artists capable of self-examination, whether they belonged to the section where stultifying academic formulas are the rule, or whether they were members of that youthful company whose genial audacities are too often marred by poverty of imagination or inept technique. ▣

M. Michel Simonidy is of Roumanian stock. He showed early talent, and was sent with Government assistance to the Ecole Nationale des Beaux Arts at Paris,

and there worked for some years in Bonnat's studio. While he does not recognise the influence of his mentors (with the possible exception of Gustave Moreau) on the development of original talents, he never speaks ill of his period at the school in the Rue Bonaparte, because of the material facilities there to be found by young men eager to learn for themselves. ▣ ▣ ▣ ▣ ▣ ▣ ▣

At the end of the prescribed period of study, instead of returning to Roumania, M. Simonidy remained in Paris, living a quiet, retired life, sending little to well-known exhibitions, but doing admirable work, continuously and with enthusiasm. He exhibited first at the Artistes Français then at the National; and since the schism in this last society he has joined the seceding group, the Tuileries. But for a long time he has rarely sent to any salon. It was so lately as 1923 that he held his first one-man show (at the Galerie Barbazanges). More recently he has held a collected exhibition at Buenos Aires, and



"NU: HARMONIE EN NOIR ET ROUGE." BY MICHEL SIMONIDY. (In the collection of M. Marcelo Slimovich)

PARIS



"ROCHERS." BY MICHEL SIMONIDY
(In the collection of Dr. F. Llobet)

the Museum of that town has acquired a fine *Nude* in pastel. ❖ ❖ ❖ ❖

M. Simonidy's art is by no means narrow in scope. As a portrait-painter he has done some noble work, from among which one may select the likenesses of "Carmen Sylva," Queen of Roumania, Sarah Bernhardt, and the poet, Viele Griffin. But the requirements of portraiture leave him insufficient liberty for the studies he delights to pursue, so he no longer does this class of work. As a landscape-painter his love of nature may be seen from the fact that his favourite authors are Virgil and Rousseau. For many years he has spent his summers in Brittany, in the charming Fouesnant country with its idyllic orchards, or, later, in the harsher scenery of Douarnenez. He has now temporarily given up the massive austerity of Brittany for the more classical beauty of the Hyères Islands, embosomed in the ever blue and sunny Mediterranean. ❖ ❖ ❖ ❖

Since the very outset of his career, M. Simonidy has been a painter of nudes, and

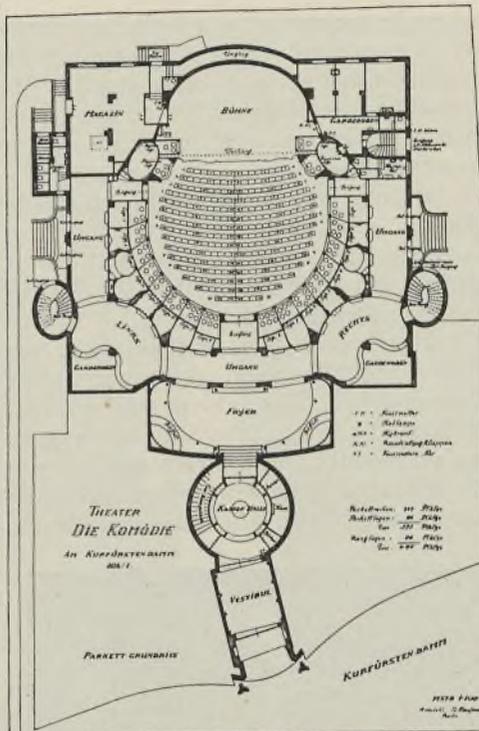
he delights in recording on the canvas (with a lyricism nowadays almost lost to us) a poem expressing his ideal of feminine beauty; well-built, healthy figures, harmonious and refined. Whether he places his figures in interior settings or in the open air, on wave-beaten rocks (thus associating the woman with the sea, as in the classical story of the birth of Aphrodite) his brush never fails to find new themes and harmonies. Words are powerless to convey the charm and refinement of these pictures, their rich sumptuousness in material. ❖ ❖

To these splendid results M. Simonidy has only attained by way of the struggle for self-mastery which has confronted all the masters: a conflict between instinct and discipline, a ten years' effort to curb his native talent. And now that he is in full control of his powers, his mind is on the future, on the large compositions he has in mind, which shall be a full expression of his great endowments. ❖ ❖ ❖ ❖ ❖

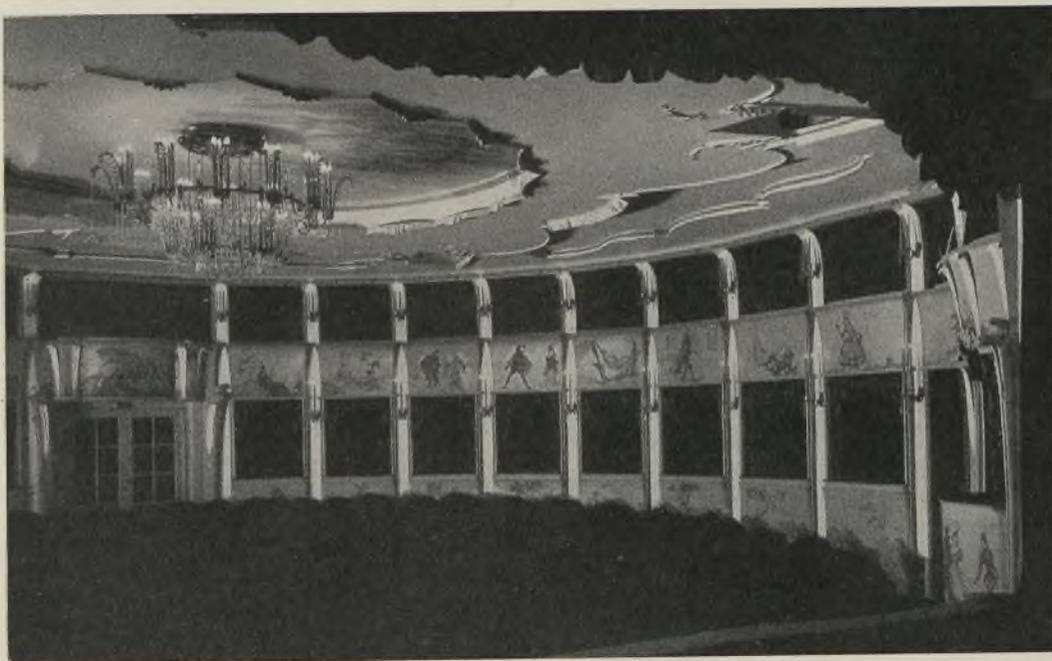
M. VALOTAIRE.

BERLIN.—Among modern German theatre architects Oskar Kaufmann takes the lead. In the years 1907 to 1925 he has executed seven theatre buildings in Berlin, Vienna and Bremerhaven. The latest of these works, the "Comedy," erected in the Kurfürstendamm, in Berlin, is built for Professor Max Reinhardt, who, after he tired of the "Theatre of the Five Thousand," wished, for a change, to try a "Theatre of the Five Hundred." And Oskar Kaufmann, who in the "Theatre of the Bülowplatz," built the type of a dignified and monumental, modern popular theatre, created in the "Comedy," a coquettish, small society theatre. The stalls, arranged in a half-oval, are surrounded by two rows of private boxes, as they were first used in 1639 in the "Teatro di S. Giovanni Crisostomo," in Venice, and each of these boxes has a small, elegant anteroom.

The auditorium, dipped in warm yellow and rust-red colours, flooded with soft light and ornamented with fascinating theatre-scenes by the artist Hans Meid, breathes the spirit of joyous festivity. This theatre is made to receive an animated and



PLAN OF THE KOMÖDIE THEATRE, BERLIN, ARCHITECT, OSKAR KAUFMANN



PART OF THE AUDITORIUM, AND BOXES, KOMÖDIE THEATRE, BERLIN ARCHITECT, OSKAR KAUFMANN DECORATIONS BY HANS MEID

BERLIN

pleasure-loving audience, which, here, feels itself *chez soi*, and expects a feast but at the same time gives a feast itself. All proportions are pleasantly visible at a glance; the formation of the interior, the decoration, the colour scheme are perfectly attuned to intimacy. When ladies decked in evening dress fill the seats in the boxes and stalls, and a picture of elegant society life unfolds in the festive frame of the auditorium, then this "vanity fair" becomes a play in itself; the invisible barrier between stage and auditorium vanishes. The modern society-piece is played here in a sphere and atmosphere of its very own; it is characteristic of the close relationship between stage and auditorium that on both sides two small boxes



ENTRANCE TO THE KOMÖDIE THEATRE, BERLIN. ARCHITECT, OSKAR KAUFMANN



A CORNER OF THE FOYER KOMÖDIE THEATRE, BERLIN ARCHITECT, OSKAR KAUFMANN

are built on the stage itself—a particularly well-known motive in the history of French theatre-building. "The Comedy," in its form and interior arrangement, is permeated with the spirit of modernism, but it stands in an inner spiritual relationship to that theatre architecture of the rococo period, which has bequeathed charming masterpieces, e.g., "The Residenz Theatre" at Munich and "The Old Theatre" at Bayreuth. From a technical standpoint the building is interesting in so far as it lies in the yard of offices erected by Oskar Kaufmann. The passage leading from the street to the theatre and the adjoining circle-shaped box office are situated in the front building; out of this difficult situation Kaufmann has, with a happy and architectural fantasy, created a sequence of progressive scenes and impressions which finds its climax and finale in the Mozartian charm and gaiety of the auditorium. A. DR.



PROSCENIUM AND STAGE BOXES IN THE KÖMODIE
THEATRE, BERLIN. ARCHITECT, OSKAR KAUFMANN.



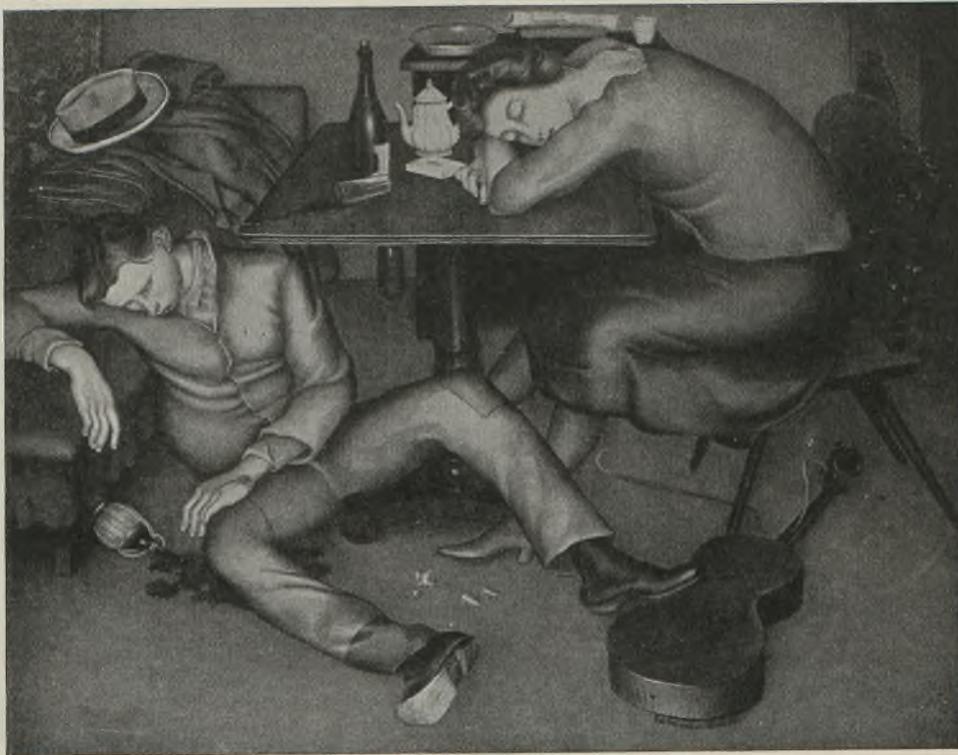
"THE BRIDE." BY
BARTHOLOMAEUS GILLES
374

COLOGNE

COLOGNE.—The artist Bartholomaeus Gilles of Cologne is a typical self-made man. Born in 1891 he learned a trade, continued his education in the Arts and Crafts School in Cologne, and then went according to ancient custom as a travelling journeyman. His development as an artist first began after the war, in which he took part for the whole duration. He never went to an academy, but studied industriously in the museum of his birthplace, where he received many suggestions from the masters of the old Cologne School. That vista of the street with church and houses, which one finds in the picture *The Bride*, reminds one of a motive which was much loved by the artists of the fifteenth century. Gilles joined that new objectivism, which at the present is advancing quickly through the whole of Europe, from Spain to Sweden. He represents figures of powerfully developed dimensions in clearly defined spaces. The composition is lucidly arranged and carefully weighed. In the expression of feeling Gilles is reserved, but

in *The Bride* lives a quiet loveliness in which one seems to recognise the race of Stephan Lochner, and in *The Drunkards* the dull heaviness and loss of resistance of the overwhelming body is very convincingly represented. Generally Gilles avoids the exciting and dramatic motive, but he has also painted a picture which is filled with strong emotional tension. It is *The Discussion*: in a room a dozen young men are gathered round a table, the discussion has reached a climax, they jump up and threaten one another with violent gestures. A whole scale of conditions of the soul, from deep reflection and cool observation to passionate excitement, is here represented with energetic characteristics. Gilles' works are the creation of a natural and healthy talent drawn from his own experience. He finds happy modes of expression for his pictures and one may still expect beautiful fruit from the further development of this persevering artist. ♣ ♣ ♣ ♣ ♣ ♣

A. DR.



"THE DRUNKARDS." BY
BARTHOLOMAEUS GILLES

FLORENCE.—Professor Sirio Tofanari, an Italian sculptor living in Florence, who is now thirty-nine years old, deserves to be specially mentioned among the modern artists in Italy, as he chooses his models exclusively from the animal kingdom, reproducing them with such incredible talent that one might think they were really alive. Critics compared his sculpture frequently with Barye's works, but this parallel was only drawn as far as the classical model is concerned. His style cannot be analysed in the smallest details; he works rather in a modern way, in a pronounced, nervous style, mighty and dynamic and with great simplicity in the lines. This synthetic simplicity, however, expresses in his agile and muscular animals all their life; in his plastic we recognise the deep expression of the psychology of the beasts in the wilderness, as only Kipling described it so marvellously in his works about the jungle. The most exact studies of these and similar books and the untiring observations he made for years in the different zoological museums and Zoos inspired Tofanari with

the love for his animals which he instinctively expresses in their reproduction. After impressionistic studies for several years he gradually developed his present style. ¶ ¶ ¶ ¶ ¶ ¶ ¶

Already in the year 1908, when twenty-two years old, he exhibited some of his works at Faenza, which were like a message from the animal kingdom, and one of his sculptures was bought by the King of Italy. From this time till to-day Tofanari has made great progress. While he seems to live with the animals, observing and studying them constantly, his art has developed in the highest degree. For three years he studied in London every morning the movements of the animals in the Zoo; there was his school, his Academy. By this method he started his independent course and his original style, so that one cannot prove the influence of any master in any of his works. ¶ ¶ ¶

In the year 1909 the "Galleria d'Arte Moderna" in Florence acquired one of his works at the exhibition in Venice. In 1911 a group of his which had gained a prize in Barcelona was bought by this



"DEER" (BRONZE). BY SIRIO TOFANARI. (In the possession of H.M. the King of Italy)



"GOOSE" (BRONZE)
BY SIRIO TOFANARI

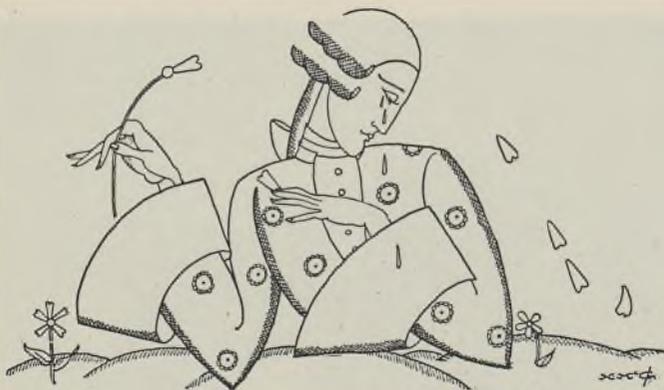


ILLUSTRATION FOR STERNE'S
"SENTIMENTAL JOURNEY"
BY NORAH MCGUINNESS
(Macmillan and Co., Ltd.)

museum. Later this modest autodidact reaped laurels again and again in Rome, Turin, Paris, San Francisco, etc. And even galleries at Lima (Peru) and Buenos Aires have bought some of his works. His gigantic *Goose* in bronze was an object of interest at the recent Biennial Exhibition in Venice.

Sirio Tofanari has, as every artist should do, first tried to become master of the form, the characteristic signs and peculiarities of his subject. Then only he models quite free, according to his feeling, which his artistic sense and consciousness aroused in his inner self.

He not only knows how to reproduce the moment of the movement and expression, but also gives his model the strength of plasticity and the firmness of the style which have made him known all over the world. The animals modelled by him have their eternal monument in bronze.

FRANCIS C. FUERST.

REVIEWS

A Sentimental Journey through France and Italy. By LAURENCE STERNE; with decorations by NORAH MCGUINNESS. 10s. 6d. net. (Macmillan.) There must be not a few readers who prefer the *Sentimental Journey* to *Tristram Shandy*. Though the slighter book contains no such gems of character as Uncle Toby and the Widow Wadman, and gives only a glimpse into that curious, fantastic mind, where *Tristram* provides a detailed view, it has more point and coherence. This is partly due to its

378

arrangement in the form, at least, of a travel-narrative, and partly to its freedom from the rows of asterisks, the blackened pages and suchlike meretricious typographical tricks which, in *Tristram* induce irritation rather than amusement. Sterne's mind was more than whimsical; it was subtle. And so, out of almost nothing at all he could weave a sparkling recital, oddly compact of learning, humour, "sensibility" and innuendo, which is capable of arousing enthusiasm or deprecation (according to the temperament of the reader) but never boredom. So individual an author, and one so assured in his tenancy of a niche in the temple of fame, provides a difficult problem for the illustrator—or "decorator," as many artists now significantly prefer to be called—and Miss Norah McGuinness has emerged from the ordeal with great credit. She is emphatically on the right road, in that her drawings are manifestly done with an eye to their place in the typographic scheme as a whole. Excessive economy, a derivative tendency, and occasional failure in the balance of blacks and whites, are points to which she might well pay heed; yet there are here many exquisite decorations which would do credit to an artist who (unlike Miss McGuinness) had long years of experiment upon which to look back. Her nice subordination of realism to rhythm in no wise detracts from her insight as a textual commentator; she gets the utmost value out of the costume of the period; she has humour, and a sound instinct in the choice of her themes.

The Journals of Thomas James Cobden-Sanderson, 1879-1922. 2 vols. 84s. net. (R. Cobden-Sanderson.) In issuing these journals, the publisher, Mr. Richard Cobden-Sanderson, has performed more than an act of filial piety. He has given us material for a new and enlarged view of one of whom most of us think as a book-binder and printer only; he has added a strongly individual contribution to our autobiographic diaristic literature, and has produced the work in a manner not unworthy of the Doves Press (which his father founded and controlled). At the period when the *Journals* commence, T. J. Cobden-Sanderson was thirty-nine. He had tried many ways of life, had been eight years a barrister, and had carried out a huge legal undertaking (most incongruous in the light of his self-revelations) for the London and North-Western Railway Company, but his marriage and the work by which he is chiefly known were still before him. The *Journals* are a record of spiritual struggle and aspiration. Oddly enough, had we not the dates before us, the earlier pages might at first glance be taken as the work of a much younger man. They are full of the doubts, fears, questionings and torments which are associated rather with late adolescence than with a ripe middle age. The continuance of these feelings is an index to the extreme fineness of Cobden-Sanderson's

nature. He was a noble soul, widely read in many subjects, and quite easy and proficient in the company of the great. Yet he lacked (by virtue of his very nobility) the necessary narrowness which would have allowed him to concentrate on one task—a greater than the crafts which he ultimately took up. Contemplation absorbed him, and, as he himself writes, "it is only those who do the work, and not those who look on, who are great." Perhaps posterity will fix on this book as his chief claim to remembrance, and number him with Amiel and Barbellion rather than with the "hand and brain" movement of the late nineteenth century. ♪ ♪ ♪

The History of Rasselas. By DOCTOR JOHNSON. With an Introduction by G. K. CHESTERTON. Illustrations by DOUGLAS PERCY BLISS. 10s. 6d. net. (J. M. Dent and Sons). Dr. Johnson, he of an age which, as Mr. Chesterton faithfully says, "put down everything in black and white," chose in "Rasselas" a subject of Oriental brilliance and colour, and then overpowered it with his own philosophy, so splendid and so ponderous. In Messrs. Dent's edition of this classic of mixed elements, two more elements are added, for we have Mr. Chesterton, the brilliant onlooker whose mind is tuned to other ages—earlier or later—writing the introduction, and Mr. Bliss grappling with the desperate task of reflecting in illustration



ILLUSTRATION FOR JOHNSON'S "RASSELAS"
WOODCUT BY DOUGLAS PERCY BLISS
(J. M. Dent and Sons Ltd.)

REVIEWS

both the Doctor and the Doctor's book. Mr. Bliss has fought his way through this task with credit, though not without occasional signs of struggle, in the inelastic medium of the woodcut. The eighteenth century, with all its reasoned brilliance, was not without artificiality. Some "pseudo" flavour projects through its acquisitions from the classic or the Oriental. It grafted, without thoroughly absorbing, other ages and themes. Mr. Bliss has reproduced this quality, and has made some additions from the twentieth century, quite inevitably. The book is beautifully printed and very alluring. J. W. S.

Don Juan. By LORD BYRON. With ninety-three illustrations and decorations by JOHN AUSTEN. 25s. net. (John Lane.) A superbly produced edition of the great epic of amorous relations. *Don Juan* is, of course, a classic that refuses to date: and even in Ruskin's Presbyterian and Victorian household it was read aloud *en famille*; but it has an especial appeal to the present generation in the persistent irony with which it pursues the sublime. It is exactly this poetical treatment, for instance, which would express our attitude to the war. Mr. Austen's illustrations perform their function very well. They have a brilliance and a certain fitting sense of artistic irony to match that of Byron: though it would be asking altogether too much to demand that they should compete in lurid grandeur and saturnine humour with, say, the description of the shipwreck. They are, however, excellent decorations, full of charm in the sophisticated modern manner. ♪

Studies in Indian Painting. By NĀNĀLĀL CHAMANLĀL MEHTA. With seventeen colour and forty-four half-tone illustrations. Rs56. (Bombay: D. B. Tara-porevala.) The object of this volume is to bring together some new material for the study of Indian painting, most of the illustrations being reproduced for the first time. Fresh examples of the classic age of India's pictorial art in the shape of the frescoes of Sittanavāsal are included. Much space is devoted to the magnificent development of Moghul art, which flowered in the masterpieces of the painters in the reign of Tahangir. This art lasted as long as the court at Delhi maintained

its glamour and authority. The author passes on to the Hindu art which prevailed in the eighteenth century at the various courts of the Hindu princes, tracing out the descent of the Benares school of painting right down to 1870. ♪ ♪

The book is an original contribution to the subject. It is at the same time so arranged that even those with an elementary knowledge can grasp the main tendencies and periods. Mr. N. Mehta has not only achieved a specialist work displaying scientific care and research—he has written some excellent art criticism in a lucid style. He is very good, for instance, where he points out that the Moghul art is a "mental summary" of what has been seen rather than a faithful reproduction from a certain point in space. The colour plates are well chosen, and *A Darbar Scene*, and others (seventeenth century) linger in the memory. ♪

Unwin's "Chats" Series. Practical handbooks for collectors. 7s. 6d. net each volume. (T. Fisher Unwin.) We have received several of the volumes in the above series on such fascinating objects of the collector's interest as Japanese prints, Old English china, old coins, old copper and brass. These are written by experts and contain profuse illustrations carefully chosen to show the various styles and periods. The would-be collector could have no better guide. ♪

Crito: a Socratic Dialogue. By PLATO. Translated by HENRY CARY. 21s. net. (The Pleiad, 35 Gt. Russell St., London, W.C.1). The Pleiad is a newly formed society of bibliophiles which has the aim of producing literary classics with all the accompaniments of fine typography at a not too exorbitant price. It proposes to make use of the resources of famous Continental printing houses, printing each work at a different press. This *Crito*, produced at the Officina Bodoni, under the supervision of Mr. Frederic Warde, is the first of its publications, and augurs well for the future of the venture. The type is a new Italic, based on the Arrighi fount. It has definite distinction and is eminently readable, though its long ascenders and descenders in some sort break up the delicate solidity of effect. The Pleiad should have a useful career. ♪ ♪

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LONDON.—**ABBEY GALLERY**, 2 Victoria Street, W. 1. Etchings, Paintings and Water-Colours by Edgar L. Pattison. Recent Work by Anthony Gross. Open November 17–December 31.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. Landscapes by Helen M. Bulkley. Open November 17–26. Cloisonné Enamel and Landscapes by Phyllis Legge. Open December 1–10.

BARBIZON HOUSE, 9 Henrietta Street, W. 1. Paintings by Old and Modern Masters. Open during November.

BEAUX ARTS GALLERY, 1 Bruton Place, New Bond Street, W. 1. Pottery and Sculpture by Reginald F. Wells. Open till November 20. Drawings and Compositions illustrating the Psalms, by Baron and Baroness de Lynden. Open November 23–December 4.

BURLINGTON HOUSE, Piccadilly, W. 1. 36th Annual Exhibition of the Royal Society of Portrait Painters. Open till December 11. Exhibition of Flemish and Belgian Art. Open January and February, 1927.

CHENIL GALLERIES, 183A King's Road, Chelsea. Chenil First Annual Winter Exhibition of Modern British Art. Open till December 31.

COLNAGHI'S GALLERIES, 144–6 New Bond Street, W. 1. Modern British Paintings and Drawings. Open till November 19. Recent Work by the Guild of Potters. Open November 25–December 11.

CONNELL, JAMES, & SONS, 47 Old Bond Street, W. 1. Drawings of Paris by Henry Rushbury, R.E., R.W.S. Open till December 10.

FINE ART SOCIETY, 148 New Bond Street, W. 1. Water-colours by Arthur Briscoe. Open till November 27.

GIEVES GALLERY, 22 Old Bond Street, W. 1. A Ten Man Show. Open till November 26. Panton Club Exhibition. Open December 1–10.

GOUPIL GALLERY, 5 Regent Street, W. 1. The Autumn Salon (Modern Art). Open till November 30.

HEAL & SON, 196 Tottenham Court Road, W. 1. Additional Showroom of Heal Products. Open till December 31.

LEICESTER GALLERIES, Green Street, W.C. 2. Chile. Paintings by Alvaro Guevara. Tempera Paintings by Edward Wadsworth. Open till November 20. Sculpture by Rodin, Paintings by Van Gogh. Open November 27–December 24.

MERCHANT ADVENTURERS, 190 Church Street, W. 8. Table Glass and Vases. Open till November 30.

REDFERN GALLERY, 27 Old Bond Street, W. 1. Early English Water-Colours. Pottery by Stella Crofts. Open till November 20. 7th Annual Exhibition of the Society of Wood-Engravers. Open November 25–December 30.

REID, ALEX. AND LEFÈVRE, LTD., 1A King Street, St. James's, S.W. 1. Paintings by S. J. Peplow. Etchings, Drawings and Drypoints by Edmund Blampied. Open during December.

ROYAL INSTITUTE OF OIL PAINTERS, 195 Piccadilly, W. 1. Royal Institute of Oil Painters Exhibition. Open till December 15.

ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall East, S.W. 1. Winter Exhibition. Open till December 23.

ROYAL WATER-COLOUR SOCIETY, 5A Pall Mall East, S.W. 1. R.W.S. Winter Exhibition. Open till December 18.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. Water-Colours by Ethelbert White. Open till November 23. English Wood-Engraving Society. Open November 30–December 31.

TOOTH, ARTHUR, AND SONS, LTD., 155 New Bond Street, W. 1. Drawings by Modigliani. Open during November.

VASSAR GALLERY, 1 Church Street, W. 8. Toys by English Rural Craftsmen. Open November 24–December 24.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. Water-Colours of Venice, The Riviera, Belgium, etc., by Romilly Fedden. Paintings by May Clifford. Open till Nov. 27. 32nd Exhibition of the Southern Society of Artists. Open December 2–22.

WHITECHAPEL ART GALLERY. Toynbee Art Club Exhibition. Open December 4–18.

BIRMINGHAM.—**ROYAL SOCIETY OF ARTISTS**. Autumn Exhibition. Open till December 18.

BRISTOL.—**ROYAL WEST OF ENGLAND ACADEMY**. 81st Annual Exhibition. Open till February 5, 1927.

GLASGOW.—**ROYAL GLASGOW INSTITUTE OF FINE ARTS**. Open till December 11.

LIVERPOOL.—**WALKER ART GALLERY**. Autumn Exhibition. Open till December 4.

WEST HARTLEPOOL.—**MUNICIPAL GALLERY**. Works by James Clark, R.I. Open till Dec. 21.

BERLIN.—**FLECHTHEIM GALLERY**. Works by Pablo Picasso. Open during November. Works by Heinrich Nauen. Open during November.

FLORENCE.—**SECOND INTERNATIONAL EXHIBITION OF MODERN ENGRAVINGS**. Particulars from Secretary, Via dei Ginori, 13, Florence. Notice of intending exhibits before December 15. Exhibits to reach Secretary by February 15, 1927. Open April–May, 1927.

PARIS.—**GALERIE BING**, 20 bis rue La Boétie. Helmuth Kollé von Hügel. Open November 16–30. Modern Masters. Open Nov. 17–Dec. 30.

GALERIE DRUET, 11 rue Royale, 4e Groupe, 4e Année. Open till November 26. P. E. Gernez and H. De Waroquier. Open November 29–December 10.

GALERIE DURAND-RUEL, 37 Avenue de Friedland. Charles Frédéric Dratz. Open November 17–30.

GALERIE QUATRE CHEMINS, 18 rue Godot-de-Mauray. Drawings and Sculpture by Jean Cocteau. Open till November 30. Paintings and Drawings by Goerg. Open December 1–14.

COMPETITIONS.—

EDWIN AUSTIN ABBEY MEMORIAL SCHOLARSHIPS FOR MURAL PAINTING. Particulars from the Secretary, Edwin Austin Abbey Scholarships, Chelsea Lodge, 42 Tite Street, London, S.W. 3. Closing date, December 14.

FEODORA GLEICHEN MEMORIAL FUND. Annual Competition for the Grant of £100 for Women Sculptors is now open. Work should be submitted to the Hon. Secretary of the Fund, St. James's Palace, S.W. 1, before November 25.

FURNISHING TRADES' ORGANISER, Regent House, Kingsway, W.C. 2. Modern Furniture Competition. Last date, January 15.

LECTURES.—**BRITISH BROADCASTING COMPANY**. Fortnightly Lectures by C. Lewis Hind: "Six Great Artists and what they stand for: Velasquez, Rembrandt, Titian, Holbein, Turner and Constable." First Lecture, November 11.

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," which should reach him by the 20th of the month preceding publication.

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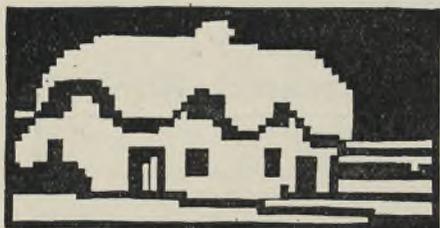
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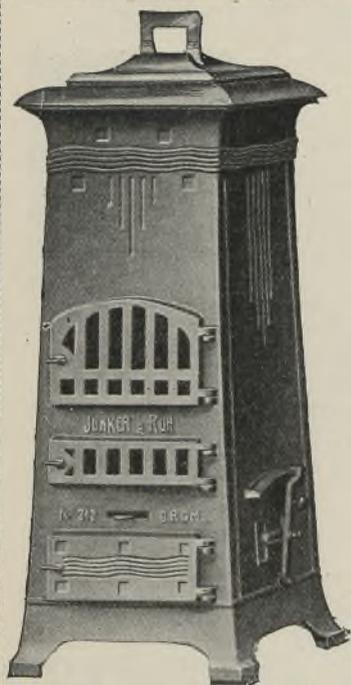
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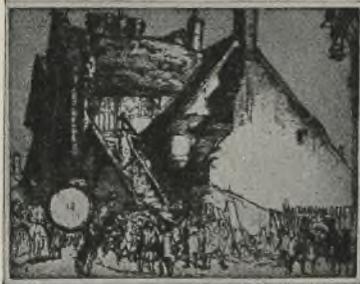
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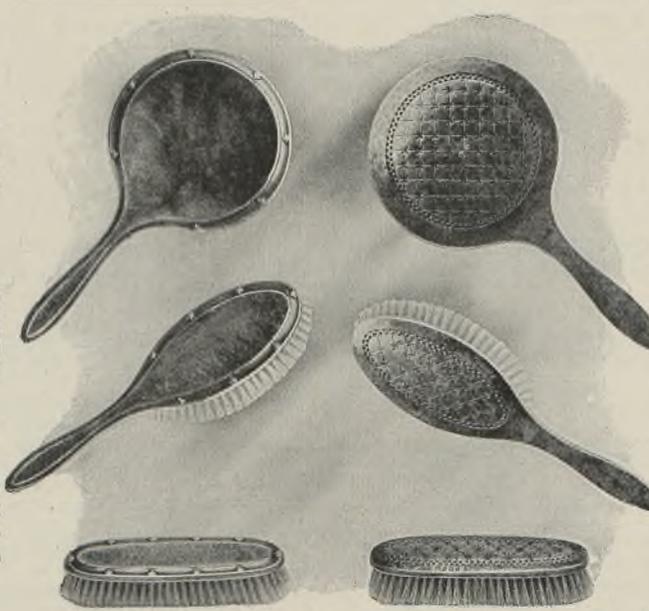
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for DECEMBER, 1926

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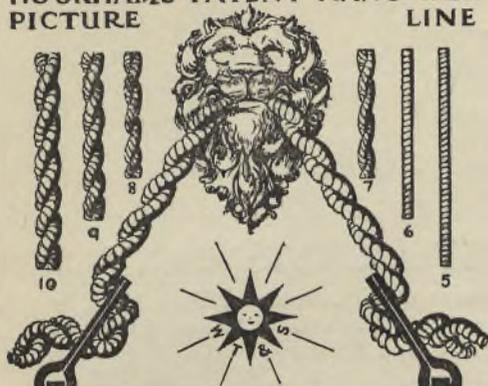
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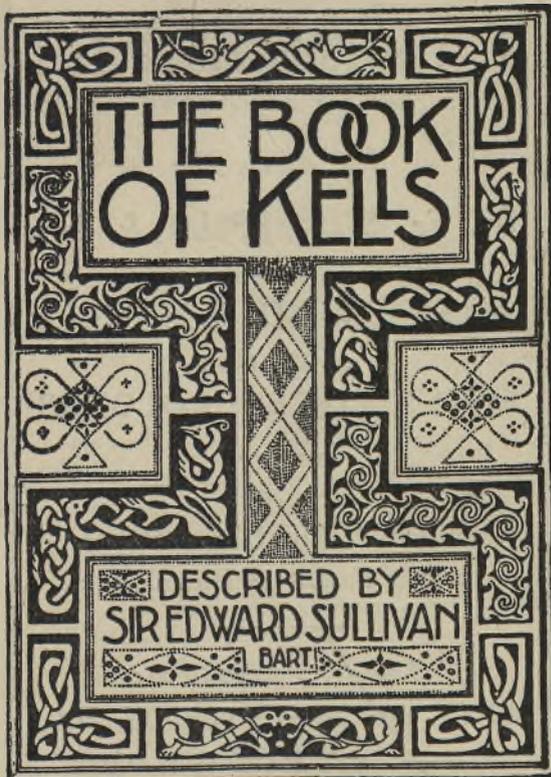
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"The Studio" is registered for transmission to Canada by Canadian Magazine Post.

BIBLIOTEKA GŁÓWNA

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THE STUDIO

A Magazine of Fine
and Applied Art

FOUNDED IN 1893



VOLUME 92 NUMBER 405

DEC. 15TH 1926

Alleinvertrieb für Deutschland
Österreich und die Deutsche Schweiz

DEUTSCHE BAUZEITUNG G.M.B.H.

ABTEILUNG STUDIO VERTRIEB

BERLIN S.W.II. KÖNIGGRÄTZER STRASSE 104



THE STUDIO



CONTENTS

DECEMBER 1926

	PAGE
ALFRED HAGEL'S MURAL DECORATIONS. By Dr. Franz Arens	383
MIGUEL MacKINLAY	390
MODERN PRINTED TEXTILES. By Shirley B. Wainwright	394
THE WOODCUTS AND WATER-COLOURS OF CLIFFORD C. WEBB. By George Sheringham	401
BENIAMINO BENVENUTO BUFANO	406
M. LÉON JALLOT'S FURNITURE. By M. Valotaire	410
THE NEW "MIKADO": MR. CHARLES RICKETTS'S STAGE DESIGNS. By Percy V. Bradshaw	415
TITANIA'S PALACE	420
NOTES: London, Icklingham (Suffolk), Limpsfield (Surrey), Liverpool, Stonehaven (Aberdeenshire), Paris, Vienna, Ekaterinoslav (Russia), Milan, Tokyo, New York	423
REVIEWS	455

SUPPLEMENTS

ALFRED HAGEL. "The Hunting Picnic"	<i>Frontispiece</i>
MIGUEL MacKINLAY. "El Andaluz"	391
CLIFFORD C. WEBB. "The Lock, King's Norton, Warwickshire"	403
CHARLES RICKETTS, A.R.A. Costume Design for a Lady of the Chorus, in "The Mikado"	417
ODILON REDON. "Fleurs dans un Vase vert"	425
T. M. CLELAND. Poster Design	453

EDITED BY GEOFFREY HOLME

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UMSCHAU

BERLIN. Die Gesellschaft der Berliner Freunde der Deutschen Akademie beabsichtigt, in regelmäßiger Folge eine Bücherreihe unter dem Titel: „Berlinische Forschungen“ herauszugeben, die den Sinn für das in der Reichshauptstadt Gewordene wecken, die Freude am geistigen Besitz stärken wollen, alles in leicht faßlicher, interessanter Form. Noch in diesem Jahre erscheinen: Drei märkische Weihnachtsspiele des 16. Jahrhunderts, eingeleitet von Prof. Dr. J. Bolte; Die Geschichte der Berliner Sprache, von Dr. Agathe Lasch. — Weitere Veröffentlichungen sind in Vorbereitung (Verlag R. Hobbing, Berlin SW 61).

BERLIN. Preußische Akademie der Künste. Die Aufhebung der Zwangswirtschaft für gewerbliche Räume, die nicht mit einer Wohnung verbunden sind, durch die Verordnung des Ministeriums für Volkswohlfahrt vom 11. November d. J. und das den Vermietern zugebilligte Recht, solche Räume zum 1. April 1927 zu kündigen, läßt zahlreiche Künstler befürchten, daß ihre Ateliers ihnen zu diesem Termin gekündigt werden, sei es, weil der Vermieter dadurch eine höhere Miete erzwingen, sei es, daß er die Atelierräume für andere Zwecke weitervermieten will. Bei bisher ent-

standenen Rechtsstreiten haben sich die Vermieter vielfach auf den Standpunkt gestellt, Ateliers seien als „gewerbliche“ Räume zu betrachten. Diese Anschauung weist die Akademie als völlig abwegig zurück. Das Schaffen des bildenden Künstlers ist kein gewerbliches, sondern ein Erwerb aus kulturell bedeutsamer Tätigkeit. Zur Ausübung seines Berufes bedarf er eines Ateliers, das entweder in engem Zusammenhang mit seiner Wohnung steht, von vielen Künstlern sogar als Wohnraum mitbenutzt wird, oder das getrennt von seiner Wohnung liegt, was durch die besonderen an ein Atelier zu stellenden Anforderungen hinsichtlich Bauart, Beleuchtung usw. begründet ist. Ein Unterschied der Fälle, ob das Atelier mit der Wohnung des Künstlers verbunden ist oder von ihr getrennt liegt, ist nicht festzustellen. Die Art der Benutzung der Ateliers, in denen Künstler ihre Tätigkeit ausüben, kommt einem Bewohnen durchaus gleich, denn der Künstler bedarf seines Ateliers ebenso und benutzt es nicht in anderem Sinne wie der Schriftsteller, der Gelehrte, der Musiker sein Studier- oder Arbeitszimmer.

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BERLIN. Preußische Akademie der Künste. Die diesjährige Herbstausstellung am Pariser Platz bringt Zeichnungen, Kartons für Wandbilder, Graphik jeder Art und eine besonders große Anzahl von Aquarellen. Auch die Plastik ist wiederum sehr reichlich vertreten. Hans Poelzig zeigt in einem besonderen Raum farbige Entwürfe für Theater und Film. Mit Kollektivausstellungen sind ferner Edwin Scharff, Max Slevogt, E. L. Kirchner und Gulbransson vertreten. Von Pechstein gelangen die Kartons zu den Glasfenstern im Internationalen Arbeitsamt in Genf zur Ausstellung.

BERLIN. S. Martin Fraenkel. Zwei bemerkenswerte Bücherversteigerungen. Am 10. Dezember eine gegen 300 Nummern umfassende Sammlung deutsche Literatur, literarische Pamphlete und Streitschriften. Am 11. Dezember zwei moderne Privatbibliotheken — Vorzugs- und Pressendruck, Kunstliteratur, über 500 Nummern — Antiquariats-Kataloge. Karl W. Hiersemann, Leipzig, versendet seinen Katalog 570 über klassische Philologie, Archäologie, enthaltend die Bücherei des verstorbenen Prof. Dr. Anton Elter gegen 2500 Nummern. — Karl & Faber, München, ihren Katalog 25 Kunstgeschichte, Kunstgewerbe, Archäologie, Architektur über 1500 auf Verlangen kostenlos.

BERLIN. Galerie Alfred Flechtheim, W 10, Lützowufer 13. Maurice-Utrillo-Ausstellung bis zum

22. Dezember. — Bilder von 1906—1926, fast 50 Werke, teils aus Berliner, teils aus Pariser Besitz stammend. — Dr. Arthur Grunenberg stellte Anfang Dezember anlässlich des Auftretens der Pawlowa eine Reihe Zeichnungen nach der Künstlerin und ihrer Gruppe aus.

BERLIN. Galerie Neumann & Nierendorf, W 35, Lützowstraße 32. Nach Schluß der Kadinsky-Ausstellung veranstaltet die Galerie Neumann-Nierendorf eine Ausstellung „Das Gesicht von Berlin 1926“, zu der die bedeutendsten Maler und Architekten Material zur Verfügung stellten. Die Ausstellung soll die künstlerische Gestaltung der heutigen Großstadt dokumentieren.“

BERLIN. Galerie Eduard Schulte, NW 7, Unter den Linden 75/76. Sonderveranstaltung der Berliner Künstlergruppe „Aehre“ und größere Kollektionen von Heinrich Hübner, Carl Holzapfel †, R. Koch (Zeuthen) und Hans Bohrdt.

BERLIN. Der Verband deutscher Kunstgewerbe-Vereine plant eine Organisationsänderung. Es soll ein Arbeitsausschuß ins Leben gerufen werden, der die Arbeit des Verbandes organisiert und leitet. Er soll dem Vorsitz des jeweiligen Vorortvorsitzenden unterstellt werden und sich aus Persönlichkeiten verschiedener Vereine zusammensetzen, die auf der nächstjährigen Tagung gewählt werden. Für diese Gruppe von Vertrauenspersonen ist periodische Erneuerung in Aussicht genommen. Die Tätigkeit des Arbeitsausschusses ist als eine vorbereitende, anregende gedacht; er wird der jährlichen Delegiertentagung Vorschläge vorlegen, die dann nach Billigung in Vollzug zu setzen und über deren Durchführung wiederum nach Jahresablauf zu berichten ist. Dieser Plan wird auf der nächstjährigen Tagung zur Beschlußfassung gestellt.

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DRESDEN. Die Stadt Dresden hat für 1927 eine Fülle von Veranstaltungen — Kunst, Theater, Musik, Sport — vorgesehen; wir können nur einiges hervorheben: Vom 15. Januar bis 15. März: Große Corinth-Gedächtnis-Ausstellung in sämtlichen Räumen des staatlichen Kunstausstellungsgebäudes (Brühlsche Terrasse). — Im Januar (7 Tage): Ausstellung der Arbeiter-Kunstschule im städtischen Ausstellungspalast. — Februar bis März: Kunstausstellung der Neuen Kunst Fiedes, Werke von Nolde (im städtischen Kunstausstellungsgebäude). — Vom 10. April bis Mitte Mai: Frühjahrs-Ausstellung des Sächsischen Kunstvereins auf der Brühlschen Terrasse. — Anfang April (4 Tage): Gesellenstücks-Ausstellung des Innungsausschusses Dresden im städtischen Ausstellungspalast. — Mai bis Juli: Akademie-Ausstellung in der Dresdner Gemäldegalerie, Gedächtnis-Ausstellung für Otto Gußmann. 1. Juni bis 30. September: 6. Jahresschau Deutscher Arbeit, Dresden: „Das Papier, seine Erzeugung und Verarbeitung“, verbunden mit einer Graphischen Ausstellung und einer Reihe von Tagungen, über die noch Nachrichten folgen. — Im Sommer: Sommer-Ausstellung schweizerischer Graphik auf der Brühlschen Terrasse.

BÜCHERBESPRECHUNG

Brandenburgisches Jahrbuch setzt in seinem 2. Bändchen das im vorigen Jahre begonnene Unternehmen erfolgreich fort, im Sinne einer Förderung die Liebe zur märkischen Heimat, die Kenntnis der zum

Teil verborgenen und immer noch nicht recht gewürdigten Schönheiten seiner herben Natur zu verbreiten und vertiefen, seine reichen Kunstschatze im Bilde mit dem belebenden Worte vor Augen zu führen, die große Vergangenheit, ihre Geschichte und Kultur vor dem geistigen Auge wiedererstehen zu lassen. — Aus dem Inhalt sei hervorgehoben: Über alte Urkunden, Chroniken und Drucke — Märkische Zinngießer — Farbiger Kratzputz u. dgl. Eine Fülle von wenig bekanntem Stoff für jeden Freund des Heimatgedanken, aber auch anregend für den Künstler und Kunstgewerbler. Preis 3 RM.

Westermanns Monatshefte vereinigen in ihrem Dezemberheft bunte Weihnachtsfreude mit stiller Besinnlichkeit — sind ganz und gar Weihnachtsstimmung. Da überraschen uns entzückende Zinnfiguren, jenes alte liebe Spielzeug, in farbigen Bildern, zu dem ein origineller Text die drolligsten Geschichten erzählt. „Die malerischen Wandteppiche von Hertha Ottolenghi-Wedekind“, Nadelarbeiten von seltenem Reiz, werden das Entzücken der Damenwelt bilden. Dann gibt es zu sehen: neue Käthe-Kruse-Puppen, alte Bauern- und Ackerbürgerhäuser aus dem Lipperland, eine Fülle

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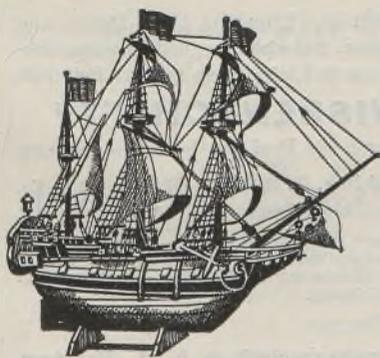
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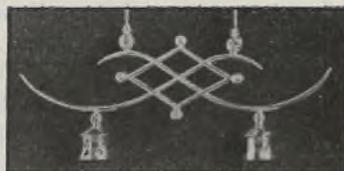
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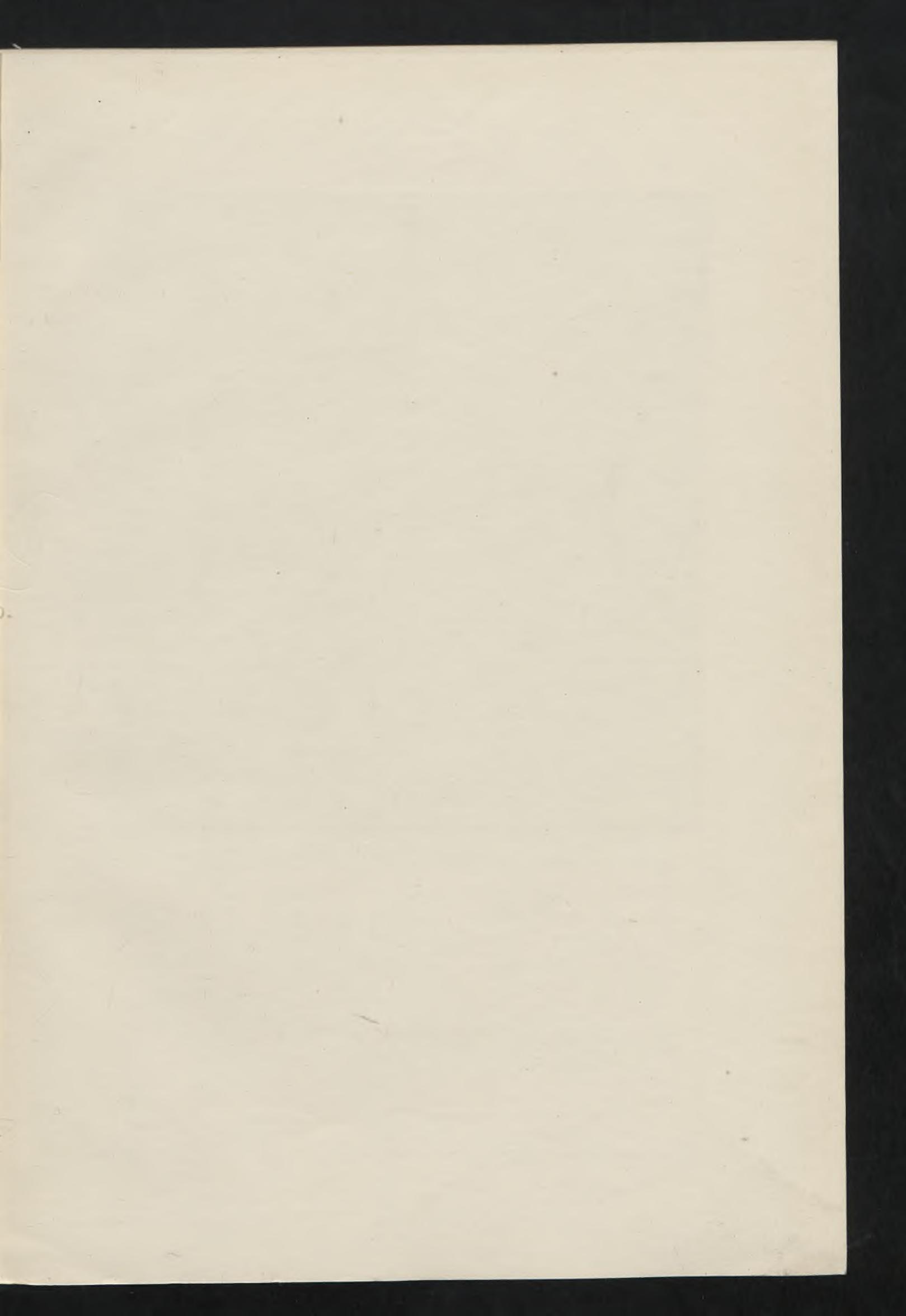
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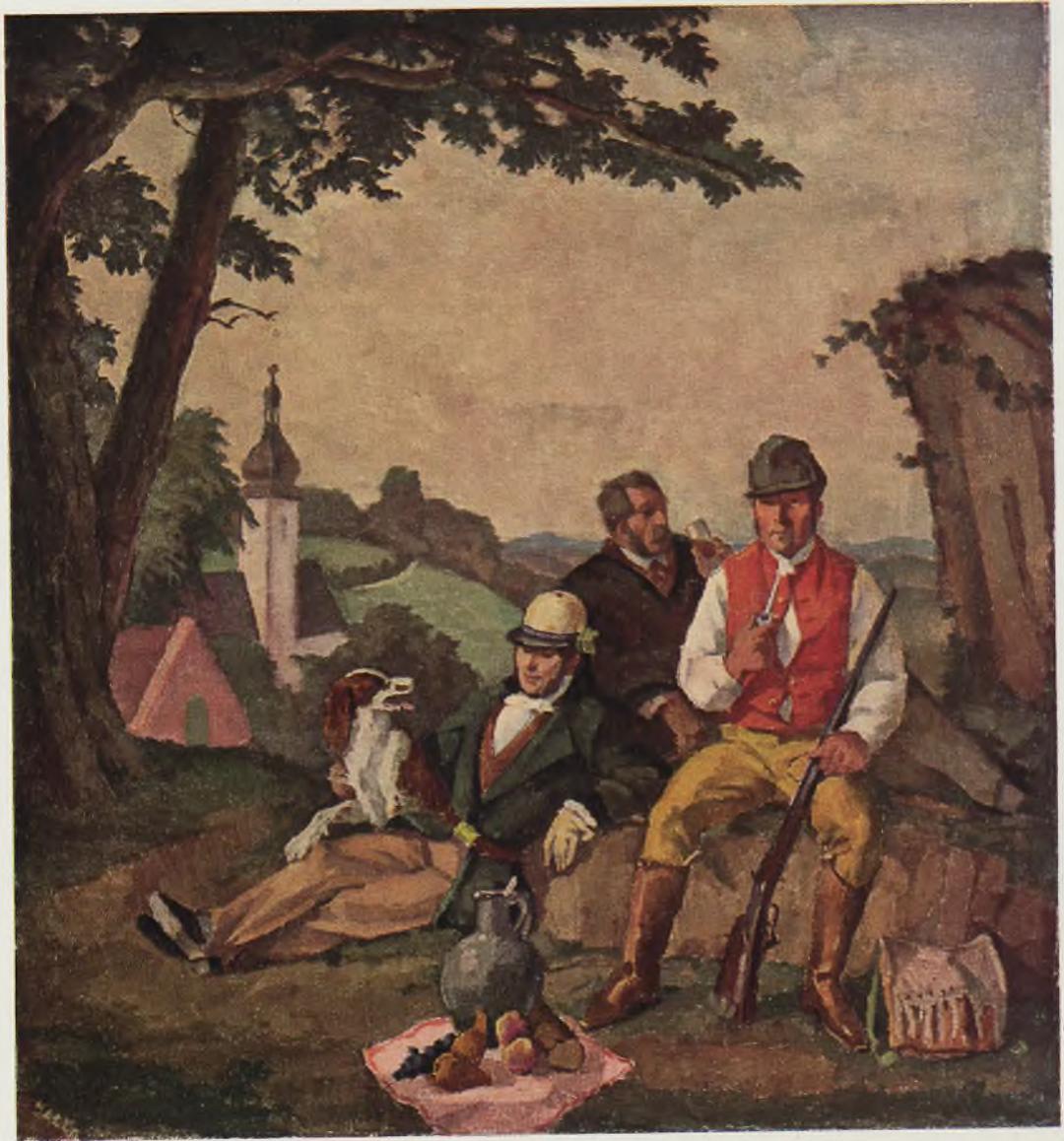
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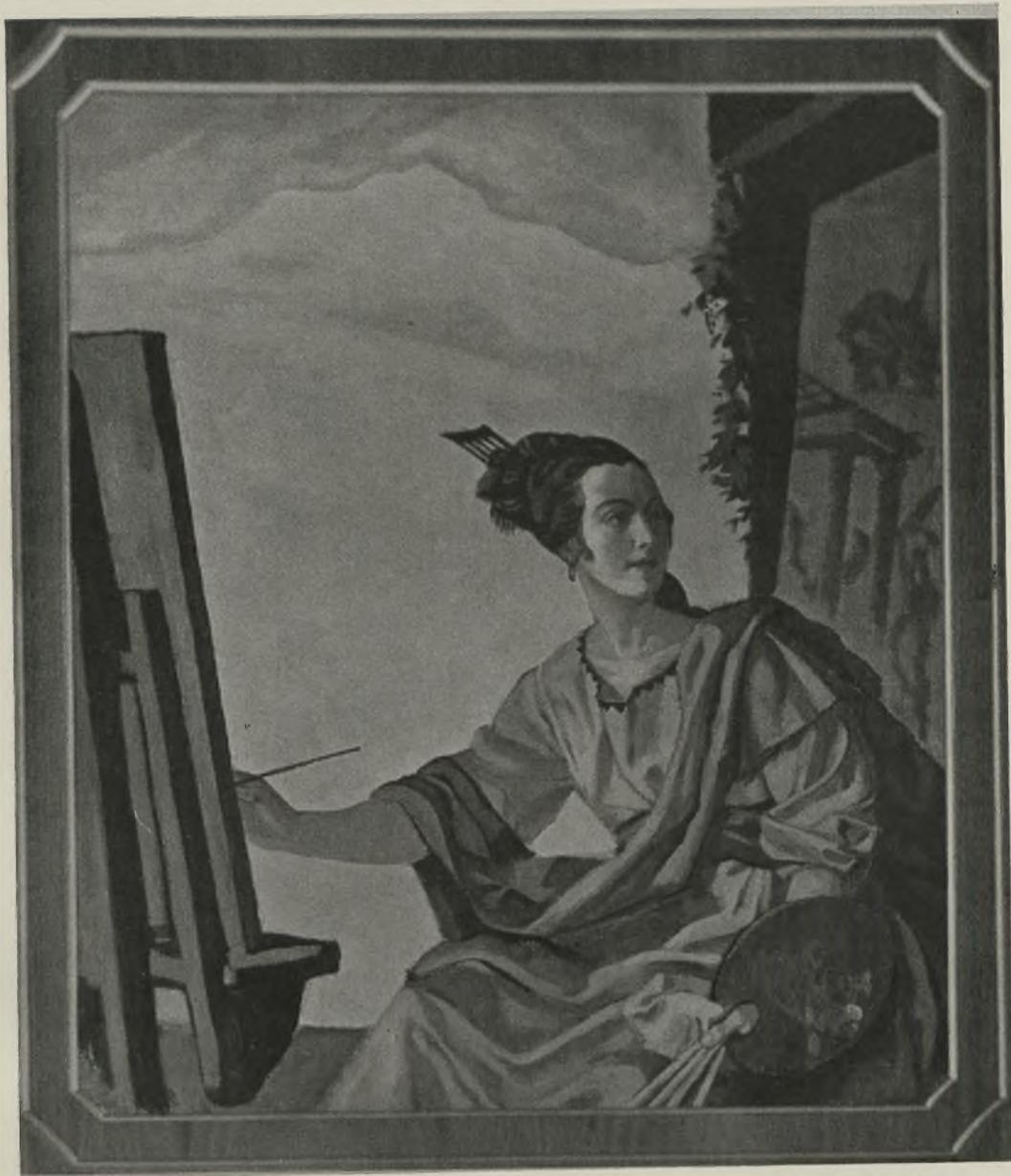
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"THE HUNTING PICNIC." MURAL
PAINTING IN THE JACOBHALLE,
BREMEN. BY ALFRED HAGEL.

ALFRED HAGEL'S MURAL DECORATIONS



"PAINTING." (ONE OF A SERIES REPRESENTING THE ARTS.) MURAL PAINTING IN THE LIBRARY OF S.S. "COLUMBUS." BY ALFRED HAGEL

ALFRED HAGEL'S MURAL DECORATIONS. BY DR. FRANZ ARENS

IN these days there are none too many artists who preserve a simple appreciation of the fact that to "decorate" a room with pictures means nothing else than to adorn it. Yet the ornament of an object, in the most general sense of the word, should in no case be of a heavy kind, calculated to overshadow the object it-

self. Of course in churches or other buildings of a highly monumental character serious, religious or grandiose things are never out of place; but in the decoration of private living rooms, or public assembly rooms, the artist is better advised to choose subjects which lead the mind away from the rush of everyday life, and which allow of a serene and

ALFRED HAGEL'S MURAL DECORATIONS

gracious manner of painting. To say this is not, however, to deny that a certain bright but elevated idealism may well be employed in wall-decorations for secular buildings. ♦ ♦ ♦ ♦ ♦

The sure appreciation of these simple principles would in itself be sufficient to make Alfred Hagel (an Austrian painter living in Munich) a pre-destined representative of modern decorative painting. When, about a dozen years ago, Professor P. L. Troost (an artist eminent for his harmonious decorations) chose this young Viennese for his collaborator, he well knew what he was doing. Troost perceived in him at once a natural understanding of the peculiar necessities of decorative work, coupled with that refined feeling which is a *sine quâ non* in this type of practice. He saw that Hagel had an astonishing lightness and charm of composition, that he was able to produce the most graceful variations on the few classical

motives of the species, and, finally, that he was possessed of a highly developed colour sense, which enabled him to execute his works in harmony with the most complicated arrangements of interior architecture, yet without their ever losing the quality of independent works, logically developed out of the feeling of the proper subject. This alliance with the architect of the North German Lloyd explains the fact that a large number of Hagel's mural decorations are to be found afloat—aboard the "Columbus" (both the old and the new ships), the "München," the "Berlin," and many other passenger steamers sailing under the Bremen flag. His fine works help greatly in the production of that festive, comfortable, and yet undoubtedly nautical impression which constitutes the great charm of these vessels. Sometimes he was required to decorate a panel in a large hall, sometimes a lintel, and sometimes it was a case of decorating



"CERES." MURAL PAINTING
IN HERR HEINEKEN'S HOUSE
BREMEN. BY ALFRED HAGEL
(By courtesy of Herr Heineken)



"HERCULES AND OMPHALE"
TAPESTRY DESIGN FOR THE
VEREINIGTE WERKSTÄTTEN
MUNICH, BY ALFRED HAGEL
385

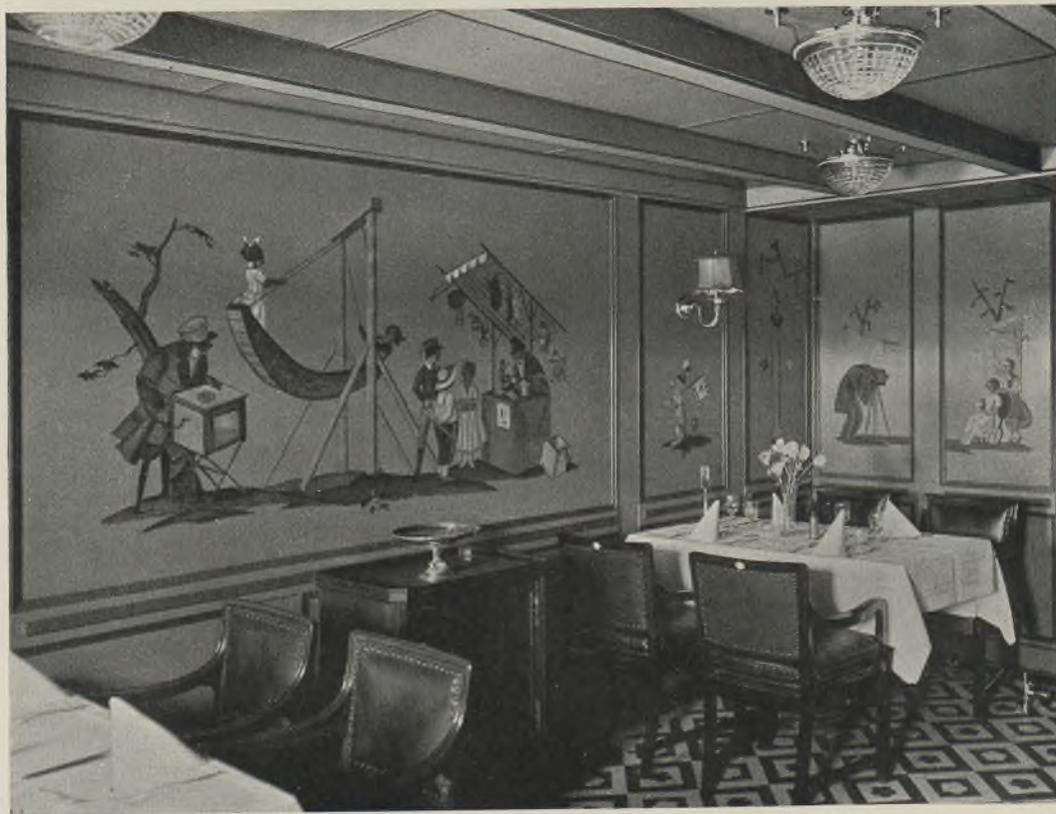
ALFRED HAGEL'S MURAL DECORATIONS

the whole of one of the smaller rooms (like the charming children's dining-room aboard the "Berlin," with its jolly fair-scenes on a red Pompeian ground). At times the artist chooses a linear arabesque design (with a certain penchant for calligraphic grotesque); at another time he may prefer bolder brushwork and accordingly puts on the wall-surface figures of larger or smaller dimensions. But in all these paintings, though it is often necessary to make a series (the noble *Painting*, here given, has its counterpart, *Music*, on a neighbouring door) or even little cycles of four (because ship-cabins mostly have four honest corners, which must be logically accentuated with representations of the Four Seasons, the Four Parts of the World, and so on), it is, nevertheless, possible to enjoy every work as a definite and single æsthetic entity. ■ ■ ■

Coming ashore, it is but natural that the art of Alfred Hagel should have its

chief sojourn in the town where the Lloyd Company's headquarters are, namely, Bremen. Here this Austrian, whose refined social instincts correspond so well with the tastes of sea-going patricians, has painted some noble allegories for the house of Herr Heineken (now President of the Company), and has adorned the gay walls of the Jacobihalle Restaurant with the *Hunting Picnic*, which we give in colours as our frontispiece. Both these buildings were designed by Troost. ■ ■ ■ ■ ■

But in Bavaria also, where the artist resides, we find his work represented worthily. The wall-paintings for the restaurant of Nürnberg Railway Station show people drinking, and the effect is relieved by placing them in different countries. Hagel has also done numerous works for the Munich "Vereinigten Werkstätten." One of these, *Hercules and Omphale*, perhaps the most precious of his compositions,



A CORNER OF THE CHILDREN'S DINING-ROOM, S.S. "BERLIN." MURAL DECORATIONS BY ALFRED HAGEL



DIE ZECHER

"THE TOPPERS". MURAL DECORATION IN AN ALLEY-
WAY OF S.S. "COLUMBUS". BY ALFRED HAGEL



"AN ALFRESCO MEAL". MURAL DECORATION
ON S.S. "COLUMBUS". BY ALFRED HAGEL

ALFRED HAGEL'S MURAL DECORATIONS

is a sketch made to be executed in tapestry, and may serve to call our attention to the fact that Hagel's refined feeling for *nuances* enables him to work for other techniques as well as that of the brush. But of his designs for commercial art and for book-illustration we cannot speak here (though some day it may be possible to return to them in *THE STUDIO*). Nor can we give more than a passing hint of the peculiar fitness of his delicate compositions for use as adjuncts to the stage and the film. Perhaps his recent commission to decorate one of the biggest of the new Munich cinemas (in the Sonnenstrasse) may be regarded as a pointer to further developments in this direction. ¶ ¶

The only large decorative work Hagel has done in Austria is in a Salzburg villa. In our times Austria is too small to pro-

vide for her many gifted sons a large enough field for the development of their talents. Nevertheless, we can recognise in this painter a typical Austrian, even a typical Viennese. We can see this by his strong love of fine old things, his good-natured but refined feeling for the good things of life, and the noble serenity of Austrian music, behind which so often lies a dreamy melancholy. It is not without significance that Hagel likes to represent scenes out of Mozart's operas (and is not the *Hercules* itself the most wonderful opera scene?). But for Austrian landscape, too, this artist whose choice of subjects embraces all the countries of the world has preserved a tender feeling. For example, the quiet valley in the *Hunting Picnic* is taken from Upper Austria. ¶

On the whole, his most personal faculty



MURAL PAINTING IN THE SALOON BAR OF THE STATION RESTAURANT, NÜRNBERG. BY ALFRED HAGEL



"ASIA." (ONE OF A SERIES REPRESENTING THE CONTINENTS.) MURAL PAINTING IN THE SMOKE-ROOM OF S.S. "COLUMBUS." BY ALFRED HAGEL

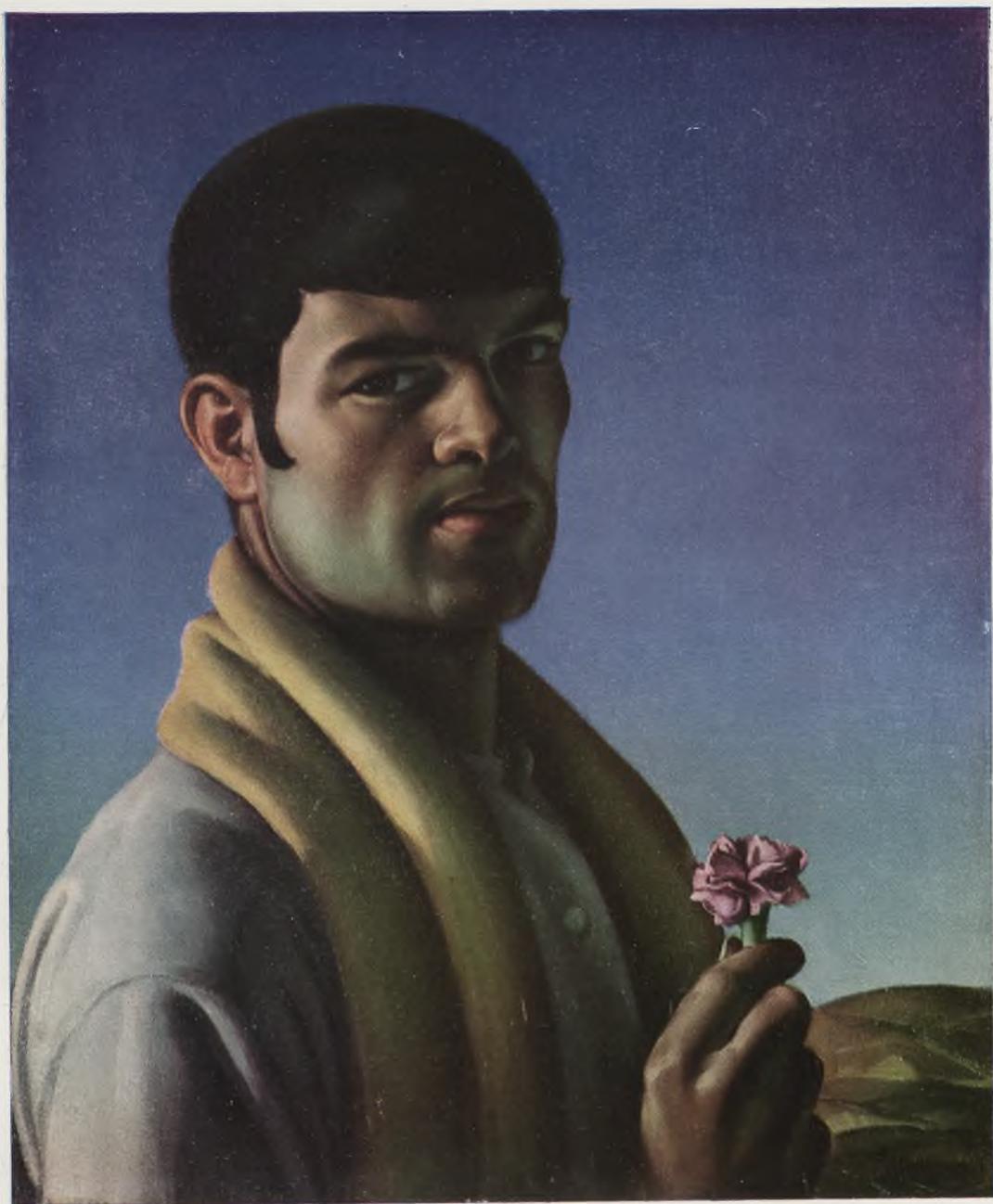
in composition consists in the way in which he places large or small figures in an open landscape. Then he has likewise a predilection for mere arabesque, without any other background than the wall itself. In this particular he is the congenial heir of those masters of the baroque, in whose material and sentimental orbit he so well loves to stray. However, it remains a mere straying, so well does Hagel, with all his love of historical scenery and costume, keep these sweet and remote things at their proper distance from the life of modern man. Likewise as a painter, with all his honest enthusiasm for the great artists of the past, he walks in the paths of our own century. His broader brushwork, for instance, could not be imagined without the influence of Cézanne.

In this modest painter, then, who has no wish to be other than a painter, we may recognise one of those who quicken the germs of traditional culture into a vivid æsthetic life for the present day. ❧

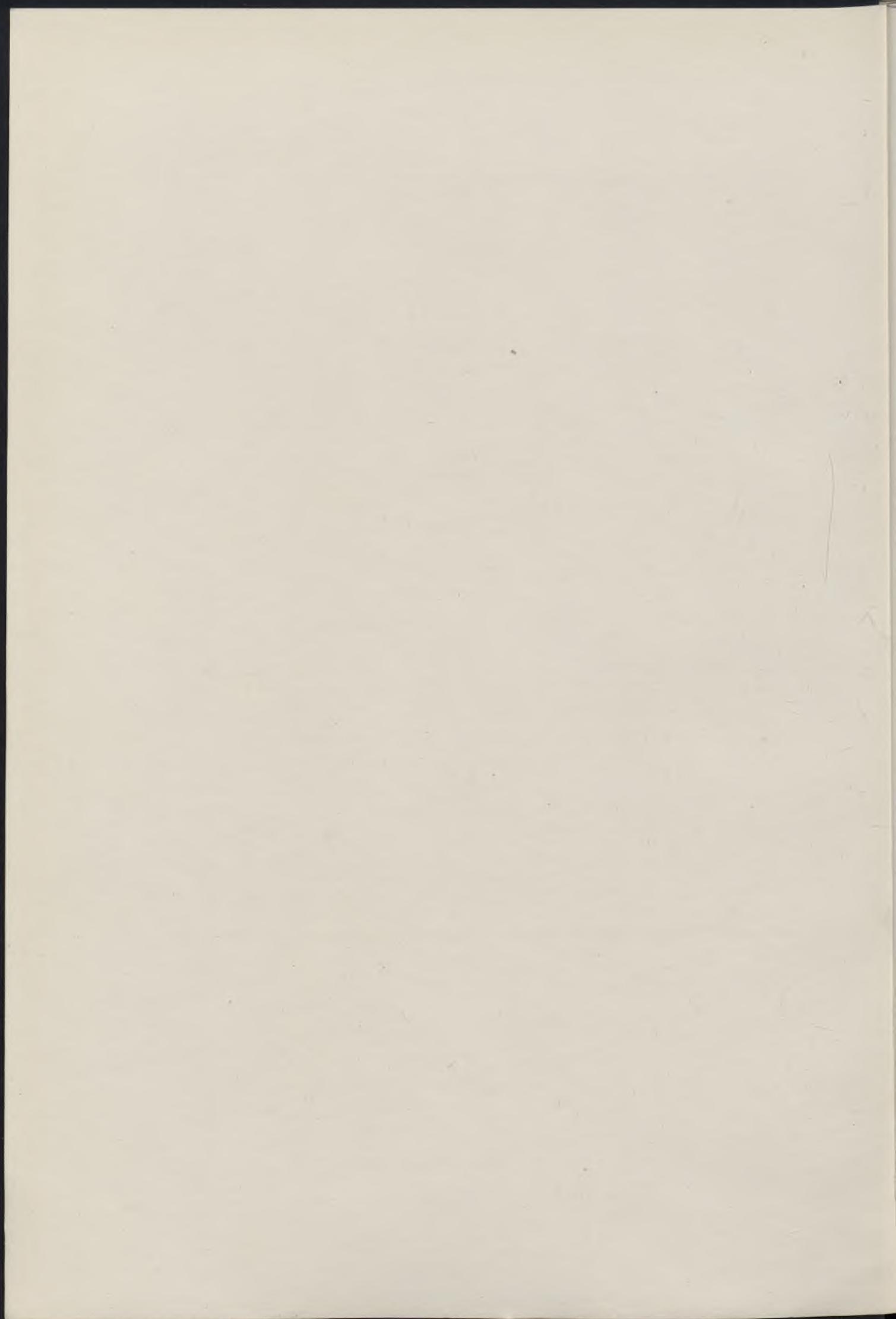
MIGUEL MACKINLAY ❧ ❧

MIGUEL MACKINLAY was born in 1895 in the old and romantic Castilian city of Guadalajura. His father was a Scotch engineer, his mother a lady from an old Spanish family. At an early age he would linger in the Prado at Madrid amongst the masterpieces of Spanish painting. He received some training in art in Valencia, where his family took up residence, training which had considerable value, for he would spend months modelling the ear or mouth of a Donatello head. He gained a passion for form, and would buy with his savings masses of red clay from a primitive potter who lived close by, for the purpose of modelling. ❧ ❧ ❧ ❧ ❧

Then the world of colour around him, the blue of the Mediterranean, the richness of the olive and orange groves, the parades of *toreros* and *mujas* through the streets before the *corrida*, unfolded in front of his



"EL ANDALUZ." OIL PAINTING
BY MIGUEL MACKINLAY.





"THE MOTHER." PEN DRAWING
BY MIGUEL MACKINLAY

eyes. He gave up sculpture and began to paint.

At fourteen he left Spain with his parents for Perth, Australia, where he learnt English. At sixteen he began work in a scenic artist's studio. Taking long spells from work, he would go out into the Bush to paint, and returning to the city in winter would draw at the Life School. He desired, however, naturally, to study in Europe, and so early in 1914 he arrived in England and found himself in an attic in Chelsea. He was just in time for the beginning of the War, and shortly went to France. On his return he settled down to the serious business of painting, occasionally exhibiting at the New English Art Club, the Royal Academy, the London

Group, and one or two exhibitions abroad.

There are not many of the specifically Spanish characteristics in Mr. MacKinlay's work—that is to say there is not much in them of that dexterous sparkle of paint towards which the Spanish technique so often tends. He is not a "clever" painter—which is a compliment—because cleverness is one of the artist's most dangerous attributes. His technique follows the broad lines laid down by Cézanne, which the modern artist may honestly follow without losing his own personality and with the possibility of unlimited development. That is to say he tries to express form by colour and by noting the subtle variations of hue which indicate

MIGUEL MacKINLAY—MODERN PRINTED TEXTILES

the concavities and convexities of the face (say) to build up a solid reality. In his earlier work he was, as far as the rendering of light and shade goes, more of a black and white painter. The fine portrait of an Andalusian which we reproduce in colour is painted with a reminiscence of the early Florentine manner—with thin pure glazes of paint and dusky shadows; but he comes more and more to see colour as a permeating influence. ❖ ❖

A strong sense of individual character MacKinlay undoubtedly has; and this, we may note, is one of the features of the Spanish genius. The Andalusian with his coarse strength of countenance, is extremely well realized, and MacKinlay has done other portraits in which the same striking quality of personality appears, notably in a picture of a thin young girl, who holds an orange in her hand. He is excellent at seizing a likeness; but one does not feel constrained to rest all one's appreciation of his work upon this talent. It is accompanied by real merits in pure painting. ❖ ❖ ❖ ❖ ❖

MacKinlay draws also with a great

sense of style, and the pen drawing of mother and child we reproduce is beautifully sensitive. Some of his other drawings have an almost pre-Raphaelite care and tenderness of line. All his work shows a reverence for nature—a carefully thought out design and the capacity for taking pains which the true artist must possess. It is to be hoped Mr. MacKinlay will occupy himself less, as time goes on, with the illustrative work he has recently been doing and concentrate on pure painting—in which field he has great promise. W. G.

MODERN PRINTED TEXTILES. ❖

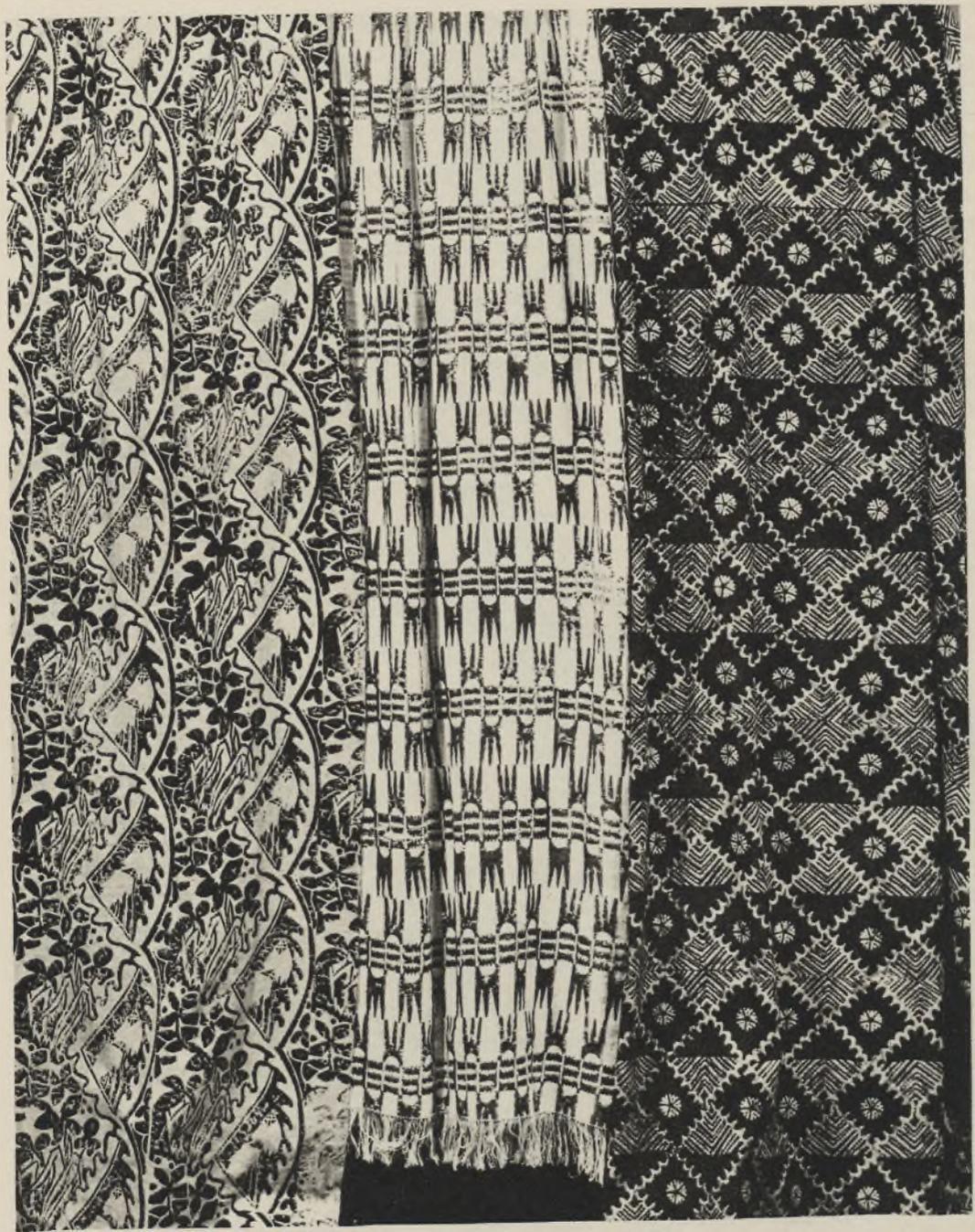
FROM time to time some particular branch of decorative art emerges into prominence and enjoys a spell of vigorous activity, gathering unto itself talents from the younger generation and establishing fresh standards and a more disciplined and promising outlook. Of late, artists have been surrendering to the lure of pattern designing for textiles, a phase from which



"DROWSY CHILD." BY
MIGUEL MacKINLAY



"BATTERSEA ROOFS"
BY MIGUEL MAC KINLAY



TEXTILES DESIGNED
BY PHYLLIS BARRON

MODERN PRINTED TEXTILES

much good should result as, in these days, decorative interest in our domestic environment is largely focussed on the fabrics used for curtains and coverings. In the great majority of middle class houses throughout the country they provide the dominant interest. Considering their importance it is unfortunate that the patterns displayed in most of the shops are so extraordinarily dull and commonplace. Though some of them are, undoubtedly, well drawn and effectively coloured they are, for the most part, completely devoid of character and vitality, the same conventions being repeated again and again, until the repetition of familiar motifs becomes wearisome. Apparently the trade buyer is committed to a policy of safety first, preferring to rely



TEXTILE DESIGNED
BY RECO CAPEY



SCARF DESIGNED
BY RECO CAPEY

on orthodox and well authenticated types rather than venture into uncharted waters where his ignorance might lead to a fatal immersion. Some influence therefore is badly needed at the present time to counteract inertia and encourage a more enlightened standard of production. No doubt it is the low ebb to which commercial output has fallen which has prompted some of the encouraging efforts which have been made in different quarters of late to raise the level of design, efforts initiated by commercial interests as well as by artists. Some interesting fabrics, for instance, resulted from the enterprise of Messrs. Tootal Broadhurst, Lee & Co., a firm of producers who recently commissioned a number of well-known artists to furnish them with designs. The cretonne illustrated on page 400, by Mr. J. S. Tunnard, A.R.C.A., is one of this series, which included also some original work by Mr. A. R. Thomson—an artist with strong individuality and an entertaining outlook—and others by Miss McNaught, Miss Cundall, Mr. John Revel, Mrs. Revel, A.R.C.A., Mr. T. C. Dugdale and

MODERN PRINTED TEXTILES

Mr. Talmage, all contributing something of interest and collectively bringing an invigorating element into the stale atmosphere of trade production. One of the most notable features of the experiment lies in the fact that, almost for the first time in the history of industrial production in this country, the names of the designers, usually so carefully suppressed, were publicly and prominently associated with the selling of the goods, a precedent one would like to see followed by other firms. ♠

Messrs. W. Foxton, Ltd., is another business concern which for many years has, in the face of much discouragement and apathy on the part of the trade buyer, persistently sought out original talent, producing a long sequence of printed fabrics excellent in design and colouring and retailed moreover at a low price. The printed linen by Mr. Gregory Brown illustrated on page 400, a good example of the vigorous methods of this clever and versatile artist, was designed for this firm, which has also commissioned such well-known experts as Mr. C. F. A. Voysey, Miss Minnie McLeish, Miss Constance Irving, and others equally capable. ♠ ♠



TEXTILE DESIGNED
BY MISS STANSFIELD
("Modern Textiles")



TEXTILE DESIGNED
BY ENID MARX

In a somewhat different category from the above are the beautiful fabrics designed and executed by Miss Phyllis Barron and Miss Dorothy Larcher at their workshops in Hampstead. These textiles possess a fascinating quality and texture obtainable only by hand block printing, and are necessarily more costly to produce than machine printed goods. With these two artists is associated a designer of great promise, Miss Enid Marx, an example of whose work will be found on this page. Another artist at one time working with the above, but now producing independently, is Miss Frances Woollard, also located at Hampstead, where she has produced some fine things, distinguished in conception and in execution. This group of ladies, each with her own individuality and methods, must be accorded a distinguished place among modern designers and craftsmen. ♠ ♠ ♠

One of the ablest of the younger men who have turned their attention to fabric designs is Mr. Reco Capey, two examples of whose work are included here. His



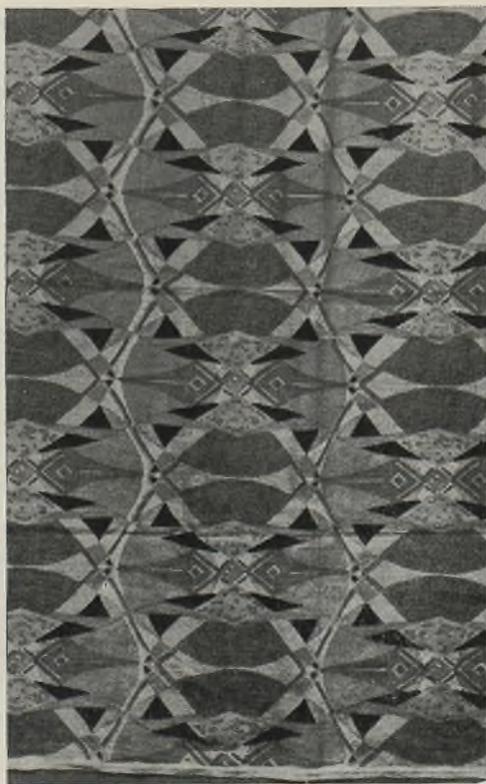
PAUL NASH
DORIS SCULL

TEXTILES DESIGNED BY
("Modern Textiles")

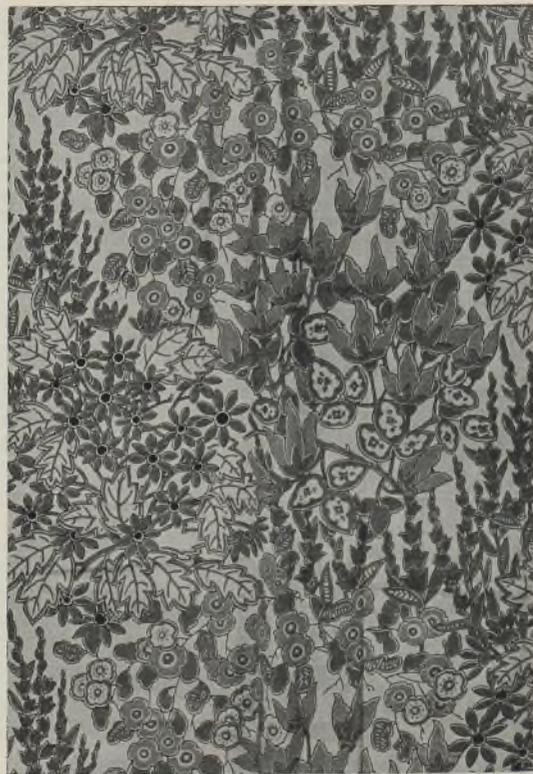
MISS STANSFIELD
E. A. LITTLE

MODERN PRINTED TEXTILES

patterns are the expression of very definite convictions and exhibit rhythmic qualities, with a bold handling of shapes and masses, elemental yet subtle, and essentially modern in spirit and outlook. His influence at the Royal College of Art, South Kensington, where he is training students in this type of work, should produce important results. In addition to these various activities, an enterprise of considerable interest has recently been launched under the style of "Modern Textiles." This is, in essence, a co-operative experiment, supported by a number of artists to facilitate the production and sale of well-designed textiles for dresses and furnishing, and to attract the public by bringing together in one collection the work of a number of artists under conditions favourable for inspection and selection. In the showrooms established at 46, Beauchamp Place, may be seen experiments by such well known and distinguished artists as Mr. Paul Nash,



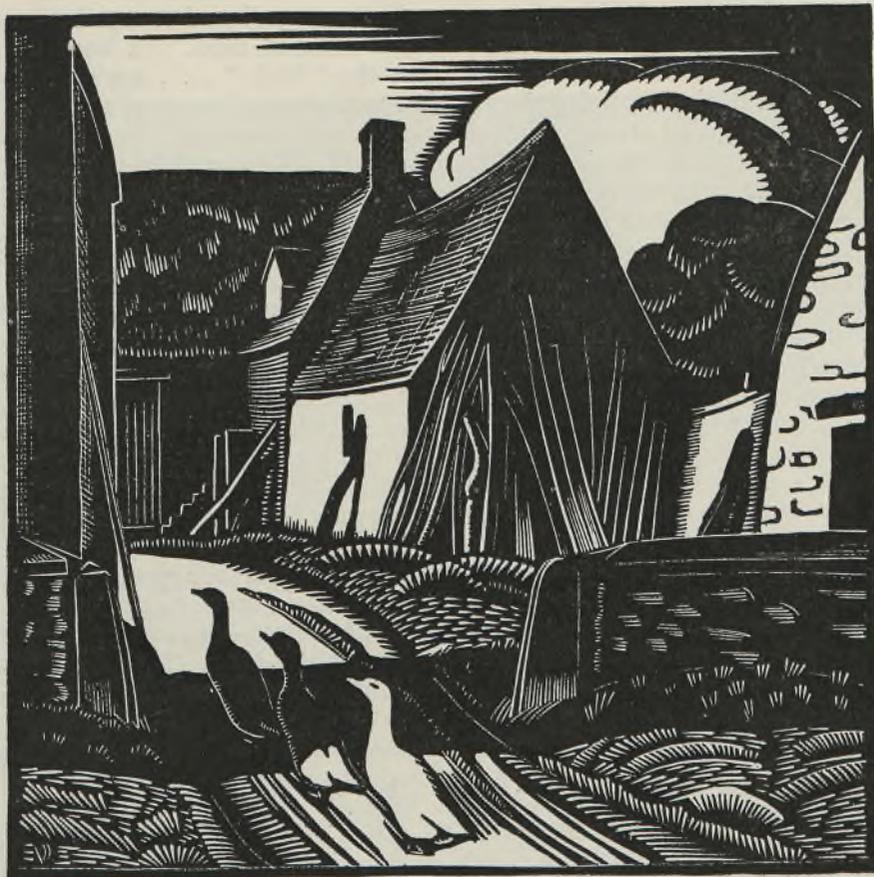
TEXTILE DESIGNED FOR
MESSRS. FOXTON, LTD.
BY F. GREGORY BROWN



"GARDEN BLOOM." TEXTILE
DESIGNED FOR MESSRS. TOOTAL
BROADHURST, LEE AND CO.
BY J. S. TUNNARD, A.R.C.A.

Mr. Eric Kennington, Mr. Norman Wilkinson and Miss Gwen Pike, their designs, in addition to others exhibited there, being printed by "Footprints." In conjunction with the products of these printers are also shown some remarkable textiles designed and executed by Miss Marion Dorn, together with a selection of printed fabrics contributed by the group already mentioned, namely, Miss Phyllis Barron, Miss Dorothy Larcher, Miss Enid Marx and Miss Frances Woollard. Effective co-operation among artists in this country is so rare and so desirable that this experiment will be watched with great interest. If conducted on practical and economic lines it should succeed, though the apathy of the public towards æsthetic enterprise at the present time seems to be more pronounced than usual. This may, however, be merely a passing reflection of present social discouragement and economic distress. ◊ ◊ ◊ ◊

SHIRLEY B. WAINWRIGHT.



"THE FARMYARD." WOODCUT
BY CLIFFORD C. WEBB

THE WOODCUTS AND WATER-COLOURS OF CLIFFORD C. WEBB

CLIFFORD WEBB! For those who do not already know the name it is as well probably to commit it to memory now, as later, as more is likely to be heard about the work it stands for in the future.

Mr. Webb not only has vision as an artist, but vigour and personality as a man; characteristics that generally make history in art—as in other walks in life. ■ ■

It is interesting to note how many excellent artists have received an early training as lithographers . . . Mr. Vernon Hill did; and the subject of these notes went through that laborious "mill" too—a severe strain on the patience, no doubt, but well worth it in the long run. Curiously enough, however, these artists seem to avoid lithography when they have gained their freedom. Mr. Webb is more inter-

ested in chipping significant shapes out of lumps of boxwood in his own quite masterly way. Mr. W. Gaunt, that clever writer, in a recent number of "Drawing and Design" has commented shrewdly on the fashionable "Bewick" technique in modern wood engraving, and though Mr. Webb has, so far, in his woodcuts rather kept within the confines of this tradition, one has the feeling (and perhaps the hope) that as soon as he has said what he has to say within these confines he will break newer ground. It is a big field—this wood block cutting: it includes—besides the methods of the excellent Bewick—those of Utamaro, Yeshi, and "The-Old-Man-Mad About-Drawing"! But be this as it may, there is no doubt about the quality of a number of Mr. Webb's prints. *Viaducts* is a fine work of art, and though one could almost count the number of cuts that went to the making of it, it yet

CLIFFORD C. WEBB

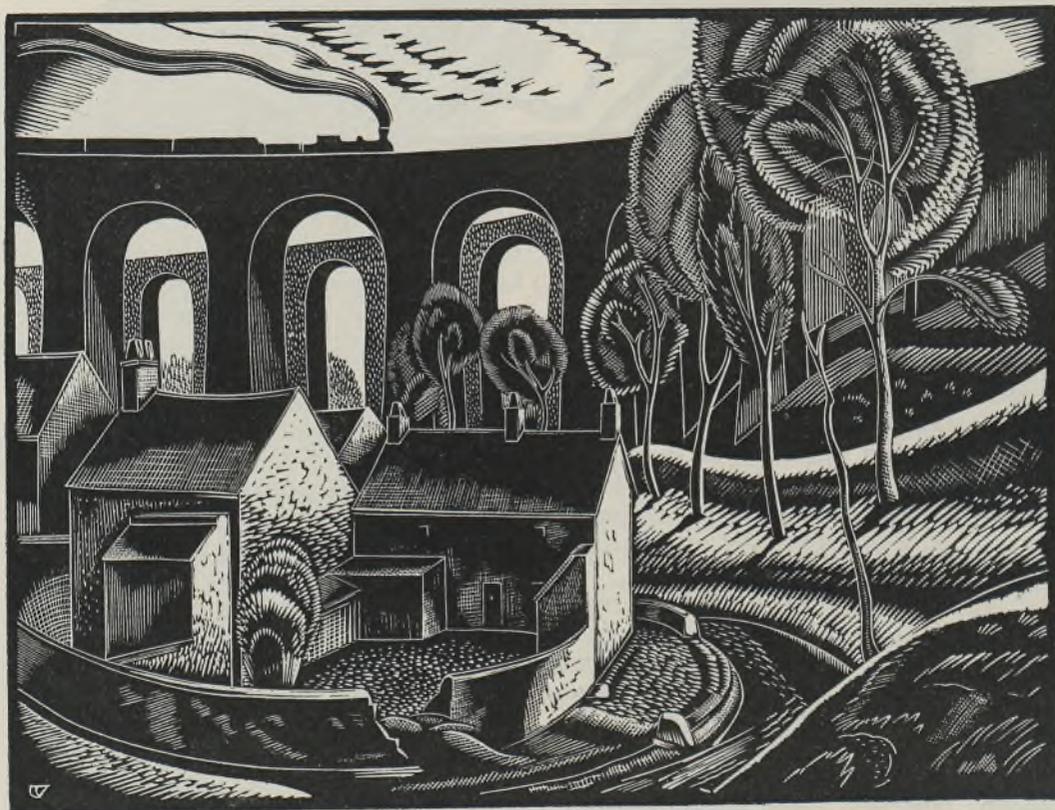
has the fulness of content of a big picture, together with the qualities peculiar to this type of woodcut: that delicious sparkle of white symbols on a virgin black ground.

I remember seeing one strong print of his of a she-goat and young (being nourished) reduced to terms of trenchant simplicity—and very good it was. Then the seven beings—certainly not goats this time—receiving a hearty welcome from a flight of angels, is a jolly, decorative affair, as the reader can see for himself. ♦ ♦

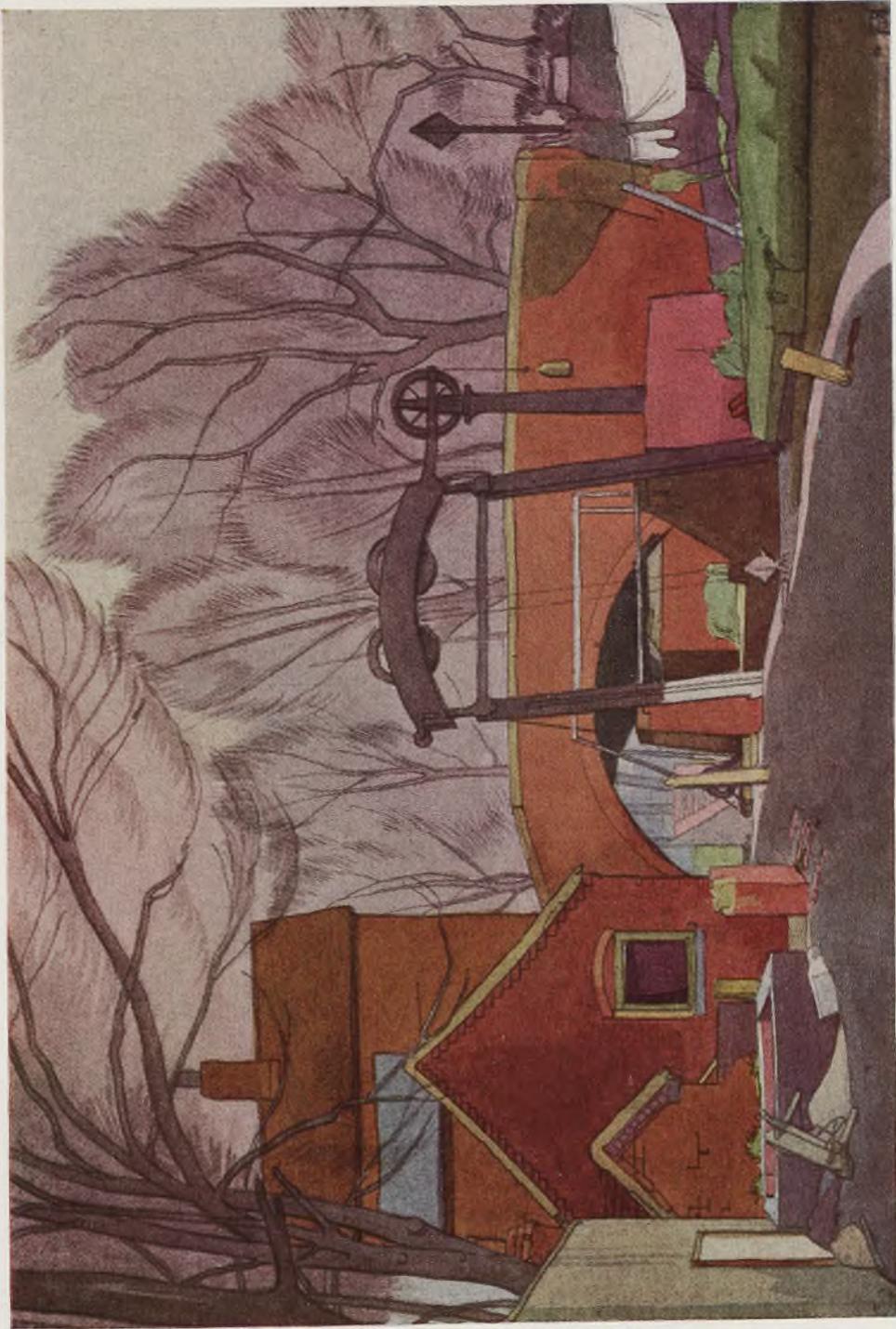
When Mr. Webb goes sketching, which is quite often, he makes a firm pencil drawing with rather long sweeping outlines and then brushes decorative colour lightly over his drawing, taking particular care (very wisely) not to lose a single line of his original statement. His line is well worth keeping, for it is always the line of a sound draughtsman concerned with essential structure and very well able to indicate the decorative mass of the objects he selects to draw. ♦ ♦ ♦ ♦

He has been heard to say that he detests the "inspired blob." I hope he meant just the "blob" . . . anyway, it can be left to the connoisseurs of a future generation to rediscover the "inspired blobs" of Crawhall, Whistler, Melville and Charles Mackintosh. ♦ ♦ ♦ ♦

From 1922 until quite recently Mr. Webb has been teaching at the Birmingham Central School of Art. I hope that he did much salutary work there, expunging uninspired blobs from the drawing boards of the rising generation; but I expect there was not much of this to do—for modern water-colour methods are very clean and simple, and the scrapers and sponges have been mostly cleared away—like the bituminous shadows of an earlier generation of oil painters: a cloying influence from which the painters of the period had to free themselves in order to get back to nature and themselves—as birds released from a trap of bird-lime. If, as I think, Mr. Webb intended to anathematise trick

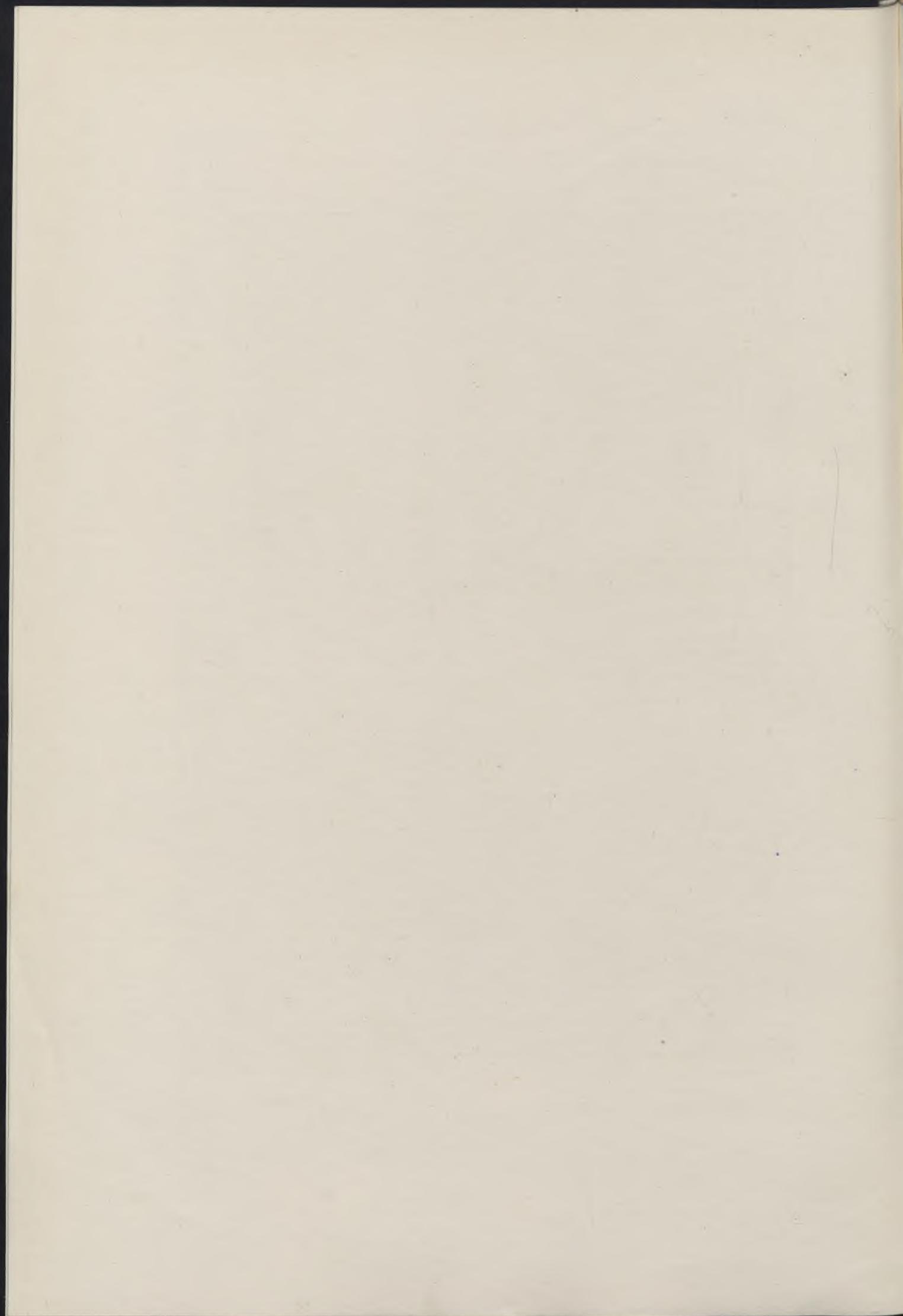


"VIADUCTS." WOODCUT
BY CLIFFORD C. WEBB



"THE LOCK, KING'S NORTON,
WARWICKSHIRE." WATER-COLOUR
BY CLIFFORD C. WEBB.







"THE ARRIVAL." WOODCUT
BY CLIFFORD C. WEBB

"techniques" in water-colour painting, he has the sympathy of most of his contemporaries.

The Lock (see the colour plate) is a typical example of his sketches, and it needs no verbiage from me to explain it. What I do know, and what perhaps the patient reader does not, is that this *Lock* is no happy accident—the artist does them as well as this constantly. Can I say more?

The illustrations that accompany these notes do not include the etchings and fine drawings that were being steadily produced during what one might call Mr. Webb's Birmingham period, nor his sketches in Egypt and India of an earlier time. Since then he has migrated to Chelsea, where from that stimulating atmosphere (speaking figuratively of course—for Chelsea only has a murky substitute for real air) we may expect interesting developments in his art after such a startling change of environment; and his etchings, both old and new, will be a pleasure in store for those who take an

intelligent interest in the work of a wholly sincere artist.

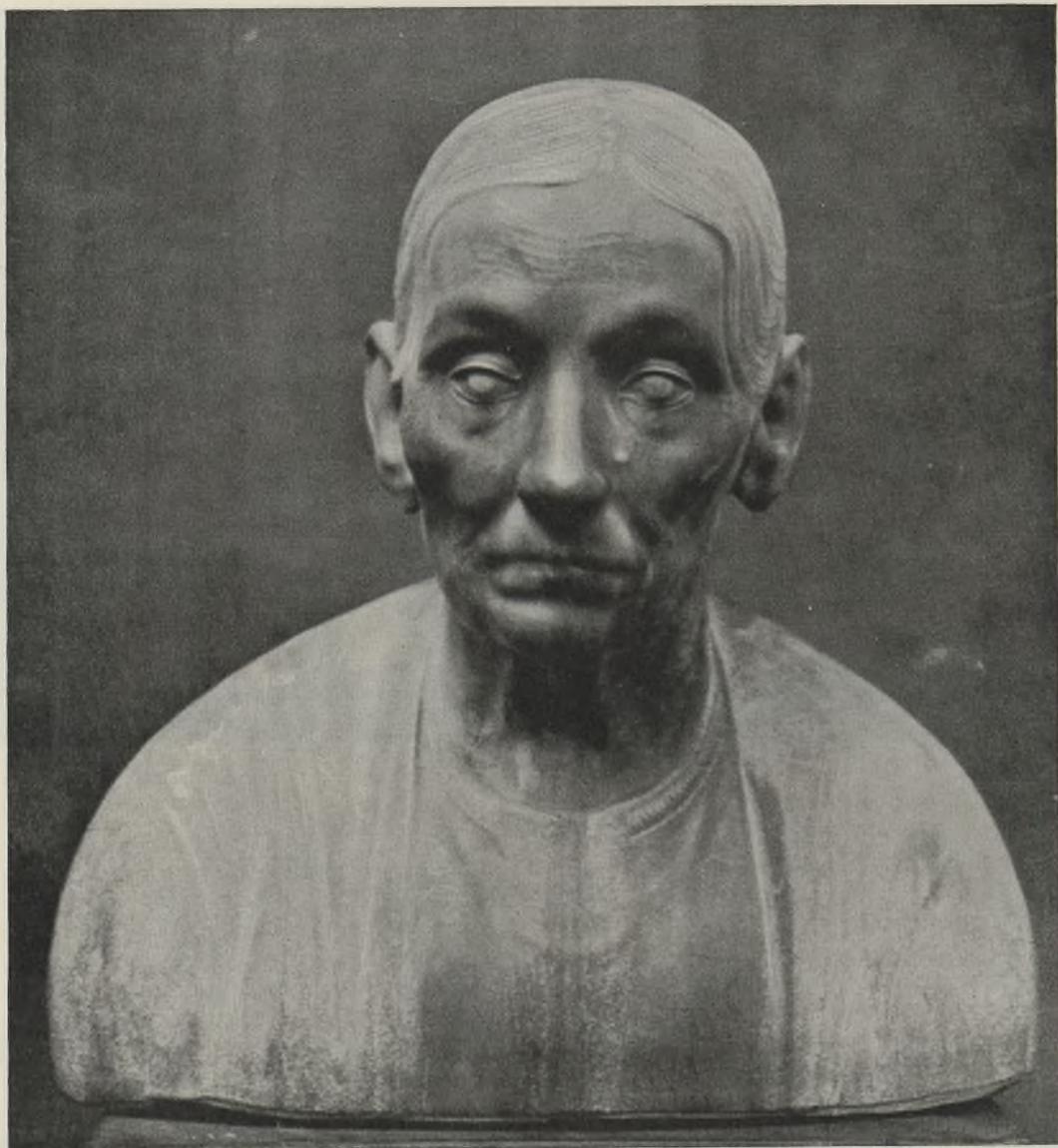
If you can ever induce Mr. Webb to talk about his own art, which you generally cannot, he has interesting things to say. Most of his ideas seem to me as sound as a sound bell, and I will end this brief appreciation with one or two that have a special point in relation to the illustrations. "I am intrigued with pattern, and wood is such a good medium for learning something about it." . . . "I always think of the decorative value of a picture rather than the portfolio side of art." . . . "A picture should always be a good design, borrowed from nature without undue distortion."

These three dicta of this artist are, it seems to me, sufficiently indicative of his general outlook at the present time. What effect his riverside milieu may have upon his art remains to be seen.

GEORGE SHERINGHAM.

ERRATUM.—We regret that the illustrations on pp. 323 and 324 of the November issue were published as the work of M. Pierre Brissaud. They were really by M. Zyg Brunner.

BENIAMINO BENVENUTO BUFANO



"THE ARTIST'S MOTHER." BY BENIAMINO BENVENUTO BUFANO

BENIAMINO BENVENUTO BUFANO

BORN in Italy, of Italian parents now living in New York, Beniamino Bufano gained many successes in Rome and Paris before going to the United States. Established in New York City, he continued his studies there, and then set off on further travels, to Cambodia, Java, Sumatra and China. The last-mentioned great and ancient land cast a spell on him with its incomparable art, and Oriental influences may easily be traced in some of the sculp-

ture which he produces at the present day. He now lives in San Francisco. ❖ ❖

So much banal or eccentric sculpture is seen nowadays that it is a refreshing experience to encounter work which has neither of these unfortunate attributes. About Bufano one feels at once that he is an artist whose vision and technique are eminently personal. What is more significant, the technique seems to arise quite naturally out of the quality of the vision: it is hardly arrived at by a deliberate selection, but comes into being as the



**"THE TWO FRIENDS". SCULPTURE
BY BENIAMINO BENVENUTO BUFANO**

(By Courtesy of Albert M. Bender, Esq.)



SCULPTURE BY BENIAMINO
BENVENUTO BUFANO
408

BENIAMINO BENVENUTO BUFANO



GLAZED POTTERY BUST BY
BENIAMINO BENVENUTO BUFANO
(By courtesy of Albert M. Bender, Esq.)

inevitable vehicle for the expression of a certain attitude towards nature and towards art. The most prominent constituent of that attitude is simplicity. To observe the attractiveness of children and simple people is, with Bufano, to give this quality sculptural form, without any concern as to secondary motives. Hence comes the uncommon power and tenderness of such works as *The Artist's Mother*. There is no idealisation whatever, yet to many this perfect rendering of the individual will seem a truer and more dignified presentment of the type than a work in which generalisation is definitely implied.

But there is another side to Bufano's art. He is sometimes a symbolist rather than a realist, and outstanding among his works in this character is *The Young Men Sacrificed*, which, in the manner of a Crucifixion, symbolises the war.

There is in existence a curious manuscript setting forth Bufano's opinions on the nature of art in general. One says "curious," because of the combination of illogicalness and enthusiasm therein displayed. Take the first sentence: "Art has nothing to do with the whims of human beings." Such a dogmatism could be controverted by the whole collective experience of the human race. Similarly, when we find him assuming that poets "sing" without going through the mill of a hard apprenticeship, and that "The one

law [in art] is that *there shall be no law*," we wish that the compiler of the catalogue had saved Bufano from the indiscretion of giving literary form to his thoughts. But the very naïveté and confident uncriticalness of the manuscript is most instructive as to the artist's mental processes. It demonstrates very effectively how single-hearted he is in his receptiveness, and so far as concerns his sculpture (which is of course the main interest), it explains the quiet clarity of the works here shown—a clarity which a more critical and logical mind would have been hard put to it to attain in this medium. ■ ■ ■



GARDEN GROUP
BY BENIAMINO
BENVENUTO BUFANO

M. LÉON JALLOT'S FURNITURE.
BY M. VALOTAIRE

WHEN one seeks to discover the precise causes of the rapid evolution which, in less than twenty-five years, has taken place in the decorative arts (and particularly in furniture), leading from the strange, perverse and abnormal shapes of "l'Art moderne" to the eminently logical style of the present day, one is struck by the personal influence which has been exercised by certain men of particular talent, who may well be considered as leaders. One of these men is Léon Jallot.

He belongs to that race of born artists who owe the full flourishing of their talent simply to a sustained effort dominating their native qualities of intelligence and sensitiveness. Jallot, after attending an evening class at Montparnasse, to learn the rudiments of his craft, had the idea of going into the Ecole Nationale des Beaux-Arts; but material necessities prevented this, and he learnt the technique of wood sculpture. But, passionately devoted as he

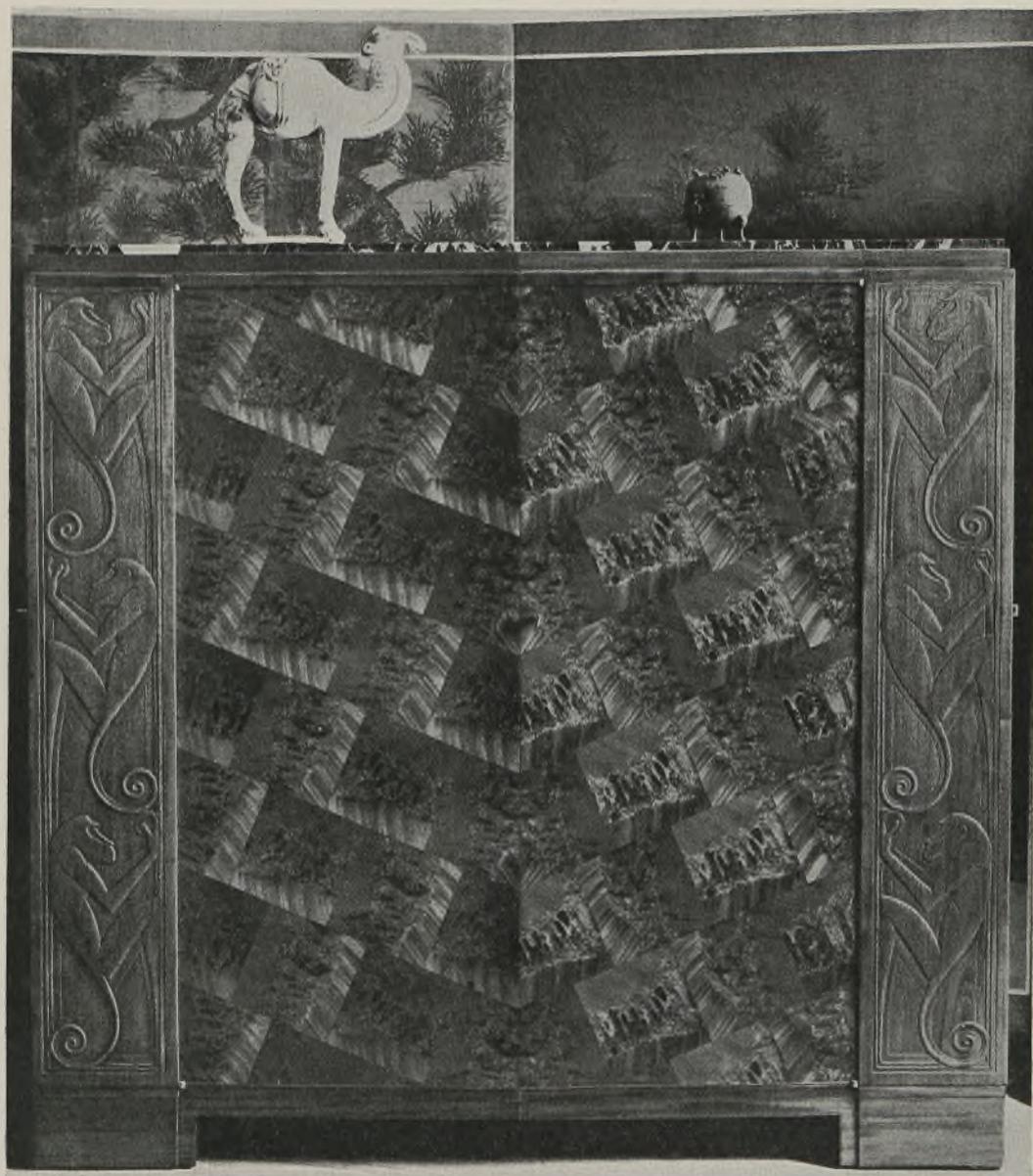
was to beautiful things, he applied himself to the further cultivation of his mind, studying the works of the past in museums and generally fostering his powers by unwearied research and application.

Impetuous in temperament, and very wide awake, Jallot also turned his studies to account in the assembling of an admirable collection of ceramics, statuettes in bronze, wood and stone, comprising Egyptian, Greek, Chinese, Khmer and modern. From this may be seen how much he has been attracted by the art of primitive periods, in which (to speak only of the decorative side) ornament is executed after its true plan, giving predominance to the essential elements of structure, conditioned by the purpose to be served by the object. This is the rule that Jallot has made for himself throughout his career as a decorator—the subordination of form and super-added elements to the utility of the piece of furniture in question. This is a simple law of logic. It has inspired the best works of all times and countries, and the imperfect appreciation of it often proves a serious blemish in works which at first sight seem delightful.

At the very time when the "modern style" was producing its most characteristic and extravagant works ("macaronic," they have been called, not unreasonably), Léon Jallot made his first piece which flatly opposed the forms then in favour. It was an oak cupboard, plainly carved, perhaps somewhat excessively ornamented with iron nails, inlaid ivory and bronze handles; but its simple lines well showed the artist's tendency to build up his work like an architect, according to the principles of balance, harmony and logic. Jallot has not left that road since, and each stage in his development has been marked by real progress. A dining-room sideboard dated 1904 shows more clearly the will to simplicity, yet free to tone down the austerity of the shape by a light decorative fantasy. There are ears of corn lightly carved on the panels of the doors, scarabs forming bronze rings, and already he uses large walnut panels, with arabesques formed by the grain of the wood—a scheme he has since developed greatly. In fact, he now chooses to reduce superimposed decorative motives to a minimum,



OVAL COMMUNE
BY LÉON JALLOT



CABINET IN MAHOGANY
BY LÉON JALLOT

M. LÉON JALLOT'S FURNITURE

limiting himself to a few inlays of rare woods or precious materials, such as ivory or mother-of-pearl, quietly emphasising the architecture of the piece, or to carving in low relief. He is convinced that wood-sculpture should not derive from modelling, but should be conditioned by the material—for example, in a wood panel it should not destroy the character of flatness by immoderate protuberances. As an exemplification of what he means, the artist shows the large exterior panel of a threefold mirror, on which his carved animal decorations project hardly a millimetre from the foundation. The gold patina which covers this gives an elaborate finish. M. Jallot makes good use of such patinas. But nowadays it is primarily in the wood itself that he seeks his decorative effects, and the valuable woods he employs lend themselves very happily to his purpose. Besides the woods to be found in France (walnut, oak and cherry), which are always fine when chosen with discernment, he

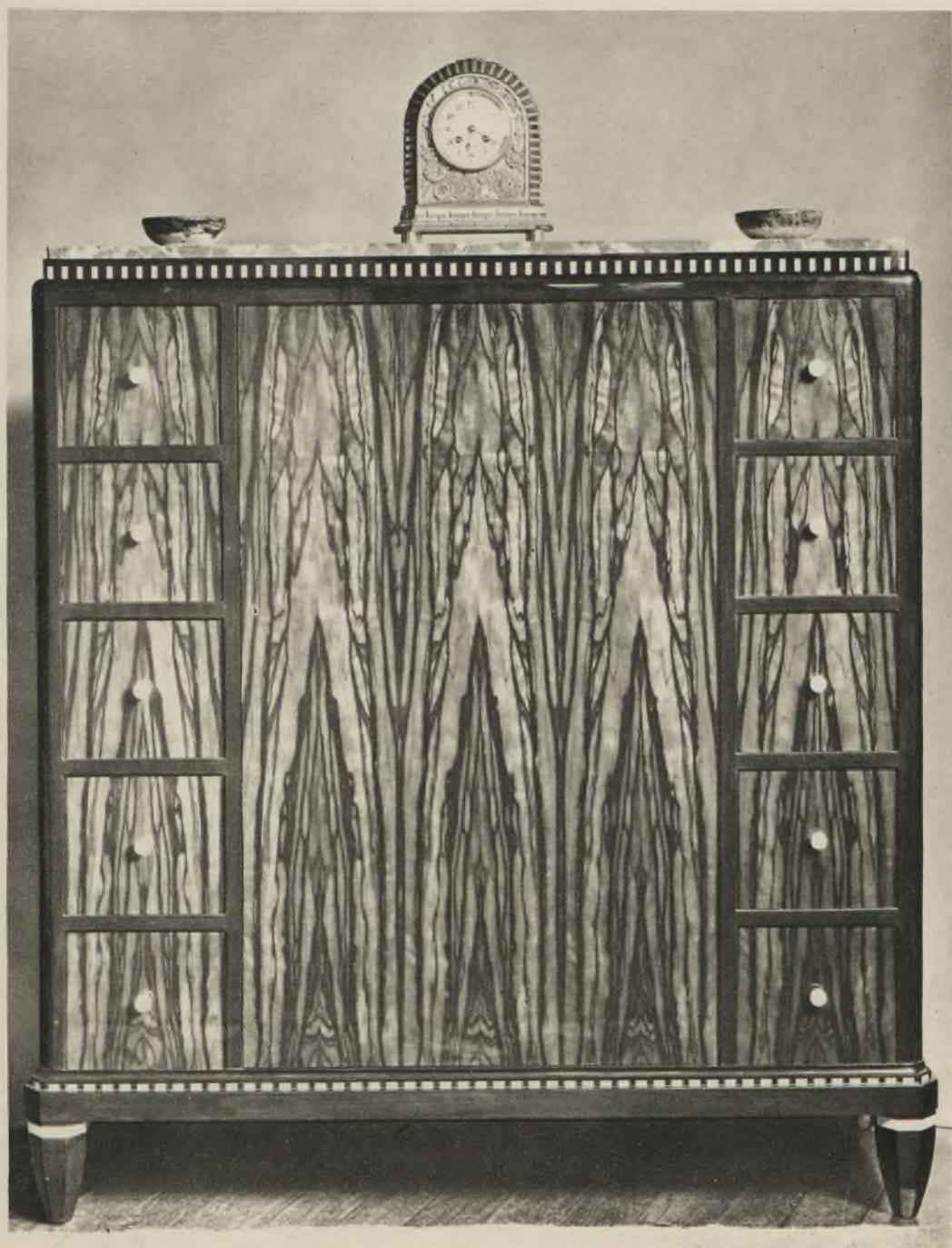
uses for his more elaborate works such materials as macassar ebony, amaranthe and amboyna. Sometimes he is even daring enough to employ multicoloured lacquers. ♦ ♦ ♦ ♦ ♦

There are many modern furniture-makers who, like M. Jallot, attach prime importance to the quality of the wood and to that perfect finish in execution which never fails to give a rich character to each piece. But over and above this, even M. Jallot's simplest works possess the additional charm of harmony and equilibrium, of *true* logic—all qualities inherent in traditional French art, of which this artist, for all his creation of new forms, is a true disciple. He is the indirect heir of the great eighteenth century furnishers, whose work, moreover, he knows thoroughly. M. Jallot is too well-informed a student not to be cognisant of the sincere admiration and praise to which such a comparison testifies. ♦ ♦ ♦ ♦ ♦

M. VALOTAIRE.



BUREAU IN AMBOYNA
BY LÉON JALLOT



CABINET IN MACASSAR EBONY
AND IVORY. BY LÉON JALLOT



CABINET IN BLACK
KACUTHIA. BY LÉON JALLOT

THE NEW "MIKADO": MR. CHARLES RICKETTS'S STAGE DESIGNS. BY PERCY V. BRADSHAW

ONE'S memories of many visits to "The Mikado" are coloured by pictures of a sunlit Japanese courtyard, with the ladies and gentlemen of Japan in gay and festive costumes. And now Mr. Charles Ricketts, A.R.A., has redressed our old friends and transported them to other surroundings.

Japan of the period of 1720 has provided him with his inspiration. The curtain of the new "Mikado" rises on a scene of almost austere reticence. In place of the old red and gold, we have a colour-scheme of cold blue and brown, steel-grey, green, and dull silver. The backcloth is almost Russian in its coldness. Grim pine trunks on a hillside are seen against a dull gold sky. The Gentlemen of Japan emphatically do not "figure in lively paint."

Nanki-Poo enters—no longer a smiling



"POOH-BAH." COSTUME DESIGN FOR "THE MIKADO." BY CHARLES RICKETTS, A.R.A. (By courtesy of the D'Oyly Carte Co.)



"NANKI-POO." COSTUME DESIGN FOR "THE MIKADO." BY CHARLES RICKETTS, A.R.A. (By courtesy of the D'Oyly Carte Co.)

"principal-boy" or attractive "juvenile-lead," but an authentic Japanese beggar, dressed in a cold blue ragged cotton robe. Dull silver fans flutter against the almost plain robes of blue, slate and green worn by the other nobles. The familiar bald heads with the comic strip of hair down the centre have been discarded, and each noble wears a hat shaped like an inverted bowl. That noble lord, Pish-Tush, enters, wearing a dull purple gown and a black coat fastened with a white girdle; and one becomes conscious of a feeling of depression, until the Lord High Everything Else—Pooh-Bah—makes his appearance. Mr. Ricketts's Pooh-Bah is decidedly a comic inspiration—a vast figure of gold, green and purple with a long flat train to his gown, and an absurd decorative burlesque of a "bustle." On his head he wears a black and white hat suggestive of a cock's comb, and the whole figure suggests a Japanese drawing of a turkey cock.

With Pooh-Bah's entrance the note of restraint which the new "setting" seems to impose on Gilbert's dialogue disappears, and one eagerly awaits a further touch of comedy in Ko-Ko. The Lord High Executioner toddles on to the stage carrying a huge axe, instead of the long Japanese

THE NEW "MIKADO"

sword which provided the original inspiration for the opera itself. Ko-Ko's costume is much more grim and sombre than that to which Savoyards have grown so familiar. He wears a black robe, a stiff "bustle" and train, while on his head is a black shiny box-like hat tied round his chin, and a black wig, the pigtail of which is curled back stiffly to his head, like a jug handle, and tied with a ribbon. ▯ ▯

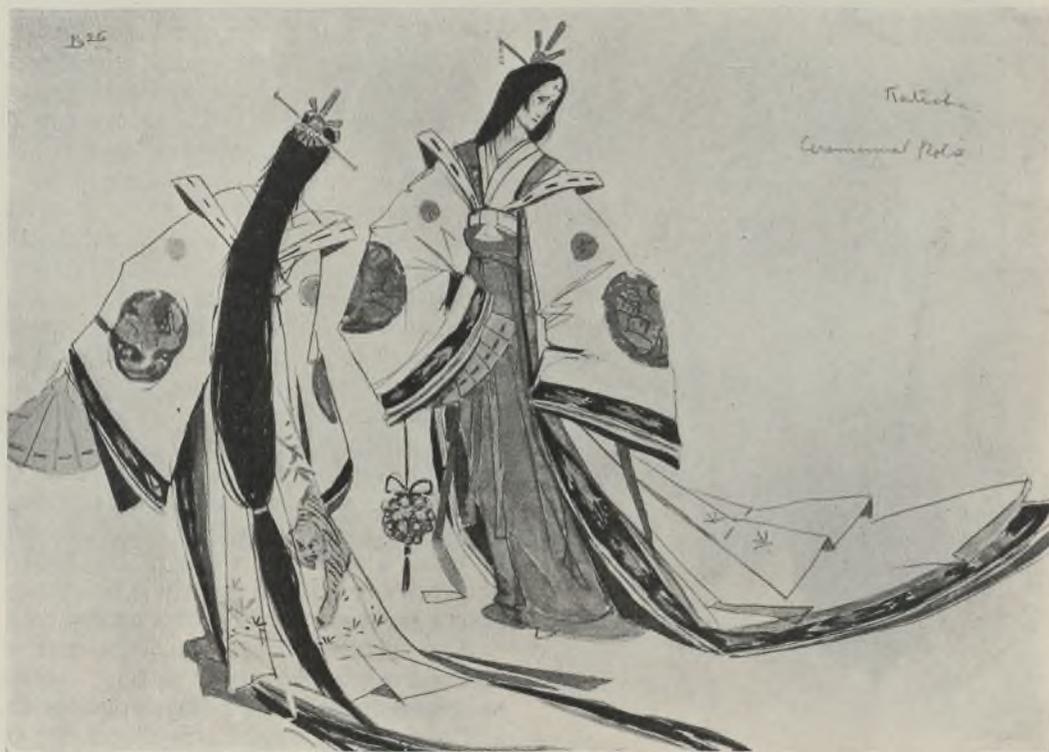
Still one waits for fresh, vivid colour. It comes at last—a riot of it—and in a flash one realises that Mr. Ricketts had a definite purpose in keeping the opening scenes so low in tone. The Schoolgirls enter—adorable little ladies of the gayest fans and prints, vases, jars and screens, come to life. ▯ ▯ ▯ ▯

The old kimonos and elaborately curled wigs have disappeared. Each little almond-eyed lady peeps at us from beneath a white mushroom hat which is charmingly decorated with pink lotus-blossom. She wears an elaborate, quilted costume with a long skirt. The dresses are stencilled

with every variety of beautiful design, and they make a picture infinitely more charming than they did in the original production.

The gaiety of these lovely little figures and of their subsequent scene is suddenly interrupted by the dramatic arrival of Katisha. None of the characters has undergone a more complete change than has she. Katisha, who always looked suspiciously like a grey-haired European lady in her dressing-gown, has been transformed into a figure who suggests a demented mediæval or Tartar Queen. One got a hint of Katherine of Russia, then of an enraged Elizabeth. The new Katisha wears a voluminous robe with a scarlet skirt, stiff shoulder-decorations which suggest queenly ermine, a regal cloak emblazoned with white, gold and purple, while her high forehead, from which black hair is tightly drawn back, is surmounted by a golden head-decoration. ▯

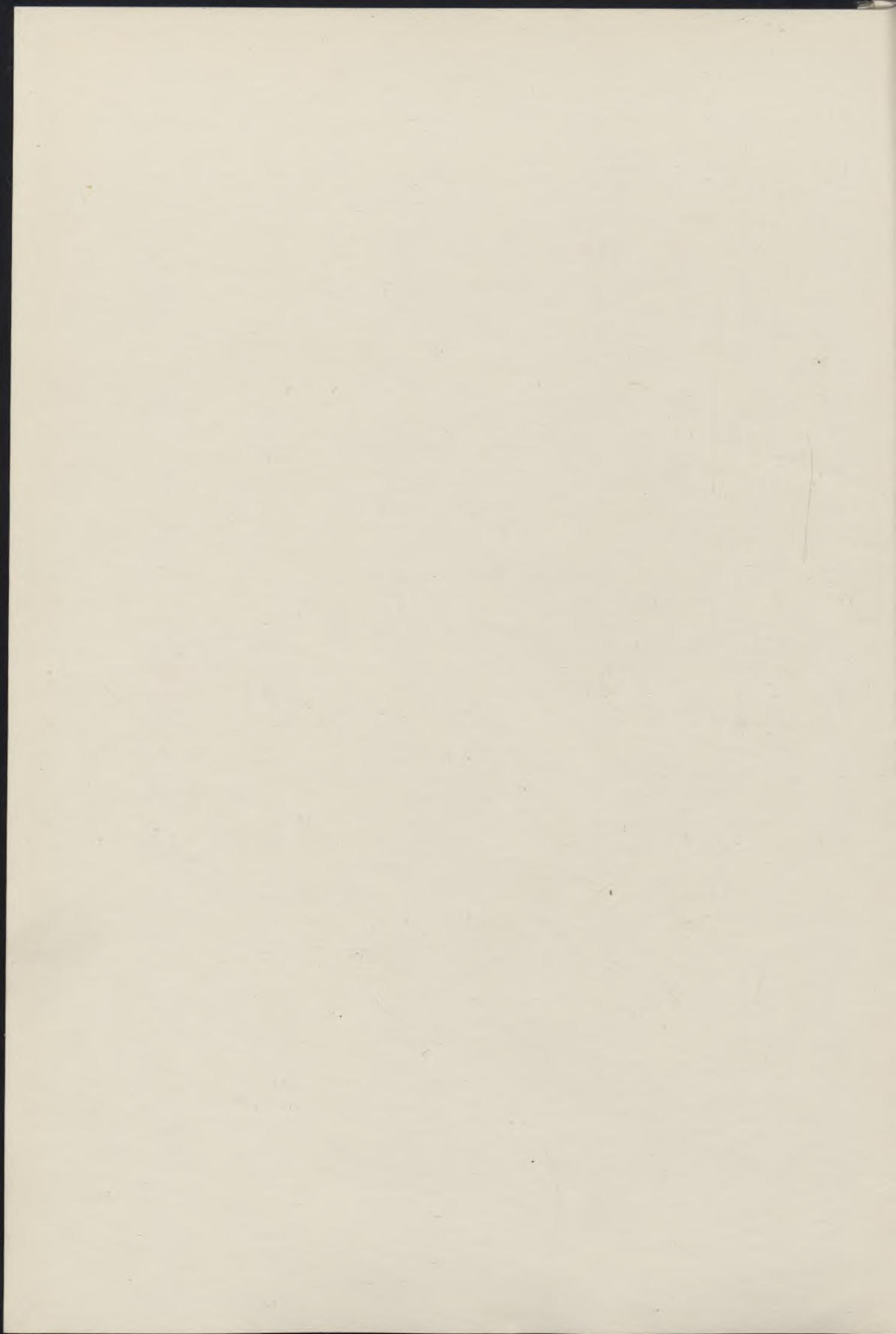
In the Second Act, the girls, you will remember, are first seen in attendance on Yum-Yum. The scene is Ko-Ko's garden.



"KATISHA." COSTUME DESIGN FOR "THE MIKADO." BY CHARLES RICKETTS, A.R.A. (By courtesy of the D'Oyly Carte Co.)



COSTUME DESIGN FOR A LADY
OF THE CHORUS, IN "THE MIKADO."
BY CHARLES RICKETTS, A.R.A.
(BY COURTESY OF THE D'OYLY CARTE OPERA CO.).



THE NEW "MIKADO"

In the background is a blue stream spanned by a red semi-circular bridge, over which falls a cascade of golden foliage. The girls have discarded their hats, revealing tight shiny wigs with short-cropped fringes, a single formal curl sweeping across each cheek. They carry fans. Yum-Yum is in her white bridal gown with a quilted skirt and train. Otherwise the costumes are unchanged, and no more shocks are in store for the rabid Gilbert and Sullivanite until the Mikado enters—attended by two Court Ladies. His face suggests a giant beetle; it is a cruel mask through which humour has little opportunity to find

expression. He wears a white robe decorated with circular sun-ray patterns. The robe is lined with red, and one gets hints of a black under-robe. Both Nanki-Poo and Katisha have new costumes for this second act. A decorative note on Katisha's robe is of interest, as evidence of the thought which Mr. Ricketts has given not only to Japanese local colour, but to the expression, in the costume, of the wearer's character. The present period in the Japanese calendar, is The Year of The Tiger. The tiger which decorates Katisha's robe is emblematical of her character, and a logical topical note. ▯



"THE MIKADO." COSTUME DESIGN
BY CHARLES RICKETTS, A.R.A.
(By courtesy of the D'Oyly Carte Co.)

TITANIA'S PALACE

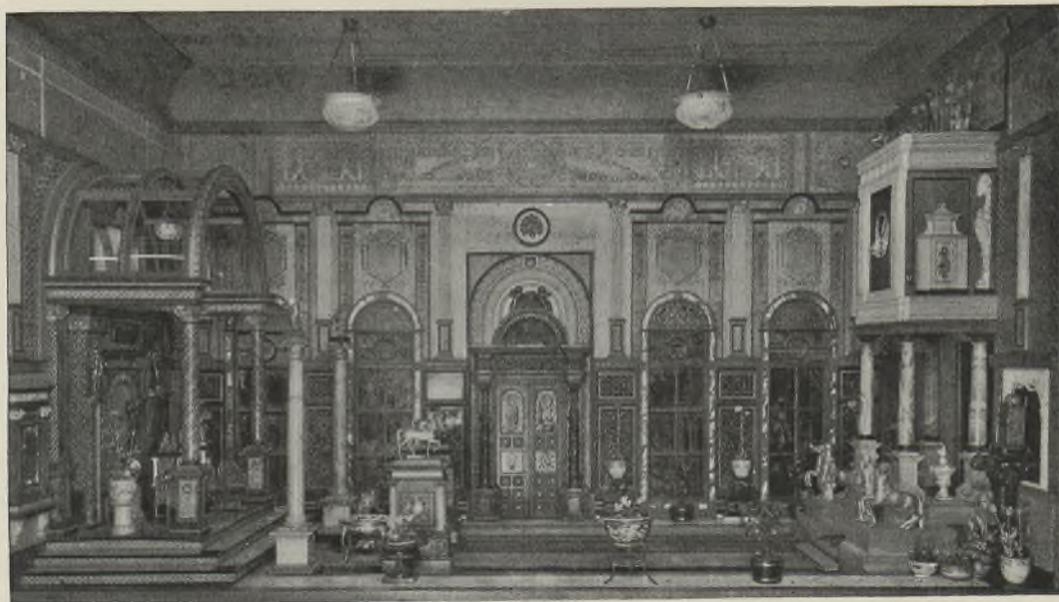


THE PRIVATE ENTRANCE HALL, TITANIA'S PALACE BY SIR NEVILLE WILKINSON

TITANIA'S PALACE

NEARLY twenty years ago an idea occurred to an officer of the Coldstream Guards which has materialised into the most interesting and valuable model dwelling which has been constructed in this, or any other, age. The romance of the building of Titania's Palace is familiar to all who have read the adventures of Yvette in Italy and Switzerland, as told by the architect. The story is briefly as follows: Major Sir Nevile Wilkinson, now Ulster King of

Arms, and an artist of some repute, was seated at his easel in the wood which crowns the hill of Mount Merrion, his Dublin home, drawing with meticulous accuracy the trunk of an old sycamore, when his daughter, aged three, confidently assured him that she had seen the Queen of the Fairies disappear among the twisted roots. In reply to a natural inquiry as to her destination he explained that, being a Queen, she was doubtless returning to her underground Palace; and it occurred to him that it was a pity human children could not get a glimpse



THE THRONE ROOM, TITANIA'S PALACE. BY SIR NEVILLE WILKINSON

TITANIA'S PALACE.



THE CHAPEL, TITANIA'S PALACE. BY SIR NEVILLE WILKINSON. (The disc at bottom left-hand corner is a penny, indicating the scale)

of this dwelling, which must contain all the treasures of Fairyland. The result of this was the creation of a Palace for Titania above ground, which should be a replica of the subterranean treasure house. Titania's Palace makes a direct appeal to all who are interested in fine craftsmanship both ancient and modern, and no apology is needed for a brief account of

the difficulties which confronted the inventor, designer and decorator when he drafted the ground plan in Dublin. To realise these difficulties it must be remembered that Sir Neville Wilkinson had no training as an architect and no technical knowledge either of cabinet-making or of interior decoration, and the task he embarked upon was the erection of a

TITANIA'S PALACE



HALL OF THE FAIRY KISS, TITANIA'S PALACE. BY SIR NEVILLE WILKINSON

model occupying an area of sixty-three square feet, built on the Lilliputian scale of one inch to one foot. ❖ ❖ ❖

From the beginning the architect decided that the construction of his Palace must enable it to resist the strains and stresses of travel by land and sea, with the inevitable changes of climate. He was fortunate in finding a congenial fellow craftsman in Mr. James Hicks, of Dublin, in whose workshop the framework of the Fairy Palace was for the most part planned and built. In spite of all their precautions in choosing the most seasoned wood and in framing the larger surfaces throughout, the change from the damp climate of Ireland to the dryness of England proved too much for century-old mahogany, and the fruit of five years' work was dismantled, returned to Dublin, and re-erected on a new principle. Besides the additional framing of all surfaces, cuts, masked by pilasters, were made in the walls, and the use of glue was vetoed. The rigidity of the floors which divide the two stories was assured by the use of two thicknesses of five-ply wood reinforced by two sheets of one-eighth inch mahogany. ❖ ❖

Titania's Palace has now been assembled

for more than four years, and has withstood the strain of such varied climates as the West of England, Yorkshire, Cheshire, Ireland (both north and south), and the supreme test of a Philadelphian summer with the thermometer at 103 degrees in the shade, and so far there are no signs of deterioration; it may be assumed therefore that the problem of resistance to climate has been successfully overcome.

A second difficulty was that of transport; to meet this the Palace was built in eight sections, each of which occupied its own separate padded packing-case, and can be easily handled by two men. The necessity for this will be appreciated when it is realised that the total weight of Titania's Palace when packed ready for ship-board exceeds three-and-a-quarter tons. ❖ ❖ ❖ ❖ ❖ ❖

The wonderful popularity of Titania's Palace, which has induced more than a quarter of a million people to pay admission during the four years it has been on tour, is due partly to the perfection of modern craftsmanship which it exhibits, combined with a unique collection of "tinycraft" gathered from all parts of the world and representing all ages; a

TITANIA'S PALACE—LONDON

collection which could not be replaced and which cannot be given a monetary value. To take a single instance: the throne of Queen Titania has inlaid into the back a diamond peacock made for the Paris Exhibition of 1856 which is valued at £600, and it carries in addition a pair of tiny gold figures from the Heseltine collection which are said to have been the work of Cellini himself; while the seat is made from a section of vitrified mastodon bone from Denver, Colorado. The knowledge that all the proceeds earned by the Palace are given to societies which work for crippled children is also a potent factor in attracting the public. ❖ ❖ ❖ ❖

A short article can only touch the fringe of a subject which has already provided subject matter for four volumes; but a careful study of the illustrations will prove that Sir Nevile Wilkinson's creation, which has been dubbed by the Philadelphia Press the "Gem of the Sesqui," worthily represents British craftsmanship in the United States. ❖ ❖ ❖ ❖



TILES BY WINIFRED WONNACOTT



"THE RUSH HOUR"
DRAWING BY
GRACE GOLDEN

LONDON.—During the last few weeks the winter exhibitions of the Royal Society of Painters in Water-Colours, the Royal Society of British Artists, and the Royal Institute of Oil Painters, have been opened, as well as a considerable number of smaller shows which deserve to be recorded. The collection brought together in the galleries of the Royal Society of Painters in Water-Colours was thoroughly interesting and of more than average merit, and in its various types of water-colour practice were, as usual, adequately illustrated. The most notable contributions came from Mr. Russell Flint, Mr. Cecil Hunt, Mr. Henry Rushbury, Mr. Anning Bell, Mr. R. W. Allan, Mr. W. W. Russell, Mr. Arthur Rackham, and Sir Herbert Hughes-Stanton; and there were other things of importance from Mr. Moffatt Lindner, Mr. E. T. Holding, Mr. Cayley Robinson, Mr. Robert Little, Mr. Lamorna Birch, and Mr. Walter West. Small groups of works by three recently deceased members of the society, H. E. Crocket, Edwin Alexander, and Mrs. Allingham, were also included. ❖ ❖ ❖ ❖

The Royal Society of British Artists, as has been its custom in recent years, gave

LONDON



"VIC SUR CÈRE." WATER-COLOUR
BY EDITH E. G. LIPSCOMBE
(New Autumn Group—Dover Gallery)

up its main gallery to water-colours and hung oil paintings in its smaller rooms—an arrangement which certainly increased the attractiveness of its exhibition. The water-colours were for the most part of really sound quality; the best things among them were by Mr. W. T. M. Hawksworth, Mr. Harold Waite, Mr. Burleigh Bruhl, Mr. St. Clair Marston, Mr. C. Ince, Mr. R. K. Jamieson, and Mr. Leonard Richmond; and of the oil paintings the most acceptable were the portraits by Mr. E. Patry, Mr. Cyril Roberts, Mr. C. Colahan, and Miss R. Emslie, the landscapes by Mr. A. Maclean and Mr. Burleigh Bruhl, and the soundly painted interior, *The Dutch Engraving*, by Mr. Solomon J. Solomon.

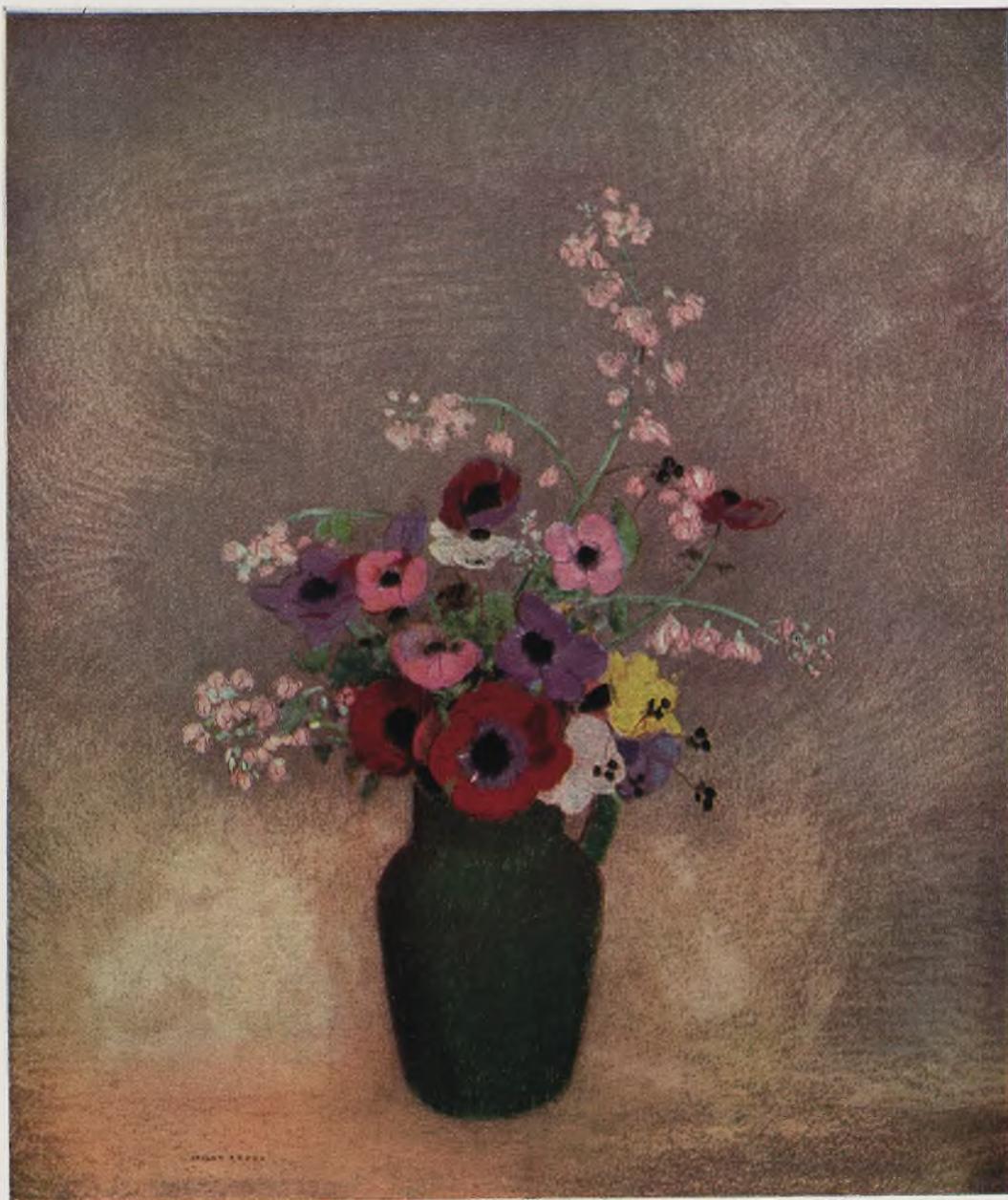
The Royal Institute of Oil Painters presented a collection of pictures in which there was a good proportion of capable productions from such accomplished artists as Mr. Terrick Williams, Mr. I. M. Cohen, Mr. W. E. Webster, Mr. Burleigh Bruhl, Mr. Moffat Lindner, Mr. Davis Richter, Mr. R. G. Eves, Mr. St. George Hare, Mr. Leonard Richmond, Mr. A. J. Black, the Hon. John Collier, Mr. C. D. Ward, Mr. Stefani Fisher, Mr. Tom

Robertson, Mr. Lee Hankey, Mr. Spencer Watson, and Sir David Murray, and much work, besides, that without being at all ambitious showed seriousness of intention and honesty of effort. The institute does not concern itself perceptibly with any of the modern movements; it remains faithful to its established traditions.

Mr. Edward Wadsworth and Mr. Alvaro Guevara, exhibitions of whose works have been held at the Leicester Galleries, are artists of a very different type; Mr. Wadsworth in the tempera paintings and pencil drawings which he exhibited made very evident his love of delicate colour and almost pedantic precision of handling, while Mr. Guevara showed himself in his oil paintings to be indifferent to refinements of technique and to be concerned only with a sort of careless vehemence of expression. He was more successful in his landscapes, of which the *Virgin Forest* illustrated is a characteristic example, than in his figure subjects, but on the whole his work suffers from a lack of accurate observation and from imperfect command over executive devices—deficiencies which were very apparent in the exhibition. Mr. Wadsworth is an artist of much finer conscience and far better taste.

The Goupil Gallery Salon, a collection of nearly five hundred works in various mediums, was typically comprehensive and included a surprising variety of things of all degrees of merit. There was in it much stuff that was too tentative and experimental—too experimental in the wrong way—to be taken seriously, but there was enough capable achievement, as well, to make the exhibition worthy of consideration and to give it a measure of authority. Among the living artists best represented were Mr. Wilson Steer, Mr. W. W. Russell, Mr. Sheringham, Mr. C. Cundall, Mr. Stanley Spencer, Mr. Davis Richter, Mr. Borough Johnson, Mr. T. C. Dugdale, Mr. Leonard Richmond, Mr. Hanslip Fletcher, Mr. Martin Hardie, Mr. Leon Little, and Miss Anna Airy, and there were a few things of great interest by deceased painters like Sisley, Boudin, Courbet, and Lebourg.

A reproduction in colour is given here of a pastel painting by Odilon Redon, a



"FLEURS DANS UN VASE VERT."
PASTEL BY ODILON REDON.
(MESSRS. ALEX. REID & LEFÈVRE, LTD.).





"HEAD OF AN ANGEL" (BRONZE). STUDY FOR FIGURE IN BISHOP
JACOB MEMORIAL CHURCH, ILFORD. BY CHARLES WHEELER

(Chenil Galleries).



"VIRGIN FOREST". BY
ALVARO GUEVARA
(Leicester Galleries).



" THE PRIEST ". ETCHING
BY JOSEPH SIMPSON

(Messrs. Alex Reid & Lefèvre, Ltd.)



"IN THE CANAL".
PHOTOGRAPH BY H. ONISHI

(Royal Photographic Society Exhn.).



"THUNDER - CLOUDS GROWING"
 PHOTOGRAPH BY G. A. CLARKE
 (Royal Photographic Soc. Exh.)

group of whose works was exhibited a little while ago at the Lefèvre Gallery; he was an artist with a considerable decorative sense and a feeling for refined and delicately harmonised colour. Recently there have been in this gallery exhibitions of pictures by Henri Rousseau and of etchings by Mr. Joseph Simpson. Of the Rousseau pictures it can fairly be said that they hardly seemed to support the claim made abroad that he is entitled to a place among the masters, for these examples at all events, though possessing a certain quaintness of fancy, were too amateurish in execution to be taken very seriously. Mr. Simpson's etchings struck a definitely personal note and conveyed a clear impression of his powers. ♣ ♣

Mr. A. B. Sava's show of paintings, caricatures and pieces of sculpture, in the galleries of the Fine Art Society, gave a good idea of the wideness of the artist's range and of the nature of his intentions. It certainly made quite clear his desire to express himself forcibly, for in every phase of his work there appeared a

robustness of manner which was at times somewhat over-demonstrative. ♣ ♣

The series of water-colour paintings of British game birds, by Mr. J. C. Harrison, shown in the galleries of Vicars Brothers, deserves to be noted because the artist had avoided the tendency to which so many men who deal with this class of subject give way, to elaborate the birds themselves excessively and to treat the backgrounds and accessory details of the pictures with rather empty conventionality. That he had in any way evaded the necessity imposed upon him by his public, to realise with accuracy and fidelity the characteristics of the game birds he had chosen to represent can certainly not be said, for as natural history studies these water-colours were admirably complete, but he had made them, also, thoroughly agreeable as landscape paintings in which the facts of nature were well considered and atmospheric effects were pleasantly suggested — they had, in consequence, a definite pictorial interest. ♣ ♣ ♣

Mr. George Graham's water-colours,

LONDON



"OLD HOUSES ON THE ARNO." ETCHING BY ALFRED R. BLUNDELL

which have recently been on view at the Bromhead Art Gallery, claim special mention on account of their soundness of draughtsmanship, their completeness of technical treatment, and their scholarly reticence of manner. For the most part they were pleasantly delicate and gentle in colour and thoroughly satisfying in their suggestion of atmospheric effects, and they were more than ordinarily successful as sensitive and thoughtful interpretations of landscape realities. Perhaps their greatest merit was their admirable demonstration of the way in which the best tradition of water-colour painting can be adapted to modern needs without any perversion of its principles and without any sacrifice of the individuality of the artist who wishes to observe this tradition in his practice. ♦ ♦ ♦ ♦ ♦

The water-colour by Miss Edith E. G. Lipscombe, which is reproduced here, was shown at the Dover Gallery in the exhibition of the New Autumn Group which brought together some interesting works. As a piece of spontaneous and direct

handling and firmly expressive draughtsmanship, this note can be sincerely commended; in its summariness of method there is no avoidance of technical responsibility. There must also be recorded the small show of pieces of pottery by Miss Stella Crofts at the Redfern Gallery; her achievements in this form of craftsmanship have a high degree of distinction, and are very attractive in their originality of treatment. ♦ ♦ ♦ ♦ ♦

We publish, on p. 423, two more examples of work by students of the Royal College of Art, which reflect credit not only on the executants but also the institution. Miss Wonnacott's tiles, sprightly in conception and design, are excellently realised as decorative units; while Miss Golden's drawing extracts humour and pattern from one of the most dismal of Cockney manifestations by novelty of composition and point of view. On pp. 430 and 431 will be found two further photographs from the Royal Photographic Society's exhibition, supplementing the three we published last month.

LONDON—ICKLINGHAM—LIMPSFIELD

Here again the camera is used legitimately and all the effects are obtained by composition, exposure and development. The print by Mr. Onishi (a resident in Seattle, U.S.A.) secures its agreeable distribution of blacks and whites by the skilful selection of a standpoint. Mr. Clarke is happy in his choice of nature's most impressive manifestation, because it conjures up the mood of that awe-inspiring spectacle and because the subject is the one in which ordinary photography can most nearly approach the true colours of nature. ❖

ICKLINGHAM (Suffolk).—Starting life as a railway employee, Mr. Alfred R. Blundell made his first experiments in etching some fifteen years ago. In 1912 he decided to devote himself entirely to etching, and he has since led a hermit's existence, first in an old, condemned farmhouse (until it was blown down) and

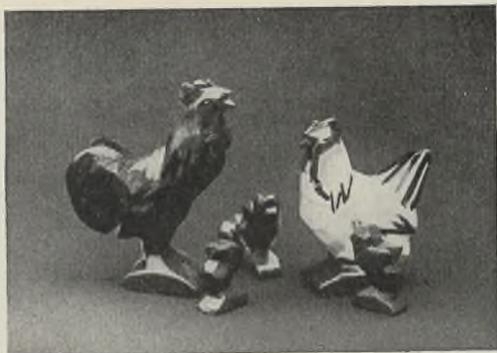
then in Cavenham Mill, Icklingham. He has exhibited at Bury St. Edmunds and at Ipswich, but so far he has had no exhibition in London. This he hopes to effect in the not too distant future. The examples of his work here given display so complete a command over the process that Mr. Blundell should soon arouse the attention of the collector. *Old Houses on the Arno* is a true etcher's motive, and Mr. Blundell has brought to bear on it a resourceful technique, rendering with sympathetic appreciation the mellow age of the houses and the effects of light and colour. And this is but one of many subjects seen with equal truth and portrayed with equal skill. ❖ ❖ ❖

LIMPSFIELD (Surrey).—In this village reside two very energetic and original designers of toys—Miss Joan Bidgood and Miss Mull Ridge. Their



"KERSEY HIGH STREET." ETCHING
BY ALFRED R. BLUNDELL

LIMPSFIELD—LIVERPOOL



TOYS DESIGNED BY JOAN BIDGOOD, MADE BY MULL RIDGE

shop, "The Blue Goblin," has now been established some nine years, and the work it puts out is always fresh and full of life. Miss Bidgood designs the models, and makes journeys about the countryside and to the Zoo, noting the form, gestures and habitual poses of the animals it is proposed to carve. Our photographs show the charm and solidity of the toys, but cannot convey the striking colour which is calculated to appeal very strongly to the child who is lucky enough to possess them.

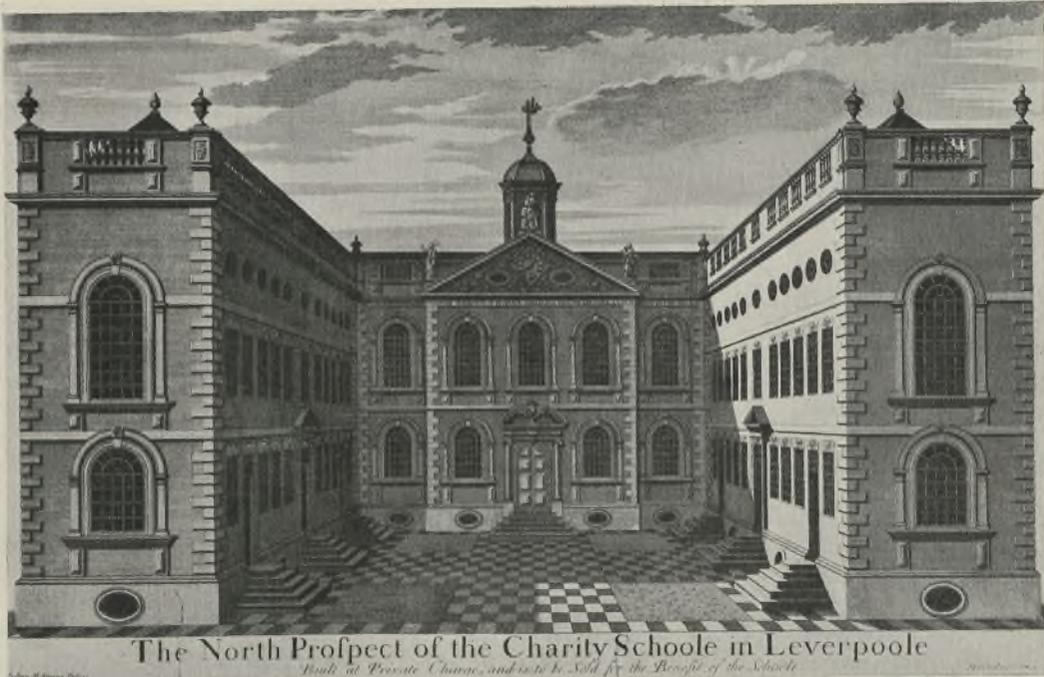
R. C.

LIVERPOOL.—In 1717 the practical idealism of Liverpool men, notably one Bryan Blundell, a true son of the district, brought into being a very exquisite building dedicated to suffering childhood—the Old Bluecoat School. ♦ ♦ ♦

In 1926 this building, beautiful still among the commercial welter of the centre city, and now a home of artists in various branches, became an architectural Andromeda, threatened with auction and probable demolition for the sake of the site. The late Lord Leverhulme had rescued it on a former occasion by purchase, and now it must be sold by his trustees. The date of the auction had been fixed for November 17th, and the sum of £40,000 must be raised if it were to be saved. A dramatic situation enough, and a severe test for the people of Liverpool. A committee was formed, with the Lord Mayor (Alderman F. C. Bowring) as chairman and Mrs. Hamel Calder as secretary, and a splendid fight began. Large sums were given, but the total was still unreached. Then, on the very eve of the auction two things happened simultaneously. The trustees of the late Lord Leverhulme post-



NOAH'S ARK AND ANIMALS. DESIGNED BY JOAN BIDGOOD, MADE BY MULL RIDGE



The North Prospect of the Charity Schoole in Liverpoole

Built at Private Charge, and now to be Sold for the Benefit of the Schoole

"THE OLD BLUECOAT SCHOOL (LIBERTY BUILDINGS) LIVERPOOL." ENGRAVING BY H. HULSBERGH AFTER THE PAINTING BY JOSHUA MOLLINEUX (By courtesy of the Sandon Studios Society, Liverpool)

poned the auction until December 15th, and an anonymous donor played Perseus in a sum of £18,000. If another £8,000 or thereabouts can be collected, which seems probable in view of the patriotism which has been roused, the Liverpolitans of 1926 will have saved one of the city's greatest treasures and proved that there is soul in Liverpool now, as in 1717.

The present plan for the building's future is a fine one. Trustees are to be appointed and a centre made here as a sort of civic heart of the higher things—Art, Literature, Science, Music—the things of thought in general. It is hoped that the venture may start unencumbered by debt, and accruing rents will make it self supporting.

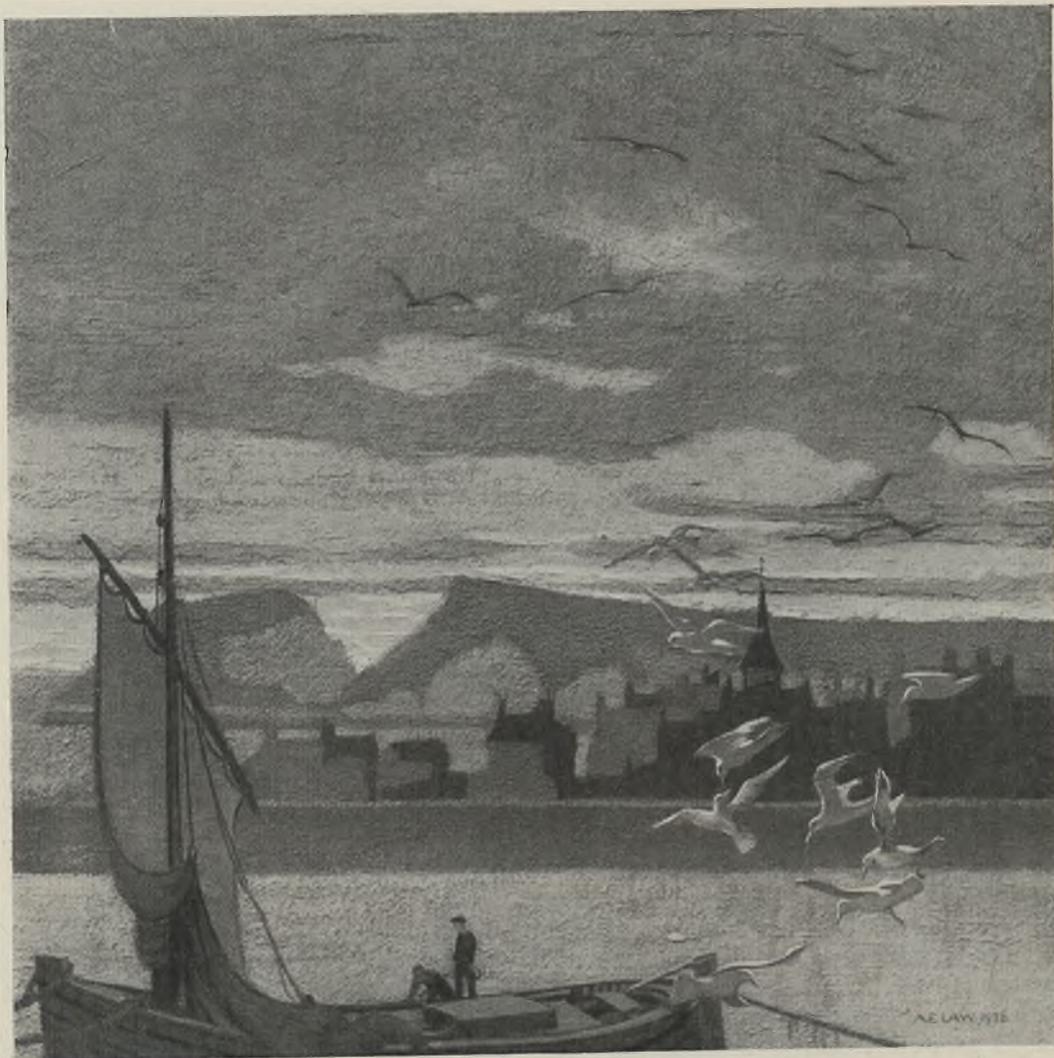
As she has conceived a great home of religion, so Liverpool has, in a supreme effort, gotten for herself a home of thought and beauty and a thing unique in England at the present time. May she succeed fully in this enterprise.

J. W. S.

AN IMPERIAL GALLERY OF ART IN LONDON.

THE Royal Commissioners of 1851 (the body responsible for the award of the Rome Scholarships), and the Board of Governors of the Imperial Institute, South Kensington, have set aside the Upper East Gallery in the Imperial Institute as a permanent gallery for the British School at Rome and as a centre for the exhibition of works by living Empire artists. The success of the scheme has been in no small measure due to the initiative and generosity of Sir Joseph Duveen, and his name appears among the trustees appointed to take charge of the Gallery. A small preliminary exhibition of drawings purchased for the South African Art Gallery and of work done for the Rome Scholarships this year has recently been held. The first Imperial Exhibition of pictures will be open during April, May and June, 1927. All those interested in the progress of art in the Empire will wish every success to this laudable enterprise.

STONEHAVEN



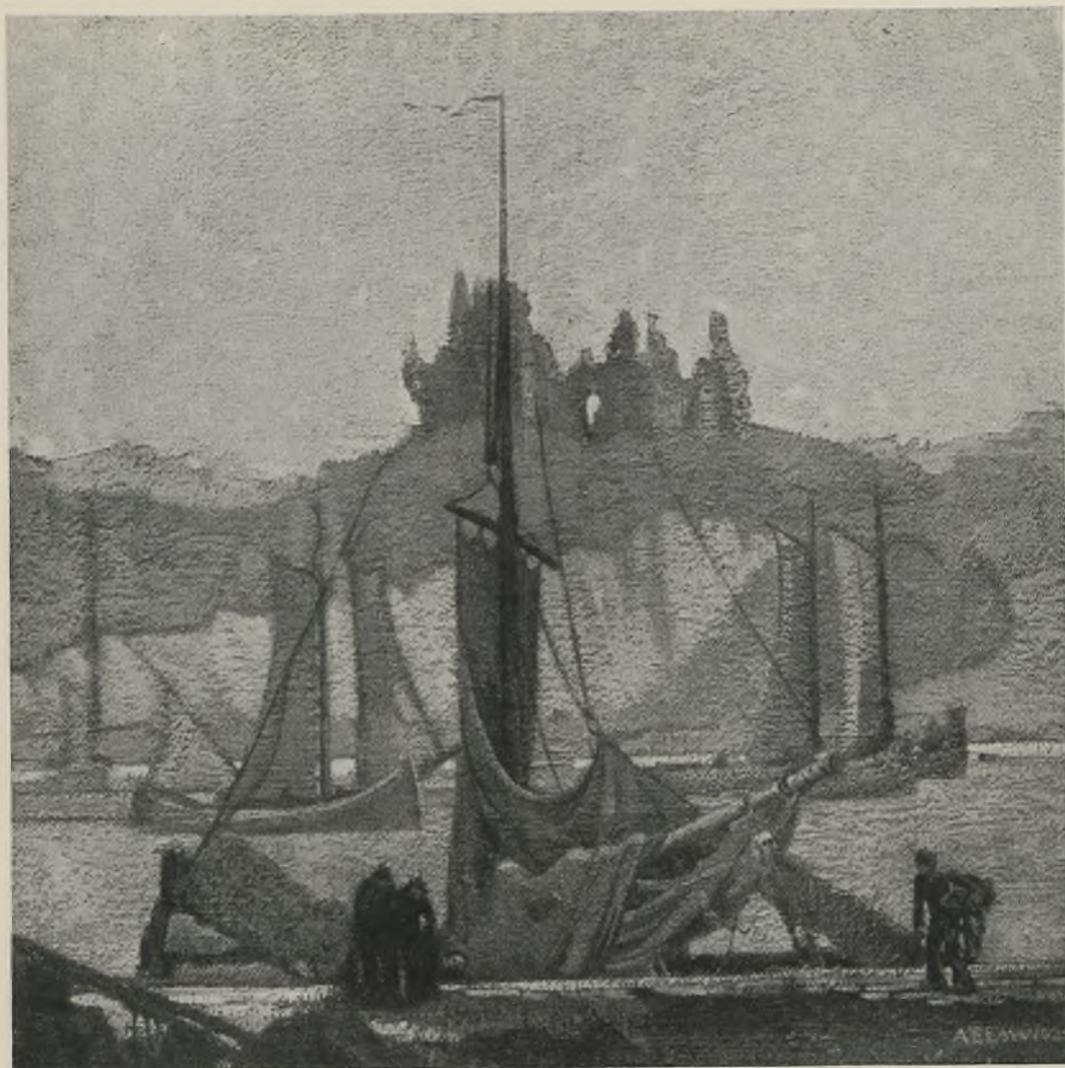
"GREY MORNING." BY
ARTHUR E. LAW

STONEHAVEN (Aberdeenshire).— Perhaps there are no other practical studies in the beginning of an artist's career more helpful in assisting him in his search for compositional simplicity than the designing and making of woodcuts and stained glass. If both are studied in the right direction, invaluable will be the knowledge gained in the uses of black and white, the realm of colour and the beauty and power of line. But, the study and practice of them must be in seeking and accepting the inherent and individual limitations of each medium, so as not to produce, at least in stained glass, such

— 436

intolerable results as are most commonly seen to-day, which merely ape, technically as well as sentimentally, the superficiality of similarly painted pictures. All, instead of adding any beauty to our present-day churches, make the interior of the majority of them significantly depressing. Mr. Arthur E. Law, whose two pictures, *Ship of many Ports* and *Grey Morning*, are illustrated, was undoubtedly fortunate in being able after early instruction in Gray's School of Art, Aberdeen, to follow it up at the age of sixteen by a course of stained glass study in Edinburgh until the outbreak of war, when, with other of his

STONEHAVEN



"SHIP OF MANY PORTS"
BY ARTHUR E. LAW

fellow students, he joined the 5th Royal Scots, serving with them in Gallipoli and France. Like many another, that break in his life's set pathway was not reunited until 1919, when Mr. Law was again able to take advantage of a previously gained scholarship and continue his studies in London and its surrounding cathedral towns, and finally in his original Art School in Aberdeen. A critic interpreting the work of an artist, often seems to find in it meanings which may ultimately be discovered as having never been included in the artist's intentions, while oftentimes as not the artist's own endeavour at enlight-

enment results in one's seeing not what he has achieved so much as what he has missed. But no doubt, however, is left in one's mind regarding the attainment and desire of Mr. Law, which is to produce something decorative in composition, colour and treatment. The two accompanying pictures fully expressed that intention in the recent Centenary Exhibition of the Royal Scottish Academy. To attain his results, copious notes from nature, memory and imagination are the gist of his methods, and what they do not supply for his immediate purpose he goes out to seek.

E. A. T.

PARIS—VIENNA

PARIS.—The sculptor, Gaston Le Bourgeois, two of whose recent works we reproduce, devotes himself entirely to applied sculpture. It has always seemed to him vain to model an isolated statue, not designed for any particular place or purpose, as most of his confrères do. His mentality is that of the artists of the Middle Ages and of the Renaissance, who were good artists because they were good craftsmen : and he is thoroughly conversant with all sides of the technique of his art. He works equally well in wood, granite, sandstone or ivory, and makes with equal skill models for cement, pottery or glassware. His speciality is the representation of animals, as well those of the jungle as those of the farmyard. The technique of cement particularly attracts him, and from this material he obtains rare and original effects, very modern in tendency. He has carved in wood admirable animal figures for staircase bannisters and beam-ends ; while in ivory he has evolved very striking motives for various toilet articles such as brushes, hand mirrors, powder-boxes, and so forth. Nothing that Le Bourgeois touches is done carelessly : his personality as an artist is strong and refined, and makes an unmistakable impress on all his work.

GABRIEL MOUREY.



GARDEN ORNAMENT BY
GASTON LE BOURGEOIS



GARDEN ORNAMENT BY
GASTON LE BOURGEOIS

VIENNA.—Professor Steinhof is, I believe, a newcomer to THE STUDIO. Here naturally he is well known, for he is one of the staff of the Kunstgewerbeschule. The bronze bust of which a reproduction is here shown at once gives him a claim to acceptance as a sculptor of original and unconventional tendencies. It is indeed a carefully studied work ; well modelled, masterly in treatment, powerful and broad in handling. At the same time it is of a rare simplicity, but through this veil of simplicity we feel how great the thought has been which conceived it. Indeed, it is a sensitive and refined work, so much lies behind the calm contemplation which is revealed in each lineament of these most remarkable features. This the sculptor has sought and found, and having found he has lent himself to his task with a delicacy, comprehension and eloquence which speak for themselves. The bust is expressive of life, of weariness, but the thoughts are introspective. It is a most distinctive effort, worthy of a place in a museum, for it has every claim to be considered a true work of art. ♦ ♦ ♦ ♦ ♦

A. S. L.



BRONZE BUST. DESIGNED BY PROF. EUGEN STEINHOF,
EXECUTED BY THE GOLDSCHIEDER MANUFACTORY



"MINORITENKIRCHE IN WIEN"
ETCHING BY FERDINAND ECKHARDT

VIENNA

Recently a very interesting lecture was given in Vienna in which the speaker, Ferdinand Eckhardt, sought to show the relation between drawing and music, and this by a series of illustrations of musical graphic he had himself made to demonstrate how the phrases in music can be rendered in line. One must say that he was convincing in the manner he proved the close connection between the sister arts. For his investigations he considers are as yet in no way complete. Eckhardt, whose etchings are here reproduced, in his youth could not determine which art he would follow, music or painting, for he was devoted passionately to both. He began with the former, indeed he has never ceased listening to its call; later came painting. His pictures met with warm

acknowledgment. Etching followed in natural sequence. He prefers large plates, and for his subjects, architecture, Dutch landscapes and such scenes as present much life and movement, particularly village markets. His treatment is simple and assured; he possesses an extraordinary imaginative sense and feeling for the pictorial and a lively manner of viewing his subject. He is moreover a fine draughtsman, handling his needle boldly and sympathetically, and with the earnestness and charm of a well-equipped artist. Herr Eckhardt is much interested in monotypes and is turning his thoughts to new methods of production in this line of art. One looks with interest to further developments. ♠ ♠ ♠ ♠ ♠ ♠

A. S. L.



"ROSSATZ." ETCHING BY
FERDINAND ECKHARDT

VIENNA



SILHOUETTE BY L. HUMMEL
(Illustration for a Fairy Poem
by Rose Fyleman)

The art of cutting profile portraits with a pair of scissors out of—usually black—paper became fashionable in the XVIIIth Century. These scissor cuts were known, for no very good reasons as Silhouettes. (Etienne de Silhouette, Minister of Finance to Louis XV. either himself practised the art and gave his name to it, or the false economies of the Minister somehow suggested that scissor cuts also evaded difficulties by the economical use of line and colours and were in fact nothing but "cheap" portraiture.)

Though technically identical with the portrait-silhouette the scissor art as a picture or illustration is an entirely different matter. Here the purpose is obviously not the likeness but the pleasure



"WEEDS AND FLOWERS." SILHOUETTE BY L. HUMMEL

that may be derived from black shapes seen against a white ground. Incidentally, it may be noted that this pleasure is considerably reduced when, as sometimes happens, white shapes are placed against a black ground and completely spoilt when a colour is substituted for these two non-colours.

Silhouette illustrations became popular on the Continent, and especially in Germany and Austria, in the middle of the last century, and Paul Konewka made an almost world-wide reputation with his silhouette illustrations for "A Midsummer Night's Dream," the "Osler Spaziergang," the "Schwarze Peter" and many other series, which continued to appear long after his death.



"A SONG." SILHOUETTE BY L. HUMMEL

The art has always, as might be expected, had a particular attraction for women artists, whose defter fingers are in any case trained in the use of scissors (or were so until recently) from childhood. It is not surprising, therefore, to find Miss L. Hummel's technique excellent, nor is it for her technique alone that this young Viennese artist deserves notice; there were silhouettists, sometimes of the humble itinerant order, who have done "trickier" cutting than she chooses to indulge in. What distinguishes Miss Hummel's work is "feeling." She translates the full colours and modelling of light into the uncompromising economy of the black shape not only without any loss but with positive enhancement of effect. She



"CHRISTMAS ANGELS." SIL-
HOUETTE BY L. HUMMEL

understands the child-mind; her silhouettes of children have not only the contours inevitably belonging to the body and the dress of the girl or boy child, but also that indefinable something which belongs to both and expresses the child soul. Her illustrations for Andersen's

Fairy tale, "What the Moon Told" are instinct with deep and touching sympathy, none the less ingratiating because "clear cut." ♦ ♦ ♦ ♦ ♦

Having already made a name on the Continent, where this type of work never lost its appeal, Miss Hummel's talent has



SILHOUETTES BY L. HUMMEL
(For a Fairy Poem by Rose Fyleman)



(For Tagore's "Crescent Moon")

VIENNA—EKATERINOSLAV

recently attracted English publishers. She has just completed a number of delightful scissor-cuts for Miss Rose Fyleman's books, "Letty—the Study of a Child" and a little "Christmas Book," which Messrs. Methuen are publishing. ♣ ♣

Technically rather more ambitious are her illustrations for Mr. H. V. Morton's "The Heart of London"; not that the actual cutting presents special difficulties to her craftsmanship, but the cutting of landscapes, or rather townscapes, demands a peculiar artistry. Moreover, London, with its mist and coal dust, euphemistically called atmosphere, is emphatically not a city of clear-cut silhouettes. Miss Hummel, however, has managed the seemingly impossible, always with feeling, as in the *Cenotaph*, and generally with great originality as in the view of *Trafalgar Square*. Good luck to her scissors! ♣ ♣

HERBERT FURST.

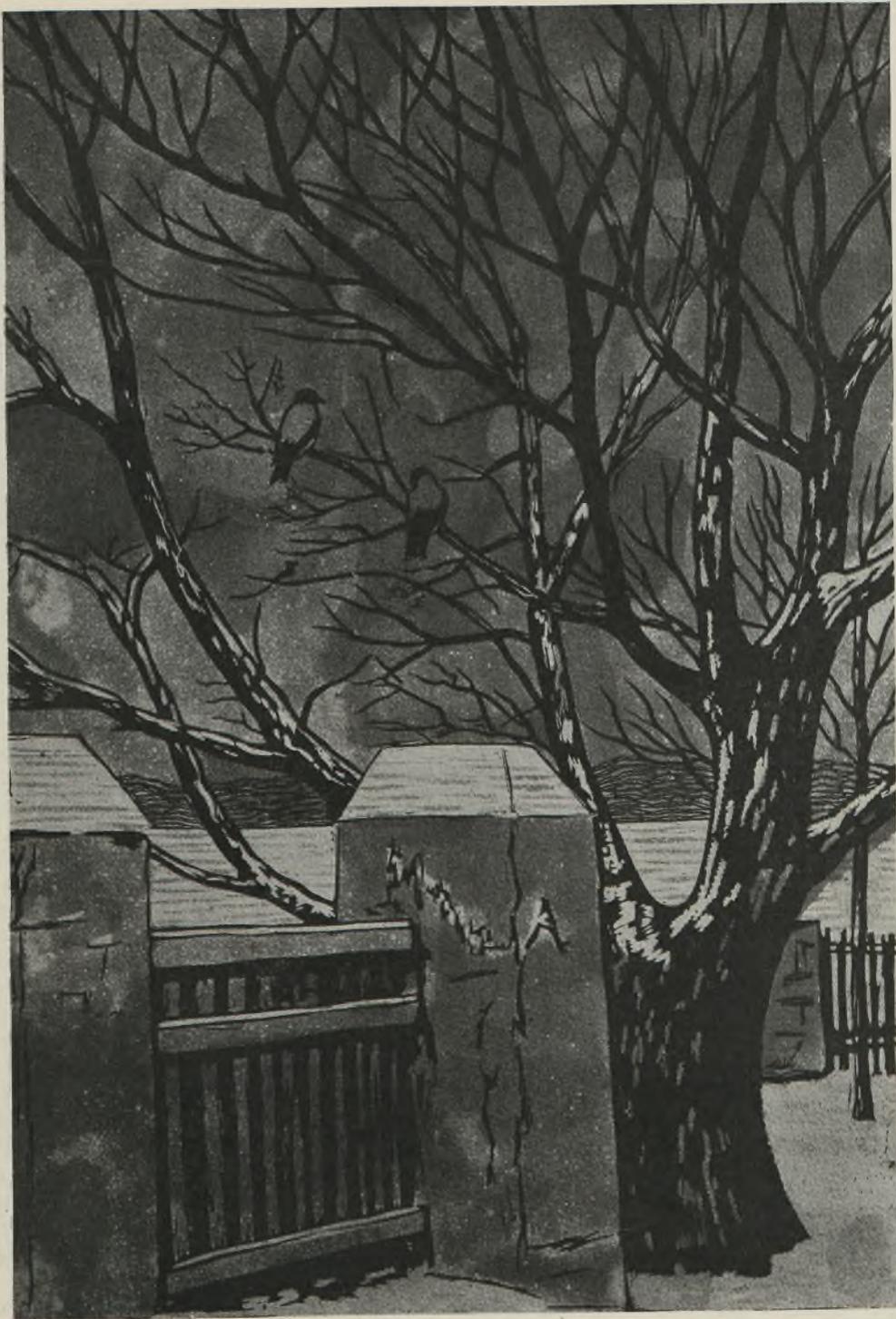
EKATERINOSLAV(Russia).—The son of humble parents, Michael Ivanovitch Sapojnikov was born in Saratov, in 1871. He was reared and bred amidst the widespread and picturesque site of the Volga, and this free life in the bosom of nature favoured the development of his great talent. A very personal, very original artist is Sapojnikov. He is a painter-thinker, a painter-poet; he follows his personal bent and always translates his conceptions very originally and plastically, introducing an analogy between nature and man's life. Hence in his sketches, rhythmical in their exterior execution and impressionistic in their colouring, the painter looks at nature from this point of view and

searches for this analogy. But before all Sapojnikov is definitely a symbolic painter.

The most important of his works are the twenty-four symbolic pictures collected into two series (the "Cosmic Poem"). Both of them are reflections of the painter's impressions of the two revolutions, of 1905 and of 1917. The first series embraces the troubles of Russia, the second represents the period of the war, the life of the whole cultured humanity. The symbolism of the artist is not a sham originality, as we observe in some other painters, but arises naturally out of the life of the revolutionary period of 1905-25. In this period, when the old, decayed forms were falling down and in the bosom of life were imperceptibly engendering the new ones, the painter's creative power was naturally not based upon accidental and inconsistent facts of life, but on their immutable substance, repeated and repeating themselves with different peoples at different epochs; as the development of history proceeds by periods. For instance, depicting the life of the old society, the painter gives the image of a sleeping girl with text: *Sleeps the creating soul*, or in *High Tide* (here reproduced) Mr. Sapojnikov symbolically depicts the incessant stream of the physical life of mankind. In these series, apart from the profound metaphysical conception, the painter has tried to solve a number of formal tasks, chiefly in order to bring rhythm into his drawing, as well as into his composition. And continually the form of his work corresponds to its conception. The pictures are painted colourfully and decoratively; each has its particular tone. The painter has furnished both the series with



"HIGH TIDE." BY MICHAEL
IVANOVITCH SAPOJNIKOV



"WINTER MORNING." LINOCUT BY
MICHAEL IVANOVITCH SAPOJNIKOV
445



"AUTUMN." BY MICHAEL
IVANOVITCH SAPOJNIKOV

a poetic text, which very happily unites the separate images in one whole. The style of this text calls to mind the biblical manner. Besides, as the pictures are executed in rhythmical form and are musical in their composition, the artist has composed corresponding melodies to them. To the creation of these two series the painter has devoted twenty-five years. ▯

The *Winter Morning*, here reproduced, is one of his linocuts. In 1913 Mr. Sapojnikov exhibited at the Society of Independents in Petrograd. His engravings were noted by A. Rostislavov as very original in character. Both his individual exhibitions—at Petrograd in 1917, and the last one in Ekaterinoslav in 1926, elicited the warmest praise in the Press. ▯

M. CHRAPOVITZKAJA-GOOTMAN.

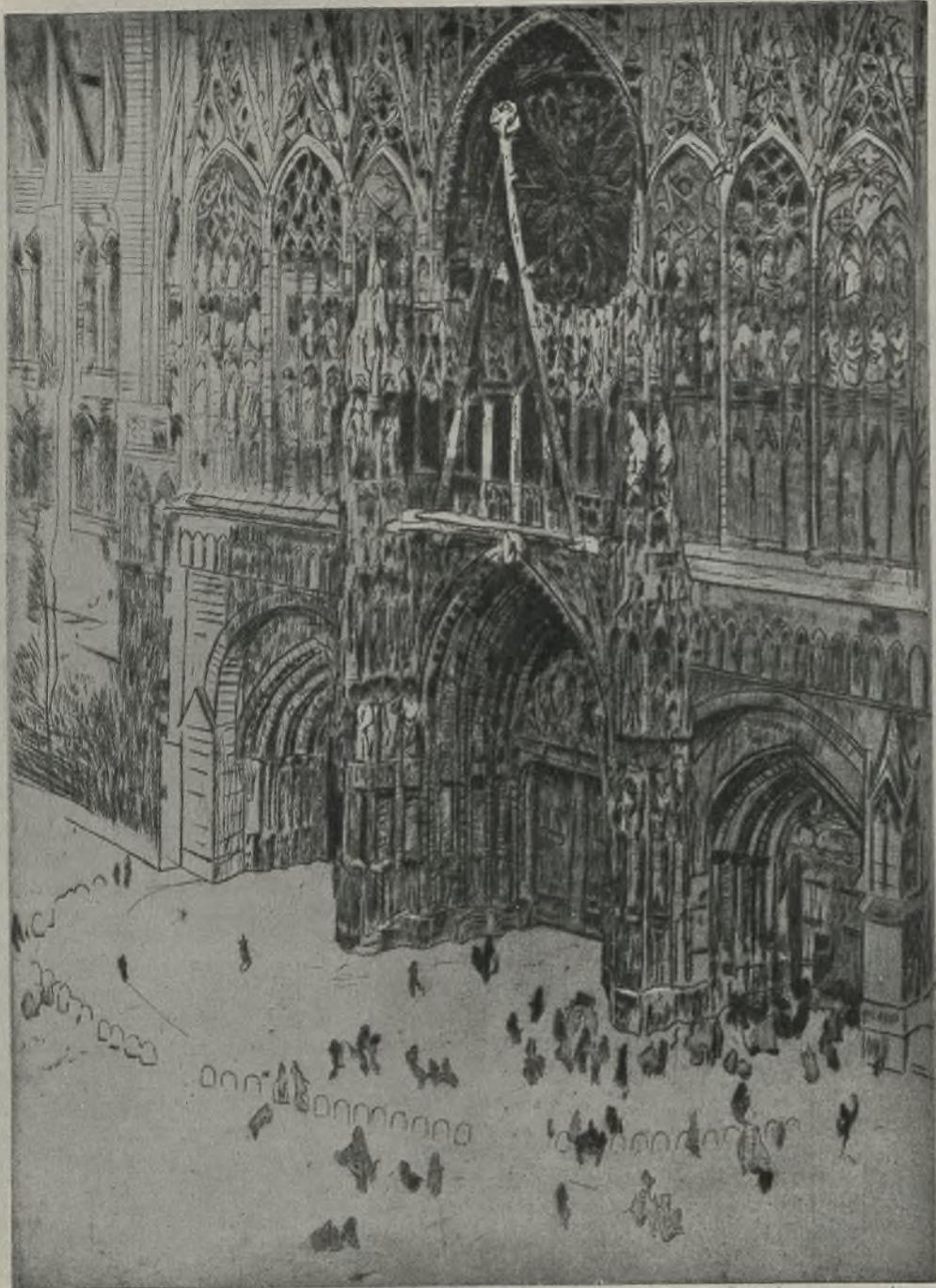
MILAN.—Generally speaking, and in comparison with other countries, etching has hardly been practised in Italy, yet the apathy which is shown by artists for this exquisite form of art, so widely appreciated elsewhere, and especially in England, is fully justified by the little interest that the great majority of the public,

446

here, takes in it. This fact must appear all the more strange if one considers that in the sixteenth century the Italians created the "incisione tipo" (type engraving) by means of a mordant, thus giving origin at the same time to two classes of engravers "drypointists" and "etchers."

However, if twentieth century Italy has not a large number of etchers, it has instead a few very good ones, among whom I do not hesitate to place Anselmo Bucci da Fossombrone. Although this artist has passed the greater part of his artistic life in Paris, the long residence in France has not affected his work, and it must at once be said that his art is thoroughly Italian both in form and expression. Where I find Anselmo Bucci displays the best of his art is in his dry-points, some of which, like the Paris series, are remarkably clever. ▯ ▯

The production of this indefatigable artist is very large, and the faith he has in his work unlimited; so much so, that those who, like myself, have followed Bucci in his gradual ascent, feel that his work will be a spur to the revival of this exquisite art in Italy. N. G. FRUMI.



in stile

Anselmo Bucci

ETCHING BY
ANSELMO BUCCI

447



"COCKS FIGHTING." PAINTING
ON SILK BY TAKENOUCHI-SEIHO

TOKYO.—The new art exhibition building of reinforced concrete in classic style, costing over one million yen, the gift to Tokyo Prefecture by Sato Keitaro, Esq., designed by Okada Shinichiro, was recently completed among old cherry trees and by a grove of stately zelkova in Uyeno Park, close to the Imperial Household Museum and to the Tokyo School of Fine Arts. The building was opened with an appropriate ceremony, but the occasion was more fittingly marked by the First Art Exhibition, which opened on the day of dedication, commemorating Shotoku-Taishi (572-62) the great patron saint of all branches of Nippon art.

A large number of the paintings in the Nippon style were essentially decorative in colour scheme, though minutely realistic. Not a few of them resembled oil paintings in effect, though not in technique. Takenouchi-Seiho's *Cocks Fighting* was full of vigour with dashes of colour.

448

Yokoyama. Taikwan's *Rain on Lake*, in his usual black monochrome, was full of romanticism.

The section of paintings in European styles showed a marked progress in the adapted method. Though not without some examples of futuristic efforts most of the works shown revealed the result of sane and sober struggle for self-expression. Among noteworthy works may be mentioned: *Fragrance*, by Fujishima Takeji, *Girl with Blue Coat*, by Okada Saburosuke, *Tivoli*, by Shiratake Ikunosuke, and *Portrait of a lady*, by Kinoshita Kosoku. There was a room which contained interesting experiments in oil which may be said to have sprung up from our own soil. They may grow to bear blossoms of Oriental charm and beauty, or perhaps they may be destined to wither as mere weeds in course of time. There were some excellent examples in wood sculpture also.

HARADA JIRO.



**"FRAGRANCE". BY
FUJISHIMA TAKEJI**

(Shotoku Taishi Commemorative
Exhn.).



"THE OLD WOODCUTTER". COLOUR
WOODCUT BY ALLEN LEWIS
450



"HAITIAN SHRINE." WOOD-
CUT BY C. B. FALLS

NEW YORK.—Allen Lewis, whose print, *The Old Woodcutter*, is reproduced herewith, is himself a wood cutter, though not an old one, but he is perhaps an American old master. Lewis lives in a world of his own, a world of dreams, far from our jazz age, but they are good, solid, well drawn dreams. Imagination is rather a rare quality in American art but Lewis has it. Then, although he has discarded everything else that distinguished Gérôme as an artist, he has retained the knowledge of how to draw which he acquired when a young Southerner in Paris studying under the old martinet. Lewis has a curious and fascinating sense

for colour, low toned colour; this he certainly did not acquire from Gérôme. *The Old Woodcutter*, for instance, is in two colours, an indescribable mysterious grey-green, or green-grey, melts into and out of the blacks on the paper, I had almost said "canvas"; for an oily, blending paint quality pervades all of his colour prints. ♦ ♦ ♦ ♦ ♦

Some of his conceptions seem strange at first to the man in the street and there is occasionally a touch of the esoteric, although there is nothing of this sort in *The Old Woodcutter*. But when these compositions have sunk in, one perceives that the ideas are absolutely logical, and

NEW YORK

that the execution follows the same steady line. The only art that is quickly grasped by everyone is representation, and Lewis's art is as far from that as is the work of the opposite school—that of the ultra-modernists. ♦ ♦ ♦ ♦ ♦

Again, his work has been used commercially by a few advertisers of discrimination and taste, and one may add, of a certain boldness, for most of the work of Allen Lewis does not appeal to the masses. To my mind, some of the finest things he had done are contained in the twelve blocks, in colour, of course, which he cut several years ago for a series of small monthly calendars for the Marchbanks Press, New York. Mr. Marchbanks engages a different artist each year to do these, and perhaps it may some day be possible to deal with these in the pages of "Commercial Art." J. M. BOWLES.

The woodcut, *Haitian Shrine*, here shown, is by Charles B. Falls, one of the most versatile of our American artists. Falls has tried every form of art expression and has succeeded in all those which he has taken for his own. They are not a small number. He has been for many years one of our foremost magazine and book illustrators and decorators, yet he has not fallen into the rut of a successful and hackneyed manner. Most art editors like to deal with artists that they can pigeon-hole and classify, and comfortably feel that they can depend upon to produce the same thing month after month, and year after year. It is easier for the art editor. I have been an art editor and I know how artists are grouped under subject headings in card indexes. For this reason, illustration is a dangerous game—for the successful man—he is constantly being urged to repeat himself. Many men have lost their souls this way but Falls is fertile in invention, breeds experiments, and always seems to "have another card up his sleeve." ♦ ♦ ♦ ♦ ♦

The fact is that Falls is a permanent surprise. He is accomplished in water-colours, using them with a certain brilliant ease. He paints fluently in oils, fearlessly employing large canvases at times, and always taking full advantage of the rich colour possibilities of the medium. Just

now he is painting mural decorations for some show rooms in one of our more advanced "skyscrapers," and revelling in the work. He has collected antique furnishings of all schools and periods, and decorated houses with them. Naturally, he has made many designs for printers and advertisers. The hoardings have blazed with his very successful posters, and the stage has known his costumes and his scenery. He is ingenious, restless, resourceful. ♦ ♦ ♦ ♦ ♦

Many are the pieces of linoleum he has rescued from their way to an ignoble destination, the floor of a kitchen or an office, but perhaps his most serious work has been cut in wood. Even in this medium he has not been satisfied with black and white, and he has cut scores of blocks in full colour. The *Haitian Shrine* is in black, but it carries a remarkable suggestion of colour to me, even of a particular colour, the deep, glossy green of tropical vegetation. There is barbaric Oriental decoration in the shrine, and the block as a whole, is a composition bold and picturesque, an expression of the artist's luxuriant nature. ♦ ♦ ♦ ♦ ♦

J. M. BOWLES.

It is a decided tribute to the value of good posters that the Metropolitan Museum of Art, New York, recently issued one to direct general attention to their new American Wing, so called because of the specimens of early American house furnishings it contains. ♦ ♦ ♦ ♦ ♦

The commission to provide the design was given to Thomas M. Cleland, and the result is a most decorative and satisfying poster for interior use. The subject is a New York street scene in the more aristocratic quarter one hundred years ago. The location selected is in front of the old United States Bank on Wall Street, and a number of figures are shown varying from business men to idlers of both sexes, for the Wall Street of those days was devoted partly to business houses and partly to residence. ♦ ♦ ♦ ♦ ♦

The artist has handled the figures with much quiet humour and the setting has all the dignity that applies to the best of that period. The costumes and accessories are accurate, and the entire design has a

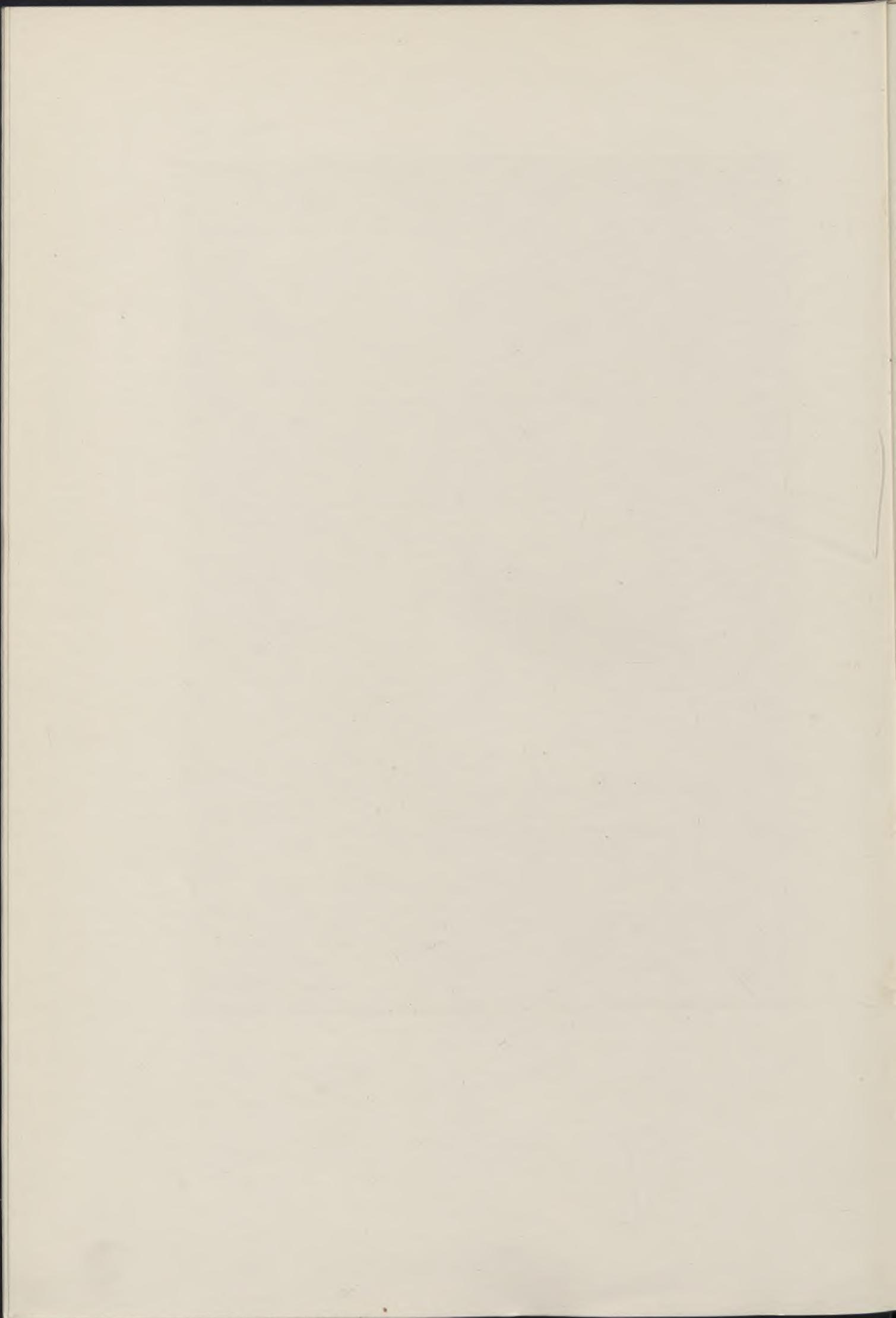


THE METROPOLITAN MUSEUM OF ART

American Wing



POSTER DESIGN BY
T. M. CLELAND.



delightful quaintness which has an appeal to all and a fascination to those who are interested in those early days. ❖ ❖

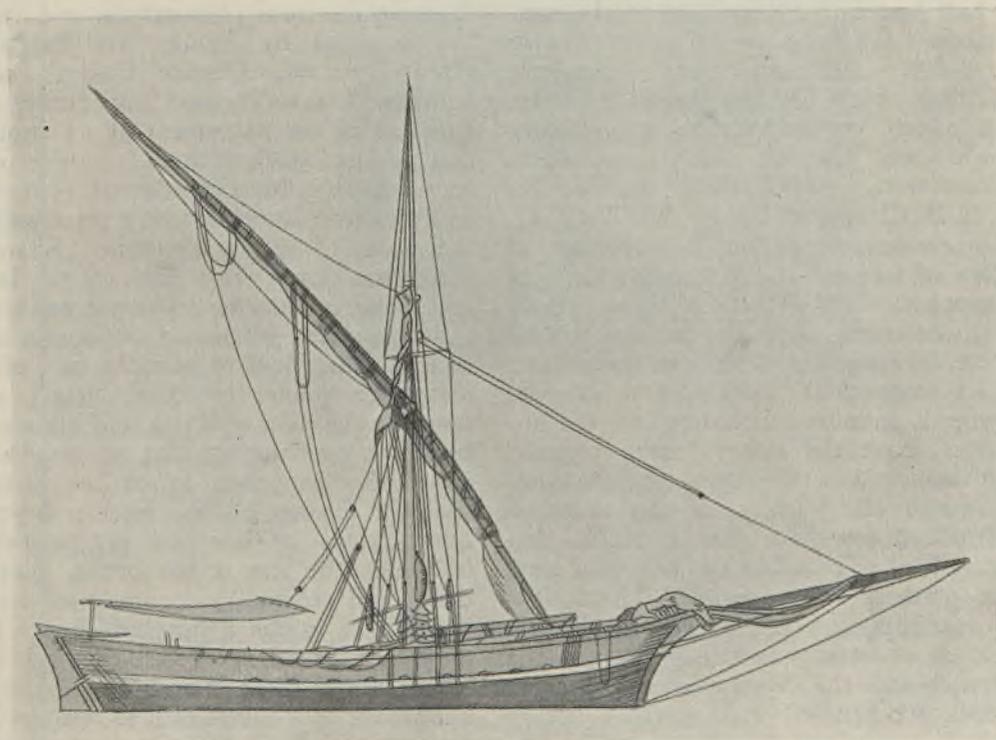
H. L. S.

REVIEWS.

Sailing Ships and Barges of the Western Mediterranean and Adriatic Seas. Copper Plates (engraved in the line manner) by EDWARD WADSWORTH; coloured by hand, with descriptions, by BERNARD WINDELER. (Etchells & Macdonald.) 73s. 6d. net. This Haslewood book would be of rare interest were it only as the record of a vanishing race, the sailing ship whose beauty, if not greater than, is at all events very different from that of our modern steel leviathan. But in the sweeping curve of hull, the nice intricacy of rigging, Wadsworth has found a self-sufficient æsthetic motive, and in the delicate precision of the copper line-engraving an ideal medium for its expression. The graceful italic type of the descriptions is a

thing of beauty in itself, and the total effect slightly old-world without being imitative. ❖ ❖ ❖ ❖ ❖

The Book of Jonah. Taken from the Authorised Version of King James I., with engravings on wood by DAVID JONES. (Golden Cockerel Press.) 25s. net. David Jones's woodcuts are naïf and archaic in style, but then the book of Jonah is naïf and archaic. The artist has exchanged his favourite serpentine, Nash-like forms for a stiff, angular convention; and the strange crude, primeval figures consort well with the Bible narrative, though at times, surely, the convention is more childish than it need be. Right proportion of woodcut to print and to page is carefully maintained; the woodcuts themselves are always decorative—always fill harmoniously the required space; and typography, paper and binding combine to make a book which contrives to be luxurious even while it affects asceticism. . . . A book of quality rather than quantity, but of a quality that is unimpeachable. ❖ ❖



"THE TARTANE." LINE ENGRAVING BY EDWARD WADSWORTH (From "Sailing-Ships and Barges" Etchells and Macdonald)

REVIEWS

Christmas Cards. Published by the FINE ARTS PUBLISHING CO., LTD., 7 Newman Street, London, W. 1. The average Christmas Card is trite and insipid both in design and sentiment; but these cards represent a real effort to get out of the rut. The selection sent to us includes many excellent designs, decoratively conceived, well printed and appropriate to the season. Discriminating people should be pleased to avail themselves of this opportunity. ♦ ♦

The Crock of Gold. By JAMES STEPHENS. Illustrated by THOMAS MACKENZIE. (Macmillan.) 21s. net This philosophic and imaginative masterpiece has been happily and sympathetically annotated in form and colour by Mr. Mackenzie. The English genius for book-illustration is fortunately not deviating from its true balance between commentary and decoration; and how well the two elements can be combined is demonstrated by the colour-plates and woodcuts here given. The general layout of the edition is calculated to appeal to the most fastidious. ♦ ♦ ♦

Lost London. By E. BERESFORD CHANCELLOR. Illustrated by J. CROWTHER (circa 1879-87). (Constable and Houghton Mifflin.) 63s. Mr. Beresford Chancellor has added yet another to his valuable works on London and brought to notice water-colours which the late Sir C. E. H. Chadwyck-Healey, K.C.B., K.C., commissioned the late J. Crowther to make of features and landmarks likely to disappear. It is difficult to agree entirely with the statement in the preface, that all these drawings are pictures in themselves, apart from their topographical interest. Quite a number, including all the interiors, have the rather "hard boiled" appearance of the true topographical drawing; also, many of the coloured reproductions share the doubtful distinction of skies rather too blue and trees and grass rather too green. Undoubted artistic gifts, however, show in the water-colours of streets, especially most of the Strand and the Westminster drawings, which are handled with sensitive beauty both in colour and draughtsmanship. The City street atmosphere seemingly suited Crowther's style and sympathies more than solitary mansions, river scenes, inn yards,

quaint cottages or interiors, and his judicious use of the street lamp post, to give scale to composition and buildings, is very pleasing. J. S. B.

Forty London Statues and Public Monuments. By TANCRED BORENIUS. Photographs by E. O. HOPPÉ. (Methuen). 10s. 6d. It was well worth while to call the attention of the British public to the art treasures which they daily pass in the streets of London but seldom see. The author and the illustrator are to be congratulated on having accomplished their task so well. They have been catholic, and all phases of native street sculpture are represented, some good, some bad, but all interesting. The older works are dealt with in historical notes, the latest are wisely left to speak for themselves. The Albert Memorial receives a belated word of appreciation. There are some omissions which might well be dealt with in a second volume. ♦ ♦ ♦

The Life of Benvenuto Cellini, written by Himself. Translated by ANNE MACDONNELL. Introduction by HENRY WILSON. Illustrations from photographs and from line-drawings by ADRIAN DE FRISTON. (Dent). 7s. 6d. Despite Cellini's self-sufficiency, rascality and unveracity, his *Life* has all the allurements of a complete and polished work of art. It is here presented again in Miss Macdonnell's nervous and racy translation, and at a price within the reach of almost everyone. Strange, dangerous times, were those of the later Renaissance, when the craftsman was not a mild-mannered gentleman working in safe seclusion, but had to bear the heat of an instructed public criticism, detect and frustrate the plots of rivals, and placate or bluff the overbearing king or bishop or duke who happened to be his patron. Cellini's account of his career is beyond question full of lies and exaggerations, but none the less it has broad, general truth, and remains a document of much importance in the history of one of the most significant epochs the world has seen. Mr. Wilson brings the practical knowledge of a silversmith to bear on his estimate of Cellini's difficulties and achievements, and discusses his character with great penetration. The illustrations are adequate and well printed. ♦ ♦

THE STUDIO

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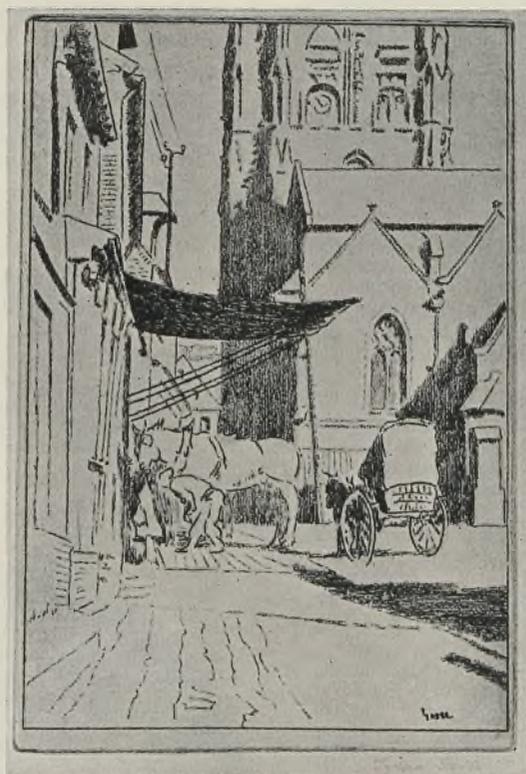


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LONDON.—**ABBAY GALLERY**, 2 Victoria Street, W. 1. Etchings. Paintings and Water-Colours by Edgar L. Pattison. Recent Work by Anthony Gross. Open till December 31.

AGNEW, THOS. & SONS, 43 Old Bond Street, W. 1. Drawings and Water-Colours by A. M. Hind. Open till December 18. English Landscapes. Open during December.

ARLINGTON GALLERY, 22 Old Bond Street, W. 1. "The Far East." By Jan Poortenaar. Open January 6-28.

BURLINGTON HOUSE, Piccadilly, W. 1. Exhibition of Flemish and Belgian Art. Open January and February, 1927.

CHENIL GALLERIES, 183A King's Road, Chelsea. Chenil First Annual Winter Exhibition of Modern British Art. Open till December 31.

CLARIDGE GALLERY, 52 Brook Street, W. 1. Flower-paintings by Twenty Living Artists. Open till December 30.

FINE ART SOCIETY, LTD., 148 New Bond Street, W. 1. Paintings of Venice and Paris by Henry Trier. Water-Colours of Scotch Rivers and Moors by W. Egginton, R.I. Etchings by Modern Masters. Open during December.

GIEVES GALLERY, 22 Old Bond Street, W. 1. Book-jackets, Illustrations and Paintings. Open January 5-28.

GREATOREX GALLERY, 14, Grafton Street, W. 1. Water-Colour Drawings by Philip Rickman. Open during December.

HEAL & SON, 196 Tottenham Court Road, W. 1. Additional Showroom of Heal Products. Open till December 31.

LEICESTER GALLERIES, Green Street, W.C. 2. Sculpture by Rodin, Paintings by Van Gogh. Open till December 24.

REDFERN GALLERY, 27 Old Bond Street, W. 1. 7th Annual Exhibition of the Society of Wood-Engravers. Open till December 30.

ROYAL INSTITUTE OF OIL PAINTERS, 195 Piccadilly, W. 1. Royal Institute of Oil Painters Exhibition. Open till December 15.

ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall East, S.W. 1. Winter Exhibition. Open till December 23.

ROYAL WATER-COLOUR SOCIETY, 5A Pall Mall East, S.W. 1. R.W.S. Winter Exhibition. Open till December 18.

ST. GEORGE'S GALLERY, 32A George Street, Hanover Square, W. 1. English Wood-Engraving Society. Open till December 31.

SLOANE GALLERY, 188 Brompton Road, S.W. 3. Paintings, Drawings and Etchings by E. J. Detmold. Open till December 21.

TOOTH, ARTHUR & SONS, LTD., 155 New Bond Street, W. 1. Christmas Exhibition of Water-Colours by British Artists. Open during December.

VASSAR GALLERY, 1 Church Street, W. 8. Toys by English Rural Craftsmen. Open till December 24.

VICTORIA AND ALBERT MUSEUM.—DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN. Drawings, Etchings and Woodcuts by Samuel Palmer. Open till December 31.

WALKER'S GALLERIES, 118 New Bond Street, W. 1. 32nd Exhibition of the Southern Society of Artists. Open till December 22.

WHITECHAPEL ART GALLERY. Toynbee Art Club Exhibition. Open till December 18.

BIRMINGHAM.—ROYAL SOCIETY OF ARTISTS. Autumn Exhibition. Open till December 18.

BRIGHTON.—PUBLIC ART GALLERIES. Autumn Exhibition. Open till December 31.

BRISTOL.—ROYAL WEST OF ENGLAND ACADEMY. 81st Annual Exhibition. Open till February 5, 1927.

DERBY.—CORPORATION ART GALLERY. Autumn Exhibition of Modern Paintings. Open till January 2.

MANCHESTER.—ACADEMY OF FINE ARTS. Spring Exhibition. Receiving day, January 27. Open February 8 to March 5.

No. 2 MOUNT STREET. Textile Designs by A. Paxton Chadwick. Open till December 22.

NEWCASTLE-ON-TYNE.—MUNICIPAL GALLERY. Works by Artists of the Northern Counties. Open till January 31.

WEST HARTLEPOOL.—MUNICIPAL GALLERY. Works by James Clark, R.I. Open till December 21.

FLORENCE.—SECOND INTERNATIONAL EXHIBITION OF MODERN ENGRAVINGS. Particulars from Secretary, Via dei Ginori, 13, Florence. Notice of intending exhibits before December 15. Exhibits to reach Secretary by February 15, 1927. Open April-May, 1927.

PARIS.—GALERIE ALLARD, 20 rue des Capucines. Les "Très Petits." Open till December 31.

GALERIE BERNHEIM JEUNE, 83 Faubourg Saint-Honoré. Work by Mareste. Open till December 24.

GALERIE BING, 20 bis rue La Boétie. Modern Masters. Open till December 30.

GALERIE DRU. Modern Pictures: Impressionists and French School. Open December 11 to January 31.

GALERIE DRUET, 11 rue Royale. Chana Orloff and Monsieur & Mme. Deltombe. Open till December 24. Recent works by R. Bissière, Maurice Denis, J. Flandrin, W. Gimmi, P. Laprade, A. Maillol, A. Marquet, Mme. Marval and Jean Launois. Open December 27 to January 7.

GALERIE DURAND-RUEL, 37 Avenue de Friedland. Paintings by Mme. Carebul. Open January 17-29.

GALERIE QUATRE CHEMINS, 18 rue Godot-de-Mauray. Paintings by Wolovik. Open December 15-29.

COMPETITION.—

FURNISHING TRADES' ORGANISER, Regent House, Kingsway, W.C. 2. Modern Furniture Competition. Last date January, 15.

LECTURES.—BRITISH BROADCASTING COMPANY. Fortnightly Lectures by C. Lewis Hind: "Six Great Artists and what they stand for: Velasquez, Rembrandt, Titian, Holbein, Turner and Constable." Next Lecture, December 23.

GROSVENOR SCHOOL OF MODERN ART, 33 Warwick Square, S.W. 1. Eight Lantern Lectures by Frank Rutter, B.A., on the Flemish Primitives and Early Italian Painters. Tuesdays at 5.30. Remaining Lectures on December 14 and February 1, 8, 15 and 22.

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," which should reach him by the 20th of the month preceding publication

CHRISTMAS EXHIBITIONS

1. FINE ETCHINGS

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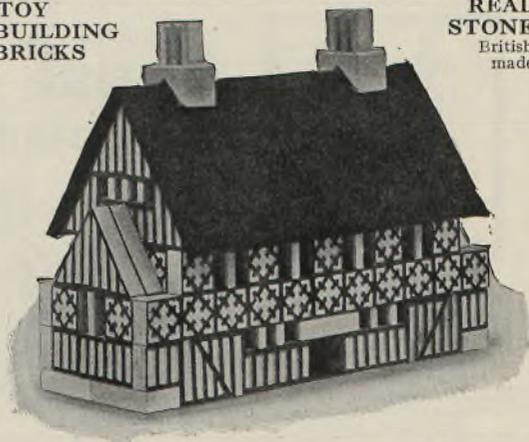
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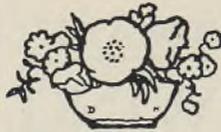
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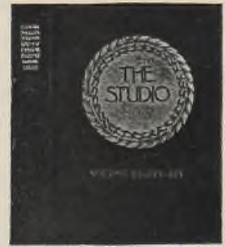
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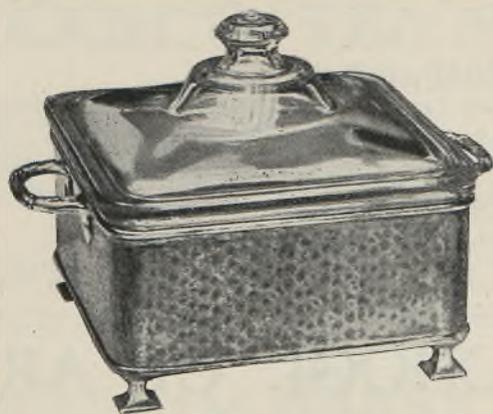
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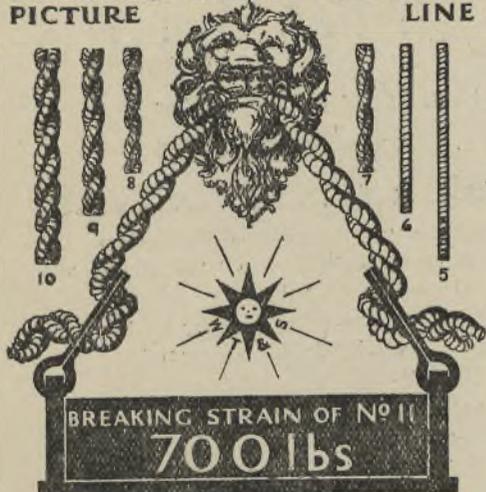
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