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CONSIDERING the fact that it was expected that a greater number of the European classes would not be full this year on account of the hard times in America it is particularly pleasant to hear favorably from two schools.

C. P. TOWNSLEY, director of the London School of Art, writes from Longpré, Somme, France, that the European classes this year are full and that it was necessary to refuse a number of applicants at the last. He says: "We are having a splendid time."

ALEXANDER ROBINSON writes that his class in Holland has been completely filled all summer, the class numbering twenty-five members. They have been mostly American students, although many have also come from London and Paris and the Continent. Mr. Robinson gives a good deal of time to his class and visits, also, the important art centers and galleries with the pupils.



METAL WORK
ART ACADEMY OF CINCINNATI, OHIO

An important sketching expedition to Spain for four months, beginning February 1 next, will be conducted by Mr. Robinson, painting in the warm southern towns and working north as spring approaches. All the important galleries will be visited. The party is limited to fifteen members. The tours start from New York the last of January and places must be applied for soon.

Mr. Robinson returns to New York early this month. He expects to hold a special class in water colors here in November.

THE Art Academy of Cincinnati, J. H. Gest, secretary, includes among its staff Frank Duveneck, L. H. Meakin, William H. Fry, Clement Barnhorn, Herman H. Wesel. The academic year will have just begun as this issue of the magazine appears from the press. In preparation for decorative work the academy offers in day classes drawing, painting, decorative modeling, wood carving and designing from plant form, and in night classes drawing and decorative modeling and composition. This may be supplemented by study of the extensive collections of objects of art

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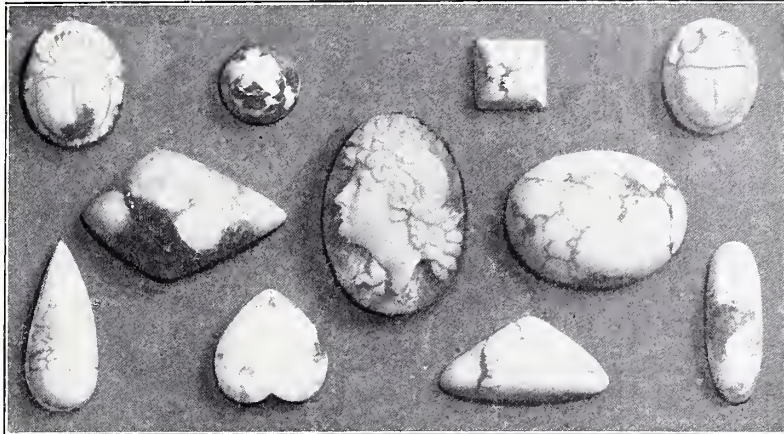
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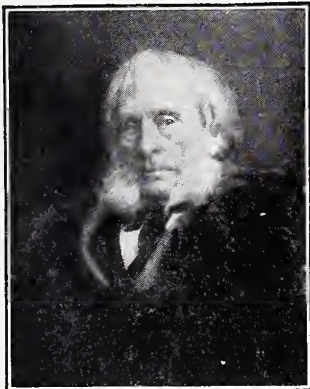
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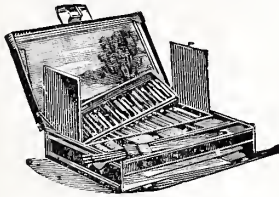
Piercing and sawing are very necessary studies, but do not attempt to make a jewel from just these two exercises. If piercing is to be done, be sure that the pierced shapes are simple and adapt themselves well to their surrounding lines. Always give a finish to the edge of these openings; a carved line, a line of enamel or, perhaps, added wire.

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a means of decoration, and tiny balls of metal also lend themselves well to the building up and complement of a piece of work. All decoration, however, must be used with constraint and intelligence.

The illustrations used in this article were chosen because of their simplicity, and to help students with suggestions. A list of books for study is also given later.



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It has been well said that the decorative arts represent the taste and feeling of the people of the period in which they are produced, so that students realizing this when working in so lasting a medium as metal should see to it that they make only jewelry that has a right to live. But, on the other hand, the student needs assistance of a whole-hearted, appreciative public, who will encourage and demand their best efforts and who are willing to pay them a living price.

The Canton Lectures on the "History of Personal Jewelry from Prehistoric Times," by Cyril Davenport. London, 1902.

"Jewelry," by the same author. London, 1905.

A. Castellain: "The Jewelry of the Ancients." London.

A. Decle: "Histoire de la Bijouterie Francaise." Paris, 1899.

C. Edward: "History of Finger Rings." London, 1892.

Sir John Edwards: "Posy Rings." London, 1892.

W. Jones: "Finger Ring Lore." London, 1897.

C. W. King: "Antique Gems and Rings." London, 1872.

Edwin Streeter: "Precious Stones and Gems." London, 1882.

W. R. Catelle: "Precious Stones." Two vols. London, 1903 and 1907.

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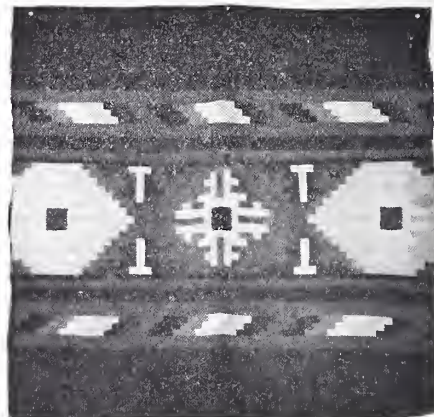
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OCTOBER, 1909

JOHN LA FARGE

BY ELISABETH LUTHER CARY

THE definition of "style" given many years ago by Mr. Brownell applies to the work of Mr. La Farge in a very special and interesting fashion. "Style," Mr. Brownell says, "implies a sense of relations as well as of statement. It is not mere expression of a thought in a manner peculiar to the artist (in words, color, marble, what not), but it is such expression penetrated with both reminiscence and anticipation."

This backward look, united to the prophetic vision, is what gives to Mr. La Farge's compositions their peculiarly rewarding quality for minds to which representation of the visible object is not the end of art, minds to which even the intimate personal expression of the more poetic painters is too limited and too thin for their complete enjoyment. A large class of people live, consciously or unconsciously, in the past. It contains the models upon which they erect their traditional beliefs and tastes and, of course, all their positive knowledge. To only a few dreamers does the future seem the important time, and even these dreamers construct the future, necessarily, in terms of the past.

Therefore, the imagination which can call the great past from its slumber and evoke for us figures and events in the freshness of their first bright modernity, before they had become associated with dry symbols, is one to be cherished. The reminiscent note to be found in Mr. La Farge's habitual treatment of his subjects is far from that of personal reminiscence. It is not, perhaps, extravagant to say that his art is, among other things, the criticism of history. It makes vital what has been embalmed in records, and his attitude is not unlike that of the sympathetic critic, whose function is as much as anything to recreate mankind.

If we examine the remarkable series of mural

paintings which in the recent years of his ripened genius have blossomed in brilliant and sturdy beauty we find beside the learned color schemes and powerful linear design, which are his contribution to the science of his art, this curious soul of the past revived. Both the sense of beauty and the sense of history are stirred in us, and we feel in the artist, above his technical qualifications and beyond his power of coordinating and synthesizing the elements of the visible scene, an insatiable love of life, not merely his own life, which is enough for the average man, but love of the life of other peoples and other ages, of the inextinguishable vitality of ancient races and their kinship with our race; of the mingling over the whole world of old and new strains of thought and manners of seeing, moralities, religions and social codes.

Consequently, we are only discussing in a very limited way Mr. La Farge's accomplishment if we do not take into consideration that part of it which seems almost to chant in rhythmic line and solemn color: "Let us now praise famous men and our fathers which were before us!" If, for example, we have looked with interest at the four paintings for the supreme court room of the new capitol at St. Paul, Minn., which were completed rather more than two years ago, we can hardly have failed to be impressed by the extraordinary vitality and truthfulness with which old stories, stories that have come to seem sagas to our modern minds, are set before us. In that composition, the subject of which is, perhaps, the most remote of the four, *The Recording of Precedents*, we are brought into relation with the ancient Chinese world and made so keenly to feel the relation as to believe ourselves for the moment a part of that world from which we have wandered so far. On a carpet in a formal Chinese landscape, it will be remembered, the learned Confucius sits pondering his annotations to a roll of manuscript, and his pupils and disciples are about him. It all makes a very pictur-

John La Farge



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THE RECORDING OF PRECEDENTS
SUPREME COURT ROOM, ST. PAUL CAPITOL

BY JOHN LA FARGE

esque appearance—the little cascade, the gnarled diminutive trees, the bent form and hidden face of one of the persons in the picture, the long, graceful rolls of manuscript, the handsome and richly colored robes—but it is to the faces, the attitudes and the gestures that we look for great intellectual pleasure. In these we see something different from the purely pictorial material, delightful as that is; we see the movement of thought and feeling over the thirsty mind. Independent of physiognomy and vestment the eternal element of reasoning humanity is shown, as easily recognized in these

strange persons removed from us, not only by almost incalculable years, but by differences of race and tradition, as though it were embodied in the persons of our statesmen, philosophers, poets, thinkers of all kinds in this our own age. It is not, perhaps, quite what the Japanese artist designates as “life’s motion” in a picture, which I take to mean an evidence of physical life; it is something even subtler and less often found—it is the motion of the spirit struggling within its cage for blessed freedom.

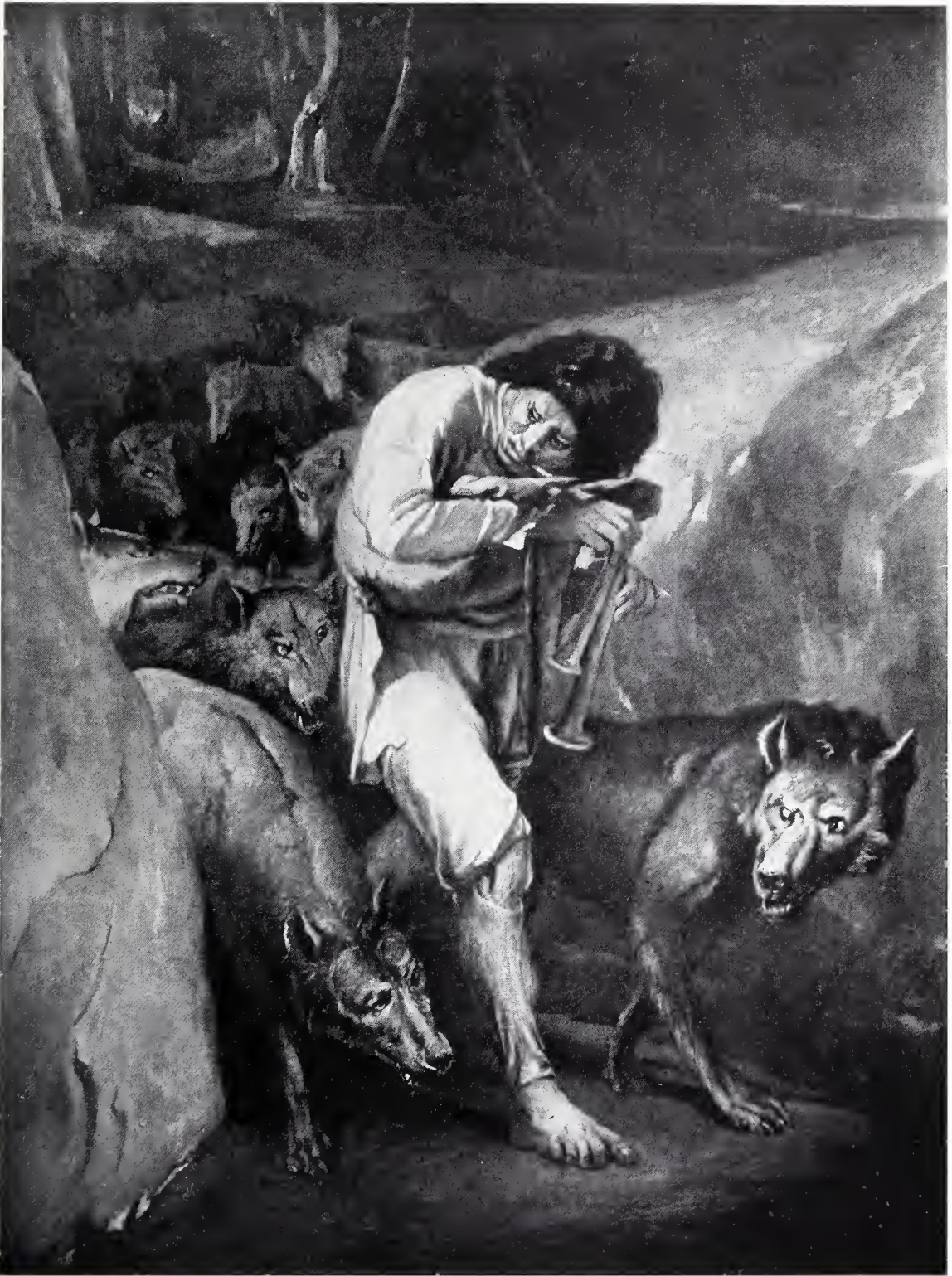
It may or may not be significant that in the most



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MORAL AND DIVINE LAW
SUPREME COURT ROOM, ST. PAUL CAPITOL

BY JOHN LA FARGE



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THE WOLF CHARMER
BY JOHN LA FARGE

John La Farge



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ATHENS
DECORATION FOR BOWDOIN COLLEGE, BRUNSWICK, ME.

BY JOHN LA FARGE

nearly modern of the decorations, the one in which the title *The Adjustment of Conflicting Interests* is applied to the complex interests of the church and to those of the feudal lords and of the developing municipality, there is somewhat less of this sense of inner life than in the subjects drawn from a greater antiquity. Interesting and impressive as the scene is (it represents Count Raymond, of Toulouse, in a stately cathedral taking his oath to observe the liberties of the city before the bishop

and other representatives of religious orders) it has more of the suggestion of fixed arrangement and less the look of a momentary experience which presently will change and give place to others than the scenes of Oriental and Grecian inspiration.

In the Greek scene, especially, which the artist calls *The Relation of the Individual to the State*, we have in the highest degree this sense of the momentariness of the occasion united to the permanence underlying all intellectual life. Socrates



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THE RELATION OF THE INDIVIDUAL TO THE STATE
SUPREME COURT ROOM, ST. PAUL CAPITOL

BY JOHN LA FARGE

John La Farge

is talking to a rich young man in the exedra so wisely planned by the Greeks for that argumentative discourse in which they delighted. Other persons have paused to listen. A pretty tambourine girl leans on the marble ledge, also apparently listening, or, perhaps, only watching the beautiful, imperious face of the youth. At one side, a little in the distance, a charioteer is driving two spirited horses up the hill and there is plentiful sunshine gilding the greens and purples of the fair Greek landscape. Nothing more certainly could have happened. That it did happen is the one thought in our minds as we look and instinctively listen for the words of the philosopher. Yet all this reality is obtained without recourse to the vulgarity of pure naturalism. I am forced to quote Mr. La Farge's own comment on Corot in explanation of what I mean, since no sentences of mine could do other than indirectly repeat his lucid statements. He is explaining how Corot holds to the classic past despite his affiliation with those of his day who were moving more and more toward realism. "The essence of those paintings," he says, "even when most veiled by the movements of light and shade, is the arrangement of light and the proportion of shade. It is that which gives the strange recall of something which we have dreamed

of, which we knew before. It is the recall of all the solemn dispositions of light and space which have come down to us from all time. In such landscapes he has placed figures under influences equally divided. They are placed as if they had been really seen; they have the look of realism very often and they are so seen in that they are intimately associated with the space that holds them, with an accuracy far beyond that of the majority of the most accurate representations. They are so placed that they could move; they do not look as if the painter had chosen their position, but look as if he had only recorded what he saw, and at the same time in reality they are a part of the mechanism of the make up of the picture which could not do without them."



Water Color Drawing
GIRLS SLIDING THE WATERFALL
AT PAPASEA, SAMOA

BY JOHN LA FARGE

It is very difficult for the observer who has not tried to create with lines and spaces a visible interpretation of life to understand how this appearance of reality and the mechanism of a picture's composition can be so closely related, and it is, of course, of the essence of the painter's task to conceal the relation. That it should be so necessary to the artistic result indicates the extent to which the artist who produces the look of reality is equipped for his work.

When Mr. La Farge comes to record the life of such places as Japan and the islands of the South Seas, where, in a way, his pictures of the past "came true" for him, where he saw ancient Greece and the long traditions of the Orient appear again in beauty, he made accurate studies and sketches,

John La Farge

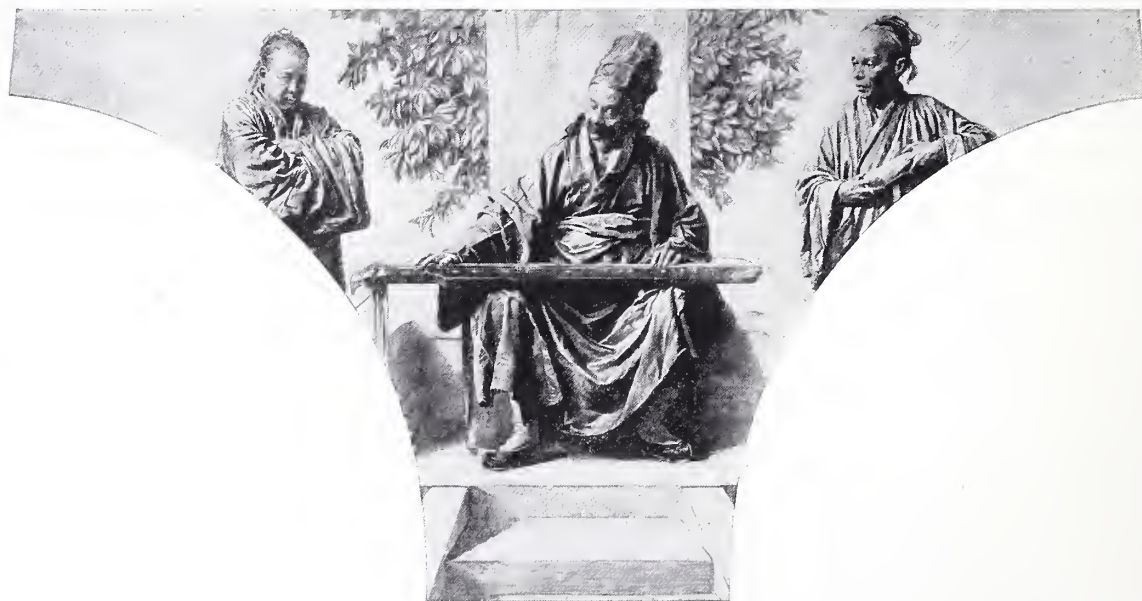
many of them in color, which should preserve for him and for others the beautiful material for pictures which he had found. Yet even in these notes of postures and types, of curious ceremonials and dances, which he meant only for simple, faithful chronicles and not at all for "pictures," in the artist's strict sense of the term, his selection has been so guided by his trained intelligence that the facts grouped themselves into pictures before him, and his so-called "sketches" and "studies" have a completeness of significance which we associate with long-pondered and elaborately executed compositions.

They have, moreover, an indescribable joyousness. They are saturated with the poetry of the scenes depicted, and the scenes are so removed from the realities of our lives that they have the appearance of festivals taking place upon the stage and associated only with our pleasure. The fact that no stage setting was ever so beautiful has nothing to do with it—the point lies in the impression given that we are spectators who feel no necessity of sharing the emotions of the people we are watching but can give ourselves up to our sense of relaxation and holiday. This, of course, is where the simple truthfulness of the records comes in. They are what was seen by one observer, singularly gifted with sympathy and comprehension, yet to whom, as to us, the whole was a fairy tale or at least a dream.

Should he make this material into pictures, in his sense of the term—indeed, in those instances where he has done so, he proves our point for us—the sense of reality would be greater than in the accurate and faithful study. Such is the curious transmuting power of a genuinely creative mind.

If, instead of discussing Mr. La Farge's power to move our imagination, we turn to his methods, we shall find ourselves on very difficult ground indeed. Confronting his pictures, wall decorations or glass compositions, we are especially impressed by the simplicity of his methods—if we are not ourselves artists, that is. Masses of pure, brilliant color are placed in juxtaposition, and broad lines and folds of drapery flow with a remarkable effect of naturalness and freedom about the main figures of the composition. Or if it is a landscape, and no one has enough insisted upon the great beauty of Mr. La Farge's landscapes, the hills rise with the majesty that we are apt to think of as one of their chief attributes, the waterfall spills over its rocks with that down-tumbling excess of enthusiasm which we have watched many a time on days of picnic and pleasuring, the trees rise from the solid ground with that protecting dignity familiar to all lovers of nature, it is the same outdoor world that we know, it is the same history that we know, it is the human life that belongs to us all, and stated with a simplicity that seems to have a kind of naïveté, until we realize that each line has been

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CONFUCIUS
BALTIMORE COURT HOUSE

BY JOHN LA FARGE

John La Farge



By Courtesy of M. Knoedler & Co.

EVENING DANCE IN THE OPEN AIR, SAMOA

BY JOHN LA FARGE

studied in relation to every other line, that there is not an inch of space that has not been fitted into the puzzle of varying shapes and spaces, until we consider that the science of color harmonies has been called upon for every pair of colors that are joined together in indissoluble union, and what seemed at first so easy to criticise and comment upon turns out to be the wedded theory and practice of a theorist and executant so armed and invulnerable that our comments dissolve in weakness in the presence of so much knowledge.

There is, however, a great deal of pleasure to be had from studying the arrangement of any of the designs without the idea of discoursing upon them, with merely the idea of learning from them. In looking at one of the decorations of which we already have spoken, for example, that called *The Relation of the Individual to the State*, it is interesting to see how suave a curve is described by the arrangement of the figures within the arc of a circle which was the shape designed for them to fill, and how the dignity of the perpendicular lines provided by the standing figures is emphasized by the stiff little statue in the background of which only the lower portion is seen. It is interesting

also to note how the imagination is carried out of the picture and beyond the immediate scene by the break in the encompassing foliage through which



By Courtesy of M. Knoedler & Co.

SEATED SIVA DANCE
OR PANTOMINE, SAMOA, 1891

BY JOHN
LA FARGE

John La Farge

we see the purple of the distant mountains, and how well the corners of the difficult space are filled and made attractive by the tambourine girl at one end, who has just "happened" into the episode but who serves so many useful purposes, and at the other end the glowing leafage of a luxuriant vine. And for a single detail that adds to the impression of a definite mood portrayed in the picture, what a feeling of repose and leisure and uncontentious converse is given by the long arms of the two seated figures spread with relaxed muscles on the low wall of the exedra. In the entire arrangement we feel, rather than perceive, that the thrust and weight of the color is adequately sustained by the framework of the design.

In the South Sea studies there is a distinct pleasure in observing the depth and quantity of color the artist has wrested from pigment, a material which consents to glow only under the touch of the great masters, and which, in comparison with glass, must seem more than usually rebellious and difficult to win over to the side of beauty.

But it is in the glass work, after all, that one is introduced to the mystery of technique in its highest phase. Not since the Egyptian conquered his black granite and alabaster and diorite has material been made more completely subservient to the artist's desire and at the same time expressive of its own individuality.

It is late in the day to expound the merits of Mr. La Farge's glass, which is known in many countries

and holds a special rank by common consent. Most people who are interested in the subject know how he conceived the idea of using opal glass together with the non-opalescent variety, and experimented on a very small scale with one workman in his painter's studio until he had convinced himself that he could thus obtain a special kind of beauty, that of modulated tones and contrasts of density and transparency and blendings of color not before attempted in glass work. His fame as the inventor of "opaline glass" no doubt will last as long as his fame as an artist, and justly, since it was the most legitimate invention possible to an artist, the gift to art of a new material.

He did not, of course, stop with the combination of opalescent and transparent glass. He explored his field in every direction and produced marvelous effects by means that could not fail to be of absorbing interest to a technician, and that even to the ordinary observer revealed their novelty.

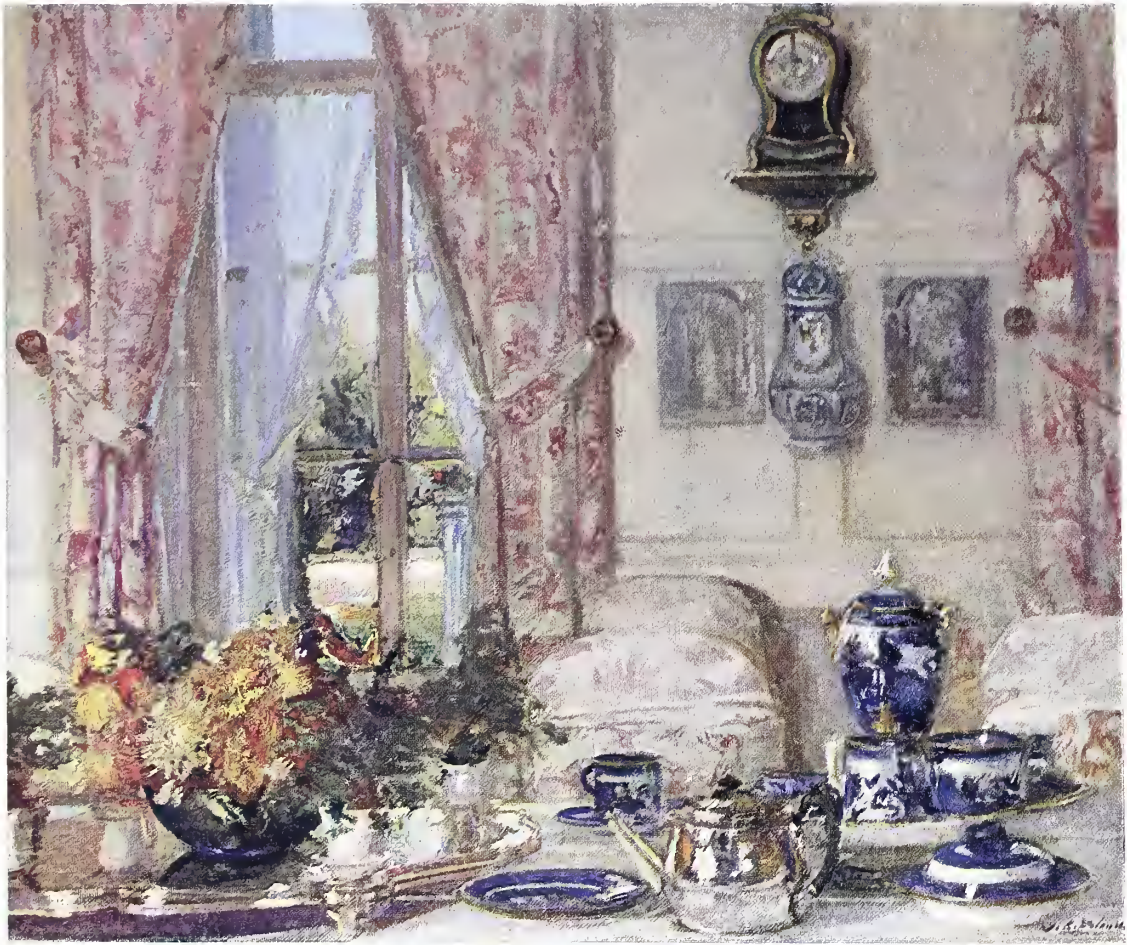
I have not, of course, tried either to estimate or chronicle Mr. La Farge's work in this brief space. I have tried instead to indicate certain points at which the ordinary observer may approach it with special, yet untechnical, interest and work out for himself some of its peculiar attributes. Its most impressive attribute, that which most closely connects it with the art of the old masters, is its complete sanity, and this quality is in itself enough to insure its pleasure-giving power through the long future.

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LYCURGUS
DECORATION FOR BALTIMORE COURT HOUSE

BY JOHN LA FARGE



"THE DINING-ROOM AT OFFRANVILLE." FROM THE OIL PAINTING BY JACQUES EMILE BLANCHE.

Modern Interior Painting

THE PROBLEM OF MODERN INTERIOR PAINTING. BY T. MARTIN WOOD

THE man of genius is not fastidious. Far from searching with pain for beauty, he cannot escape its presence until he goes blind. And the paradox is not to be rejected that the same scene is a different one for every painter, confronting him with his own problems, and above all assuming the complexion of his mind, whether classic or common-place.

If Charles Lamb had been a painter I think he would have been an interior painter,—he had the genius for being indoors. And yet something of this genius, this sense that indoors the world is quite different from what it is out-of-doors, counts too in the constitution of a landscape painter; for to whom does nature offer such a cup as to him who steps out into the sunlight from a room? But with the sun coming through the window we

are conscious that nature environs us indoors as much as out, transforming the moment while attuning us to it; and it is this, if anything, which lives, this *music*—preferring the word to *poetry*—of the moment, for that lives in art which, born of a moment, continues for ever the spirit of the moment in which it was born. Who could fail to be attracted to M. Blanche's picture of *The Dining Room at Offranville*, in which the very happiness of nature itself seems descending to the breakfast table? We are not separated from the spring morning by the French windows; all things are lyrical indoors as well as out, and the light on cups and tea-spoons is as silvery as the dew.

Interior painting deals with the pervading air of a room, and often the more hygienic the less romantic, for a dusty atmosphere brings mystery and the charm of it; dust itself being but the *poudre d'amour* on the face of faded things. It is with old and curious and beautiful things that so many of the modern interior painters are dealing. But



"THE CHINTZ COVER"

XXXVIII. No. 152.—OCTOBER, 1909.

BY J. E. BLANCHE

Modern Interior Painting

the true artist to some extent does not even choose his subjects. Objects of art are at hand in which beauty has already been consciously achieved; then why not add beauty to beauty—that of a thing itself to the interpretation of it in a picture, which commemorates it and makes us further conscious of it?

Old things are reminiscent of past associations; such associations themselves can be carried into the picture, though the art of doing this is the rarest of all. It was done by Charles Conder, it is still done by Mr. James Pryde and one or two others, masters not only of the aspect of things but somehow of their secrets, of that for which we generally turn to literature. But analysis of the legitimate literary quality in such art is in itself a subject.

Often, as in M. Bracquemond's *Intérieur chez le Graveur* or M. Blanche's *Chintz Cover*, the painting is the pure expression of a painter's pleasure in his problem, but the latter, like Hammershoi's *Old Piano*, is modern in something besides the nature of the problem. It is full of a human interest, created by inference alone where older art would have felt the introduction of a figure to be necessary. And this kind of inference has been made so consciously and successfully only in present times, to a lately acquired responsiveness in the modern mind.

In the paintings of Hammershoi, the modern Danish painter, the room that is painted is generally quite empty, but the partly-opened door is eloquent of someone that went out. The painter is a poet; we find ourselves wondering what vanished presence is reflected still in the empty room, in the things preferred and arranged there, everything in the room, as in any great interior painting, bearing witness before all to the life that has been lived in it. This is why a studio-arranged interior is the least interesting of all interior paintings, because the least human. One thing is here and another there for the sake of an effect, but this effect, whatever else it may give the picture, cannot give it the spiritual and dramatic interest occasioned by the casual disarray in any living room. After all, it

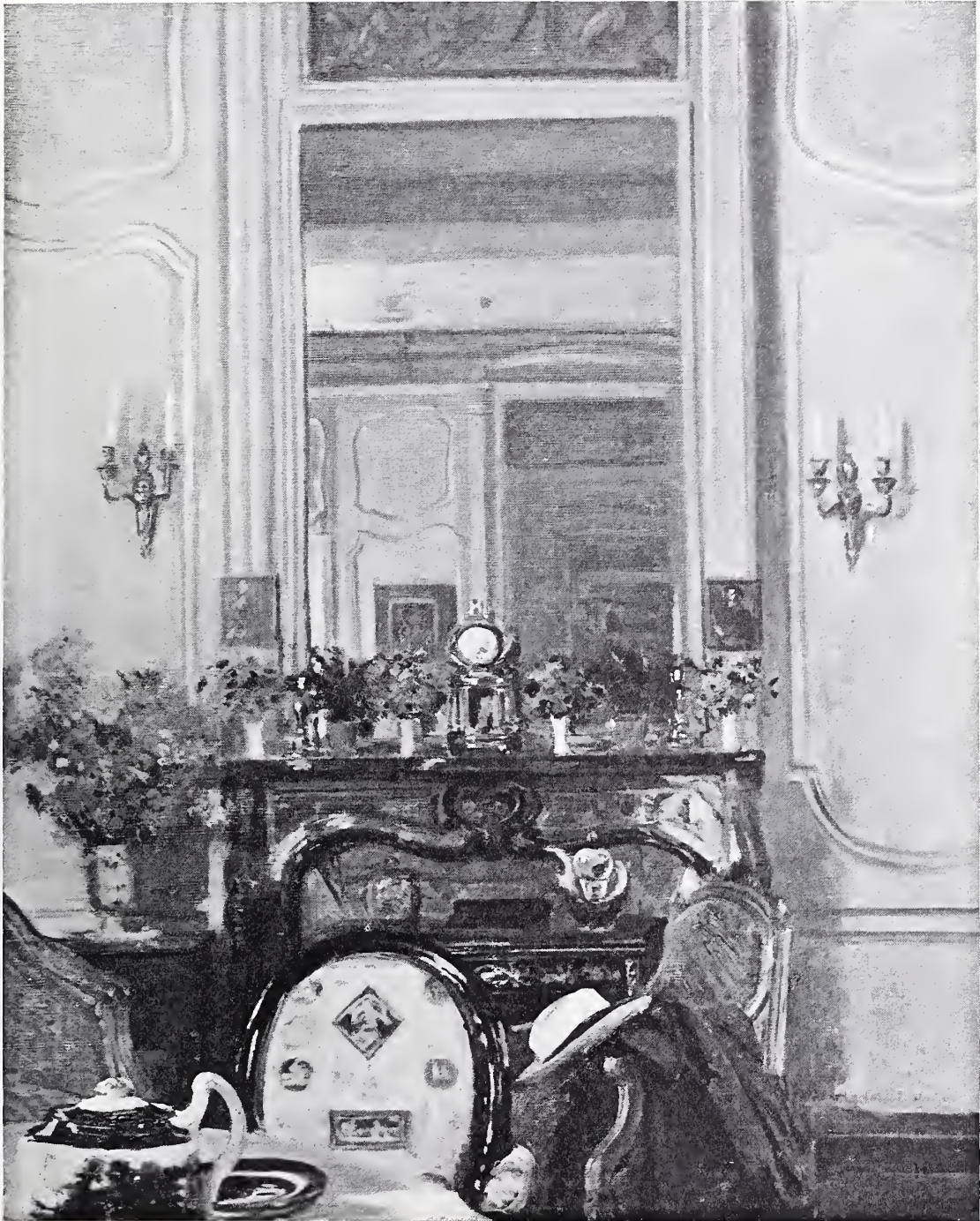
is the human associations which are behind everything that are eloquent to the painter with the gift of painting the interior of a room. Of course all true painters love things for themselves. We doubt very much whether a painter could paint perfectly in his picture a piece of good porcelain if he did not love its surface for itself. It gives a fine painter pleasure to paint almost anything, for the possibilities in everything appeal to his art. Might it not almost be made a test as to the worthiness or unworthiness of any object to form part of the furniture of a room, whether it would be accepted or rejected by a painter of genius for representation in his picture?

In studying the character of the resistance an object offers to the light, and in this connection regarding the shapes of things as partly determining their colour; in painting effects with transcendental forgetfulness of their causes, modern painting enters into its kingdom. And it is as painting becomes subtler in its appreciation of an infinity of variation, where the untrained eye would see no variation, that it approaches finish.



"THE LETTER"

BY W. W. RUSSELL



"DRAWING ROOM AT OFFRANVILLE"
BY JACQUES ÉMILE BLANCHE



"SIR ARTHUR BIRCH IN HIS STUDY"
BY WILLIAM ORPEN



*(By permission of
John J. Cowan, Esq.)*

“THE OLD PIANO.” BY
VILHELM HAMMERSHOI

Modern Interior Painting

In the old Dutch interior paintings, in their still life paintings—for these two go together—we feel the pleasure which the painters took in each little incident they painted. How they loved to make everything so very real though all on a doll's house scale. They were like children with a doll's house. It has significance, perhaps, that the present return to all this interior incident began in Mr. William Rothenstein's *The Doll's House*. Mr. Rothenstein had to go on to other things, for a true artist scarcely directs himself. Perhaps Mr. Orpen has expressed himself best in interior painting, because of his pleasure in glasses and picture frames, in papers and trays, in sunny spaces of wall and bright things shining from the shadows, in the curiously pale and rainbow gleams of old porcelain—and above all, because his art is so evidently the expression of his pleasure in these things, his and their owner's—for he paints the portraits of collectors, I believe, for the sake of their collections. He has shown this pleasure in art which is also expressive of the purest pleasures of painting itself.

Mr. Walter Russell has more than once been attracted by the problem of light coming through large windows, invading the room to such an extent that the contrast between the indoor and out-of-door values becomes almost hypothetical. But this excess of light multiplies rather than diminishes the difficulties; the flowers near the window greet it, it flashes pleasantly upon them; but it wars upon the kind of beauty intrinsic to interior objects seen in a partial light.

To take pleasure in a kind of surface beauty, which is only to be found indoors, as the old masters took pleasure in it, and yet to be compelled to lose sight of it, to dissolve it all into tones, and out of these to reconstruct it all over again with a miraculous incorporation of the light of which it is partly made—this is the problem of modern painting.

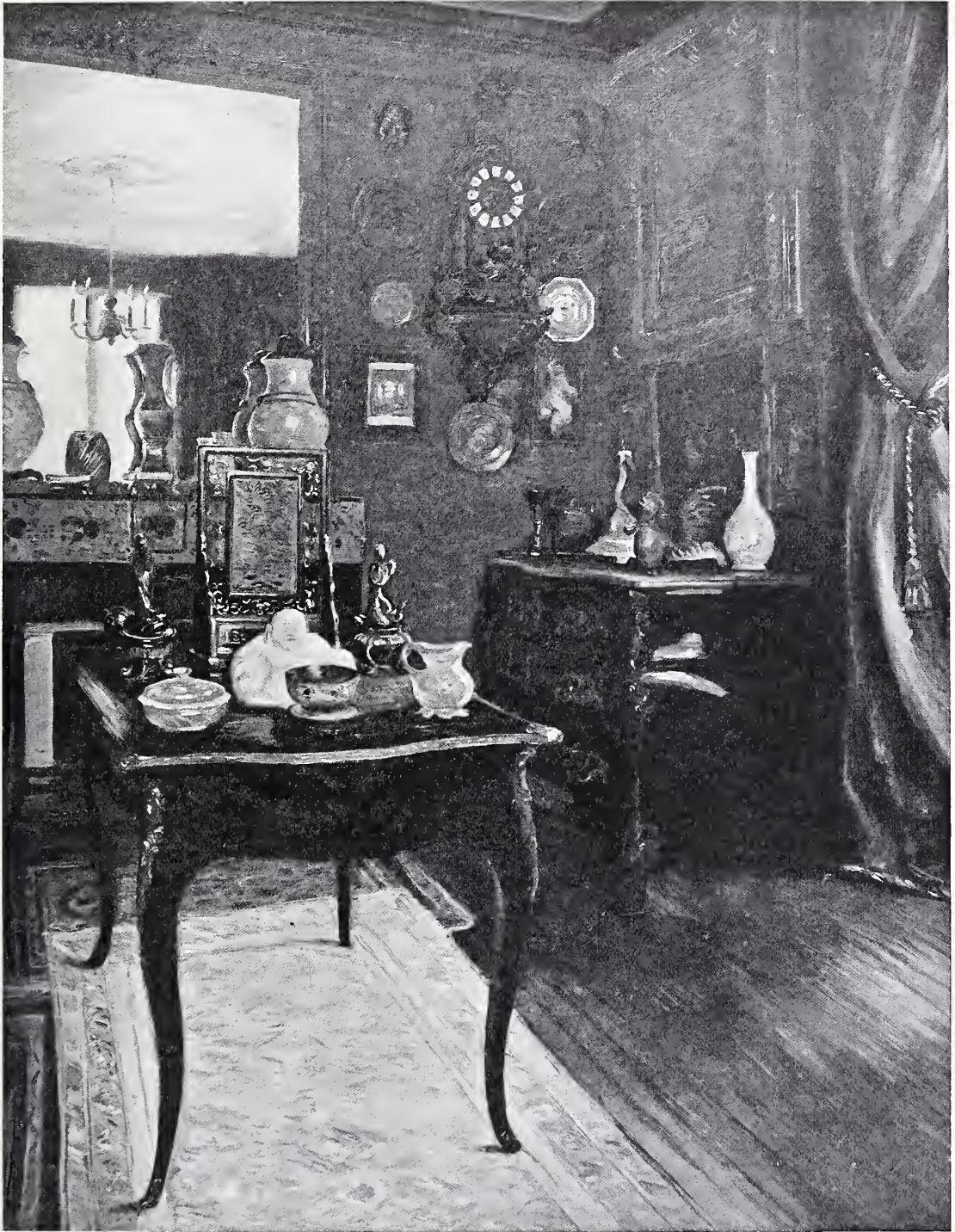
By embracing truths which were beyond ancient vision, which are impossible to realize by ancient methods, this is how the not yet complete history of interior *genre* desires to complete itself. To preserve the right relationship of the whole scheme of values, the picture must be conceived not in parts—which admit of easy elaboration—but, once for all, as a whole. This condition it is, of course, that makes the difficulties in obtaining that finish of touch in detail which seems as essential to the true expression of these things as it might be out of place in an “impression” of the wind-driven sea. It is an “impression,” as with a sea-piece, but if of anything at all, of surfaces precise and smooth, to which in the end the paint must accommodate itself. Many canvases, of course, give a very charming rendering of the *precious* quality of detail, at the expense of all sense of atmosphere and harmony. It might almost be said, I think, that harmony and the sense of atmosphere go together, that they are scientifically inter-dependent, the result of the same law in the phenomenon of



“THE QUIET ROOM”

BY V. HAMMERSHOI

(In the possession of Leonard Borwick, Esq.)



“INTERIEUR CHEZ LE GRAVEUR”
BY PIERRE BRACQUEMOND



"THE MORNING ROOM"
BY W. W. RUSSELL

(By permission of
Samuel Wilson, Esq., Leeds)

Arthur Streeton

vision. The eye embracing a whole scene is appealed to by a general sense of colour, but if first one object is looked at and then another, the colour of each one of them is seen as a separate sensation. With such separate sensations we have the beauty of contrast so greatly desired of the primitives, and inevitably impressionism evolved towards the art of Whistler, hovering at the very border of purely musical and harmonic expression.

The precision of the Dutchmen enabled them to excel with the beauty of surfaces in the most trifling things, things which you cannot make mystic. It is perhaps those whose failure is with the beauty of this world who plunge into mysticism. The old ideal of a realism perfectly finished and intelligible is not usurped, but supplemented by the desire for the sensation of space and air. But the hands of the modern painter are embarrassed with a knowledge which makes everything mysterious. The edges of things evade him, and he has always found it impossible for him to paint what he sees with receipts still in his hand for the old things.

T. MARTIN WOOD.

AN ARTIST FROM AUSTRALIA: MR. ARTHUR STREETON.

THE career of Mr. Arthur Streeton affords an admirable illustration of the way in which a man of clear artistic conviction and vigorous individuality can make for himself a position of distinction in the art world without having enjoyed the advantages of any systematic training. The artist who is self-taught, who has, that is to say, acquired the necessary knowledge of the practical details of his profession by his own exertions, is apt to develop in a manner that is more or less unexpected. He has no ready-made system of working provided for him by masters who make it their business to smooth the student's way to a complete knowledge of craftsmanship; he has no opportunity offered him of profiting by the experience of men who have reduced executive processes to rule, and who can prescribe exactly the methods he should employ to express his ideas and impressions. He learns no school tricks and no time-saving devices which enable him to attack



“LA SALUTE, VENICE”

BY ARTHUR STREETON

Arthur Streeton

the more abstruse problems of art while he is still little more than a beginner. He has to find out everything for himself, to construct his own system, to build his foundation of technical knowledge in his own way, and upon this foundation to base the manner of expression which is to be his throughout his life.

But though, no doubt, self-education involves some loss of time for the student, because he has to hunt out unassisted all the short cuts, instead of having them pointed out to him by a master who knows the whole of them by heart, it encourages in him a very valuable habit of self-reliance and an entirely personal attitude towards the principles of artistic practice. Best of all, it gives full scope to his individuality and saves him from the risk of having his instincts conventionalised. In a school there is necessarily a clearly defined course of training to which every student has to conform, and this conformity is apt to limit in after life the powers of initiative which these students naturally

possess, and to incline them to work by rule rather than by inspiration. It takes much strength of character to enable an artist to break away from the dogmas which have been imposed upon him by an art school and to allow him to be frankly himself; the memory of the things he was told to do when he was too young and too inexperienced to have much will of his own has a surprising power to affect him in his maturer years, even though with a wider understanding of his craft he has come to recognise that many of these things are actually prejudicial to his art and interfere with his proper development.

In Mr. Streeton's case there has certainly been nothing to hamper the evolution of his personality. From the first he has been free to work out his artistic destiny in the way that seemed best to him, and to choose the course in art which was most in accordance with his temperament. He was born in Australia—at Melbourne in 1867—and in Australia he remained until he was thirty years old,



“SAN GEREMIA, VENICE”

BY ARTHUR STREETON



"SYDNEY HARBOUR." FROM THE OIL
PAINTING BY ARTHUR STREETON



“THE RIALTO, VENICE”

BY ARTHUR STREETON

so that he had not only no art school teaching, but also none of that education by association which is possible to the youth who in European cities has ample opportunities for studying and comparing the works of the masters of all periods. But during these thirty years he was making himself an artist of a very notable type by the best possible mode of training — incessant contact with and study of nature—and he acquired in this way shrewd habits of observation and sound methods of direct and significant execution which have served him admirably ever since.

It must be noted, however, that at this period of his life he was not entirely without artistic companionship. He was one of a small group of able young Australian artists, all enthusiastic students of nature, and his association with these men, who were well able to sympathise with him in his

aims, was no doubt helpful, because it enabled him to measure his work against theirs, and because it brought him into a surrounding where frank and kindly criticism of his efforts was to be expected as a matter of course.

An eminently practical outcome of this association was a kind of open-air studio, an artist's camp in which he spent several years with Tom Roberts and Charles Conder, and worked persistently out-of-doors, gaining steadily in command over the practical details of craftsmanship and learning surely how to look at nature under

all sorts of aspects. The pictures he painted at this time have a singular attractiveness, a vivid and decisive actuality which is remarkably convincing. They bear the stamp of an indisputable sincerity and of frank unquestioning faith in the sufficiency of nature as a guide, and they are dis-



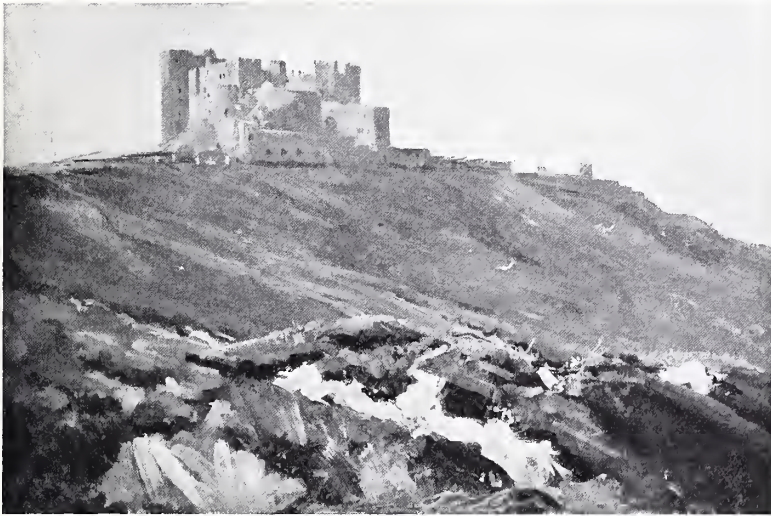
“THREE PALACES ON THE GRAND CANAL, VENICE”

BY ARTHUR STREETON



"HAY BARGES ON THE THAMES." FROM
THE OIL PAINTING BY ARTHUR STREETON.

Arthur Streeton



"BAMBOROUGH CASTLE"

BY ARTHUR STREETON

tinguished by a brilliant directness of statement which proves clearly how sure he was of himself even at that early stage, and how well his instincts served him in his choice of methods of expression. These qualities in his art were promptly recognised when he began to show his paintings in European galleries. Art lovers will remember the excellent impression made by the canvases he contributed to the exhibition of Australian art which was held some years ago at the Grafton Galleries. His first Academy picture, too—*Golden Summer*, which was at Burlington House in 1891—was

awarded an honourable mention at the Paris Salon in 1892, and was bought by a well-known collector, Mr. Charles Mitchell, of Jesmond Towers.

It was not until 1897 that Mr. Streeton decided to leave his home in Australia and to establish himself in London. For five or six years previously he had been working in New South Wales and had got together a considerable collection of pictures which he exhibited at Melbourne before his departure. On his way to Europe he visited Cairo, proposing to spend a week there, but Egypt so fascinated him that he remained for five months painting assiduously and turning to full account the artistic opportunities which were so amply available in these new surroundings. He added further to his experiences by spending a month at Naples; and when at last he arrived in London he had considerably widened his outlook and had begun very definitely that evolution in his practice which has produced such remarkable results during the last ten years.

The effect upon his art of this move from



"THE GRAND CANAL, VENICE"

BY ARTHUR STREETON



“AUSTRALIA FELIX.” FROM THE OIL
PAINTING BY ARTHUR STREETON

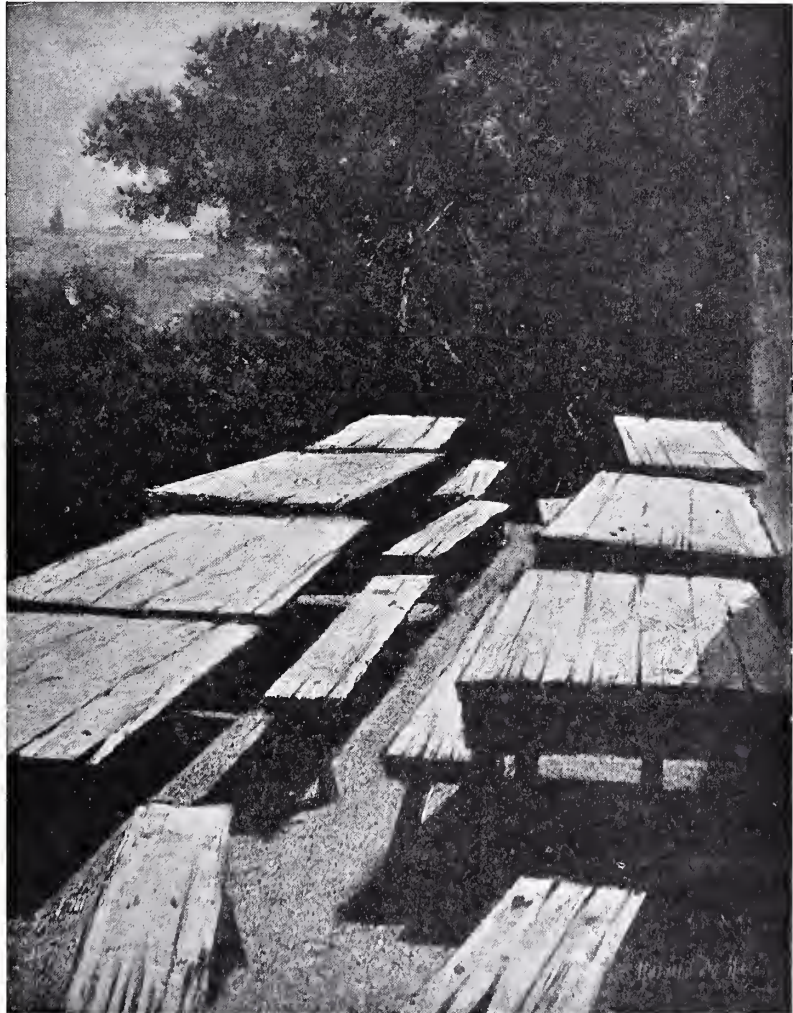
Arthur Streeton

Australia to England has, indeed, been as marked as it has been interesting. Directly he came to London he began quite perceptibly to feel the influence of the stylists in painting, and under this influence he became conscious that he possessed decorative instincts which as yet he had hardly attempted to develop. So upon his robust actuality he grafted in a very individual way refinements and subtleties of expression which increased the delicacy and charm of his work without diminishing its power. He gave more attention to the adjustment of the details of his design and to the working out of a consistent scheme of pictorial arrangement, and he learned more surely the value of intelligent suggestion in his transcription of nature's facts. He added, in fact, to his art just that touch of restraint and just those qualities of orderly contrivance which were necessary to make its vitality fully effective, and to give to its masculine originality the right degree of aesthetic interest.

For the last ten years there has been no intermission in this process of development, and there has been no pause in Mr. Streeton's progress towards that position in the front rank of British artists to which he is entitled by virtue of his unusual ability. He has matured steadily, thoughtfully, and with a sense of responsibility that deserves admiration; and he has acquired a complete control over his resources without sacrificing any of those essential characteristics which have from the first accounted for the attractiveness and the unusual distinction of his achievement. He has exhibited much at the Academy, the New Gallery, and many other galleries in this country

and abroad, and his work has always more than held its own wherever it has been shown. In 1906 he went out to Australia and had exhibitions of his pictures at Melbourne and Sydney, in both of which cities he was welcomed with enthusiasm and received the most practical proof of the opinion that was held there of his powers. Several of his paintings were purchased for the art galleries of the different states, and he had a host of private buyers besides.

He returned to London at the end of 1907, and, in January 1908, was married to Miss Nora Clench, the well-known violinist, and shortly after he went for some months to Venice, where he painted a series of pictures which are in many respects the most important he has as yet produced. It is decidedly instructive to compare these



“CLAIR DE LUNE SUR LES TABLES D'UNE TAVERNE ROMAINE”
(See next article)

BY MARIO DE MARIA

Italian Art at the Venice International Exhibition

Venetian canvases, the finely felt study, *The Rialto*, the dignified *Three Palaces*, the poetically suggested *San Geremia*, and *La Salute*, and the splendidly spacious *Grand Canal*, with his admirably decorative *Hay Barges on the Thames*, and with his expansive and expressive landscapes *Australia Felix* and *Sydney Harbour*, or with that delightful piece of impressive design, the *Bamborough Castle*. By this comparison it can be seen how rightly adaptable he is and how judiciously he responds to the spirit of the place in which he is working. His *Australia Felix*, which, by the way, has just been awarded a bronze medal at the Salon des Artistes Français, is, as might have been expected, singularly happy as a record of the Australia he knows so well; but the acuteness of vision which makes this picture supremely memorable gives not less authority to his Venetian and English subjects, and accounts equally for their brilliant power. Mr. Streeton, indeed, is an artist with a natural equipment which will serve him well in any situation, and the habits of self-reliance which he has acquired by the manner of his training make possible to him the highest type of achievement, because he has no conventions to cramp his freedom of action.

W. K. WEST.

ITALIAN ART AT THE VENICE INTERNATIONAL EXHIBITION. BY VITTORIO PICA.

THE chief attraction of the eighth International Art Exhibition of Venice, and without the slightest doubt that which has obtained the unanimous suffrage of admiration and esteem of public and critics alike, consists of the groups of individual exhibits by a few amongst the most characteristic Italian painters of the present day, to each of whom has been assigned an entire room or adequate wall space.

Though we may admire at this exhibition the subtle and profound charm of the art of Besnard, the Frenchman, the fantastic power of Franz Stuck, the German, the plastic vigour of Zorn, the Swede, the realistic methods of Kroyer, the Dane, the evocative and illuminating work of Claus, the Belgian, these great foreign artists are so well known in their various pictorial manifestations to the readers of *THE STUDIO*, that I think it will be more opportune for me to speak to-day of the Italian artists who figure prominently in Venice.

The most complete individual collection among the Italians, and the one before which the crowds



“ LE CÂBLE ”



“LES DUNES”
BY ETTORE TITO

Italian Art at the Venice International Exhibition

seem to linger with the greatest pleasure, is that of Ettore Tito, who exhibits forty-five pictures, large and small. Tito is a keen observer of Venetian life, a brilliant colourist, sensuous and emotional, unsurpassed as a draughtsman, excelling in popular subjects, and full of vivacity and *brio*.

Another typical exponent of modern Venetian painting, free and dashing, is Guglielmo Ciardi, who excels in landscapes and sea pieces. He generally turns for inspiration to the ancient and glorious Queen of the Adriatic, and reproduces now with delicacy, now with vigour, the perennial beauties of the City of the Lagoons, or the varied aspects of sea, lakes, rivers, mountains and plains of Italy, from the extreme north to the remote south of the peninsula. Side by side with Guglielmo Ciardi, who though now close on sixty-seven is still hard at work and full of energy, we must mention his son and daughter, Beppe and Emma, worthy offspring of their father. Beppe Ciardi exhibits a luminous and powerful Alpine scene, also a perfectly charming picture of children at play in a meadow, while Emma Ciardi shows two poetically suggestive Italian villas peopled with seventeenth-century figures, a *genre* of which she has made quite a speciality. Of Mario de Maria, who for so many years preferred to be known by the romantic pseudonym of "Marius Pictor," I have already more than once had occasion to speak to the readers of *THE STUDIO*. As I have told them, I consider him to be one of Italy's most expressive and original painters, one of whom Italy is justly proud. Of his imagination, often weird and whimsical, of the peculiarity of his style and principal tendencies, of his elaborate technique and enlightenment, we have evidence in the numerous canvases portraying so many different subjects and impressions that now so worthily represent him in Venice.

Hard by the two Venetians, Tito and Ciardi, the Bolognese, De Maria, and the Ligurian,

Cesare Tallone, whose ability as a portraitist is represented by works of unequal merit, are the Tuscan, Francesco Gioli, the Triestian, Girolamo Cairati, and the Sicilian, Ettore de Maria-Bergler. One and all—whether in oils or pastels—they have depicted the different well-defined characteristics of Italy from north to south.

The Roman painter, Camillo Innocenti, stands pre-eminent. He was requested by the jury of the Exhibition to make a special exhibit of his works—a great distinction, as he is still a comparatively young man. Of such a high tribute Innocenti was well worthy, as he is without question the most brilliantly endowed of the young artists whose talents have been discovered and encouraged by the biennial exhibitions in Venice. We admire in him the infinite variety and delicacy, the ability he shows in reproducing his



"RADIEUSE"

BY ARTURO NOCI

"L'ENFANCE." FROM THE TRIPTYCH
PAINTED BY PIETRO CHIESA



Italian Art at the Venice International Exhibition



"SOLEIL D'HIVER"

BY GIUSEPPE PELLIZZA

conceptions, the directness with which he presents the picturesqueness of the manners and customs of the people, the grace and beauty of the women, the charm and intimacy of family life, with ever-varying and graduating progression of colour and kaleidoscopic effects.

Besides those already mentioned there are four celebrated Italian painters who have died during the last ten years—Pasini, Fattori, Signorini and Pellizza. Alberto Pasini was a very clever, conscientious painter, who sought his inspiration from the East. He brought out in his paintings the particular atmosphere of the Orient. Giovanni Fattori, although at times uneven and erratic, and perhaps too prolific, was always original, vigorous and insinuating; his chief aim was to express with his brush the instantaneity of life in movement. Telemaco Signorini was a realistic, sincere and convincing painter. During his long career he cultivated figure as well as landscape painting and etching. He had a very facile pen, which he used most dexterously in artistic polemics, and although perhaps less spontaneous, less original

which he in common with Segantini, Morbelli, Grubicy, Previati, Lionne and Balla did not follow unreservedly. However, at the Venice exhibition the outcome of his novel technique and naturalistic tendency is brought into prominence in a series of canvases, large and small, which conquer our admiration by their exquisite poetical sentiment.

The work of the other Italian painters is distributed throughout the various rooms allotted to each province of Italy. Among the Venetians I must mention Bezzi, who sent in a beautiful winter scene with snow effects, in which is found all the



"LE CALME"

BY GUGLIELMO CIARDI



“LE SALUT DU SOLEIL.” FROM THE
PAINTING BY GIUSEPPE CAROZZI

Italian Art at the Venice International Exhibition

exquisite delicacy of his poetical fancy. Fragiaco exhibits two pictures, of considerable interest though not perhaps among his happiest efforts; Costantini, a charming rural scene, in which he expresses with masterly skill the solitude of the dim twilight; Chitarin, an autumnal landscape, showing fine effects of light; and, among the younger men, Lino Selvatico, with a graceful portrait of the beautiful Contessa Morosini; Zanetti-Zilla, and Scattola. Prominent among the best known draughtsmen is Martini, with a series of masterful illustrations for Poe's works.

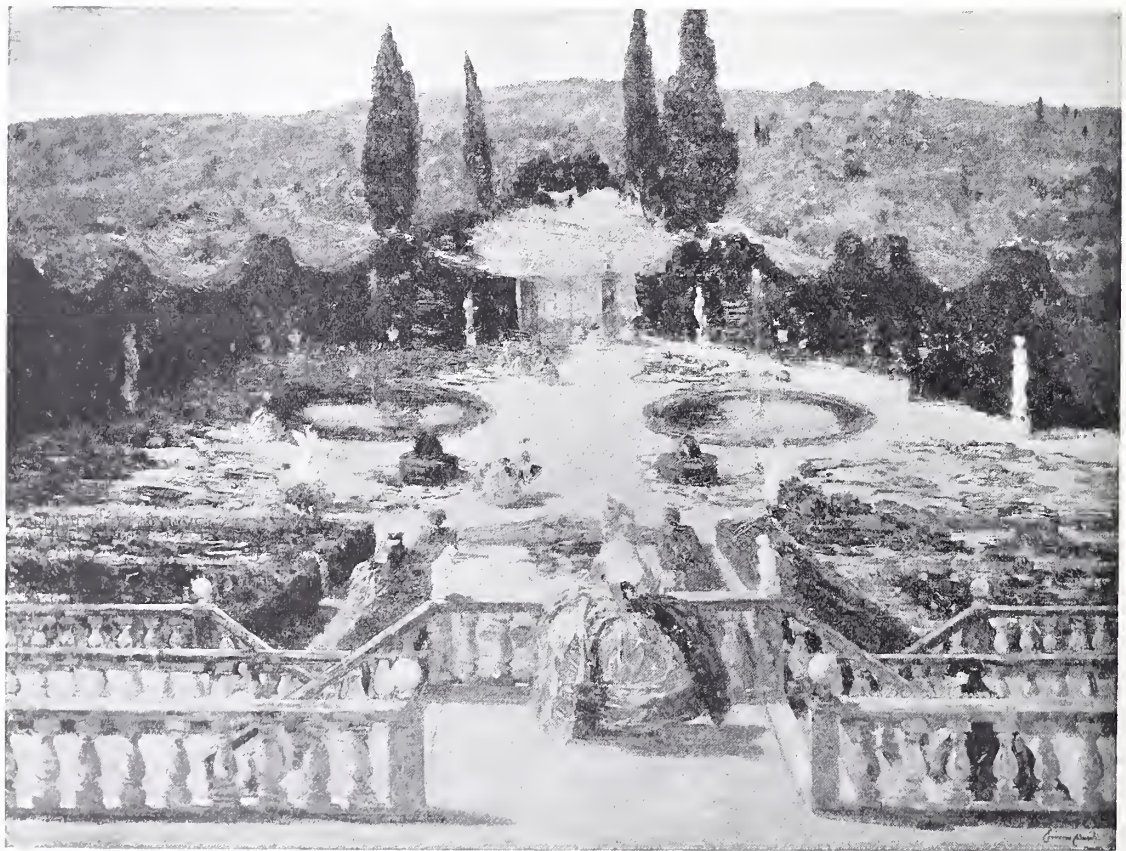
In the Lombardy School I must name besides Carcano, Gola, Mentessi, Bazzaro and Belloni, who maintain their high reputation with works of pronounced merit, Carrozzì, with two very large mountain views of remarkable perspective; Grubicy, with three small pictures in which clouds, land and water are admirably delineated under the mobile play of light and shade; Mariani, who with two scenes full of liveliness and vivacity, transports us into the feverish surroundings of the Casino of Monte Carlo; Rizzi, who gives an excellent portrait

of his wife; and Chiesa, with a festive triptych full of sun and infantile grace.

Of the Piedmontese group, besides Grosso with his dexterously painted Society portraits and sketches, and Maggi, with his snow scenes, the following painters are conspicuous: Giani, with two tender female figures of romantic expression; Tavernier, with a broad flowery expanse of meadowland; and two young artists who are exhibiting in Venice for the first time—Carena, who sent up a beautifully modelled nude figure delicately tinted; and Casorati, who made a great impression with his two groups of wrinkled old women and fresh young girls full of expression and contrast.

Among the Tuscans, Romagnolis and Emilians; a special word of praise is due to Gioli, Tommasi, Graziosi, Discovolo, Majani, Lori, Lloyd, Protti, and Miti-Zanetti; and among the Neapolitans, Campriani, Migliaro, Casciaro, Caputo, De Sanctis and Pratella are conspicuous.

Special praise also is due to the Roman group, as besides the fine pictures of Innocenti, already alluded to, and Sartorio's sketch for a magnificent



“LE JARDIN DE L'AMOUR”

BY EMMA CIARDI

Italian Art at the Venice International Exhibition



“POESIE D'HIVER”

BY BARTOLOMMEO BEZZI

decorative frieze for the great new hall of the Italian House of Parliament, there are two noble portraits by Mancini; two very interesting can-

vases by Lionne; a female figure by Noci, besides excellent works by Coleman, Carlandi and Ricci. As for Italian sculpture, which as a rule has



“NUAGES BLANCS”

BY BEPPE CIARDI

Architectural Gardening.—VII.

won such well-deserved triumph in former Venetian exhibitions, it is this year on the whole somewhat disappointing and insignificant, in spite of the majestic classic "high relief" exhibited by Calandra, some good busts by D'Orsi, Jerace, Ximenes, Alberti and Bazzaro, and some exquisitely modelled figures of animals by Bugatti, Tofanari and Brozzi, and some groups by Troubetzkoi, Apolloni, Origo, Ciusa, Andreotti, Nicolini, Nono, Pellini, Graziosi, Prini, Camaur, Cataldi, Ugo and Sortini.

Italians may well feel elated at the great strides which decorative painting has made in Italy during the last few years. This is strikingly exemplified at this Exhibition, notably in the works by Sartorio, Galileo Chini and Plinio Nomellini. V. P.

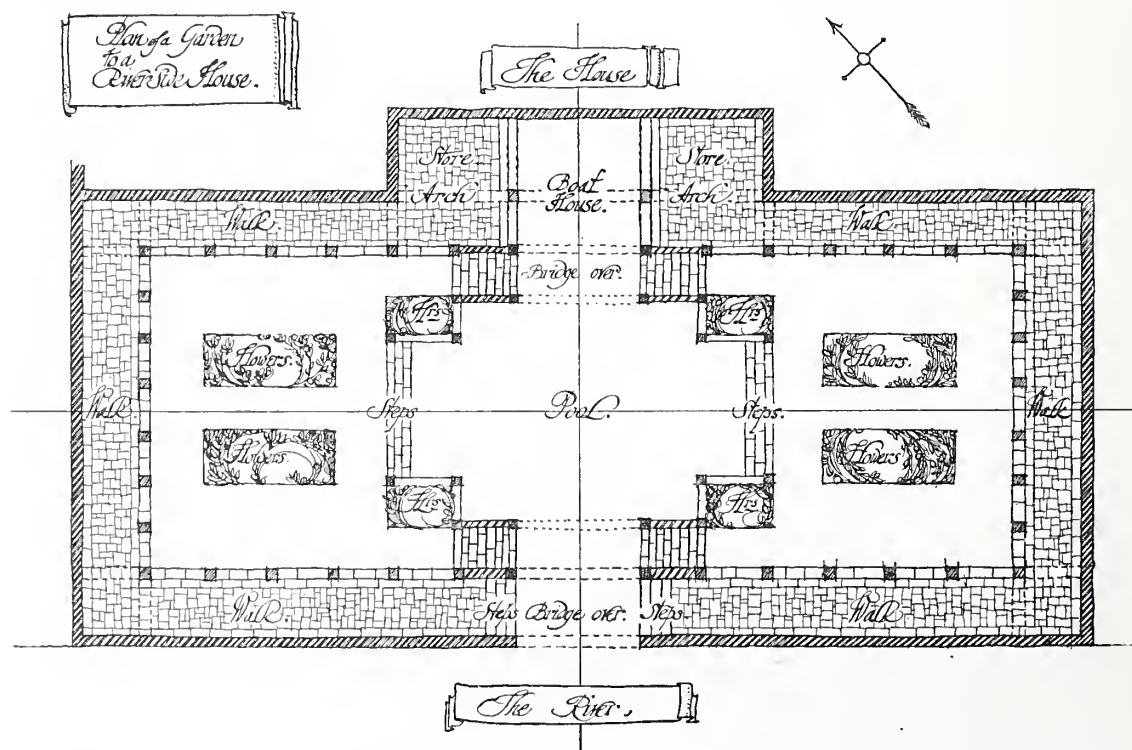
ARCHITECTURAL GARDENING. —VII. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

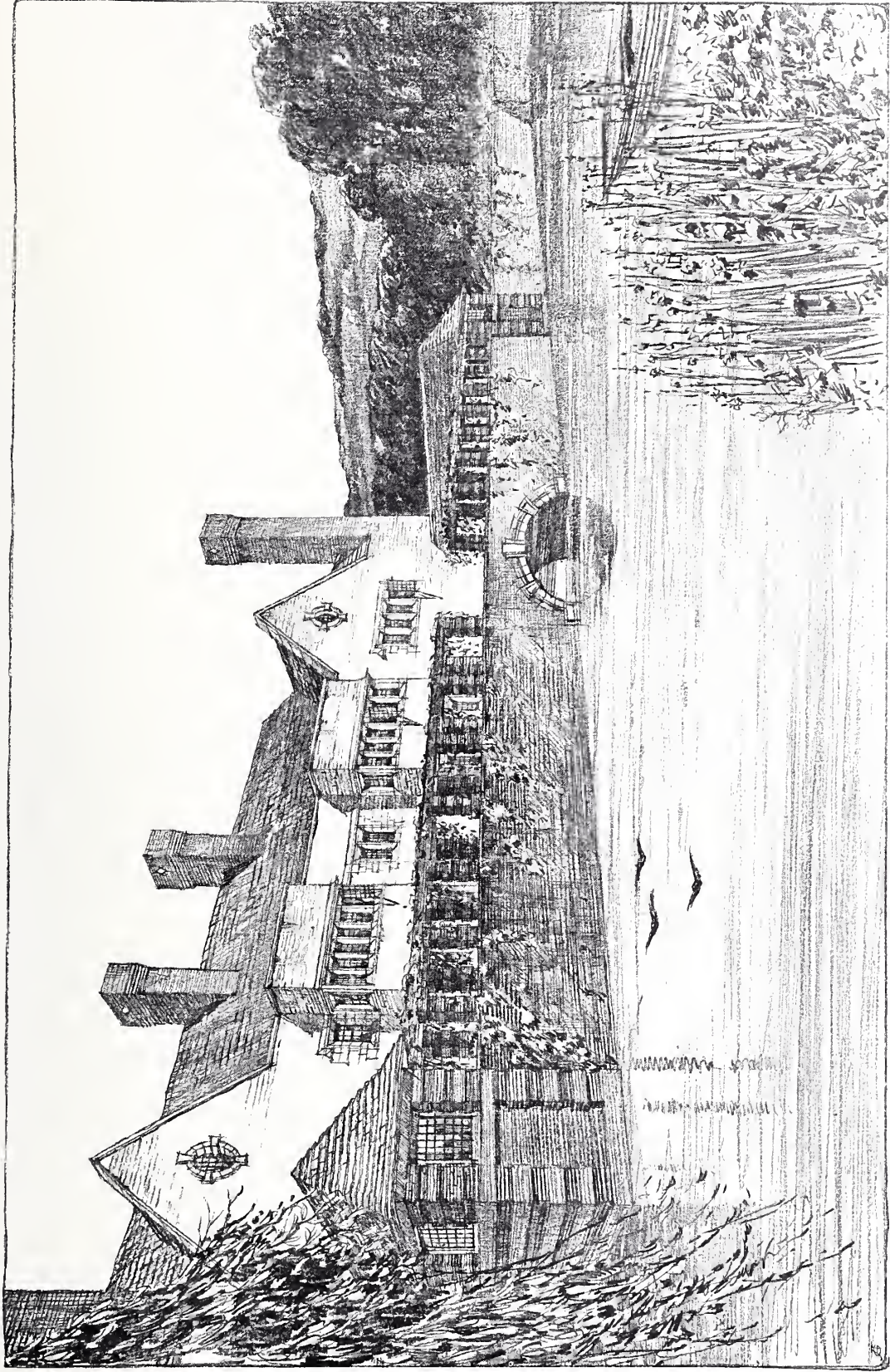
In the previous notes on this subject one of the principal intentions has been to show by the illustrations as well as by the letterpress the close relationship that should exist, in a good scheme, between the house and garden, and particularly in

those portions of the garden immediately adjoining the house. This should be evidenced not only in things pictorial (such as the grouping of the strictly architectural portions of the gardens with the main building) but also in the equally important questions relating to the disposition and general arrangement of the whole in order to secure the maximum amount of convenience and simplicity in the practical working. There is also to remember the added interest and charm which a studiously contrived garden plan will give to the living rooms it adjoins.

The design shown in the perspective view of a riverside house and garden on the opposite page, and the plan in explanation of it on this page, have been specially designed to illustrate some of these points. A casual glance at the sketch might prompt the question as to the manner in which this view illustrates the subject of these notes at all, but a reference to the plan will show that the garden, so far from being a subsidiary part of the general plan, is the dominant factor in the design, and controls the planning of the house as it should in a scheme for a summer residence.

This house has been designed to meet the special requirements asked for in a house and garden used principally in the summertime, and proposed to be built on the banks of a well known river. Here the life would, in favourable summers,





A RIVERSIDE HOUSE AND GARDEN. DESIGNED
AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

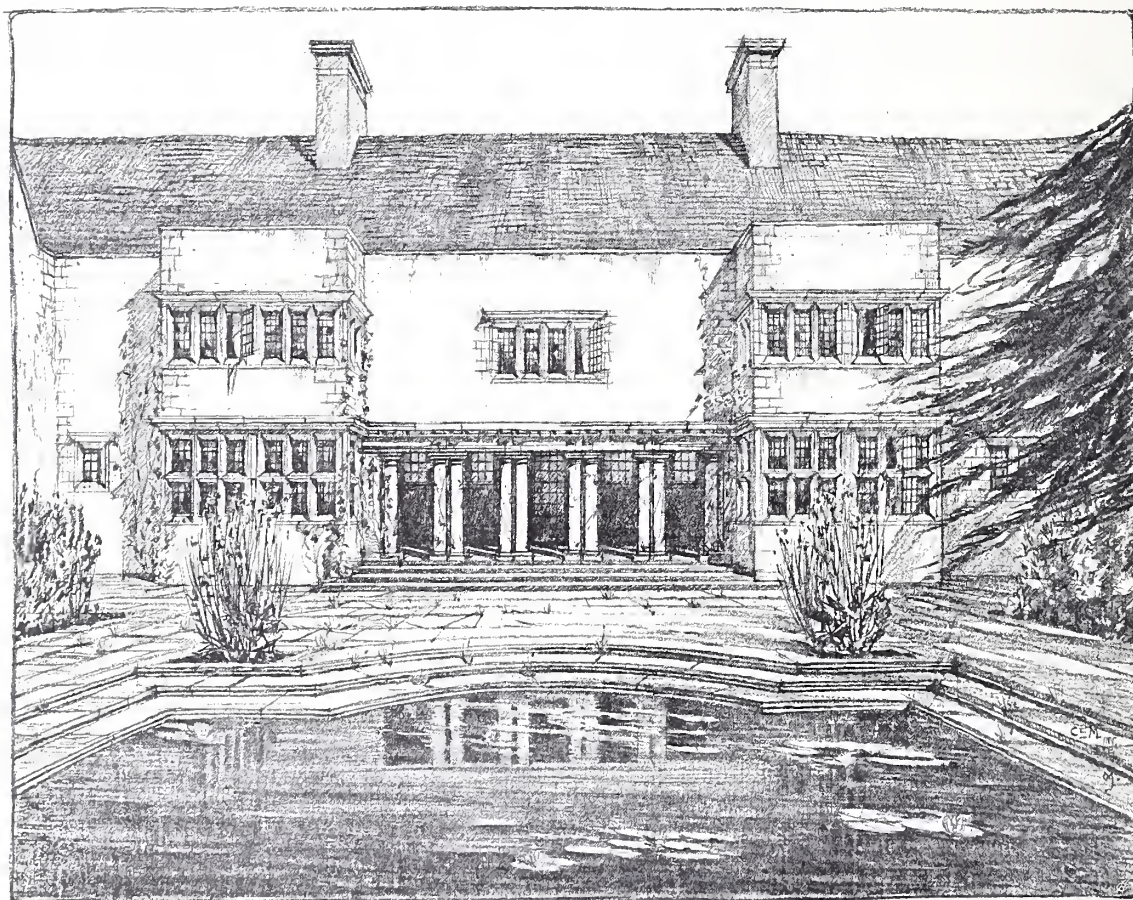
Architectural Gardening.—VII.

be spent chiefly out-of-doors, and the principal amusements centred on the river, and general outdoor sports and pastimes. Therefore it is desirable that the greatest possible advantage should be taken of the water and of the surroundings of the water, and of the interest which the landscape itself lends to the whole. But it is also necessary to remember that while the fullest advantage should be gained from these things, it should not be gained at the expense of the comfort and privacy of the house dwellers. The river is a public one, and the problem that requires solving is, obviously, how to keep all the advantages just referred to with the maximum amount of privacy within the boundaries of the garden.

As the site has a gentle slope to the riverside, an advantage is gained at once by setting the house back from the immediate banks of the river and forming a water-garden between the two. In this garden the river water can be diverted directly with great effect by a simple connection as shown in the centre of the sketch. By enclosing the

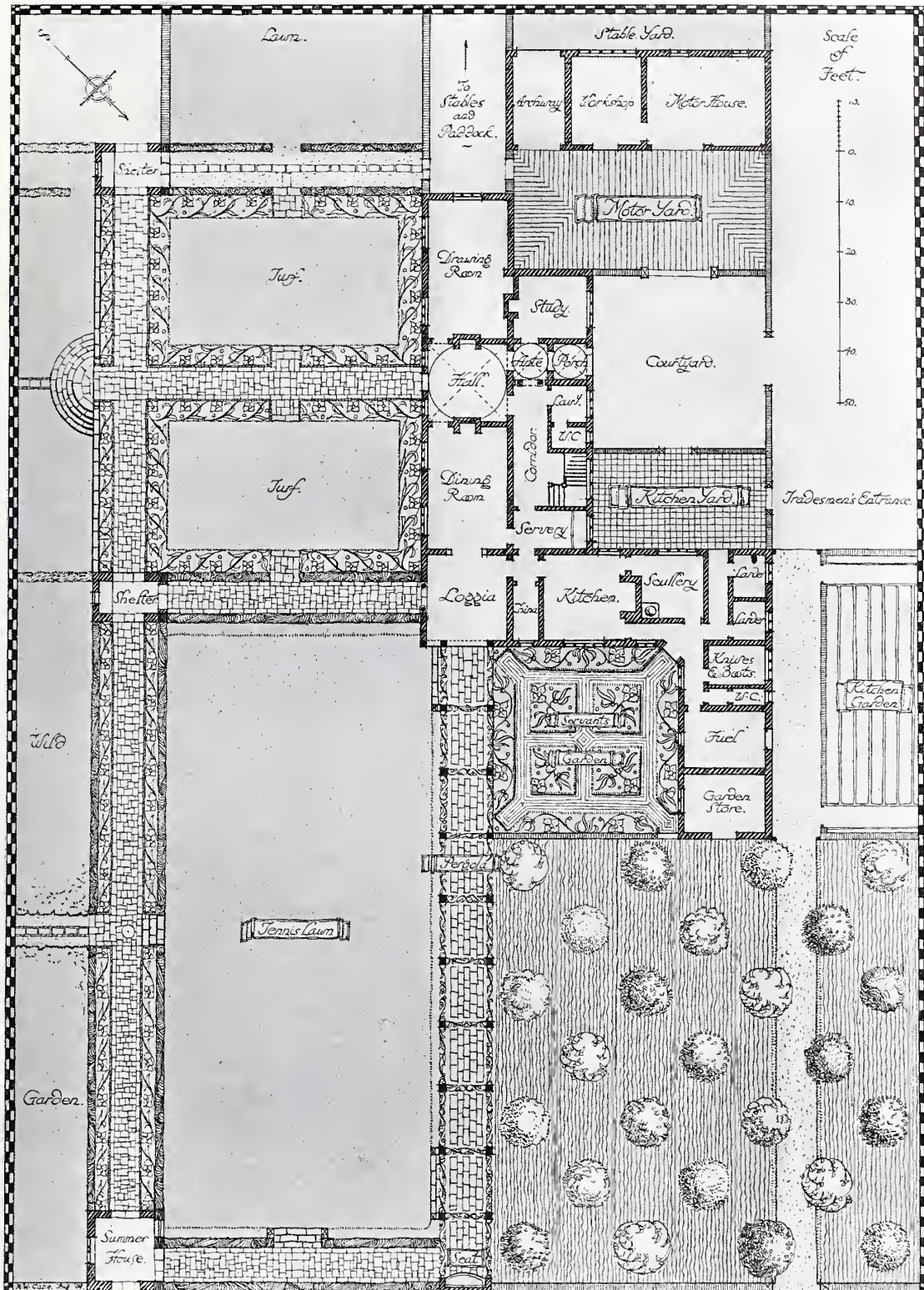
garden with a screen wall on one side all the necessary amount of privacy is secured from the river. The ground floor of the house, being higher up on the bank, raises the living rooms well out of sight from the river, and yet gives all the advantages of the river from the rooms as well as a clear view, from the principal windows, of the landscape beyond. The water garden sunk in front of the house in this manner would also form a pleasant foreground, with its boundary lines partly formed on each side by the pergolas in front and the conservatory on one side and loggia or open-air living room on the other. All this upper level would, of course, have the full benefit of the river and landscape.

Another gain from this arrangement of the plan on the natural levels of the site is that all the living rooms, both external and internal, are raised high above highwater mark, giving, as just mentioned, across the wide river, fine views of the distant scenery. The principal windows, it will be seen on reference to the view, are placed in the centre of



GARDEN COURT

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



PLAN OF HOUSE AND GARDEN WITH OPEN-AIR LIVING ROOMS. BY C. E. MALLOWS, F.R.I.B.A.

Architectural Gardening.—VII.



LOGGIA AND APPROACH
DESIGNED AND DRAWN BY C. E. MALLOW, F.R.I.B.A.

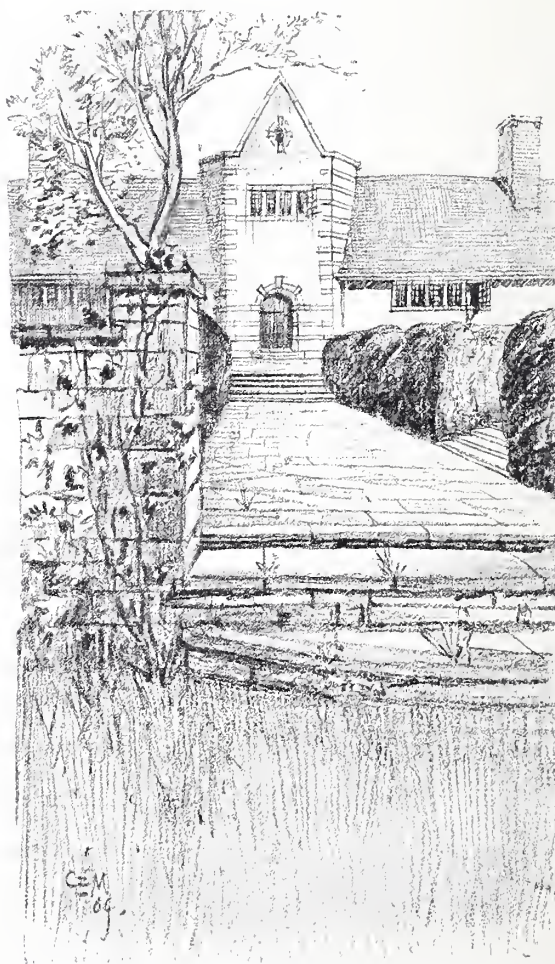
the garden, and look through the wide break between the pergolas on each side. At the level of the water garden itself an open arcade or walk runs round the four sides, and is interrupted only by the central archway from the river and the boathouse on the opposite side. This lower level forms an almost complete cloister, oblong in shape, the central space or "garth" being occupied by water and flowers. Under the small terrace between the bay windows the boathouse is placed, and access to the garden from the upper level is obtained by the steps arranged on each side of this small terrace and the bridge opposite.

This scheme illustrates, perhaps as clearly as any in this series, the idea that the term "Architectural Gardening" is intended to convey, viz., the arrangement, within preconceived and definite architectural lines, of the garden in relation to the house.

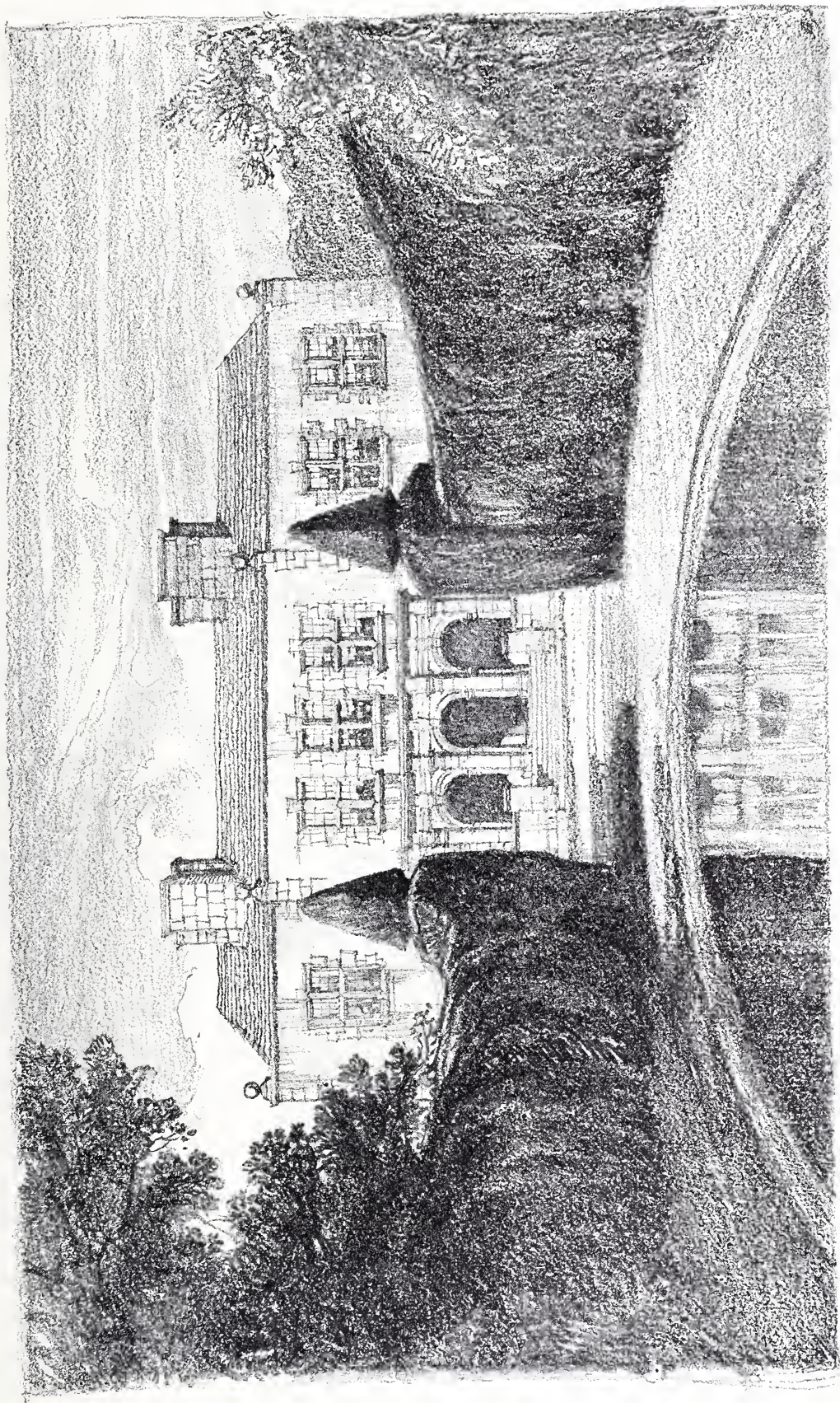
The same central idea in design of square bays with a recessed space between, is shown on page 278 in the design for a garden court. In this plan the lower part of the central space is occupied by an open loggia, which serves the

double purpose of a garden entrance linking together the drawing- and dining-rooms, and also of an open-air living-room. As the sketch indicates, an important part of this plan is the treatment of the water, which is arranged as a square pond placed on the centre line of the loggia. This water being on the south side of the house would form a cool and pleasant space with its reflections of the house and trees and flowers, viewed from the shade of the loggia, on hot summer days.

In a matter of important detail one of the pleasantest and certainly one of the most useful features in an English garden is (or rather should be, for the point is nearly always ignored or forgotten) an outdoor sitting- or living-room where meals can be served and enjoyed in comfort. When some attention has been given to this point, the provision made is such that it is usually quite inadequate, and those who wish



A GARDEN ENTRANCE AND APPROACH
DESIGNED AND DRAWN BY C. E. MALLOW, F.R.I.B.A.



AN ENTRANCE FRONT AND LILY POOL
DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—VII.

to take their meals out of doors are either driven to windy and exposed corners of the house, or to the making of temporary provision in the shape of unsightly tents or structural additions to the house in the shape of unattractive verandahs where, when in actual use, most of the people who would use it are found outside, because of its tightness in planning.

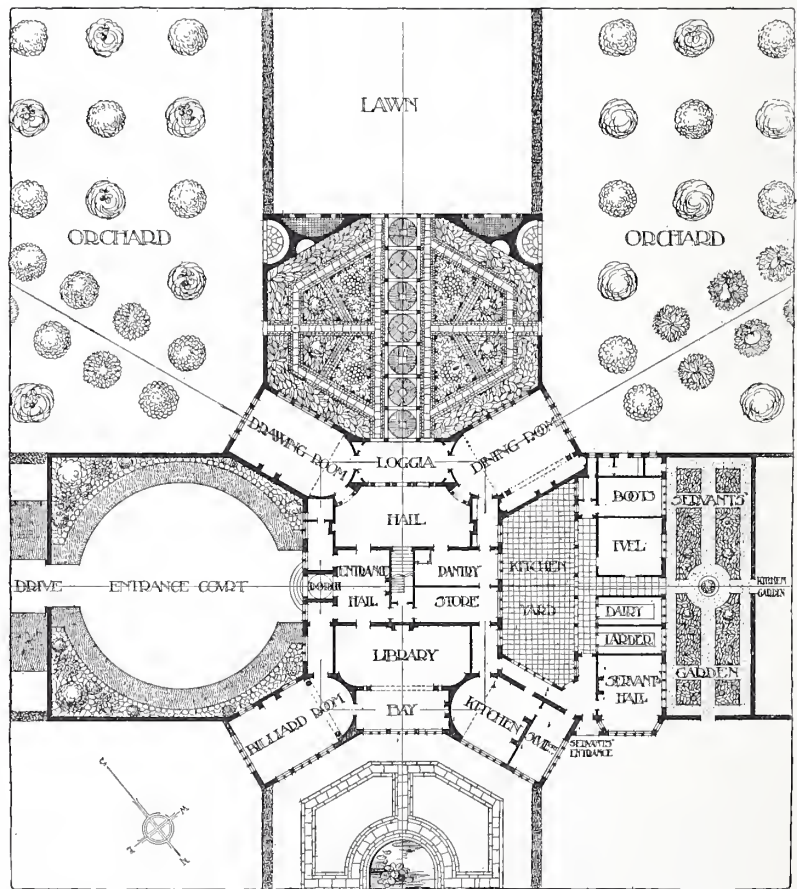
In spite of the English climate, and with all its drawbacks, gardens are used a great deal for sitting in, badly planned and arranged for that purpose as they usually are. In a carefully planned and constructed loggia breakfast, at least, would be possible in the open air during the greater part of the year, and during summer months nearly all the family meals could be taken there, to the great gain not only of pleasure but of comfort and health. The greatest care in the planning of such spaces is necessary, however, not only in regard to their size, position and aspect, but also as to their relation to the domestic working of the house on the one hand and to the garden on the other.

The plan on page 279 shows an endeavour to illustrate one method of accomplishing this. The loggia in this scheme is on the north-east side of the dining-room, and is, in fact, but an extension of it in the garden. In this way it can be made to serve the double purpose of a garden room and as a convenient adjourning place for after dinner, smoking and coffee. It will be seen that this space is planned so as to be readily accessible to the kitchen service and independent of approach from the dining-room. It has, as touching its connection with the garden, the benefit of two pleasant vistas, one looking down the narrow paved path between two hedges shown in the sketch on page 280, and the other looking down the length of the pergola. This

plan may serve to indicate some of the practical and pictorial advantages of the open-air living-rooms, and to show one way in which they can be made interesting and attractive parts of the general scheme.

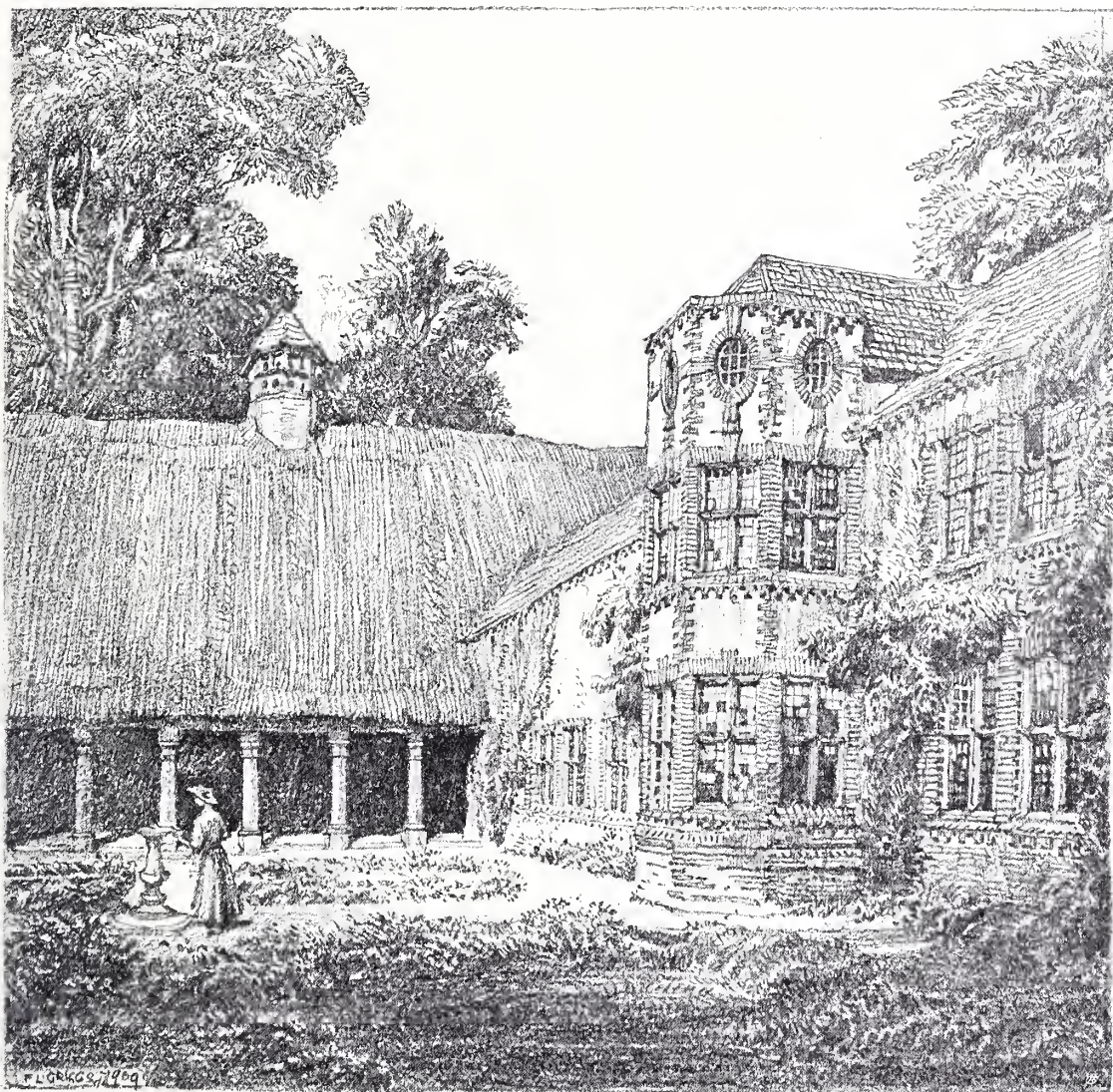
Another, and quite a different plan, is shown by the view on page 284, called "A Garden Entrance." Here the loggia takes a position on the east side of the dining-room, and opens from it between two bay windows, the southern one of which is shown in the sketch. That portion of the space next the house is recessed and protected, whilst the other portion has the benefit of three different vistas in the garden.

The drawing on page 281 represents the entrance front of a north country house, as it would appear from a small oval pool enclosed by yew hedges round which the drive circles. The enclosing hedge being open at either end does not interrupt a view down the drive from the house, and at the same time gives interest to what is otherwise so often a dreary expanse of gravel.



PLAN OF HOUSE AND GARDEN

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



A SUFFOLK HOUSE AND CLOISTER
DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—VII.

The plan on page 282 shows a scheme of house and garden where an endeavour has been made to contrive a series of set pictures from each of the principal rooms and at the same time to arrange a serviceable outdoor living-room which should also form a part of the pergola in the centre of the flower garden, and in addition is the garden entrance to the hall, dining- and drawing-rooms. This outdoor living-room is placed in the centre line of the staircase so that from this a view is obtained through the loggia and the length of the pergola to the landscape beyond. On the occasions when the loggia or garden entrance is used for meals, overflow parties could extend to the pergola as far as necessary, whilst the shade from the pergola would not in any way obstruct the access of light to the principal rooms or to the loggia. It will be observed that the end windows of both the dining- and drawing-rooms look on to grass glades planned through the orchards on each side, whilst a different picture altogether, of flowers and flagged paths, is given to both rooms through the windows on the long sides.

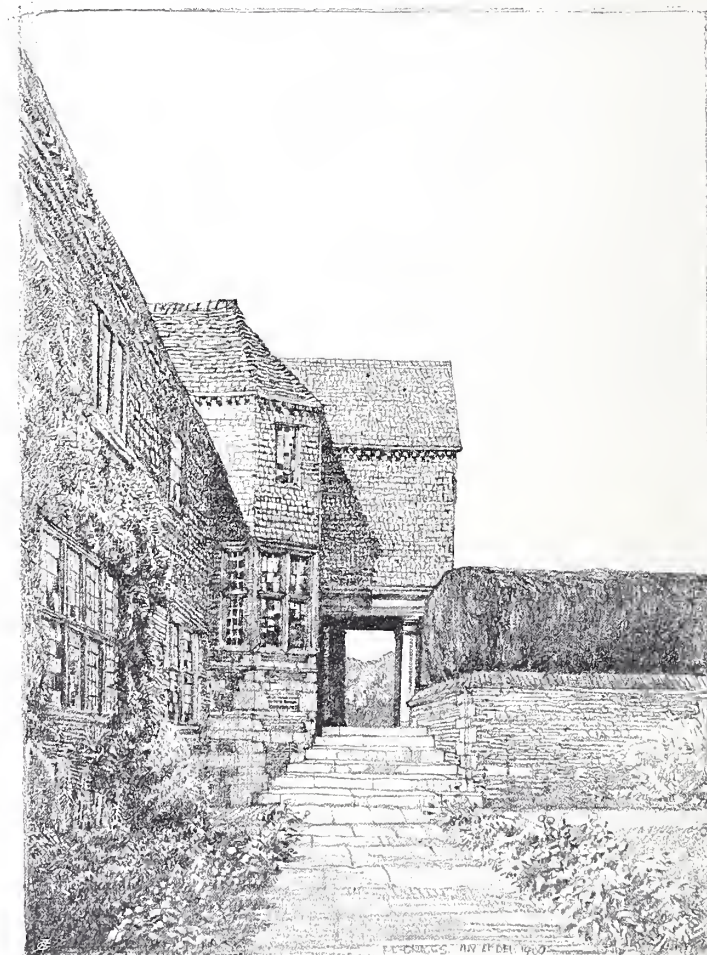
In the general conception and arrangement of a garden scheme it is often desirable that it should include provision for some places of shade in direct connection with the house and in such a manner that it is possible to gain access to the more important parts of the garden without discomfort either in summer or in winter.

One of the most effective ways of accomplishing this end is by the intelligent placing of loggias and open-air living rooms as just described, but another and still more beautiful and practical method is by an arrangement of covered walks in cloistered form.

These can be planned in immediate contact with the house, as shown opposite in the sketch of a courtyard garden, where the connecting walk is indicated to the left of the sketch, or the cloister can be treated as an independent feature in itself, and made to form a serviceable part in a scheme of conservatories and glasshouses.

The drawings on pages 283 and 285 show parts of a house and

garden supposed (for the purposes of this article) to be remodelled from a farmhouse and adjacent barn; plenty of such opportunities are to be found in the Eastern counties, the barn and a high enclosing wall forming backgrounds for two sides of the quadrangular cloister. In the drawing on page 283 is shown a central bay on which all the inexpensive ornament the house receives is centred, which is immediately opposite the summer-house (a companion feature in the scheme) shown opposite. The thatched roof of the barn is brought down lower to form a covering for the cloister on that side, and is continued along the wall. The garden itself is crossed by flagged paths, bordered with virginia stock, and at the crossing in the centre is a sundial. In a garden such as this shade and shelter and cosiness would be gained at once, and the pleasure a garden affords could be enjoyed on more days of the year.



A GARDEN ENTRANCE

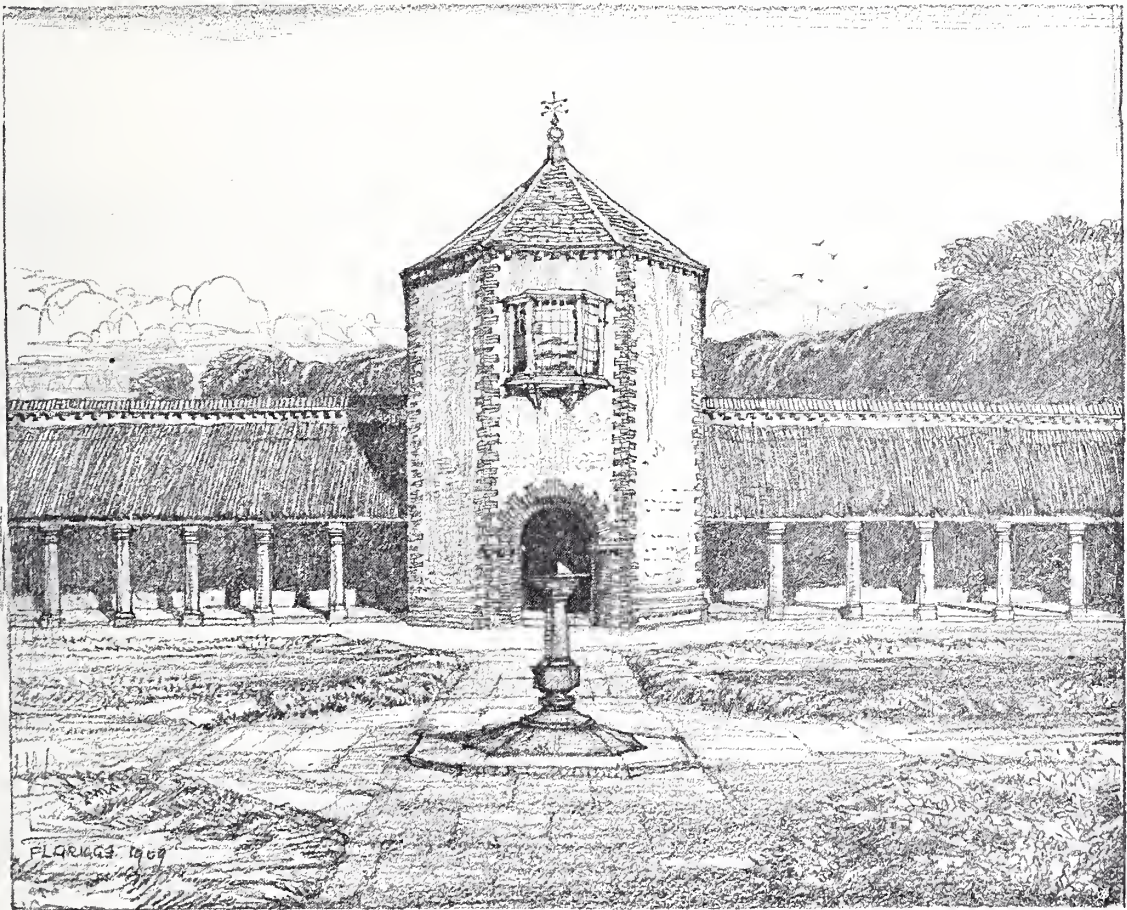
DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—VII.



SKETCH DESIGN FOR A COURTYARD GARDEN

BY C. E. MALLOWS, F.R.I.B.A.



A CLOISTER AND SUMMER HOUSE

DESIGNED AND DRAWN BY F. L. GRIGGS

The National Competition of Schools of Art, 1909



DESIGN FOR NECKLET AND PENDANT
BY ETHEL M. CHARNLEY (LEICESTER)

THE NATIONAL
AL COMPE-
TITION OF
SCHOOLS OF
ART, 1909.

IF we may judge by the exhibition of the National Art Competition works held at South Kensington last month the "New Art" craze of a few years ago no longer influences our young designers. Of eccentricity there was, indeed, very little trace in the exhibition, and although originality was not lacking, there was evidence in much of the work shown that the designers had aimed at fitness and at what they regard as beauty, rather than at the production of objects whose chief quality was difference in

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appearance from any things of the same kind that had been seen before. There was a welcome sanity about the general tone of the work at South Kensington this year, and a fairly high level of accomplishment, both in design and craftsmanship, but, nevertheless, looking at the exhibition as a whole, it is impossible to help agreeing in some measure with the views expressed in the report of the judges in the pottery section. They complain of the paucity and poverty of the designs for domestic articles — which were confined this year to plates, cups and saucers — and regret that the



DESIGN FOR SILVER
BROOCH
BY EVELYN E.
FRANK (LEEDS)

attention of the students seems to be concentrated almost exclusively upon what it is the fashion to call "art" pottery. This tendency was noticeable also in other sections of the National Art Competition. The things that most of the students design and make are too ornate and too expensive for common use, and



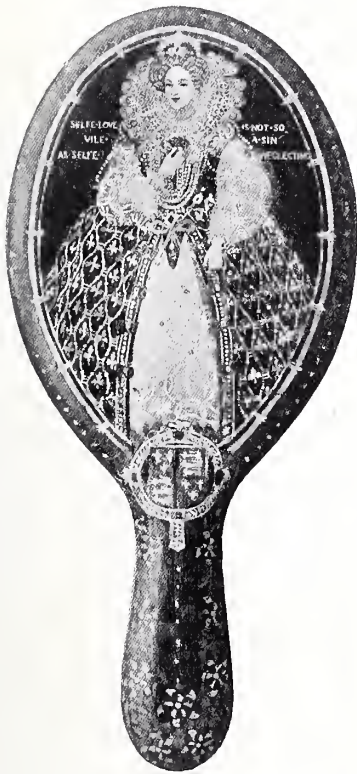
DESIGN FOR SILVER SUGAR-BASIN

BY CLARENCE V. FRAYN (BRADFORD)

The National Competition of Schools of Art, 1909

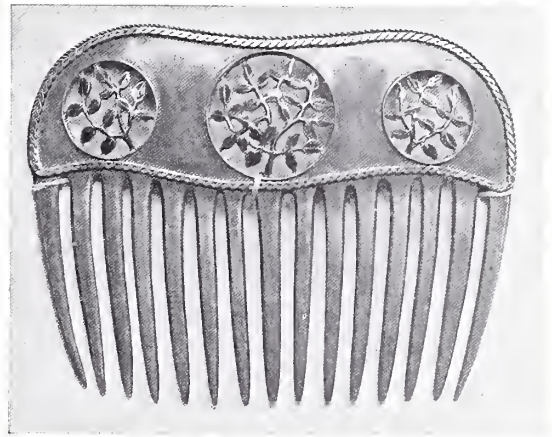
insufficient attention is given to the production of objects with qualities of simplicity and beauty, independent of costly materials and elaborate workmanship.

It is unfortunate, of course, that at the present time the beauty of simple things does not appeal to the majority, and that the market for them is therefore limited, but it should be the object of the artist-designer to endeavour



DESIGN FOR DECORATED HAND-MIRROR
BY FLORENCE GOWER (REGENT STREET POLYTECHNIC)

to elevate the standard of popular taste, and already there are signs, faint enough to be sure, of improvement in this direction. And nothing can do more to further this improvement than the development of beauty in the objects of ordinary use, the things we see and handle and have about us in our daily life. "Have nothing in your houses that you do not know to be useful or believe to be beautiful" was a maxim that Morris impressed again and again upon the members of the Birmingham Society of Art and School of Design



DESIGN FOR ENAMELLED SILVER HAIRCOMB
BY HERBERT SHIRLEY (BIRMINGHAM, VICTORIA STREET)

when he delivered in their presence that admirable address known as "The Beauty of Life," which deserves to be read and studied by every artist.

Although in craftsmanship and design the general level of the National Art Competition Exhibition was as high as last year, or even higher, it contained nothing so fine as the best examples of 1908. There was, for instance, nothing among the pottery to compare with the bowls and pots in silver and ruby lustre that Mr. C. E. Cundall



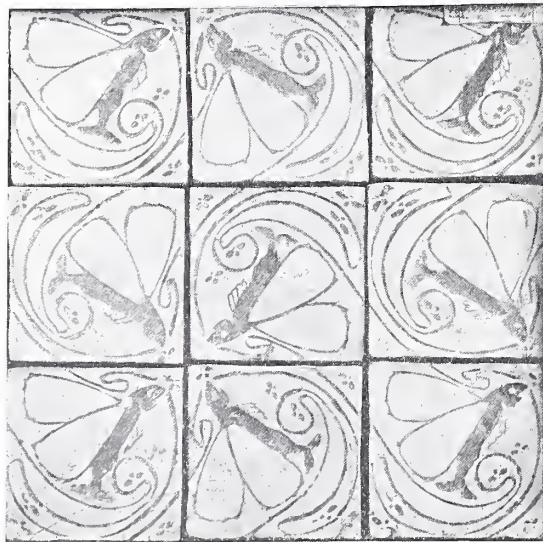
DESIGN FOR NECKLET AND PENDANT SET WITH STONES
BY ALICE M. CAMWELL (BIRMINGHAM, MARGARET STREET)

The National Competition of Schools of Art, 1909



DESIGN FOR POTTERY PANEL
BY REGINALD T. COTTERILL (BURSLEM)

showed last year, or, in another section, with the beautiful enamels contributed by Miss Kathleen Fox and other students of the Dublin School of Art. Among the works in metal shown this year the elegance of the sugar-basin in silver with a plain glass bowl, by Mr. Clarence V. Frayn of Bradford, deserves high commendation. The highest award made by the examiners in this section is the gold medal



DESIGN FOR TILES
BY DENISE K. TUCKFIELD (KINGSTON-ON-THAMES)

given to Mr. Silas Paul, of Leeds, for a steel presentation trowel accompanied by a leather case with metal fittings. It is difficult to agree with the judges concerning the beauties of Mr. Paul's trowel, the "excellent design, great taste and masterly execution" of which they praise in the report. The comparative freedom from eccentricity of the National Art Competition works was nowhere more marked than in the jewellery, among which were few, if any, pieces that could not be worn. This is more than can be said for some of the jewellery exhibited in London during the past three or four years by French artist-craftsmen, whose exquisite skill has too often been devoted to the production of ornaments fitter for the showcases of museums than the head or neck of a woman. Among the hair-



MODEL OF TURKEY FROM NATURE
BY ERNEST S. STAINTON (BIRMINGHAM, MARGARET ST.)

combs in the National Art Competition Exhibition one of silver, with enamel roses and foliage round a centre opal, by Miss Carrie Copson, and another of pierced silver with foliage in green enamel, by Mr. Herbert Shirley, deserve

The National Competition of Schools of Art, 1909



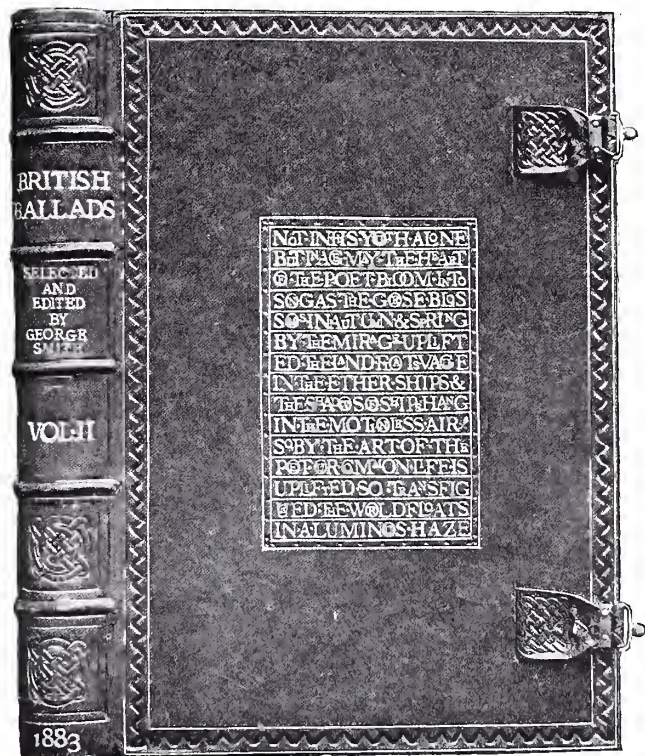
DESIGN FOR EMBOSSED LEATHER TOBACCO-BOX
BY ARTHUR E. THOMAS (BIRMINGHAM, MARGARET ST.)

and several attractive door handles in brass and bronze by Mr. John S. Clegg, Mr. Frank H. Morris, and Mr. Albert E. Woffinden of Birmingham (Margaret Street). Mr. Frank Outram of Birmingham (Margaret Street) showed some fire-dogs in wrought iron with brass inlay. Other good examples of metal work were the enamelled christening cup by Miss Effie Luke, of Dublin, the vase in copper and silver by Mr. Lelant Black, of Islington (Camden), and a copper bowl of distinction by Mr. Alfred M. Wright, of Birmingham (Vittoria Street).

One or two of the few examples of leather work in the exhibition were unusually good. Perhaps the best was the black tobacco-box, with inscription, by Mr. Arthur E. Thomas, of Birmingham (Margaret Street). The hand-mirror by Miss Florence Gower, of Regent Street Polytechnic, with its quaint Elizabethan decoration in gesso, and the vellum covered caskets by Miss Rosa Gibb, Miss Eleanor M. Woolmer, and Miss Eva Batley, all students at the Ipswich school, should be noticed among other minor pieces of design and craftsmanship in this section. With them, for some unexplained reason, was shown a capital little

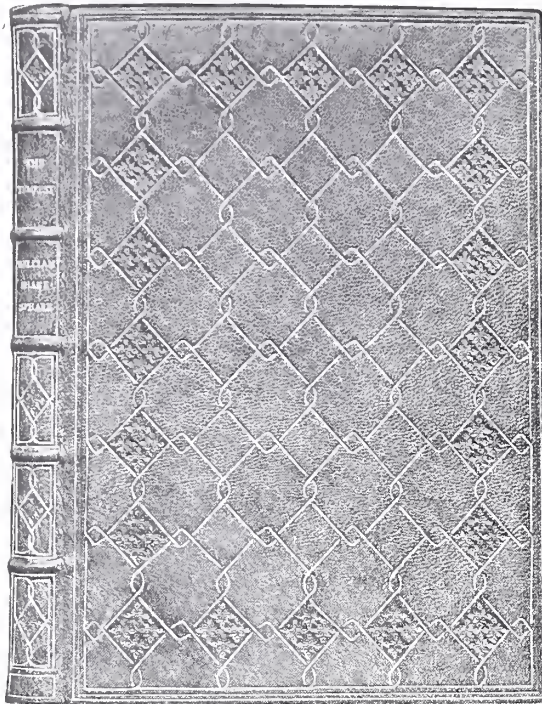
particular notice. Both were the work of Birmingham (Vittoria Street) students. Another good piece of jewellery from Birmingham (Margaret Street) was Miss Alice M. Camwell's necklet and pendant of silver, green enamel and opal. The colour was the least attractive feature of Miss Camwell's jewellery. From Leicester came a nice necklet in silver by Miss Annie M. Taylor, and a dainty pendant in gold and pearls by Miss Ethel M. Charnley. An effect at once original and pleasant was obtained by Miss Florence Milnes, of Bradford, by the combination in her necklet of dull silver with clear, transparent and almost colourless stones.

The key, which the hands of the craftsman of an earlier period transformed into a thing of beauty, still fails to attract the young metal worker of today. There was not a single key in the exhibition, but there were several pieces of door furniture, including an elaborate lock-plate in wrought iron by Mr. Albert E. Utton of Camberwell,



DESIGN FOR LEATHER BOOK-COVER
BY MAUD B. S. BIRD (BIRMINGHAM, MARGARET ST.)

The National Competition of Schools of Art, 1909



DESIGN FOR LEATHER BOOK-COVER
BY ROSE SWAIN (ISLINGTON, CAMDEN)

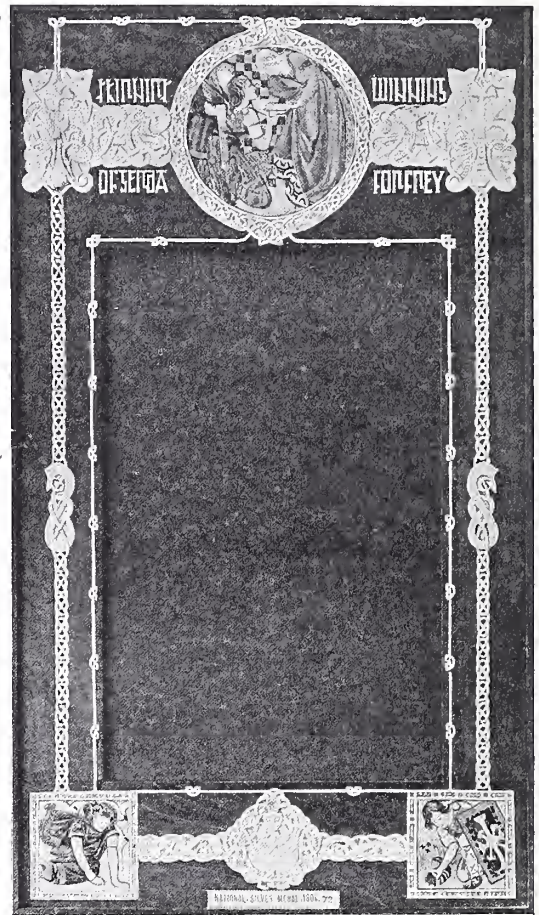
model in plaster of a turkey cock from life by Mr. Ernest S. Stainton, of Birmingham (Margaret Street), that should have been included among the work of the sculptor students.

The enamels were altogether inferior to those of last year. The best of the enamels from



DESIGN FOR EMBROIDERED PANEL
BY NONA PORTEOUS (LEEDS)

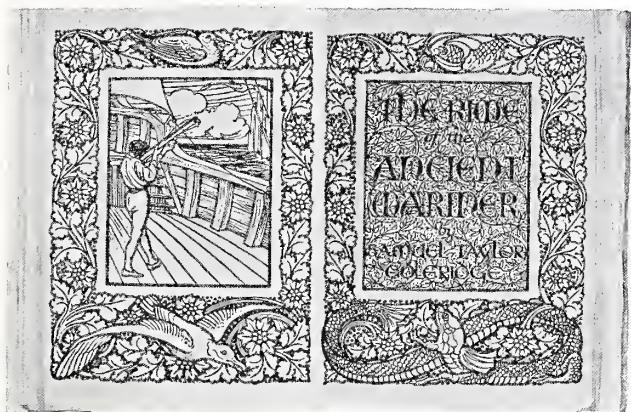
Dublin that were shown then were not so much pictures as beautiful pieces of colour, in the arrangement of which the designers had kept always in view the qualities and the limitations of the material in which they were executed. This year the students have strayed from the right path, and in almost every instance their work was an attempt to emulate in enamel the effect of pictures in oil or water colour. In this attempt Mr. Oswald Crompton, of Sunderland, succeeded as well as any with his representation of the Virgin appearing to Bernadette in the fields at Lourdes. It was, however, less



DESIGN FOR DECORATED MIRROR FRAME
BY GERTRUDE DE LA MARE (REGENT STREET POLYTECHNIC)

happy in other respects than the plaque for which Miss Dora K. Allen, of Dublin, has been awarded a silver medal. The small pieces of pottery shown in an adjoining case included a sgraffito vase with a pleasant design based on the teazle, by Mr. Norman Walker, of Leeds;

The National Competition of Schools of Art, 1909

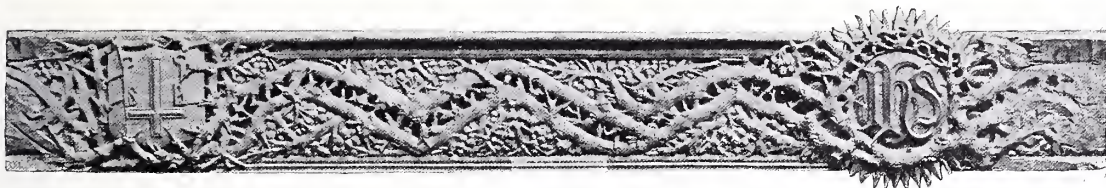


BOOK DECORATION

BY W. F. NORTHEND (SHEFFIELD)

a nice bowl, by Mr. George Goodall, of Salford; a small vase, with heraldic lions, by Mr. Albert E. Barlow, of the same school; and a lustre vase,

striking in pattern but better in colour was another work in gesso, a design for the decoration of a mirror frame by Miss Gertrude De La Mare, of



DESIGN FOR CARVED WOOD FRIEZE FOR REREDOS

BY WILLIAM E. ROE (MANCHESTER)

by Mr. Alfred Hill, of Burslem. In the pottery cases several wineglasses were shown, but in no single instance was the result happy. There seems to be no room for the further development of design in the wineglass.

An admirable panel in pottery, square in shape, with a medallion in the centre showing a vigorous design in high relief of a man on a bare-backed horse, was contributed by Mr. Reginald T. Cotterill, of Burslem. The tiles shown in this section were poor in comparison with those of other years, particularly with those of 1907, but there was something attractive about the odd, archaic-looking design in red by Miss Denise K. Tuckfield, of Kingston-on-Thames. The glazed and lustred panel, with classical figures in relief, by Miss Mary E. Munday, of Burslem, the lustre plate in grey, green and purple, by Miss Nellie Strain, of Oldham, and the design for a holy-water stoop by Mr. Albert Mountford, of Burslem, were all above the average in quality.

About the bookbindings there is not much to say. They were in most instances pleasing in design and good enough in execution, but there

Regent Street Polytechnic. The wood carvings included a frieze for a reredos by Mr. William E. Roe, of Manchester, much better than anything else of its



DESIGN FOR LUSTRE POTTERY PLATE

BY NELLIE STRAIN (OLDHAM)

The National Competition of Schools of Art, 1909



BOOK ILLUSTRATION

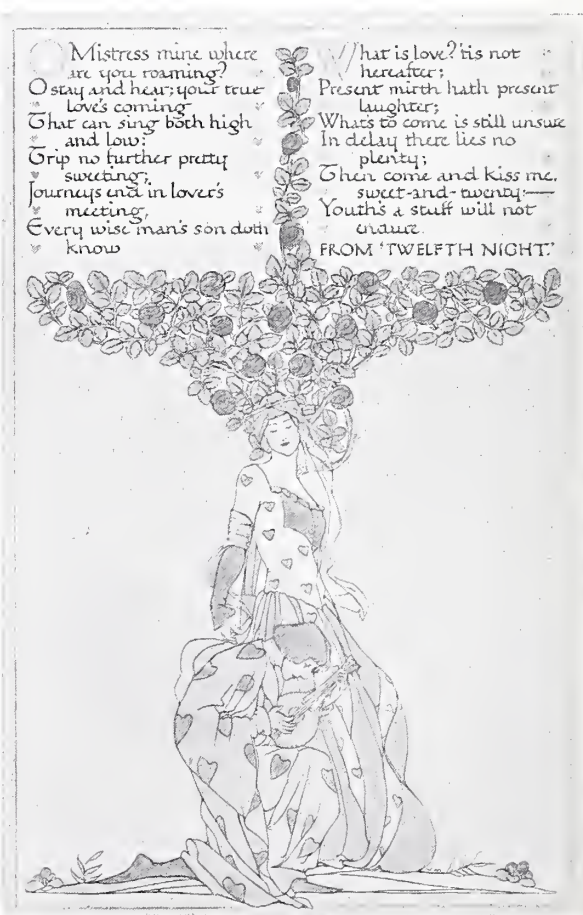
BY ETHEL WHITAKER (SCARBOROUGH)

class, and an oak firescreen, in the decoration of which Mr. William G. Donaldson, of Carlisle, displayed an ingenious development of the well-known linen-fold pattern. The designs for lace, cut linens and embroideries rarely rose above mediocrity. One of the best was the design for a collar in cut linen, by Miss Maud Canning, of Aston Manor. Other good designs were those for an embroidered cut-work tablecloth, by Miss Minnie Jones, of Dudley, which has been awarded a silver medal, and for a panel by Miss N. Porteous, of Leeds.

Miss Evelyn M. B. Paul, of Islington (Camden), who gained a gold medal last year for her designs for colour prints, has again carried off an equally high award. She showed nothing this time of the Rossetti-like quality of her dusky, richly attired maiden of 1908, but Miss Paul's work on the whole is of remarkable promise, and this promise was indicated perhaps more strongly in the sheets of suggestions and sketches than in the more finished studies that represented her in the recent exhibition. There was nothing else among the designs for colour-prints to rank with the efforts of Miss Paul, but mention should be made of the vigorous landscapes by Miss Lillian Mills, of Lambeth, the quaint elegance of the drawing of a bride and bridegroom, by Miss Vera Dendy, of the same school, the floral calendar by Miss Constance Purbrook, of West Ham and the auto-lithograph in colour of

Mr. Alexander Horsnell, of Chelmsford. The book illustrations and black-and-white designs were better than usual. Mr. Frederick Carter, of Regent Street Polytechnic, carried off for the third year in succession a gold medal for designs for book illustration that showed a distinct advance upon those of 1907 and 1908. Mr. W. F. Northend, of Sheffield, also takes a gold medal for a piece of work that could be accomplished probably by very few students or designers.

The printed copy of "The Rhyme of the Ancient Mariner" was produced by Mr. Northend unaided



DESIGN FOR ILLUMINATED MANUSCRIPT
BY WILL MELLOR (MANCHESTER)

The National Competition of Schools of Art, 1909



DESIGN FOR POSTER BY WILLIAM S. BROADHEAD (SHEFFIELD)

by any other hands. He designed the illustrations, decorative borders, initials and tailpieces, and printed and bound the volume. The pages are printed in red and black, and the little illustrations are certainly creditable. It was, of course, hardly to be expected that they could realise for us the magic of Coleridge's marvellous verses, that have yet to find their real illustrator. More of our younger artists might with advantage try their hands on "The Ancient Mariner," and give a little rest to Omar Khayyam. Other illustrations in the exhibition that are worthy of praise were by Miss Enid Ledward, of Putney, and Miss Ethel Whittaker, of Scarborough.

It is perhaps due, indirectly, to the influence of Mr. Brangwyn that the exhibition of the National Art Competition contained so many designs for composition in which the modern shipwright, wharves and docks are the motives. Mr. Leslie

M. Ward, of Bournemouth, has received a gold medal principally for his designs of this kind, and there were others more or less good by Miss Dorothy Bateman, Miss Violet E. Hawkes, Miss Minnie P. Cox, and Mr. James A. Grant, all of Liverpool. Mr. Grant was seen to greater advantage in his design for a painted panel in oil, with ladies in Watteau dresses, gardens, fauns and cupids. The execution, light and free in handling, and in colour tender and harmonious, was exactly fitted to the subject. Some of the best work in illumination and lettering came from Miss Mildred Armstrong, of Newcastle-on-Tyne (Armstrong College); Miss Ivy E. Harper, of Birmingham (Margaret Street); Miss Daisy Tuff, of Islington (Camden); and Mr. Will Mellor, of Manchester. The designs for printed nursery cotton hangings, by Frank Middleton, of Regent Street Polytechnic,

were quaint and amusing, and among the few posters should be mentioned those of Mr. William S. Broadhead, of Sheffield; Mr. Harold Dearden, of Rochdale, and Miss Winifred Fison, of the Royal Female School of Art.

Work in sculptured marble is rarely to be seen at the National Art Competition exhibitions, and



DESIGN FOR AUTO-LITHOGRAPH

BY ALEX. HORSNELL (CHELMSFORD)



MODELLED DESIGN FOR WALL FILLING
BY SAMUEL HEATON (SHIPLEY)

rarer still is an example of such competence as the panel for a chimney-piece, by Mr. Hermon J. Cawthra, of Leeds. The modelling from the life fairly maintained the higher standard reached in recent years, and there was observable a welcome tendency to work on a larger and bolder scale than formerly. The drawing and painting from the living model appeared generally to have retrograded rather than advanced. One of the best pieces of painting in the exhibition was an admirable still-life study in oil by Miss Hilda S. Wedekind, of Beckenham. W. T. WHITLEY.

Among recent accessions to the Scottish National Gallery at the Mound, Edinburgh, of which Mr. James L. Caw is director, is a fine landscape painting by Sir W. Fettes Douglas, a former President of the Royal Scottish Academy. This work was purchased at Christie's by Messrs. Wallis & Sons on behalf of the gallery for a small sum. Three water-colours by the same painter, purchased at another sale, have also been added.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

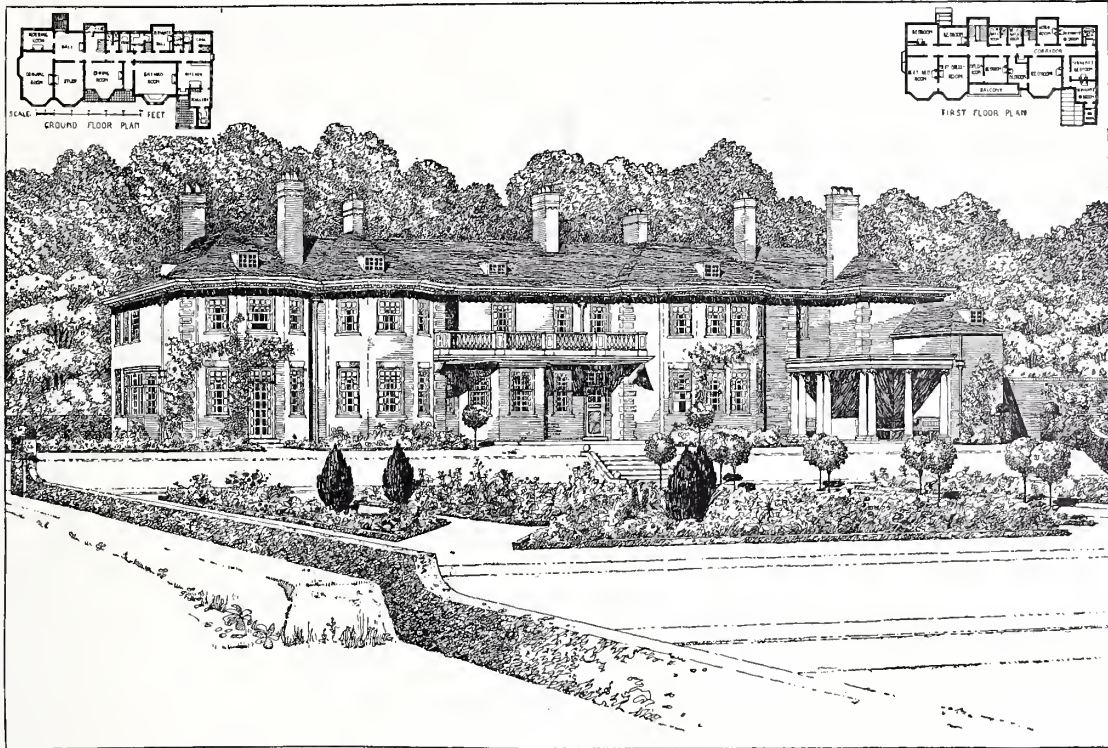
RWORMLEY MANOR, of which we give an illustration opposite, has been built near Broxbourne, Herts, from the designs of Mr. R. A. Briggs, F.R.I.B.A. It is situated in a high part of the country, and the estate is surrounded by a luxuriant belt of trees. The house contains five reception rooms and a hall, and twelve bed and dressing rooms. The windows for the most part are sash windows, but those to the staircase and corridor are mullion windows with iron casements. The walls externally are faced with red bricks, and the roofs were covered with tiles from the Hailey Brick Company. The principal external doors are of oak, the rest of the woodwork being painted white. Mr. John Bentley, of Waltham Abbey, was the general contractor. The drawing which we reproduce was exhibited at the Royal Academy this year.

Our next illustration is a view of the entrance forecourt of a house just finished from the designs of Mr. E. J. May, F.R.I.B.A. This house, which is situate at Bramshott, near Hindhead, is built of red brick with tile hanging and tile roof. All the external woodwork is oak left to weather to a silver grey, and oak is also largely



DESIGN FOR MARBLE PANEL FOR CHIMNEY-PIECE
BY HERMON J. CAWTHRA (LEEDS)

Recent Designs in Domestic Architecture



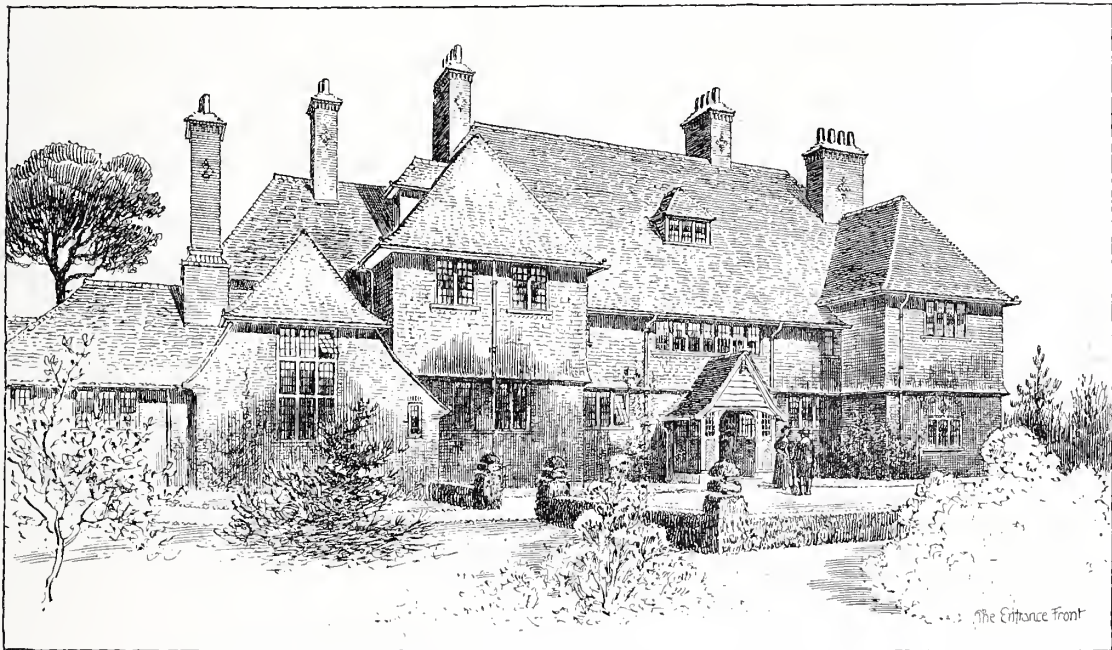
THE MANOR HOUSE, WORMLEY, HERTS.

R. A. BRIGGS, F.R.I.B.A., ARCHITECT

used internally. This drawing also was in the recent Royal Academy exhibition.

we give two views on pages 296 and 297, has been designed by Mr. Stanley Hamp (of Messrs. Collcutt & Hamp) for a beautiful site at Gerrard's

The house at Gerrard's Cross, Bucks, of which



HOUSE AT BRAMSHOTT CHASE, HINDHEAD, SURREY

E. J. MAV, F.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture



HOUSE AT GERRARD'S CROSS, BUCKS.

STANLEY HAMP, ARCHITECT

Cross, from which extensive views can be obtained. It has been designed for an artist, and the studio (shown at the left of the drawing above) has been so arranged that at any future date it can be used as a garage. The hall and dining-room are to

be panelled with oak. The side next the drawing-room is made movable, so that the two rooms can be used as one large reception room. The flooring all through this room is to be of polished oak. Old red, sand-faced bricks are to be used for



GROUP OF COTTAGES AT BEACONSFIELD, BUCKS.

STANLEY HAMP, ARCHITECT

Recent Designs in Domestic Architecture

facings, with rough cast and old tiles for the roof. The window frames and half timber work will be of English oak. The garden falls rapidly from the terrace towards the lawns and rose garden.

Mr. Stanley Hamp has also designed the group of cottages illustrated on the opposite page. These cottages are intended for the employees on an estate near Beaconsfield, Bucks, and the accommodation consists of two living rooms and three bedrooms to each. The half timber work is to be of English oak, and the roof is to be covered with old tiles from barns which have been pulled down on the estate. The contract price for these cottages is £875.

Howe Combe, Watlington, Oxon, illustrated on page 298, is built in acombe of the Chilterns overlooking Howe Hill on the road from Watlington to Oxford. Its position was selected and the planning largely influenced by the desire that all important windows should command picturesque views of valley and hill. Externally, the design follows—in material at all events—methods traditional to the district, the walls being faced with a

mixture of grey and brown flints quoined and diapered with red bricks—a combination which quickly weathers to the tint of older buildings. Hand made Leicestershire tiles have been used for the roofing. All the arches over the windows are of tile, and the recessed arch over the porch has voussoirs and key of the same, this material being also used in patterns where emphasis was considered desirable. Tile “straights” are used over all lead soakers, and this, a thoroughly practical expedient, effects a more pleasing junction between wall and roof than the stepped lead cover flashings commonly employed. The internal treatment is of the simplest, but care has been bestowed upon all points of constructive interest, the fireclay enamel surrounds for fireplaces, with the decorative panels, having all been made from the architect’s drawings, as have all mantels and other fittings, such as book-cases, sideboard, etc. The door furniture of iron, “sherardised” and armour bright, was also designed by the architect to harmonise with casement fastenings of the same material, the latter being copies of old examples. The entrance

door has bronze furniture also specially designed for its position. Leaded lights and metal casements are used throughout the main building. The floors of the principal rooms are of oak, the remainder (except the offices, which are tiled) being of wood blocks on the ground floor and on the upper floors of narrow width deal. The external pavings are of brick, those in the more important parts being of two-inch bricks laid herring-bone fashion. The work, including drive, garden walls, lodge and entrance gates, was designed and carried out for A. H. Pawson, Esq., by Mr. T. Frank Green, A.R.I.B.A., of London, the general contractors being Messrs. Hacksley Brothers of Wellingborough.



HOUSE AT GERRARD'S CROSS, BUCKS STANLEY HAMP, ARCHITECT

ARTS AND CRAFTS EXHIBITION SOCIETY. — Under the presidency of Mr. Walter Crane, this Society, founded in 1888, held annual exhibitions during the first three years of its existence; but from the beginning of the late Mr. William Morris's presidency (1893-96) the exhibitions have been triennial. Thus, though the Society is more than twenty years old, its forthcoming exhibition to be held at the New Gallery in

Recent Designs in Domestic Architecture

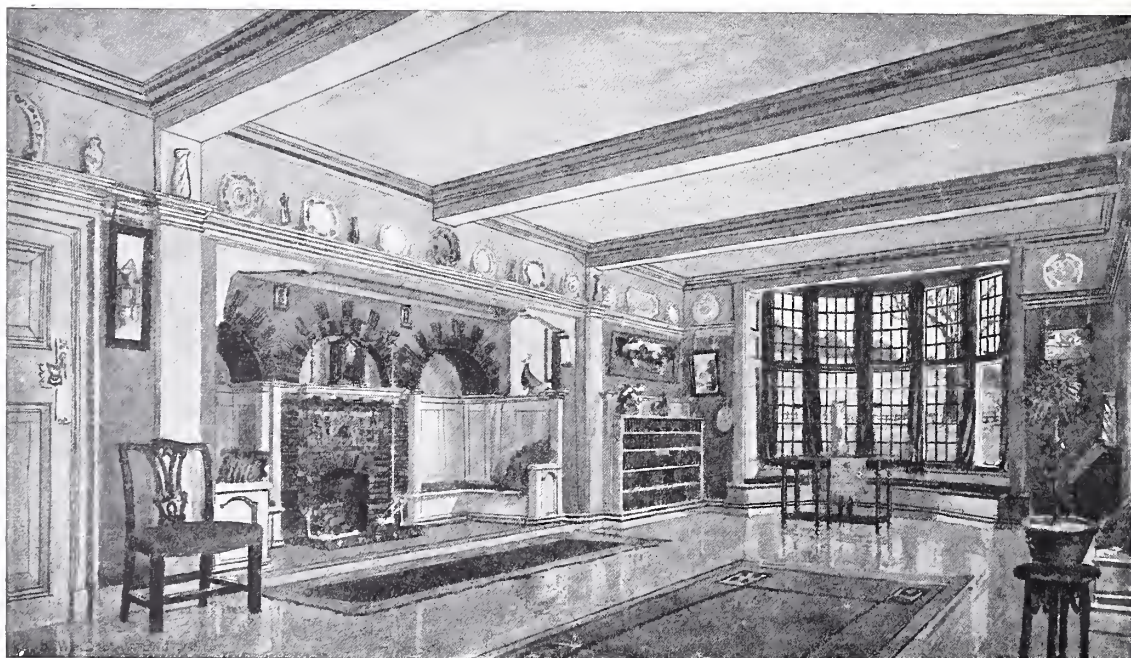


HOWE COMBE, WATLINGTON, OXON

T. FRANK GREEN, A.R.I.B.A., ARCHITECT

January next will only be the ninth of the series. This will consist of contemporary work in design and handicraft (limited to the last twenty years and not having been previously shown in London), such as—Designs, cartoons and working drawings, decorative painting, hand-woven textiles, tapestry, embroidery, lace, stained-glass, table-glass, metal-work, jewellery, enamels, goldsmiths'

and silversmiths' work, pottery and tiles, modelled and carved work, plaster-work, cabinet-work and furniture, book-decoration, black-and-white design, calligraphy and illumination, printing and book-binding, wall-papers, leather-work, and other kinds of work at the discretion of the Committee. The receiving day will be Tuesday, December 28, 1909.



HOWE COMBE, WATLINGTON: THE PARLOUR

T. FRANK GREEN, A.R.I.B.A., ARCHITECT



COVER OF ILLUMINATED TROPHY AND ROLL OF HONOUR. DESIGNED AND EXECUTED BY S. POOLE. GOLD TOOLING BY MISS A. SHEPHERD. BOUND AT THE CEDRIC CHIVERS BINDERY, BATH

It is in book form, bound in purple levant; in the outer cover is inlaid a "vellucent" (colour under transparent vellum) panel, bearing the arms of Stratford. The surrounding gold tooling is by Miss Alice Shepherd. The two covers are appropriately decorated on the inside, the work being also covered with transparent vellum, tooled and inlaid with mother-of-pearl. The book itself is made up of pages of vellum, on which will be engrossed the prize winners' names from year to year. The work has been designed and executed by Mr. Samuel

STUDIO-TALK.

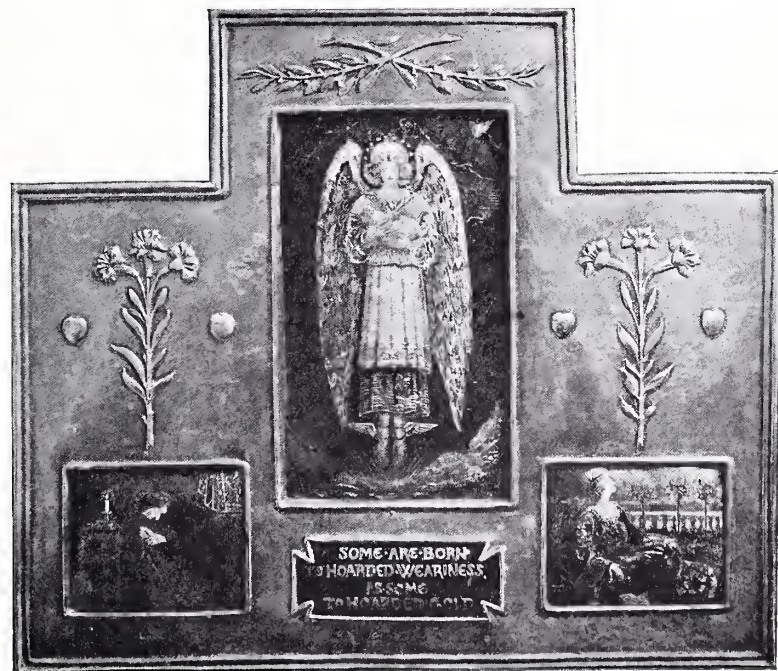
(From Our Own Correspondents.)

Poole, and carried out at Messrs. Chivers' bindery at Bath.

LONDON.—At the last Election of the Royal Academy, Mr. J. J. Shannon, who became an A.R.A. in 1897, was elected full Academician in place of the late Mr. Gregory. His first important picture at the Royal Academy was exhibited in 1881, three years after his arrival in England from America, in which country he was born, the intervening period being spent at the South Kensington Schools.

We also reproduce a set of three enamels on copper in a silver frame, by Ernestine Mills, which was among the most notable efforts in this medium in the last Academy. A drawing, *Sunset*, by

On this page we give an illustration of the covers of an illuminated trophy and roll of honour, presented to the Council of the Shakespeare Festival, Stratford-on-Avon, by Cedric Chivers, Esq., J.P., of Bath. The "Roll of Honour" is intended to perpetuate the names of winners in the old English games and sports, held at the annual festival.



THREE ENAMELS ON COPPER IN SILVER FRAME BY ERNESTINE MILLS



ALLAN BARRAUD

"SUNSET." FROM A DRAWING
BY ALLAN BARRAUD

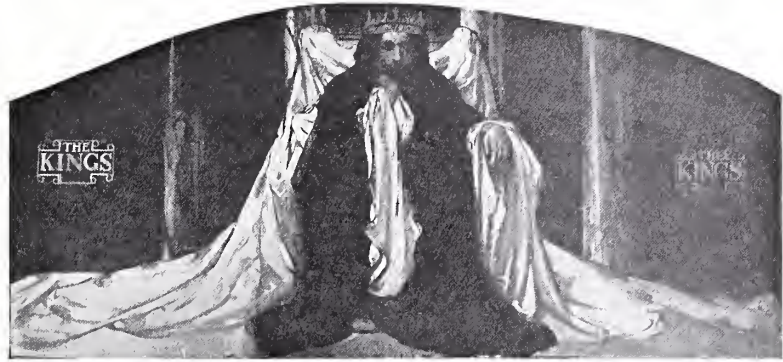
Mr. Allan Barraud gives by a method of black-and-white drawing which is the artist's secret, an unusually skilful rendering of effect.

The Chapel of the Ascension, Bayswater Road, grows towards completion. Two large and three small paintings have just been added to its walls from the hand of Mr. Frederic Shields, being the fruit of his past year's labours.

The Great National Loan Exhibition, or the Pageant of Old Masters as it has been called, which is being organised with a view to augmenting the National Gallery funds for the purchase of works of art, and which is to be held at the Grafton Galleries, promises to be as uniquely representative as it should be. The committee includes the Keepers of the National, the National Portrait and Tate Galleries, the First Commissioner of Works, the Vice-President of the International Society and several members of the Royal Academy, besides the Presidents of the Royal Scottish Academy, the

Royal Society of Painters in Water-colours and the Royal Society of British Artists, the Officers of the National Art Collections Fund and many others.

We reproduce on this page three examples of decorative work by Mr. George Rushton, principal of the Ipswich School of Art. The two panels below were worked in coloured relief, that of *Bacchus and the Nymph*, in which the predominating colours are blue and gold, being modelled upon a projecting surface and placed upon carved figures at the end of a room in a private house; while the other was executed for a passenger steamer's



"THE KING"

BY GEORGE RUSHTON



"BACCHUS AND THE NYMPH" (PANEL IN COLOURED RELIEF)

BY GEORGE RUSHTON



"ROMAN BOATS" (PANEL IN COLOURED RELIEF)

BY GEORGE RUSHTON



“VIRTUE THRUSTING EVIL FROM THE PATH OF YOUTH,” AND “INDIAN FAMINE RELIEF” : TWO PANELS FORMING PART OF A MEMORIAL TO THE LATE RIGHT HON. SAMUEL SMITH AT LIVERPOOL, CHAS. J. ALLEN, SCULPTOR

smoke-room. The panel, called *The King*, in which reds and greens form the colour scheme, was executed for a theatre staircase.

Mr. D. S. MacColl is greatly to be congratulated on his recent departures in hanging at the Tate Gallery. An important innovation is the hanging of drawings in water-colour and pencil, etchings and lithographs in the one room, No V., which has been cleared for this purpose. Recent acquisitions are the water-colours by William Muller left by Lady Weston, and etchings by Whistler, Muirhead Bone, D. Y. Cameron and Frank Short, lithographs by Mr. Charles Shannon, a pencil portrait of Mr. Henry Newbolt by William Strang, and eight plates by Wilkie, presented by Sir J. C. Robinson through the National Art Collections Fund. Mr. Muirhead Bone is represented partly by his beautiful plate of *St. James' Hall*, which was reproduced in this magazine some time back. The fine examples of H. B. Brabazon's water colours are also among the valuable works of the modern school now to be seen at the Tate. Room V. contains, too, the notable studies in *sanguine* by Alfred Stevens for his *Isaiah*, the cartoon itself of *Isaiah* for St. Paul's Cathedral being in an adjacent room.

LIVERPOOL.—A general appreciation of the late Right Hon. Samuel Smith, who strenuously supported many schemes of world-wide range, productive of benefits to his fellow-men, led to a public subscription for a memorial to be erected in Sefton Park. The recent unveiling of the memorial by the Lord Mayor of Liverpool was attended by a large gathering of other prominent citizens. The memorial consists of a polished red granite obelisk 60 ft. high on a pedestal, the architectural details being designed by Messrs. Willink & Fluckness. The two panels here reproduced, representing *Virtue thrusting Evil from the Path of Youth*, and *Indian Famine Relief*, which, together with a medallion portrait and a descriptive tablet, occupy the four sides of the pedestal, were all designed and modelled by Mr. Charles J. Allen, and cast in bronze by Mr. A. B. Burton, of Thames Ditton. H. B. B.

BIRMINGHAM.—Our coloured illustration on the opposite page recalls an interesting incident in the recent visit of their Majesties the King and Queen to Birmingham, when the Lord Mayor, on behalf of the city, presented to the Queen a beautiful



NECKLACE PRESENTED TO HER MAJESTY
QUEEN ALEXANDRA BY THE CITY OF
BIRMINGHAM, JULY 7, 1909. DESIGNED AND
EXECUTED BY ARTHUR J. GASKIN AND MRS. GASKIN.

Studio-Talk

necklace designed and executed by Mr. and Mrs. Arthur Gaskin. Our illustration is reproduced from an autochrome photograph taken by Mr. Harold Baker, of Birmingham. The necklace, consisting of chain and pendant, is executed in 18 carat pale gold, and, as will be seen, is a very delicate piece of workmanship. The exquisite hue of the two large cabochon sapphires at the centre of the chain and pendant supplies the dominant note in the colour scheme. Around the sapphires are emeralds, pearls, and pink topaz, while small diamonds set in trefoils add little points of light to the ornament as a whole. Mr. Gaskin, we need hardly mention, is head-master of the special school for jewellers and silversmiths in Vittoria Street.

PARIS.—After a retirement of several years, during which time he has devoted himself exclusively to his art, M. Charles Milcendeau has made his reappearance before the Parisian public, in an exhibition at the Dewambez Galleries of an entire series of most interesting pictures. One knows well that M. Mil-

cendeau has always possessed the reputation of being an untiring and a conscientious recorder of different aspects of life, and certain of his works, so minutely, and yet again at times so boldly, executed, are pre-eminent in respect of their sincerity of observation and their unfaltering technique. For long he devoted his talent to the portrayal of the peasant life of La Vendée, but now he returns with the fruits of a few years' sojourn in Spain—not the Spain of the tourist, but a Spain poor, sad, melancholy, with rugged barren landscapes and an indigent population, but all, notwithstanding, full of character. A very charming feature of these pastel drawings of Milcendeau is the absence of trickery and conventionality; he never makes it his deliberate aim to be seductive, though he frequently succeeds in arousing our sympathy and enthusiasm by the great strength which betrays itself in his work.

Among recent works to which M. Eugène Béjot has given his signature, the two plates here reproduced are particularly notable as recording those aspects of Paris with which he is so much



“FAMILLE ESPAGNOLE”

BY CHARLES MILCENDEAU

enamoured, and which he knows so well. The one entitled *Port Saint-Nicolas* represents a part of the Seine just below the Louvre where the little steam boats are constantly loading and discharging their cargoes, while further off, forming a fine sweep, the Institute building, the quays, and "La Cité" unfold their splendid outlines. From the point of view of the graver's technique, this is admirable in its strength and precision; and the tree in the foreground is executed with that assurance which belongs to the greatest masters. The view of *Le Pont Mirabeau* is an equally fine plate. By means of black-and-white alone the artist has succeeded in giving us in an eminent degree the impression of colour, of shimmering water, of sparse vegetation, and of a vast expanse of sky interspersed with tenuous clouds.

M. Santiago Rusiñol is the painter *par excellence* of Spanish gardens—those wonderful gardens in which one knows not whether one ought to admire most the handiwork of man—seen in such things as the marble masonry, the statuary and vases—or the work of nature. In any case nothing in M.

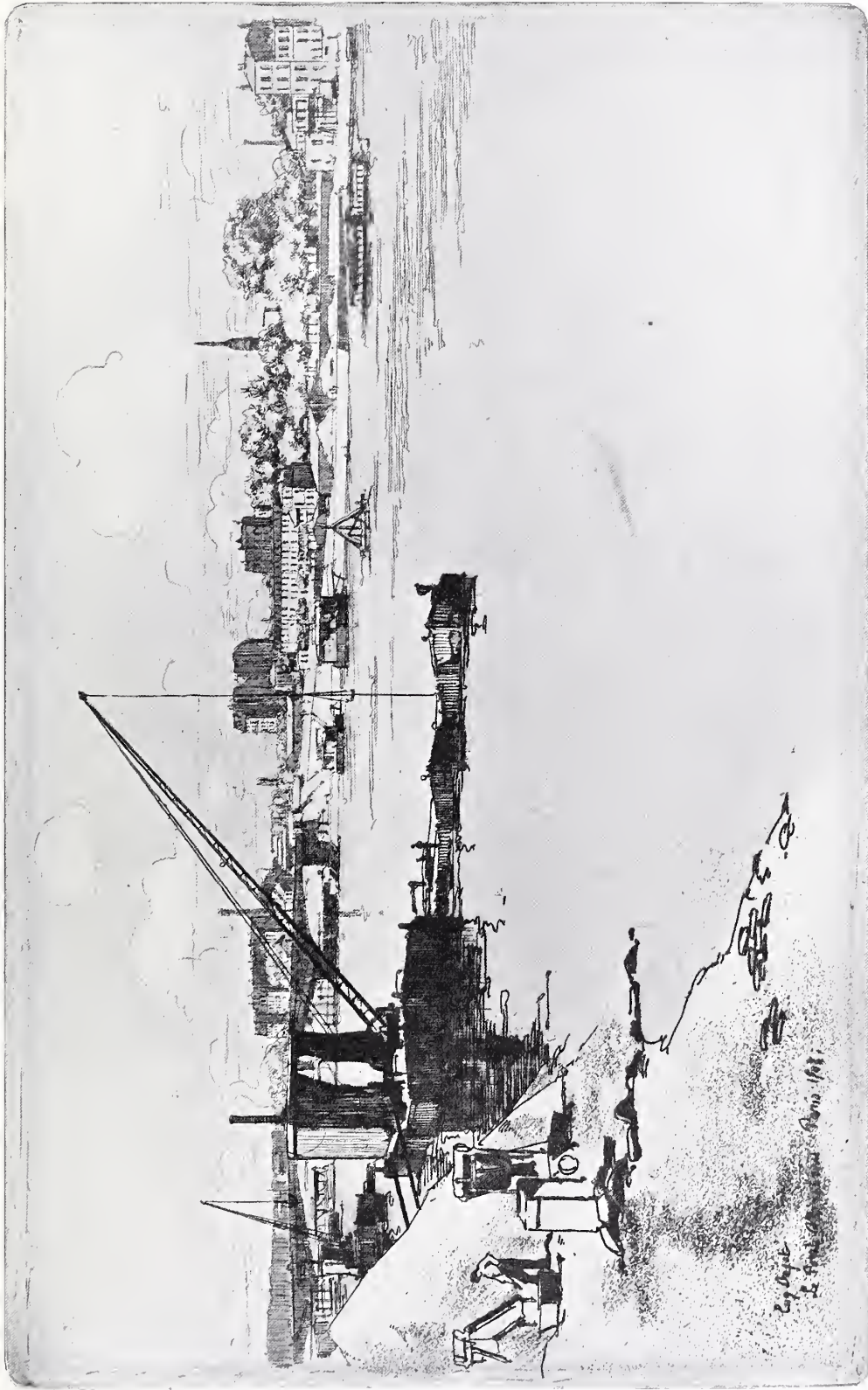
Rusiñol's work is finer than the resourceful way in which he manages to extract beauty from these two elements, both of which have provided him with motives for many notable canvases. It was about a dozen years ago that M. Rusiñol exhibited at the Bing galleries his first series of Spanish garden pictures, and aroused our enthusiasm by the poetic sense which he revealed in common with other gifts. And since then this Spanish painter's panels have become for many one of the chief attractions at the National Society's Salon. These admirable Spanish gardens—those of the Balearic Islands, of Cordova and of Seville—have no longer any secret to yield up to Rusiñol; at one time he permits us to penetrate the mysteries of groves where box and yew surround some old moss-covered vase; at another time we get a glimpse of Majorca with its masses of orange trees in full flower. Everywhere and always Rusiñol is in the truest sense of the word an artist; he is a man of much culture and rare taste, as is once more proved by the beautiful work reproduced on page 308, the dignified ordering of which will be appreciated by all. M. Rusiñol besides being a painter is also



"PORT NICOLAS, PARIS" (ETCHING)

(By permission of Messrs. James Connell & Sons)

BY EUGÈNE BÉJOT



“LE PONT MIRABEAU, PARIS”
(ETCHING). BY EUGÈNE BÉJOT

(By permission of Messrs. James
Connell & Sons)



“L'ALLÉE DES ACACIAS”

BY JEAN LEFORT

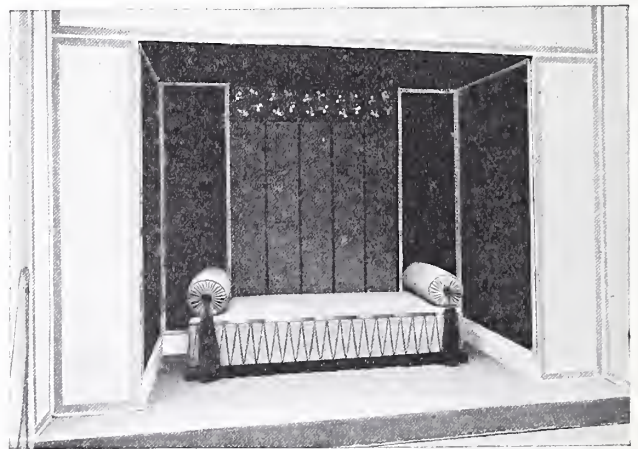
of spectators seen from the back with the stage in the distance. The other painting which we reproduce renders with much truthfulness a charming and graceful vision of the Allée des Acacias.

In the exhibitions organised by them at their galleries in the Rue Richepanse, MM. Bernheim give proof of the utmost eclecticism. Certainly that with which they brought their season to a close must be reckoned among the most interesting of the year. It was an exhibition of the works of Forain, who is without doubt one of the most captivating personalities in French art, and a worthy descendant of Daumier and the powerful caricaturists of the school of 1840. It is above all in caricature that Forain's reputation has been made; for more than a quarter of a century he has been castigating the politicians in power just as Daumier did Louis Philippe and his Ministers, and that with a wealth of invention, a sharpness of satire, and an ingeniousness of verbal comment, such as no one before him has possessed. But Forain is at the same time a painter of a most robust order; in the austere realism of certain of his canvases he approaches very closely to Degas. H. F.

The next Autumn Salon will have as special features an exhibition of Italian Art and the works of the German painter, von Marees.

BERLIN.—The admirable portrait of the German Emperor by Mr. Philip László, which we are enabled by courtesy of the Berlin Photographic Company to reproduce in colours, is, without doubt, one of the artist's most successful achievements. In addition to this portrait of His Majesty, Mr. László executed at the same time portraits of the Empress and other members of the Imperial family, and the exhibition of all these portraits at Schulte's gallery was one of the notable events of the past season.

The Berlin Royal Arts and Crafts Museum has arranged an exhibition of furniture trimmings with



SOFA-RECESS IN A LADY'S BOUDOIR
DESIGNED BY PAUL THIERSCH, AND FRÄULEIN FELDKIRCHER
(Exhibition of Furniture Trimmings, Berlin.)



(By kind permission of the Photographische Gesellschaft, Berlin, owners of the copyright.)

PORTRAIT OF H.I.M. THE GERMAN
EMPEROR. BY P. A. LASZLÓ.

Studio-Talk



BEDROOM DESIGNED BY PROF. FRANK SEECK
(*Exhibition of Furniture Trimmings, Berlin*)

the idea of infusing fresh life into a somewhat lagging industry. This undertaking is sure to achieve its purpose, as the fabrics on view offer an interesting study and are presented in an exceptionally appropriate setting. The architect, Paul Thiersch, has erected within the beautiful state-hall of the museum a kind of peristyle containing different rooms, an altar-niche and a funeral decoration, to prove the utility and fine effect of such modern textiles applied to interior decoration, and many exhibits are besides laid out in single cases. Modern manufacturers have recognised the necessity of adapting such wares to the simpler and more constructive style of our day; they have produced braids, tassels and fringes after designs by well-known craftsmen. A collection of historical trimmings from the Middle Ages down to the nineteenth century convinces one of the excellence of old textiles, especially those of the seventeenth and eighteenth centuries. They are distinguished by lightness, richness of design and interesting technique, which makes but slight use of the wooden filling. Modern trimmings have profited by the teachings of the past, and at the same time answer the demands of our day. In their modest colouring and cleverly adapted design they appear desirable com-

pletions of the furniture, and good substitutes for friezes and borders. Objections will certainly be made by friends of stone or wooden wall ornaments, but these woven or plaited additions are of great solidity, and can improve a plain style as well as enhance elegance. The different rooms offer welcome object lessons. Professor Bruno Paul, the manysided craftsman, upholds his reputation for distinguished and solid taste by a room in grey velvet with trimmings in green and black, and by a fine choice of single articles. Professor Franz Seeck has designed a very neat and bright bedroom in sand-colour, with wall-borderings of olive satin set in narrow braids of black with silver and gold. The sofa recess, after the design of the architect Paul Thiersch and Fräulein Feldkircher, with its intense notes of ochre and blue, is intended to carry a strong colour accent into an interior of reserved tenor. Director Dr. Jessen and superior craftsmen like Professor Schulze-Naumburg, the Berlin Municipal Weaving School, some eminent architects and technical teachers, as well as various first-class manufacturers, have co-operated to create this original and useful exhibition.

The Berlin Joiners' Guild has been holding in the extensive buildings of the Zoological Garden an exhibition of interior decoration and Berlin wood fabrics, which is proving one of the strongest attractions of this summer season. The valuation of our artisans has been somewhat neglected by



RECEPTION ROOM DESIGNED BY PROF. BRUNO PAUL
(*Exhibition of Furniture Trimmings, Berlin*)



“COUR ENSOLEILLÉE”

BY MARCEL JEFFERYS

the successes of leading craftsmen, and the effect of such a show as this is to restore the proper balance. An almost inexhaustible suite of complete apartments and single rooms demonstrates the preference for historical styles, but shows at the same time the strong influence of modern ideas. This clearly traceable feature ought to generate in our leading furniture makers a friendly attitude towards progressive ideas. Good technique and good taste are fully demonstrated, and the whole is so sumptuously arranged that the pecuniary success seems well deserved.

J. J.

BRUSSELS.— Among the young artists whose talents have been brought to our notice through the recent and numerous art exhibitions, one must mention among the foremost M.

plus rigoureuse de la forme.”

The large bronze group, *La Lutte équestre*, by Count J. de Lalaing, which was greatly admired in the last Salon de Bruxelles, has been set up at the



“FABRIQUE INCENDIÉE”

BY MARCEL JEFFERYS



"LA LUTTE EQUESTRE"
BY J. DE LALAING



PLAQUETTE

BY G. DEVREESE

entrance to the Bois de la Cambre, the fashionable promenade of the capital. The work is of very striking *allure*, and in composition most cleverly conceived. It is rather a pity, perhaps, that its position, albeit chosen by the artist himself, does not allow of the group being sufficiently isolated. Had it been mounted on a rather higher pedestal and on a site that would have permitted of its silhouette being seen from all sides, one would have had a better opportunity of appreciating the felicitous disposal of the masses and the spaces, and the essential lines of this remarkable group.

The authorities of the town of Brussels without, as is the usual custom, having recourse to the lottery of a public ballot, have confirmed for a further period of nine years MM. Kufferath and Guidé in their appointments as directors of the Théâtre royal de la Monnaie. The life of Brussels is so inextricably bound up with that of the Théâtre de la Monnaie that all that concerns the latter has, as some one has very truly remarked, all the importance of an official civic occurrence. The expression of sympathy and approbation towards the artist-directors has met with warm support on all sides. Their friends and admirers, as a mark of the affectionate esteem in which they hold the directors, and with a desire to commemorate in tangible form the first period of MM. Kufferath and Guidé's fraternal collaboration, entrusted

Mons. G. Devreese with the execution of a plaquette bearing the double portrait of the directors, which we here reproduce. Several reproductions of M. Devreese's talented work have already appeared in THE STUDIO, and this last piece from the hands of the Belgian sculptor—of whose work, by-the-by, the Musée du Luxembourg already possesses an important *ensemble*—in no way falls short of the high standard of his previous achievements. F. K.

MUNICH.—The Kunstverein of Munich recently held an exhibition of landscapes in water colour by Fritz Bequer de Latour, their subjects being derived partly from England and Paris and partly from the artist's native homeland, the country of the Rhine. In the midst of the crowd of oil-paintings with which the Kunstverein is from time to time inundated these mature and delightful drawings of Bequer's left a very agreeable impression. They were all of



PLAQUETTE, BY RUDOLF BOSSELT



PLAQUETTE: "WINTER SPORT"
BY FRITZ CHRIST, MUNICH



PRINCE REGENT LEOPOLD MEDAL, BY HUGO KAUFMANN

quite modest dimensions, but in spite of this they held their own amid their surroundings by virtue of the admirable qualities which distinguished them—a straightforward, honest technique from which all trace of cheap artificiality is absent, and a refined and sincere attitude towards nature—an attitude in pursuance of which the aim is not exclusively to reproduce the subjective impression but to pay due regard to the objective aspect of things. At the same time Bequer de Latour is far from being a painter who selects a pretty bit of scenery merely in order to please. His innate good taste, which his visits to England and Paris have been instrumental in disciplining, has always kept him from that.

The works included in the exhibition comprised many diverse themes, such as the *Champs Elysées*, *Westminster Abbey*, *Marxburg on the Rhine* and the *Chapter House*. In the drawing of *The Drachensfels*, now reproduced in colours, the artist has completely realised the romantic sentiment of a moonlight night on the Rhine, and yet has avoided that sweetness and affectation which, as a rule, render Rhine pictures so unpalatable. He has a wholesome contempt for that *bravura* method of work and that mania for elimination which are so often

regarded as the highest attainment in the water-colour technique at the present time. Wherever possible he utilizes the characteristic property of water colour—its transparency—and laying one pure colour over another instead of mixing them achieves in this way, along with clarity of tone, great depth and illuminative power.

Bequer de Latour received his training as an artist at Düsseldorf, Munich and Paris, and for the last two years he has been working in England. He is, as already indicated, a native of the Rhine country, his home being Coblenz. He is devoting himself exclusively to the water-colour medium, and endeavouring to secure for it greater favour among artists—a laudable undertaking, but one which in presence of the almost tyrannical sway of the oil medium is not likely to prove easy of accomplishment.

In that branch of art which is concerned with the production of medals and plaquettes Germany is behind England and France, for she is without the tradition which these countries possess both in respect of the technical methods associated with the art and in regard to its appreciation among connoisseurs.



CONFIRMATION MEDAL, BY HEINRICH WADERÉ



FRANZ VON LENBACH MEDAL, BY PROF. HERMANN HAHN



MEDAL "ST. GEORGE"



BY MAX DASIO

Much as this is to be deplored (especially in the interests of the creative artist), it is equally difficult to see how any improvement can be brought about. In Germany the erroneous belief is still widely entertained that for the purposes of portraiture the medal is proper only to crowned heads, generals, and other great men; there is no recognition of the fact that in point of worth it is equal to the painted portrait and at the same time is far more enduring; least of all has it dawned upon the German people at large, how incomparably more valuable a medal or a plaquette must be as a record to hand down to posterity than a photograph, which soon becomes faded, and never perhaps had any artistic merit. Such being the condition of things the artist who has devoted himself to this class of work has found himself making perpetual sacrifices and rarely reaping any compensation in return from the public; for such few commissions as are given by the State and other public bodies nearly always fall into unworthy hands

or are entrusted to the medal factories, in which art receives much less than her due. It is therefore very gratifying to find that generous support and encouragement for the medallist is forthcoming from a private individual, a man possessed of a keen sympathy for art and who has spared no efforts to induce German sculptors to interest themselves in medal work, who has liberally supported their achievements and secured for them an increasing patronage among the public. This gentleman is Herr Georg Hitl, formerly proprietor of a Bavarian Minting establishment.

It is from the series of medals and plaquettes published by Herr Hitl that the accompanying illustrations have been selected. To discuss in detail all the works of this character which have made their appearance under his auspices would carry us too far, and these few examples must suffice to show the broad eclecticism which animates this generous patron of the medallic art. Besides the artists represented in these reproductions, his collection comprises works by various other men prominent in modern German art, such as Ludwig Habich, Josef Kowarzik, Theodor von Gosen, Benno Elkan, Georg Wrba, Paul Sturm, C. Starck and others. Prof. Rudolf Bosselt of Düsseldorf, besides



MEDAL "CHRISTMAS"
BY GEORG RÖMER



JEWISH MARRIAGE MEDAL



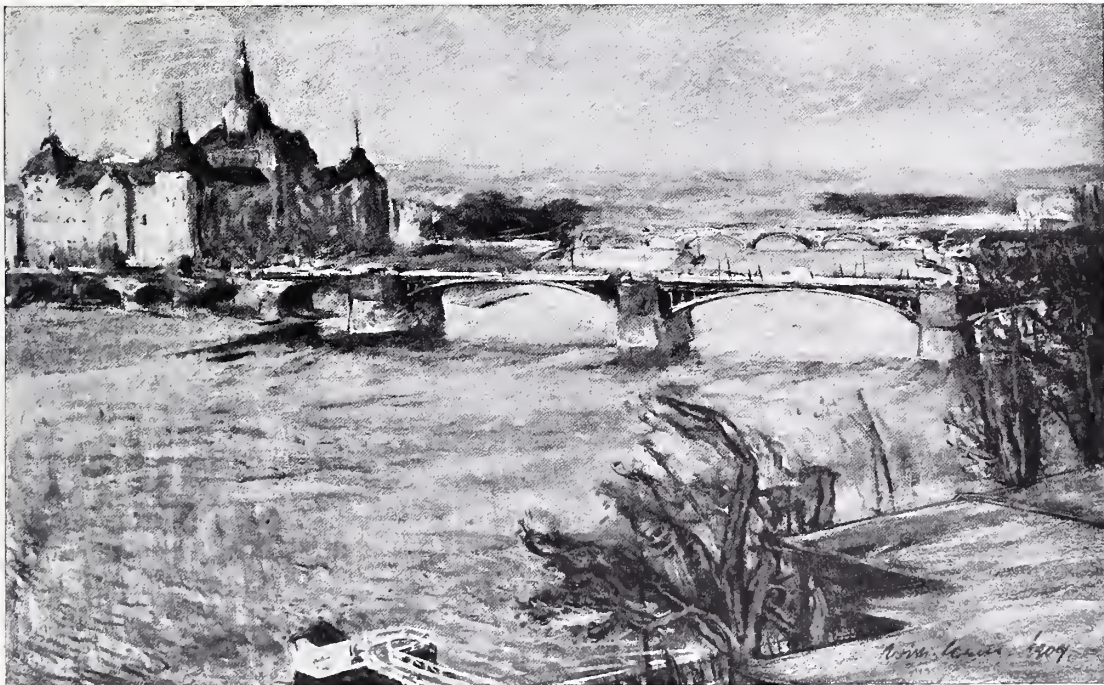
BY H. WADERÉ

a marriage medal and several others, has contributed one which serves as a title or emblem for the series. Some years ago Bosselt won the first prize in a competition for a baptismal medal, organised by the Kultusministerium of Prussia. One could have wished that Prof. Hermann Hahn had been represented in the series by further examples besides his Lenbach medal—for instance, the plaquettes dedicated to the architects Alfred Messel and Stadtbaumeister Hoffmann. The late Franz Christ, of Munich, in addition to an admirable Schiller medal, contributes to the series a plaquette dedicated to *Winter Sport*; the obverse, showing the goddess of winter riding on a polar bear, is admirable, but the reverse betrays a leaning to that affectation and sweetness of manner which the later Munich school are so fond of, but which is not, on that account, any the more appropriate to the essential character of the medal. Hugo Kaufmann's medals are among those which show a laudable endeavour to emphasize those points which express clearly the purpose of the medal without recourse to supplementary means. It is a pity his beautiful Goethe medal is not in the series. Prof. Heinrich Waderé, of Munich, is represented by a confirmation token and marriage and ordination medals, in which the chief point of interest is the reverse, the obverse, representing

biblical figures, being somewhat too academic in treatment, though it must be acknowledged that herein he had not an altogether free hand.

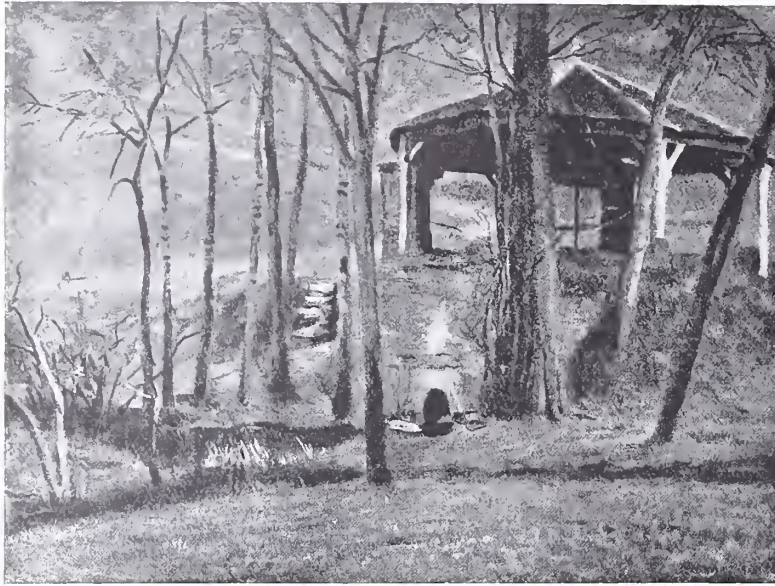
In the work of the artists above-mentioned there is traceable the influence of the French medallists, from whom something has undoubtedly been learnt by the Germans, especially in regard to the technique of bronze casting and machine reduction. Two artists, however, have to be named who are not to be classed in this category—Georg Römer (Florence) and Max Dasio (Munich), whose particularly expressive technique either recalls—Dasio's especially—the coins and engraved gems of the Greeks and Romans or follows a wholly independent line. Both these artists are endeavouring to revive the old steel die process. If that could be done it would be a good thing, and no doubt collectors would pay especial attention to examples produced by this method. H. E. K.

DRESDEN.—The Grosse Aquarell-Ausstellung in the Academy Building on the terrace is a good deal more comprehensive than its name—Water-colour Exhibition—would imply. In fact, no colour-technique has been ruled out except pure oils. Water colours, body colours, pastels and even



“THE ELBE AT DRESDEN”

BY WILHELM CLAUS



“THE OLD RESERVOIR”

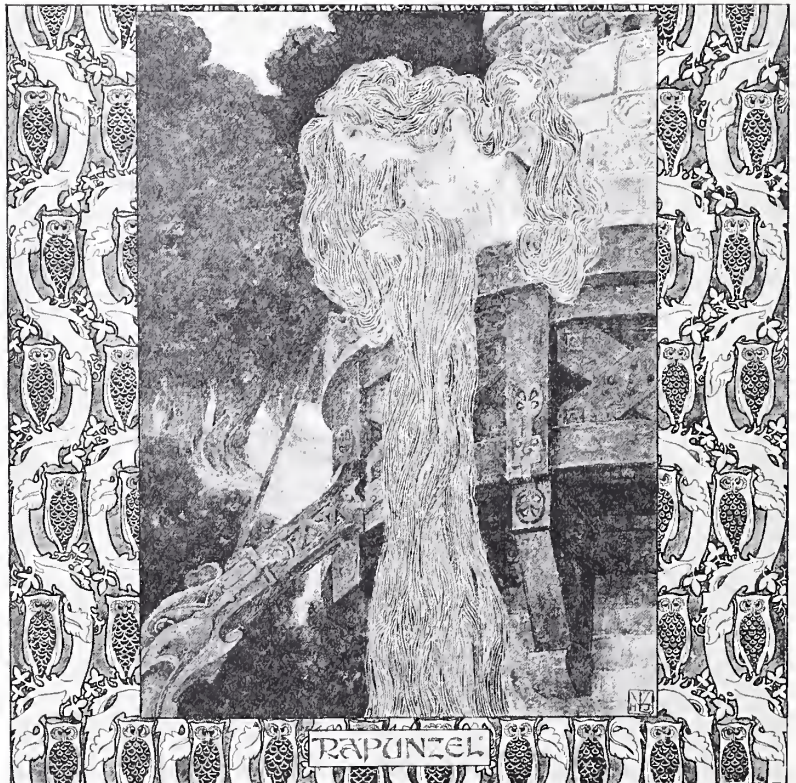
BY PROF. FRANZ HEIN

paintings in tempera, so long as the medium employed was water, have been hung. The awkwardness of the exhibition halls has been well overcome by the Dresden architect, Martin Pietzsch, who has laid out and decorated a surprisingly pleasant series of rooms, where ordinarily—unless special efforts of this kind are made—badly lighted and ungainly shaped halls are the plague of exhibition committees.

Work on a large scale, work that in its thorough finish and general aspect competes directly with the art of the painter in oils, occupies the main hall with its recesses. There are tempera pictures, such as a *Self-portrait*, by J. Mogk, and *Among the Pistrarian Hills*, by Dora Hitz, which cannot be distinguished from oil paintings, and there are many other pictures which, though their tech-

nique proceeds clearly on water or body colour lines, vie in spirit, conception and general character with the work of the painter in oils. These are the paintings—canvases I had almost said—which are enclosed in heavy frames with no mount intervening between frame and picture, and the large important works of Von Bartels, Herrmann, Skarbina, J. Ufer and others are certainly marvels of skill. It is surprising how close they can come to the effects of the painter in oils. In the end, however, one likes to revert to the

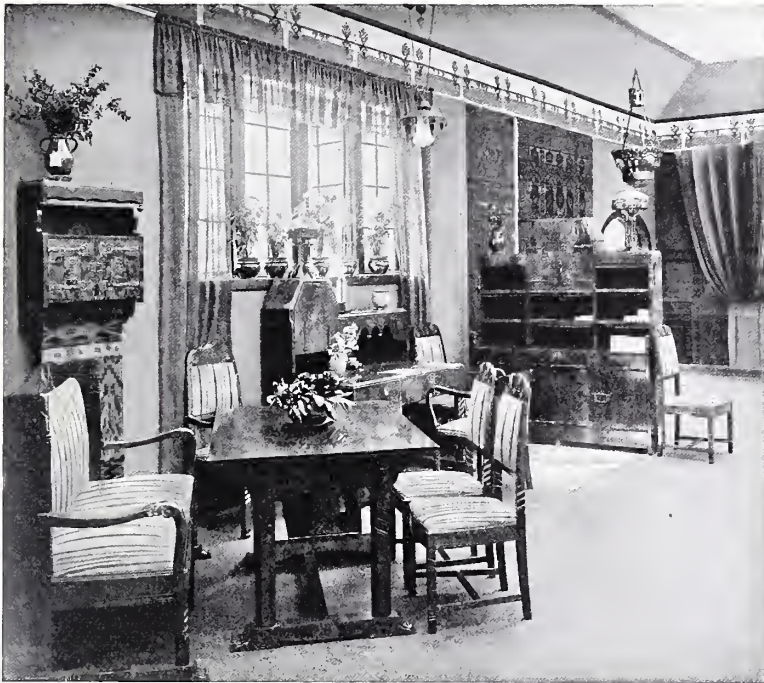
work in which the specific character of water-colour or pastel, its delicacy, its fleeting touches,



“RAPUNZEL”

BY H. LEFLER AND J. URBAN

(By permission of Messrs. Gerlach & Wiedling, Vienna)



SWEDISH HOME-SLOJD SOCIETY'S EXHIBIT AT THE STOCKHOLM EXHIBITION. FURNITURE DESIGNED BY CHR. ARBO, AND EXECUTED IN SWEDISH BIRCH BY HOME-WORKERS IN VARIOUS PARTS OF SWEDEN
(See *Stockholm Studio-Talk*, page 224)

excellent work, amongst which that by the late R. von Alt and the beautiful, delicate miniature-like art of W. Hampel, particularly struck me. Setting aside all rules, the Austrians have been allowed to hang a series of etchings in colour—not to the improvement of the general effect.

Belgium has sent in large effective paintings by Leempoels, Van der Waay, Marcette, Delaunots, Baseleer, Luijten. The recess, devoted exclusively to the Dutch masters Mesdag, Kever, Bastert, Apol, etc., is, however, more impressive, in spite of the single works being smaller and less pretentious. Among Frenchmen I note P.

its capricious way of resting upon such portions of the subject as are particularly interesting and hurrying over the rest, are brought out to full advantage.

Signac, J. T. Raffaelli, Gaston La Touche, E. Cross, Vuillard, Aublet, Walter Gay (whom we

The Exhibition is the best of its kind that I have seen for years, and the Committee, consisting of the Kunstverein and a number of representatives chosen from the various artists' societies of Dresden, are to be sincerely congratulated upon their success. About 660 pictures have been hung out of a total of 2,000 submitted to the jury, it is said. It is an international affair. Austria is brilliantly represented, a small room being devoted entirely to the fascinating colour illustrations by H. Lefler and J. Urban. The large room contains much



SWEDISH APPLIED ART EXHIBITION, STOCKHOLM: THE YELLOW COURT. FERDINAND BOBERG, ARCHITECT. WALL DECORATION BY C. J. STENBERG. VASES DESIGNED BY F. BOBERG, EXECUTED BY J. RINGBERG
(See *Stockholm Studio-Talk*, page 324)

Studio-Talk

may call a Parisian at least if not a Frenchman); among British artists Th. Shoard, J. R. Reid, J. W. Hamilton, R. W. Allan, D. Y. Cameron, Miss Jessie King, etc. Maurice Boutet de Monvel has sent only one small picture, but it is one of the best things in the Exhibition; the same holds true—it goes without saying—of the four wonderful little paintings F. Khnopff has contributed; and I must not forget to mention Carl Larsson.

All the many schools of Germany are represented pretty well, above all the Dresden artists, as was to be expected. Otto Fischer, A. Fischer-Gurig, G. Kuehl, E. Hauptmann, F. Beckert, J. Ufer, are a few of the names selected at random, which show how well our local artists are able to hold their own in the general race. There are one-man shows—on a moderate scale—of F. von Lenbach, Herman Prell and G. Kuehl. The first of these might well have been dispensed with, since none but the very late pastels have been secured for exhibition, and Lenbach does not show up to advantage in them. Taken altogether, the exhibition is, as I mentioned before, an excellent one, and not a bad makeshift for the large, general

Fine Art Exhibition, which we have to do without this year, because the grounds are occupied by the International Photographic Exhibition.

This latter is, indeed, a sight for this year's visitors to Dresden, and a huge one at that. The show has been preparing for many years, and has been laid out on a carefully-thought-out and large plan. Nearly every fashion and form of photography and every branch of human activity in which photography has played a part are shown from the early days down to our own. H. W. S.

STOCKHOLM.—The illustrations we give on these pages from the Exhibition of Swedish Applied Art at Stockholm are intended to supplement those we published in the article on the exhibition which appeared in our last issue. As our readers were therein made acquainted with the chief points of interest in this unique display of Swedish design and craftsmanship, detailed comment on these supplementary illustrations is unnecessary. We are glad to be able to give some views of the exhibition buildings as evidence of the resourceful



DINING ROOM IN FUMIGATED OAK. DESIGNED BY CARL BERGLUND AND EXECUTED BY THE CRAFTSMEN'S UNION, STOCKHOLM. CARPET DESIGNED BY MRS. SUTTHOFF AND WOVEN BY J. BRUNNSEN



THE TRIANGULAR COURT
SWEDISH APPLIED ART EXHIBITION, STOCKHOLM : F. ROBERG, ARCHITECT



WATERFALL IN THE LOWER COURT
F. ROBERG, ARCHITECT



PEASANT INTERIOR AT THE STOCKHOLM EXHIBITION. FURNITURE & FABRICS NEWLY EXECUTED FROM OLD DESIGNS

talent of their architect, Ferdinand Boberg, who has done and is doing so much for the furtherance of Swedish architecture and the various arts and crafts ancillary thereto.

ART SCHOOL NOTES.

LONDON.—At the St. Martin's Sketch Club the summer season was wound up in the customary fashion by an exhibition, to which each member contributed a set of works submitted in competition for prizes awarded by Sir Hubert Herkomer. On the night of the exhibition there was a large gathering in the principal studio at St. Martin's School of Art, in which the drawings and paintings were arranged. When Sir Hubert arrived the exhibition room was temporarily cleared while the judge, accompanied by the Head Master, Mr. J. E. Allen, and the Club Secretary, Mr. W. P. Robins, inspected the work. Sir Hubert's examination was made in the most thorough fashion, and he found it difficult in more than one instance to decide between two competing sketches—"judging pictures at the Academy was nothing to it," he jocosely remarked. However,

finally he gave the first prize to Mr. Herbert W. Wright, the second to Mr. W. P. Robins, the third to Mr. F. A. Bishop, and the fourth to Mr. H. C. C. Turner. A special prize for decorative work he gave to Mr. F. A. Whincap, with honourable mentions to Mr. W. R. Reeve and Mr. A. H. Hookham. The judging finished, the students begged for a speech, but Sir Hubert unfortunately had prepared nothing. Still, he would say something if they liked, and, asking their permission to be seated, he sat himself down on the arm of a big chair.

"Now," said Sir Hubert, "ask me something. What do you want me to tell you?" Some of the students asked for a criticism of the work on the walls, but Sir Hubert said that he had already looked at and judged the work, and that there was not much more to be said about it. A tendency towards seriousness and breadth seemed to characterise it generally, and he was glad to see that it was unaffected by that curse of our times, the cult of ugliness. "But," said the famous artist, "in your work you all appear to have had patterns in your eye. A good pattern may be all very well,

Art School Notes

but in any case it is a dangerous thing." And he went on to tell them how he, too, in his youth, had had a pattern, and that it had been almost a life struggle to get rid of it. He was obsessed by Fred Walker, and the obsession blocked his way—even now he was furious to think of it—for he could only see in nature what Walker saw. It had been curious to him to have seen recently, at the Quilter sale at Christie's, Walker's *Bathers* side by side with his own *Chelsea Pensioners*, the picture in which at length he freed himself from the bond. "And yet," he said, "I hated the *Pensioners* because it was so unlike Walker." Many other stories, autobiographical and otherwise, did the artist tell the students, to whom he confided that he had never been able to sketch, and that he envied those who could, and that his present obsession was the development of a certain form of black-and-white—the making of a new art out of an old one. Sir Hubert told them something, too, of the history of his house at Bushey, and then, as if a thought had struck him, said suddenly, "But I can tell you much better about this in the house itself. Come and see it, come all of you, as soon as I come back from my holiday in Germany." It is perhaps unnecessary to say that the invitation was joyfully accepted.

Some excellent examples of design and craftsmanship were shown at the exhibition held at the end of the summer term at the Central School of Arts and Crafts, Southampton Row. The exhibition was composed of works submitted in competition for the London County Council scholarships and exhibitions, in which for the first time the judges were assisted in making the awards by the representatives of the newly organized Consultative Committees, composed of employers and employees selected by the various Associations and Trades Unions. In the examinations Sir George Frampton, R.A., Mr. Charles Ricketts and Mr. Selwyn Image acted as judges, assisted by Mr. H. Wilson and Mr. C. J. R. Smith, representing the Goldsmiths, Silversmiths, Jewellers and Allied Trades, and by two delegates from the Committee on Book Production, Mr. Emery Walker and Mr. Douglas Cockerell. The exhibition, which included, among other things, examples of cabinetmakers' work, bookbinding, jewellery, pottery, printing, engraving, stained glass, book illustration, and many kinds of design, was admirably arranged, but its value was discounted by the absence of a catalogue, and of those portions of the aggressively orange-coloured labels that showed from which school each work

had come. And if the exhibition could be kept open for a month instead of only two or three days, it would be an interesting object lesson to the hundreds of provincial students who come to London in the autumn to see the National Art Competition works.

The principals of the St. John's Wood Art Schools are entitled to congratulation on the result of the recent examination of students for admission to the Royal Academy. Out of a total of five from all England they passed in three, one being the only girl student admitted.

At the Heatherley School in Newman Street Mr. Henry G. Massey intends during the coming winter still further to develop the Quick Sketch classes from the nude, by posing models not singly, as before, but in groups of two and three. These classes, which are on the same lines as the *cours de croquis* in the French schools, were so popular last year that many applicants were unable to obtain admission to the Heatherley School in the early part of the winter.

W. T. W.

BIRMINGHAM.—A Day School of Architecture has been founded at the Municipal School of Art in Margaret Street with the object of providing architectural students in the Midlands with a thorough training in all the branches of their profession and preparing them for the examinations of the Royal Institute of British Architects. The school course will be spread over four or five years. It is intended that the first two years shall be spent at day classes and that they shall take the place of the first two years of articulated pupilage. The latter two or three years will be spent at evening classes and will run concurrently with articulated pupilage. A large number of prominent architects in the Midlands have promised to forego the whole or a portion of the fee ordinarily received by them in the case of pupils who shall have attended the school. The syllabus for the first year includes lectures on architectural history, building construction, elementary physics and geometry; demonstrations and practical work in stone-masonry, carpentry and brick-laying; simple planning, elementary design; perspective drawing and lettering. For the second year, studies in ancient architecture, including measuring; practical work; lectures on the historic styles and on iron and steel construction, physics, etc.; design. The third and fourth years will be

Reviews and Notices

devoted mainly to design, advanced physics and kindred subjects. The teaching staff of the School of Architecture consists of Messrs. J. L. Ball (General Director); E. F. Reynolds (Soane Medalist, 1903); W. H. Bidlake, M.A., A.R.I.B.A. (Pugin Scholar, 1885); F. B. Andrews, A.R.I.B.A., John B. Surman, A.R.I.B.A.

REVIEWS AND NOTICES.

The School of Madrid. By A. DE BERUETE. (London: Duckworth & Co.; New York: Charles Scribner's Sons.) 7s. 6d. net.—The gifted son of a gifted father, Señor A. de Beruete—whose valuable work on the School of Madrid has been well translated by Mrs. Steuart Erskine—has ably carried on the investigations inaugurated some ten years ago into what has been aptly called the *terra incognita* surrounding Velasquez and his followers. The dominating personality of the great Court painter had practically swallowed up all lesser lights, but many of the works assigned to him are now claimed to have been produced by certain of his contemporaries, who, though not exactly his pupils, were all more or less strongly influenced by him. His book, the illustrations of which include several pictures not before reproduced, as well as much information now for the first time published, carries on the history of painting in the Peninsula, so ably begun by his father in his important work on Velasquez, down to the time of its decline under the alien influence of the Italian Luca di Giordano. The writer devotes the bulk of his space to the great master's son-in-law, Juan Bautista Martinez del Mazo, who has been practically discovered by the Beruetes, and to whom are given several celebrated paintings hitherto unhesitatingly attributed to Velasquez. Three of these are celebrated works belonging to London collections, and with other less well-known works are dissected by the brilliant young Spanish critic with a discernment that, whether the opinions he advances be endorsed or not, cannot fail to command respect and attention, every point of affinity and disparity between the styles of the two artists being so clearly defined.

Brush, Pen and Pencil. The Book of Tom Browne. (London: A. & C. Black.)—Mr. Tom Browne is well and favourably known to readers of *Punch*, *The Tatler* and other English papers, by his excellent humorous sketches. The little monograph on his work contains many favourable examples, culled for the most part from various periodicals, and supplemented by some unpub-

lished notes from his sketch-book. The coloured examples from his more serious work do not show him at his best.

How to Appreciate Prints. By FRANTZ WEITENKAMP. (London: Grant Richards.) 7s. 6d. net. Very simple and straightforward, yet most difficult of achievement is the aim of the author of this book, for he makes no claim to historical completeness for his work, but gives only such data as illustrate the principles he wishes to enforce. His dominant motive is to enable authors to share his own keen delight in masterpieces of etching, engraving, and the kindred arts, and were it possible to communicate the critical spirit with which he is himself endowed his book would no doubt add largely to the number of true connoisseurs. As it is, it is to be feared that it will be read only by those who are already in sympathy with the writer's enthusiasms, many of whom, whose knowledge is not equal to their taste, will welcome the clear explanations of processes with which each section is prefaced, and appreciate the numerous good reproductions of famous etchings and engravings enriching the text.

Stained Glass Tours in England. By CHARLES HITCHCOCK SHERRILL. (London: John Lane.) 7s. 6d. net.—In this book the author has done for England what he did in a previous work for France. He conducts the reader through various tours to Cathedral cities and other places of interest, where fine examples of stained glass may be seen. Mr. Sherrill has all an American's enthusiasm for things English, and writes as interestingly and as sympathetically about stained glass in this country as he did in "Stained Glass Tours in France." The various itineraries he maps out for the reader strike one as being extremely well arranged, and apart from its undoubted charm, the work should prove of very practical value as a guide book.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. Based on the work of JOHN SMITH, by C. HOFSTEDE DE GROOT. Translated and edited by EDWARD G. HAWKE. (London: Macmillan & Co.) Vol. II. 25s. net.—The second volume of Mr. Hawke's excellent translation of the Dutch edition of the well-known Catalogue Raisonné of John Smith, deals with Albert Cuyper and Philips Wouwerman and well maintains the high level of excellence of its predecessor. As in the latter, the work of the learned Hofstede de Groot has been supplemented by notices of many pictures not mentioned by him, and an index of the painters and engravers mentioned in the text has been

Reviews and Notices

added. The one thing that somewhat militates against the weight of the conclusions arrived at by the Dutch editor is his naïf admission that he has suppressed criticism likely to give offence to collectors, so as, to quote his own words, "not to risk depriving himself of their co-operation, without which the completion of the enterprise would be to some extent involved in doubt."

The Arts Connected with Building. Lectures on Craftsmanship and Design delivered at Carpenter's Hall, London. Edited by T. RAFFLES DAVISON. (London: B. T. Batsford.) 5s. net.—With the laudable aim of stimulating the ambition of craftsmen towards a high ideal of attainment the Carpenter's Company instituted the series of lectures which, after being delivered at the Company's Hall in the spring of this year, are now, by publication in permanent form, placed within reach of a wider public. Thirteen lectures were delivered—three by Mr. Weir Schultz on "Reason in Building"; two by Mr. Voysey on "Ideas in Things"; two by Mr. F. W. Troup on "The Influence of Material on Design in Woodwork" and "External Leadwork," and single lectures by Mr. Guy Dawber on "Woodwork," Mr. Romney Green on "The Influence of Tools on Design," Mr. Baillie Scott on "Ideas in Building, False and True," Mr. Charles Spooner on "House and Church Furniture," Mr. L. A. Turner on "Decorative Plasterwork," and Mr. Starkie Gardner on "Decorative Ironwork." The papers, which are illustrated by numerous fine examples of old and contemporary work carefully selected to give point to the remarks of the lecturer, teem with thoughts and suggestions of the utmost importance to all concerned in the arts and crafts connected with building, and though ostensibly addressed to young craftsmen and students of architecture and design, they provide profitable and exhilarating reading for many who have left their novitiate far behind.

Pastel: A Treatise for Beginners. By J. R. K. DUFF. (London: Simpkin, Marshall, Hamilton, Kent & Co.) 1s. 6d. net. Mr. Duff disclaims any intention to teach artists, although he thinks that those accomplished in other mediums may learn from his notes something about pastel to their advantage. It is probable that the artist may learn something, and certain that the student can learn a great deal from Mr. Duff, who is himself a master of the medium of which he writes. His book contains practically all that the young pastellist can learn by reading. The other things—and the best—in pastel as in all other branches of

the arts, can only be learnt by incessant study and practice. The hints given by Mr. Duff on sketching from nature, and on the outfit necessary for the worker in pastel, are especially valuable.

Trees and Tree Drawing. By EDWARD C. CLIFFORD, R.I., R.D.S. (London: George Rowney & Co.) 1s. A knowledge of the characteristics of trees is of essential value to the student of landscape, who can make good some of his probable deficiencies in this respect by studying Mr. Clifford's manual. He gives careful and elaborate drawings of the commoner English trees in their summer garb, and separate studies of the trunks and leaves of each. These drawings are accompanied by descriptions of the families of the trees and of their habits of growth, and the student who consults this book will not be likely to make such blunders as that of the painter of a picture described by Mr. Clifford, in which young silver birches were shown growing in the shade of a thick beech wood.

Mr. D. J. Rider, Bookseller, London, has just published, under the title of *Three Literary Lions*, a series of caricatures by Joseph Simpson, of certain well-known London literary men. Mr. Simpson has earned for himself a foremost place among modern caricaturists, and his reputation will be well maintained by three forceful drawings.

The fourteenth annual issue of *Répertoire Général des Collectionneurs de la France*, compiled and published by E. RENART, "libraire-expert" of Maisons-Alfort, Seine, price 15 francs, is a stout volume of nearly 900 pages, containing comprehensive lists of collectors of every kind of object, scientific, artistic, literary, &c.; also of learned and artistic societies, museums, libraries, auctioneers, dealers in antiquities and second-hand books in France and its dependencies. In the list of collectors, pictographic symbols are employed to indicate the speciality of each. M. Renart, who has also compiled similar directories for foreign countries, has evidently bestowed a prodigious amount of labour on these publications.

A dainty booklet, which those who contemplate buying furniture will find interesting reading, comes to us from the well-known establishment of Messrs. Heal in Tottenham Court Road. It is written by Mr. Joseph Thorp, who tells how, in himself, a dormant æsthetic sense, willing to tolerate even mid-Victorian monstrosities, became in time awakened to extreme and lasting pleasure by a close study of the work and methods of Messrs. Heal & Son.

The Lay Figure

THE LAY FIGURE: ON THE VALUE OF GARDENS.

“WOULD you count gardening among the Arts?” enquired the Practical Man, “I notice that some people talk about gardens as if they had a real artistic value; is such a point of view reasonable?”

“Of course it is,” replied the Critic, “gardening is undoubtedly an art, and an important one too. It offers very valuable opportunities for the exercise of ingenuity in design and for the display of trained taste, and it is certainly capable of producing quite beautiful results. What more could you want?”

“But surely it is an unpractical art,” objected the Practical Man; “what is the use of it and in what measure does it contribute to the national welfare?”

“Do you look upon a garden only as a place in which you can grow cabbages?” interrupted the Man with the Red Tie. “Can you not think of it as productive of something else besides edibles—as a source of pleasure to men of refined minds, and as a means by which true æsthetic instincts can be rationally satisfied?”

“On the contrary, I think for myself I should be more inclined to count the mere pleasure garden as a waste of good land,” returned the Practical Man. “The person who appropriates for his own enjoyment ground which could be better employed is a selfish being, surely, and to argue that he is encouraging the art of gardening by his appropriation, seems to me but a lame excuse.”

“Then, I gather that in your opinion the national welfare demands the suppression of artistic invention,” said the Critic. “If you regard the gardener’s art as merely a waste of good material, then you would also regard all other forms of art as wasteful, purposeless, and of no use to the community—that seems to follow as a matter of course.”

“Well, when you come to think of it, all art work is unproductive,” retorted the Practical Man. “It is in a sense waste; but it cannot be urged against the painter or the sculptor, like the gardener, that he is wasting something that is in general demand, and that can be used for the benefit of a large number of people.”

“Your argument would apply equally to the land which is covered by our cathedrals and other historical buildings,” broke in the Man with the

Red Tie. “Do you consider that that land is wasted?”

“No, the two cases are not quite the same,” replied the Practical Man; “we are always told that such buildings are useful as architectural examples, or that they have associations which justify their preservation. There is something to be said for that contention and I am quite willing to accept it.”

“But the contention is equally applicable to gardens,” cried the Critic, “or at all events to those gardens which deserve to rank as illustrations of the art of gardening, and there are scores of them in this country. As an illustration of a special and valuable form of design, a fine piece of garden making is every bit as worthy of preservation as the cathedral or historical building, which you admit has a right to exist. The land which that garden occupies is most distinctly not wasted if it is used for the display of a real artist’s work.”

“Yet it is of no public benefit,” argued the Practical Man, “because it is the property of a private owner. It gives pleasure to him and his friends only, and the community derives no enjoyment from it whatever.”

“Is that not true also of the pictures and pieces of sculpture in a private collection?” asked the Critic. “Would you say that these works of art should not be preserved because they are not public property?”

“I believe that some people look upon works of art as a sort of national asset,” replied the Practical Man. “I do not take this view myself, but I am prepared, as a reasonable man, to allow freedom of opinion to others in such a matter.”

“Then you cannot deny it to the lovers of the art of gardening,” said the Critic, “for the gardens which are artistically important, are as fittingly to be reckoned among the greater possessions of a nation as the pictures and statues which are treasured in public and private collections. Such gardens owe their perfection to the unceasing care of many generations of art lovers and to the constant attention of art workers who have made a special study of their subject. They are of inestimable value as object lessons for the designer, and they serve as schools in which the garden makers and designers from other countries can learn how to apply the principles of their craft. Any economic change which might cause the old gardens to be neglected or destroyed, would be nothing short of a national disaster. That would be a waste indeed—a waste of the artistic activity of centuries.”

THE LAY FIGURE.

Hudson-Fulton Furniture Exhibition



Courtesy Metropolitan Museum of Art

CHEST, "CONNECTICUT TYPE"

"HADLEY" CHEST

PANELED CHEST

THE HUDSON-FULTON EXHIBITION OF AMERICAN INDUSTRIAL ARTS BY FLORENCE N. LEVY

THE Metropolitan Museum of Art, New York, is holding a special exhibition in connection with the Hudson-Fulton Celebration. It opened with a reception on September 20, and will remain on view until the end of November. Paintings by Dutch artists of Hudson's time occupy the four galleries of the second floor in the north wing on Fifth Avenue. Objects of the industrial arts made or used in this country from the earlier settlements until about the death of Fulton in 1815 and paintings by American artists born before 1800 fill three galleries in the same wing.

The Dutch paintings form a wonderful exhibition, including thirty-three by Rembrandt, five by Vermeer, and works by all the great Dutch masters of the Seventeenth century.

The showing of American industrial arts, however, is of greater importance in that it brings us in direct contact with the objects in daily use during the two centuries when this nation was in its formative period. It is the first time that such an exhibition has been brought together, and is a revelation in many ways. There are English, Dutch and other foreign pieces brought over by the settlers as part of their household effects or imported as they gradually acquired wealth. Side by side with them are objects more or less skilfully made in the colonies, reflecting the influences of the foreign furniture, but which,

combined with native sturdiness, produced pieces uniting honesty of construction with beauty of design. The two hundred and fifty pieces of silver exhibit the same characteristics, and study of this entire section—paintings, furniture, silver, pottery, glass, pewter and textiles—will be an inspiration to the craftsman of to-day.

The Seventeenth century room begins with the carved and paneled chests and shows how, in time, one drawer was placed under the chest, then two, and, when it became too high for convenience, the change was made from the "chest *with* drawers"



Courtesy Metropolitan Museum of Art

CUPBOARD
LAST QUARTER SEVENTEENTH CENTURY

HUDSON-FULTON
EXHIBITION

Hudson-Fulton Furniture Exhibition



Courtesy Metropolitan Museum of Art

TURNED DAY BED

LAST QUARTER SEVENTEENTH CENTURY

to the "chest of drawers." So, also, we can follow in the exhibition the development from the small



Courtesy Metropolitan Museum of Art

SIX-LEGGED HIGHBOY
END OF SEVENTEENTH CENTURY

HUDSON-FULTON
EXHIBITION



Courtesy Metropolitan Museum of Art

LOWBOY

chest of two drawers to one of five drawers on a plain low frame with six legs, then to a more elaborate frame, when it became known as a "highboy," from the French "*haut bois*." The dressing tables, or "lowboys," were made in pairs with the "highboys," and the exhibition contains a rare set of these pieces, with all the original parts intact, even though in a dilapidated condition.

Chairs, perhaps, are the most interesting types of furniture, for they quickly reflect every change of style or mode of living. Following the wainscot chairs of the Jacobean period came the elaborately carved ones with caned seats, showing Flemish influences. Then in the early Eighteenth century there came to us, under the name of "Queen Anne," chairs with the Dutch cabriole leg and broad, flat splat. All through this century the American cabinet makers combined the various styles, and we find in the exhibition chairs with rounded (Dutch) backs and splayed (Spanish) feet, or stepped (Spanish) backs and cabrioled (Dutch) legs. The pine paneling which came from a Connecticut house built about the middle of the Eighteenth century forms a good setting for these transition pieces.

The Dutch back was the foundation for the style adopted by the English cabinet maker, Chippen-

HUDSON-FULTON EXHIBITION

Hudson-Fulton Furniture Exhibition

dale. The books of designs published by him and by the other English cabinet makers—Sheraton, Hepplewhite and the Adams brothers—enabled all to copy them, and much furniture in these styles was made in America.

Oak was succeeded by walnut and mahogany, which were better suited to the open carving and light pieces. In different sections of this country special types of furniture were made. As Connecticut is noted for its chests, so Newport became renowned during the second half of the Eighteenth century for its mahogany desks and bureaus with blocked fronts carved in shells. This style is extremely well represented by a cabinet desk loaned by Mr. Richard Canfield, a slant top desk from the collection of Mr. George S. Palmer, of New London, a knee-hole desk from Mr. Harry Harkness Flagler, and a bureau loaned by Miss Frances C. Morse." The richly carved mahogany highboys and lowboys



Courtesy Metropolitan Museum of Art

FLEMISH STYLE
END OF SEVENTEENTH CENTURY

HUDSON-FULTON
EXHIBITION



Courtesy Metropolitan Museum of Art

CLOCK

FIRST QUARTER
NINETEENTH CENTURY

of the end of the century were made in Philadelphia. The third gallery shows the influence of Sheraton and Hepplewhite. Here we see satinwood used for panels to relieve the dark mahogany. Lightness is the keynote of the graceful desks.

Country House in Reinforced Concrete



RESIDENCE OF WM. C. DE LANOY, ESQ.
SHORT HILLS, N. J.

JOHN A. GURD, ARCHITECT
BENJAMIN A. HOWES, ENGINEER

A COUNTRY HOUSE IN REINFORCED CONCRETE

ONE of the most notable and interesting recent examples of the successful use of reinforced concrete for building a country dwelling is to be found in the residence of William C. De Lanoy, Esq., at Short Hills, N. J. The owner, it is understood, was rebuilding after the complete loss of a former house by fire and made it the first requisite of his new plans that the building should be fireproof in the strictest sense. Undoubtedly the result is fireproof, practically without qualification. Yet it is one thing to set up a structure which, apart from its contents, is

unburnable; the feature that renders the De Lanoy house unusually interesting is the pleasing architectural quality secured by an intelligent acceptance of the characteristics of the material.

Being all creatures of habit we are disposed to



CORNER OF LIBRARY
DE LANOY HOUSE

INTERIOR DECORATIONS
BY HOGGSON BROTHERS

Country House in Reinforced Concrete

scout the idea of changes. When concrete was proposed for serious architectural use the dictum went forth from many respected quarters that though concrete served perfectly for some structural purposes it would never do to look at. This train of thought is, after all, very human. To-day, when the centenary of the Fulton steamboat is being celebrated, we can recall as a quaint freak of reasoning the elaborate proof made by a learned gentleman once that it would never be possible to propel a vessel all the way across the Atlantic by steam alone. But at the time this was probably not at all an unreasonable conclusion. To-day nobody would seriously hold that it is a pity the learned argument was not accepted as closing the question and that we are not still receiving our mail and making our trips by packet. When we rush into a controversy prematurely and before a fair amount of data is accessible, we usually find leisure later on to grow in wisdom.

It has for some time been apparent that the controversy which greeted the late extension of concrete construction to include dwellings was, on the whole,



DE LANOY HOUSE
WING FROM REAR

JOHN A. GURD, ARCHITECT
BENJAMIN A. HOWES, ENGINEER

premature. The material is rapidly making converts. The appearance of the flat concrete wall has ceased to be a bugbear. In the first place, the concrete can, like any other material, be concealed. The walls and ceilings may be plastered and papered, but the uncovered wall, so delightful a fea-



STAIRWAY AND ENTRANCE TO LIBRARY
DE LANOY HOUSE

INTERIOR DECORATIONS
BY HOGGSON BROTHERS

Country House in Reinforced Concrete



RESIDENCE OF WM. C. DE LANOY, ESQ.
SHORT HILLS, N. J.

JOHN A. GURD, ARCHITECT
BENJAMIN A. HOWES, ENGINEER

ture of the De Lanoy house, is growing in favor, and properly handled it affords a singularly attractive interior surface. The variations in shade and tint and texture that are at the architect's disposal are almost unlimited. In this respect the experience of the engineer responsible for the concrete work of the De Lanoy house, Mr. Benjamin A. Howes, is interesting. Mr. Howes, in speaking of his clients' preferences, says: "In my second concrete house the owner papered the walls and put in hardwood floors. The third was partly plastered, but the owner greatly prefers those rooms which were left in concrete and tinted, although demanding that the board marks be obliterated. A later one is finished inside with fine cement blocks in appropriate colors, except on the upper floors, where the concrete is not plastered. The last owner for whom I have worked is captivated by the evidence of construction in the house, as in any hand-made object. In a room where tapering beams were used the forms were so made that the board marks on the concrete are retained as a decorative treatment, not even the ceiling being plastered."

Concrete, of course, has certain characteristics which in working are noticeably unlike those of

other materials, and this results in a tendency to characteristic forms. The architect of the De Lanoy house, Mr. John A. Gurd, has successfully met this opportunity in several ways, of which one in particular is immediately striking, the low roof. In concrete a flat roof is much cheaper than a sloping roof, whether concrete is used alone or tile is laid on a concrete skeleton. The high pitch required in wood construction to withstand snowfall is not needed, because a properly made flat roof in reinforced concrete will withstand the weight as well and better. The high-pitched roof has, in fact, except for the attic storeroom, lost us a whole story. The Orient still retains it. We are beginning to regain it in the city here and there in the dwelling, and more generally in hotels and theaters. With concrete construction this outdoor floor is at its best and in the country house it is found most attractive, either as a simple open platform or with loggia and fireplace.

The color of the De Lanoy house is suitable to the surroundings. A smooth finish of pale gray is effectively set off by the blue green of the roof tile and the shadows of the full-grown chestnut grove in which the house stands.

Frederick Wilson

THE ART OF FREDERICK WILSON AND ITS MESSAGE: AN APPRE- CIATION BY MINNA C. SMITH

THE other day, in a talk with a New York painter who has won his spurs in his chosen field of battle for the beautiful, we spoke of the advance in architecture in the United States, and he deplored the consequent ease of reclame for certain unprepared painters who have been commissioned for mural decorations in important buildings. By way of contrast, I named Frederick Wilson, and he exclaimed:

"Now there's a man at the other extreme! He had been doing the right things for years in as big a silence as Puis de Chavannes worked in at first. His work has always been of mural sort, too, as far as technique goes."

Certainly the masterpiece, so far, of the artist we spoke of is of mural sort, a painting, *Christ Reigning from the Cross*, for a reredos, placed in November at St. Clement's Church, in Philadelphia. The opportunity was an interesting one. The low Norman apse, that for fifty years formed the chancel of the church, had been reconstructed by the architect, Horace Wells Sellers, to give it adequate height and dignity, with interior walls of rosy English sandstone, carved and pierced with narrow leaded windows at intervals in the arcades, forming an appropriate setting for a new altar, whose mensa, also of redstone with a reredos of oak, is in the form of a triptych with folding wings and traceried baldachino, all richly carved by Edward Maené. While in treatment designed to produce devotional feeling the architect's

results had been as a body breathless of informing life had the picture for the central panels lacked qualities such as Fifteenth century painters brought to such work. Strong, glowing in color, effective, as simple in idea and composition, far more human in drawing than Fifteenth-century men had notion of, Mr. Wilson's picture is an extraordinary answer to any who should say that there could not be found a modern artist to imbue an altarpiece with like direct simplicity of worship. The modernness of the work is in the painter's conception of the central figure and in its impressive power. Although stretched upon the cross, this is not the suffering Redeemer of the world as the elder artists were used to show him. This is the conquering ruler



CHRIST REIGNING FROM THE CROSS
REREDOS, ST. CLEMENT'S CHURCH
PHILADELPHIA

PANELS IN GESSO
BY FREDERICK WILSON



Sacrifice of Isaac
WINDOW, THIRD PRESBYTERIAN CHURCH
PITTSBURGH

BY FREDERICK
WILSON

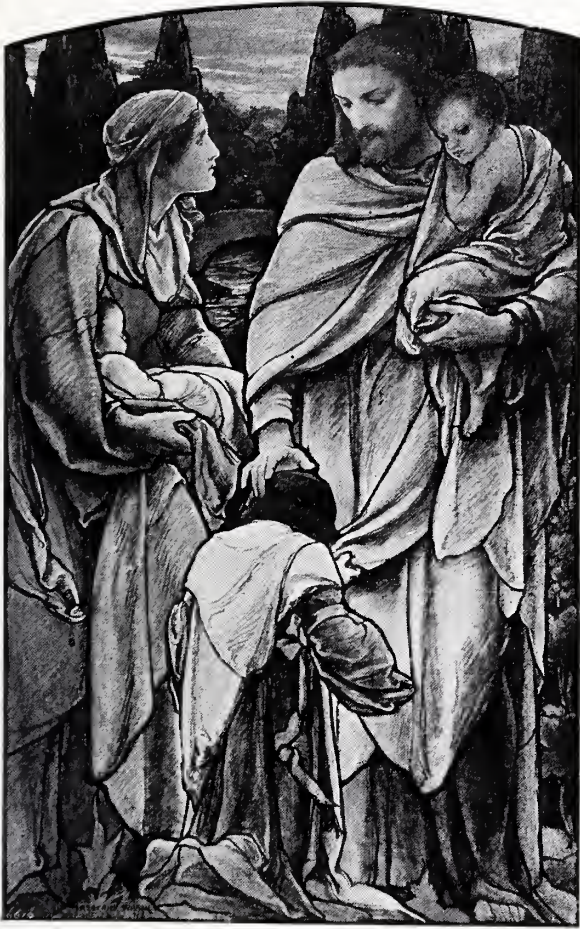
vested as priest and king—the king of humanity, with strength of pure virility in face and figure. On either side of the Christ are angels bearing the symbols of the human and divine natures. On the outer panels to the right and left are the Blessed Virgin and St. John, the English face of Mary as significant as ever Italian ones of old. Mr. Wilson's work for these panels was done at his studio at Briarcliff Manor before they went to their sumptuous carved and golden shrine. The work is painted, engraved and modeled. The texture

of the background in gesso is most successful and seems as a fabric. To work in such a medium for such an end is; the result shows, a communicable delight. There is boldness in the handling comparable only to the richness of vermillion, gold and green of the color employed.

An artist must be both poet and mathematician to reach high success, as Frederick Wilson has done, in producing pictures for church windows. His art, which has been translated in glass before it has reached its permanent place in many buildings of this country and England, has the same qualities that make also for success in mural painting—balance, spacing, freedom and breadth in construction. By his cartoons and paintings for church windows he has enriched our times with a vast body of art alive with deep religious feeling, as unmistakable in our own days as when William Blake pictured his visions. He is giving to the world of the strongest art of the present day. Many scores of cartoons and paintings are testimony. He is a modern mystic, whose appeal is to the inner man, an Homeric mystic, if you choose, with Greek appreciation of the beauty of the body, but Miltonic in perception of spiritual beauty, and in communicating the perception. Plainly to him the evidence of things unseen is not merely a phrase. Faith is an element of his fitting out as an artist, not overcommon in equipment. Worship is not only in the large carrying out of the theme in such a composition as the great

window at Syracuse, the *Te Deum Laudamus*, but also in every detail. The *Te Deum* is a composition of first importance, and shows in one grouping all the characteristics of this artist. In its presence one understands that he is a man imbued with the antique sense of the divine in art. A virile conception of the message of art makes it possible to convey his message with force. In this magnificent theme, more than one hundred figures contribute to the *Te Deum* in three distinct groupings, yet with unity, and interdependent, as

Frederick Wilson



Copyright, 1904, by Frederick Wilson

H. H. HUNNEWELL MEMORIAL
ARLINGTON STREET CHURCH
BOSTON, MASS.

BY FREDERICK
WILSON

well as separate, harmony. A choir of cherubim and seraphim and angels of the sun and moon and angels of the stars form the central and upper parts of the window, adoration and praise in every line of faces and figures and in the symbolic wings. In the center of the picture, linking in worship the Old and New Dispensations, are two Angels of Prayer. The mounting choir directly above are angels, male and female, playing upon musical instruments and praising God with song. The Law and the Prophets at the right is full of strength. The first figure is Moses, then Daniel, the lion of Judah indicated beside him; Ruth the Moabite, ancestress of the house of David, with her sheaf; Melchizedek with his chalice, David with his harp, and Isaiah, whose prophecy of Emmanuel is shown. In the foreground is the erect militant figure of Joshua, with sun standard and shield.

In *Blessed Are the Merciful*, one of a series of eight windows on the Beatitudes at the Arlington Street Church, there is a prophetic story. A strong herald of the future is represented breaking a sword. This series of windows shows the imaginative power of the artist in interesting manner. In a number of windows by one man (as in all the mural paintings for a church in Michelangelo's day) an artist has broad and stimulating scope. The



Copyright, 1907, by Frederick Wilson
"Blessed Are Ye When Men Shall Revile You"

WINDOW, ARLINGTON STREET
CHURCH, BOSTON, MASS.

BY FREDERICK
WILSON

Frederick Wilson



Copyright, 1904, by Frederick Wilson

"Awake, Thou That Sleepest, and Christ Shall Give Thee Light"

BENJAMIN HARRISON MEMORIAL
FIRST PRESBYTERIAN CHURCH, INDIANAPOLIS, IND.

BY FREDERICK WILSON

Beatitudes are typical of Mr. Wilson's larger development of a theme. In each picture there are three figures in the composition, yet different in mutual relation and with distinct dignities. *Blessed Are Ye When Men Shall Revile You* has the central figure with clasped hands, and on either side of her child angels, boys. In *Blessed Are They That Mourn* the faces of the heavenly attendants are partly concealed against the draperies of the central figure, sorrowing and with eyes downcast. Construction is so good that, as before a faultless decoration by an old master, one becomes occupied with the thing the master had to say rather than the fashion of saying it. This is true in equal measure of the most famous, perhaps, of Mr. Wil-

son's works, the *Awake Thou That Sleepest* for the memorial to Benjamin Harrison at Indianapolis. In this the central figure is a gloriously modeled St. Michael in old armor, with red cope, the face and figure commanding, the right hand upraised, the left bearing the trumpet. The new memorial to Admiral Sampson for the chapel of the Naval Academy at Annapolis is less in Mr. Wilson's genius, more clever than instinct with greatness. *Peace*, the chief figure, is portrayed as the figurehead of a vessel, an heroic angelic being pointing upward with the right hand, the dove on the outstretched finger, the left hand carrying the sheathed sword pointing downward. The prevailing color is olive of the symbol.

A City Apartment and Its Successful Decoration



THE FURNISHING OF THE DINING ROOM IS CHARACTERIZED BY DIGNITY AND SIMPLICITY

A CITY APARTMENT AND ITS SUCCESSFUL DECORATION

AN INTERESTING example of interior decoration of a city apartment is set forth in the illustrations herewith, showing the dining room and living room, with an intervening hall. The apartment is that of Mrs. Albert Laffin, in Park Avenue, New York, and the success with which it has been furnished is largely due to the trained judgment and taste of Mr. Stuart F. Douglas, of the Tobey Furniture Company. The effect throughout is quiet and pleasing. No attempt has been made to follow a period, and several styles have contributed here and there without an aspect of incongruity. The Japanese cabinet, for example, in the hall, recalls the personal taste of the owner for Ori-

ental art, while the Ionic column, used as a basis for design in the sideboard in the dining room and the clock in the hall, suggests the endeavor that characterizes the whole work to be severely simple without stopping short of an almost lavish perfection of workmanship. This sideboard, for in-



VIEW FROM THE HALL INTO THE LIVING ROOM

A City Apartment and Its Successful Decoration

stance, gives at first sight an unexpected impression of monumental massiveness for which no other note in the general scheme has made preparation. Yet for all that it is none the less interesting as an un-hackneyed exercise in present-day designing, and the great beauty of the workmanship involved is immediately striking. Here, as in the other pieces of furniture, made especially for this apartment, the absence of seams, visible joints and panels is effected by skilful lamination, so that the decorative qualities of the wood itself find free play. The wood is a Sant Iago mahogany, which is used also for the picture frames on the walls. The latter are covered with old-gold grass cloth in the rooms shown in illustration. The floor covering is of a deep, warm sepia-brown tone, lightened in the hall by several Oriental rugs. The woodwork at doorways, windows and wainscot is finished in ivory enamel. The lamp shades, an important note of color by night, are of a brownish rose silk.

As a whole the color scheme is mellow. None of the elements is assertive and the balance is well kept. The mahogany, of which the furniture is made, is, as is well known, an excellent harmonizer for juxtaposed tints, its rich, deep tone assisting as an adjustment in color values in any well-planned scheme. Of the general grouping of pieces it may be said that we find here a satisfactory medium position between the historical interest in period styles and complete informality. The objects show some kinship in form, but without any deliberate



THE WALLS ARE COVERED WITH OLD-GOLD GRASS CLOTH, WOODWORK IN IVORY ENAMEL

limitation. On the whole, as is manifestly best for wooden furniture, the wood is allowed to express itself by way of decoration. Surfaces are given broadly and bulk is not compromised with.



DINING TABLE WHICH ILLUSTRATES THE CARE TAKEN TO PRESERVE THE NATURAL BEAUTIES OF THE WOOD

The John La Farge Collection

THE JOHN LA FARGE COLLECTION
BY J. NILSEN LAURVIK

THE collection of Oriental art formed by Mr. John La Farge, which was sold recently in the American Art Galleries, New York, was especially noteworthy because of its fine examples of Japanese draughtsmanship and painting. While not all of the very first importance the collection contained not a few masterpieces such as have seldom been seen in New York, and even among the prints of lesser importance there were few that were not characterized by some touch of exquisite beauty or some bit of consummate technique that set one wondering at the artistry of this sensitive and dexterous people, whose most unpretentious efforts put our best work to shame.

To the student of Oriental art these objects offered an unique opportunity for a ready comparison of the old with the new, revealing the essence of Japanese art, which presents the curious anomaly of a realistic presentation of life by means of an essentially formal and circumscribed mode of expression. But, with the Japanese, veracity to the subject treated is never confused with the Occidental's all-absorbing desire for absolute verisimilitude; with him truth is not a matter of numbers, of facts and data. He arrives at it through a subtle process of suggestion, by means of a careful elimination of unessentials, until the matter is presented to us in all its innate beauty, with a few well-chosen lines. To him, more than any other, art is a synthesis of life, in which an austere simplicity goes hand in hand with a luxurious fancy. And in the midst of this preoccupation with the essence of reality there is the no less strong feeling for design that shall make of his pictures of court life, of domestic scenes and gay festivals a piece of pure decoration that will make a pleasing and harmonious spot for the eye to dwell upon. Nor do these preoccupations, and the conventions within which they are developed, prevent him from stamping the mark of his personality upon his work, so that the intelligent student identifies a Hokusai and a Harunobu as readily as a Durer or a Velasquez.

In some respects Mr. La Farge was extremely fortunate in his acquisition of examples by the great master Hokusai, who may be said to mark the culmination of the Japanese art of painting. In him one finds all that is best and most significant in Japanese technique, which he used with a force and freedom never since equalled. He understood better than any of his predecessors the laws govern-

ing the harmony of line and of movement, which he applied with a keen sense of the beauty and the mystery of life. An excellent example of this was the fine Kakemono of the *Diver*. This painting on silk shows one of the young girl divers for Awabi shells, off the coast of Idzu, rising to the surface of the brown water.

This subject had often been treated before in Japanese art but never so realistically as in this



THE DIVER

BY HOKUSAI

The John La Farge Collection

painting. The color of the silk, a warm brown, was not that of old age, but deliberately stained to give the effect of transparent, submarine tones. This is one of Hokusai's earliest drawings of the nude. He had about this time just discarded his earlier manner, and in this painting he is experimenting with the technique that eventually developed into the strong delineation of 1810. The drapery of this figure is modeled in semi-European fashion, borrowed from the Dutch, while the rocks are the result of his own observations. The thin arm shown above the waves is so finely drawn that one may well believe that it is studied from nature, and the face is typical

of all Hokusai's work in 1802. To compare this with the interesting cartoon on paper by Taito the Second, a favored pupil of Hokusai, was to realize the immeasurable superiority of the master over all his contemporaries.

Thus from one print to another one had the opportunity here of studying the varying phases of Japanese draughtsmanship, from its most delicate, subtle vein in Hokusai's *Diver* to the broadly executed cartoon called *The Devil Killer*. One observed how the progress of this art was an evolution from the extraordinary minuteness of the eighteenth century painter to the bold, vigorous directness of a hundred years later, which produced such work as the rough drawing of *Ghosts* by Gozan.

CIV

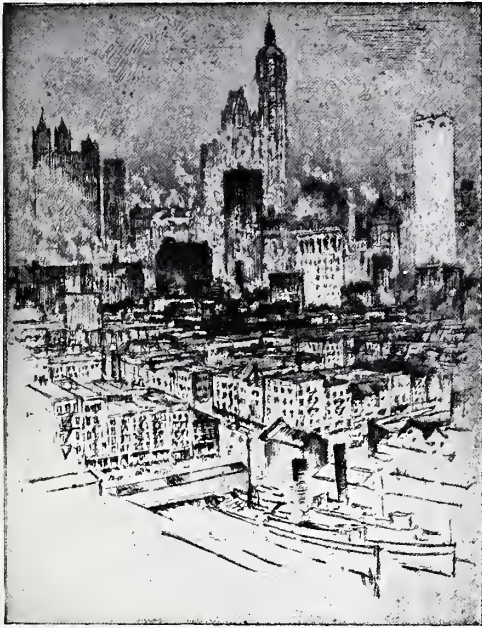


OBJECTS OF ORIENTAL ART

JOHN LA FARGE COLLECTION

Throughout all these designs there was to be observed one thing, however, characteristic of the best of Oriental art, namely, its innate truthfulness, which is made no less evident in the purely decorative schemes than in their pictorial compositions. This may, perhaps, be due to the fact that their costumes and their life lend themselves so well to a decorative treatment without robbing it of its reality. This was especially apparent in the various screens in the collection. If one examined the figures composing these designs one discovered in them an almost realistic treatment of the figures used, which, however, were given their true decorative value by the manner of their placing more than anything else.

In the Galleries



Courtesy Frederick Keppel & Co.

NEW YORK FROM BROOKLYN BRIDGE



Courtesy Frederick Keppel & Co.

CORTLANDT STREET FERRY

TWO EXAMPLES FROM MR. PENNELL'S NEW AMERICAN SERIES

IN THE GALLERIES

THE new series of etchings made in New York and other cities of this country by Joseph Pennell will be found at the Frederick Keppel Galleries, 4 East Thirty-ninth Street, New York. An exhibition comprising the numerous plates and drawings which the artist has recently made will be hung, or, at least, as many as it is convenient to view will be hung, and open to the public September 22. This will undoubtedly be one of the most interesting exhibitions of the opening season. Readers who have noted the reproductions after several of these plates in our July issue and who have seen the dozen remarkable drawings of New York, with the artist's enthusiastic article on the beauties of this city as a sketching ground, contributed by Mr. Pennell to our Summer Number, will be glad of the op-

portunity to view the collection as a whole. The exhibition which follows, beginning October 14, will bring together a collection of etchings and drawings by Rembrandt which promises to be of great importance. Probably no one but Mr. Keppel is in a position to assemble such a group as will be shown.



Courtesy Charles R. Vandell & Co.

HAND-TOOLED LEATHER

SCREEN IN OLD FLEMISH STYLE

In the Galleries



Courtesy Berlin Photographic Co.,
New York

HOLBEIN'S CHRISTINA

five hundred numbered copies, of which two hundred and fifty have been reserved for this country.

ONE of the principal recent exhibitions at the Kraushaar Gallery, 260 Fifth Avenue, New York, was devoted to the paintings of J. H. Jurren, one of the most important of the Dutch artists of the day. Last year he painted a portrait of Queen Wilhelmina.

A VARIED collection of decorative leather work is displayed by Charles R. Yandell & Co., 14 West Forty-fifth Street, New York. Specimens are included from China, Persia, Portugal, Spain and Italy. Two leaves of a screen illustrate an elaborate old Flemish style of decorative leather, with ornaments partly hand tooled, the background showing the natural texture of the ox hide in soft green.

CVI

THE Berlin Photographic Company has prepared a facsimile reproduction of the portrait of Christina of Denmark, painted by Holbein, which was recently the subject of foreign news cables. It will be recalled that, according to despatches at the time, the portrait almost passed out of England into the hands of an American collector. The edition of the reproduction is limited to

THE exhibition with which Mr. N. E. Montross is greeting the Hudson-Fulton interlude makes an interesting contrast to special shows undertaken elsewhere to mark the event. While the Metropolitan, for instance, is opening a splendid collection of works by Dutch artists of Hudson's time, Mr. Montross has hung a picked selection of paintings by the several Americans whose work gives his gallery distinction from season to season. There is an early Twachtman, painted in 1881, a glimpse of a Holland windmill town against the sky, a substantial presentment, interesting for the suggestion of the solid basis on which his characteristic manner rested. Two moodful studies of the sea in half light from the shore are by George Alfred Williams. Works are on view by Messrs. Dewing, Dow, Hassam, Lathrop, Melchers, Metcalf, Schilling, Tryon, Weir. In the latter part of the month will follow Mr. Montross's annual water-color exhibition.



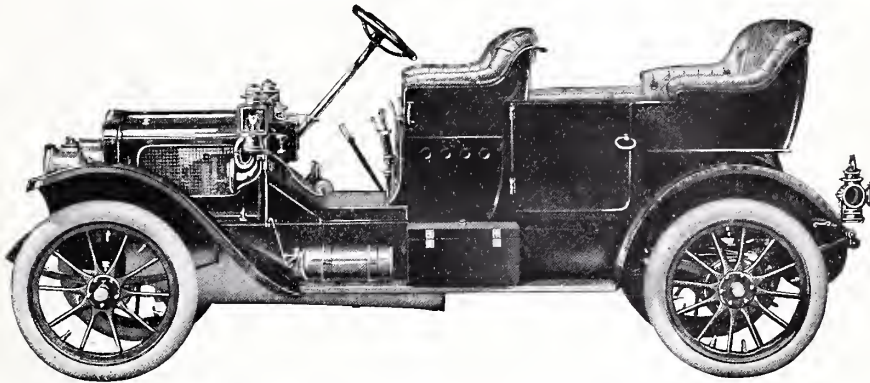
Courtesy Kraushaar Galleries

GIVING ALMS

BY J. H. JURRES

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3. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.

4. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.

5. To conduct through the columns of THE INTERNATIONAL STUDIO a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by publication or personal replies, information bearing in any way upon the subject may be readily secured, in so far as expert authorities and careful consideration can supply it.

6. To keep members informed concerning publications and exhibitions, through the columns of THE INTERNATIONAL STUDIO, and the bulletins and publications that the society may be called upon to issue.

7. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern slides, etc.

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For information concerning membership apply to the treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.



CORNER SKETCH
BY MR. PARSONS'S PUPILS

ART IN INTERIOR DECORATION
BY FRANK ALVAH PARSONS,
VICE-PRESIDENT, DIRECTOR
OF NEW YORK SCHOOL OF FINE
AND APPLIED ART

WHEN a room, with all its decorations and its furnishings, is perfectly fitted to the use for which it is designed, it is usually well furnished and incidentally well decorated. The first test of an applied art is its fitness. Decorating for the mere sake of the process, or furnishing, as an excuse for a further collection of antiques, neither makes a practical not an artistic home. How many bedrooms are ruined in the effort to make of them picture galleries or bric-à-brac shops! How many living rooms become impossible because their owners have their "living-room idea" confused with their idea of a department store or a junk shop. Who of us has not seen drawing rooms and libraries where collections of ornaments, furnishings and curios have caused us to marvel and admire in much the same spirit that we saw, for the first time, the Vatican or the Louvre. And yet we left these homes with a feeling akin to the one we had after our first day at the World's Fair—glad to be at rest.

Have you not been ushered into the "front room" of your friend's apartment, with its bright red wall covering and its gorgeous-hued rug? Were the curtains not of a sufficient number and kind to win your approbation and were they not looped back in lines that caused you to see crooked for hours after? Were the pictures not many, varied in size, subject and medium?

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Were they not expensively framed and hung with one wire, forming triangles all about the wall? Did you have time and mental power to take in the beautiful Sevres ware, the Japanese pottery, the craft vases and the others? These things and more, too, can be seen in the average well-to-do home, but this is not interior decoration, nor are these places ideal homes. Collections of "art objects," each thing interesting, beautiful in itself, do not necessarily make an artistic home. In fact, it is well-nigh impossible to bring such a place into harmony with the home idea. One room in any house is sufficient to express the museum idea. The others have their special functions.



PANELED CUPBOARD, DESIGNED IN MR. PARSONS'S CLASS

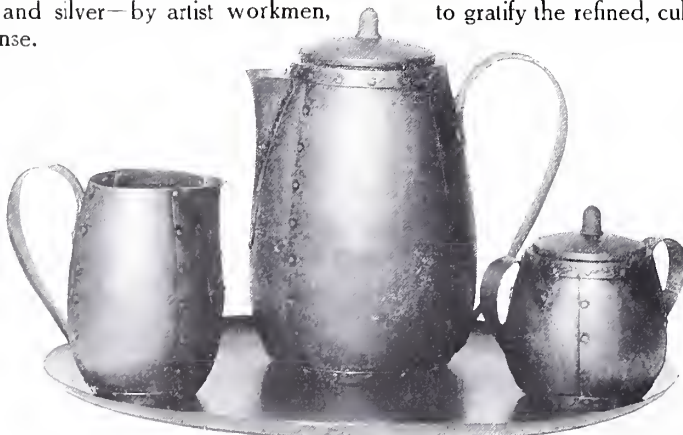
The artist is busy with his painting. This is his art. The artist craftsman is absorbed in his craft. The interior decorator is harassed by commercial limitations, lack of art training and the whims of his client, who must be pleased. His knowledge, like his client, consists in what he has seen others have, read about or something picked up in a summer-vacation trip in Europe. The artist and craftsman "marvel at the display of bad taste shown in our homes." The decorator wonders why they do not either by example or precept say what is wrong. The client meekly pays for what he is told to get, and hopes nobody will be able to get more into the same space for the same money. Are these conditions likely to result in individual art expression through the home? Or will this bring about cooperation between the artist element and the trade? The trade is not wholly commercial, it is willing to learn. It wants to see good things and to be told why they are good, not things good for any place under any circumstances. Just because a chair is a chair or because it is a copy of a Louis XV chair or because Mr. A. has one like it in his dining-room, does not make the chair fit for your home or mine. Why won't it fit, and where does it belong? This is what the trade and the public want to know. It does not occur to the average man to ask what the chair means; it is purely traditional with him.

If I use motifs and wood accepted by the good old Jacobean and adhere to the shapes they thought the right ones, shall I necessarily produce a Jacobean table? And if I do, is it my expression of my table, and why do I want it?

Must I, in order to have a really beautiful drawing room, attempt to copy the one

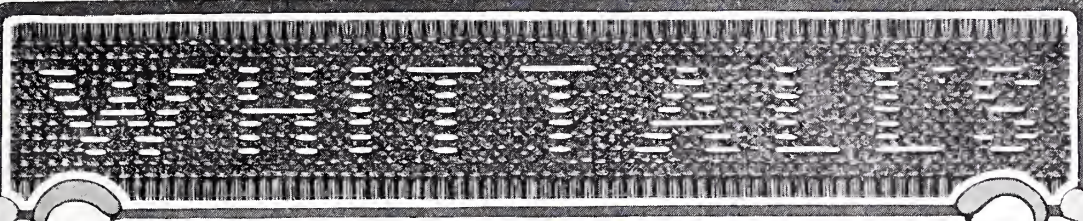
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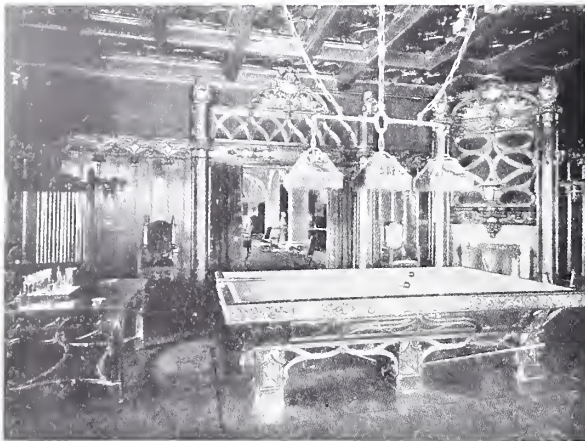
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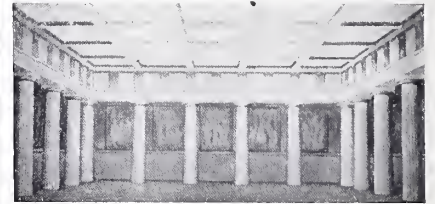
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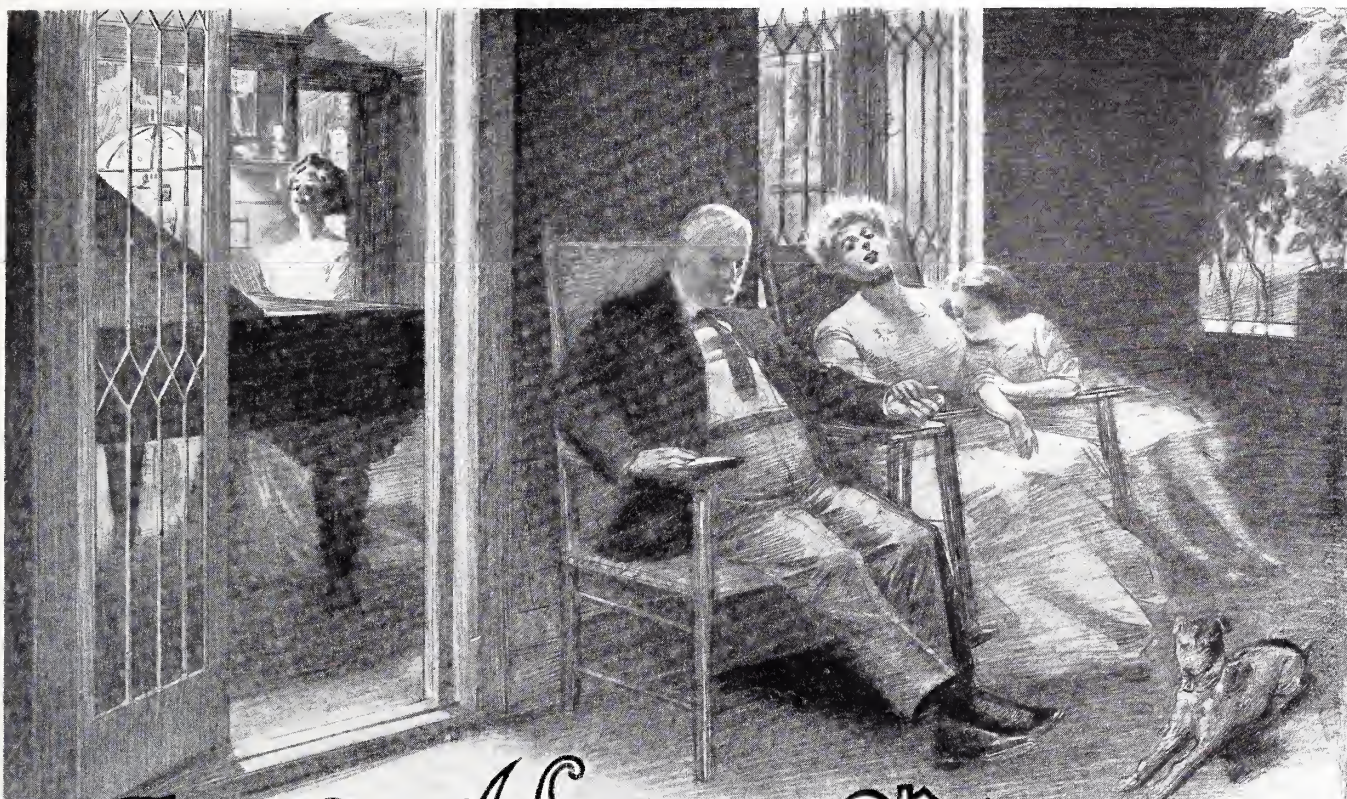
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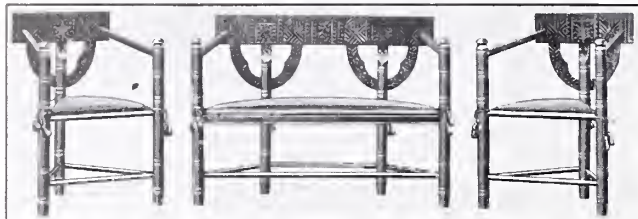
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WINDSOR: A REMARKABLY INTERESTING CASTLE OF ENGLAND

WINDSOR CASTLE is of interest not only to the artist and the historian but to the practising architect. The old Curfew Tower, built in the twenty-fifth year of the reign of Henry III, is probably the most complete of all the early architectural monuments of Windsor. This tower still contains the fine chime of bells which Gray probably described as tolling the knell of parting day in his famous "Elegy." These bells are supported by a great mass of timber. As Sir Richard Rivington Holmes says in his "Windsor," published recently by The Macmillan Company: "Gigantic balks of oak were brought from the royal forest and placed here in position to hold the bells, and were so secured that the vibration of the peal has no effect upon the masonry of the tower." These ribs rest on the plain groined vaulting of the lower chamber of the tower, a room twenty-two feet in diameter, with walls twelve and a half feet thick, with arched recesses terminating in loopholes.

This tower was refaced during the reign of Queen Victoria with stone similar to that of which it was originally constructed. Unfortunately, at this time the old belfry, dating from the time of Edward IV, was replaced by a conical roof of new design. This work was done by Anthony Salvin, who was strongly influenced by Viollet le Duc.

Another monument of Windsor which will, perhaps, interest those who are tired of medieval architecture is what are called the "Star Buildings," from a huge badge of the Garter which was the sole ornament of the front. The architect of this huge quadrangular mass of buildings was Sir Christopher Wren, but he did not use his talent to great advantage on the exterior, probably from lack of funds. The inside of the buildings, however, is magnificent. The ceilings were painted by Verrio, and remain unusually fine examples of a bygone style. The paneling below them was the work of Grinling Gibbons, who never appeared to better advantage.



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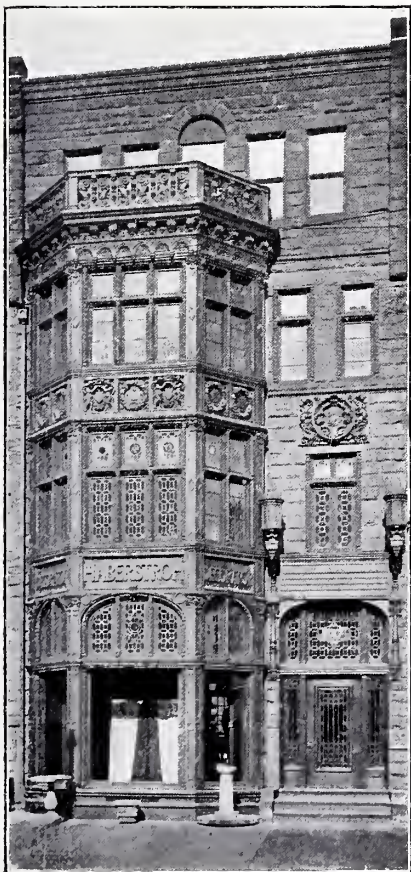
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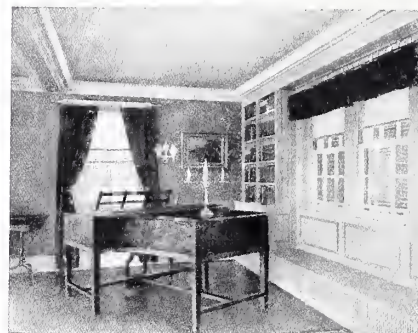
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Of these rooms Sir Richard Holmes says: “Decoration more exquisite is to be found in no palace in the world, and during the two centuries it has existed nothing has ever challenged its supremacy with success.”

Windsor, as is pointed out by Sir Richard, is such a treasure house for the artist and architect that one can spend endless days there with pleasure. The colored plates, reproduced from paintings by George M. Henton, are unusually beautiful and do much to convey the atmosphere of the castle described in the text.

PIANOS SUITABLE FOR AMERICAN HOMES

THE problem of making a piano a harmonious part of a room has been one which, as was pointed out last month in these columns, has commanded the attention of several piano makers and architects in England. The problem has also been taken up in the United States with great success. An instance is afforded by the Everett Piano Company, which has



Courtesy Everett Piano Company
PIANO WITH COLONIAL CASE, TO HARMONIZE WITH STYLE OF ROOM

been called upon to design piano cases suitable for a Colonial room in the residence of Mr. and Mrs. Luther H. Farrington, of Minneapolis, Minn. The piano is of the simplest pattern, with plain wooden legs and scarcely any decoration beyond a narrow tooling around the case proper and part of the legs. The oblong stool also has the same pattern. The simplicity which marked Colonial architecture is admirably expressed in the design.

ARCHITECTURAL EXHIBITION IN THE MIDDLE WEST

IN THE new Hippodrome Building in Cleveland, Ohio, beginning October 18, will be held an Architectural Exhibition under the auspices of the Cleveland Architectural Club. The exhibition will last about ten days, and is the first exhibition of the character to be held in Cleveland since 1901. The Architectural Club is endeavoring to make the exhibition an exceptional one and good work from all over the country is solicited. A particular attempt is being made to have mural painters well represented, as the city is just completing a new Federal Building and Court House and has in prospect a City Hall. The manager of the exhibition is Mr. L. C. Vinson, 205 Caxton Building, Cleveland, Ohio.

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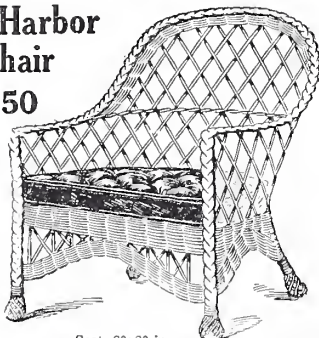
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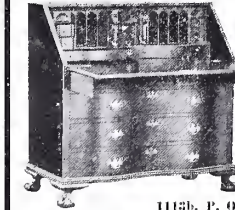
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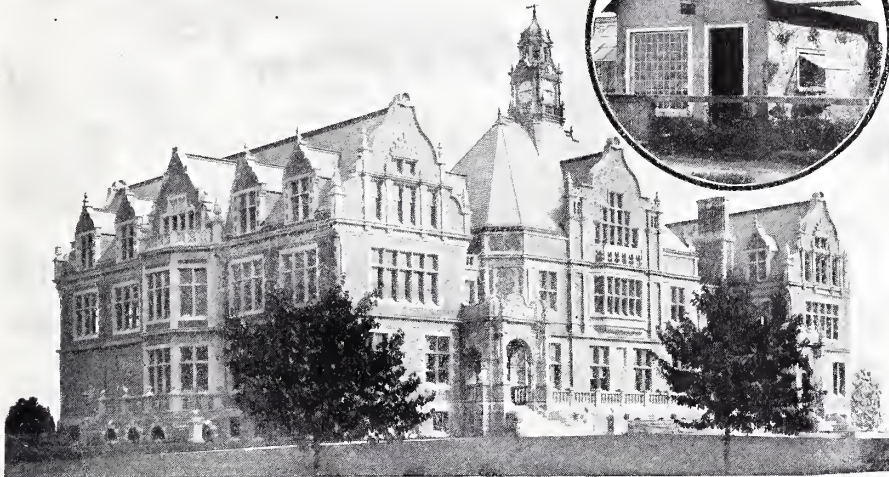
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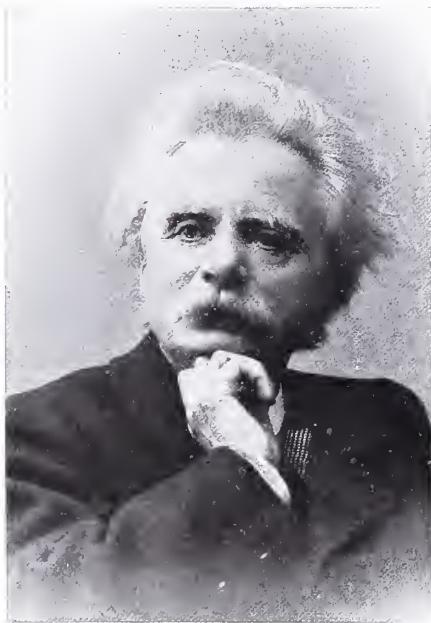
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NEW PICTURES ON VIEW AT THE METROPOLITAN MUSEUM OF ART

AMONG the new pictures recently placed on view at the Metropolitan Museum of Art are a *Virgin and Child*, by Lorenzo Monaco, a portrait of Erasmus by Holbein and a head by van Eyck. The Monaco picture is painted on wood in tempera against a gold background, and shows the Virgin seated on a cushion holding the Child on her knee, small adoring angels kneeling on clouds on either side. The Virgin is calm and almost expressionless, as are the adoring angels; only the Child is more freely treated, his humanity being tentatively shown by the gesture of his right hand, which reaches up to his mother's scarf. The colors, as the bulletin of the Metropolitan Museum points out, are chosen with skill. The scarf and robes contain shades of blue, purple, drab and rose, while the Virgin's mantle is black and falls over her knees in sweeping, arbitrary folds, making a silhouette of great beauty and distinction.

The work of Monaco, it will be remembered, was done in the transitional period of the Gaddi and their followers, when the Giottesque tradition was still strong, and before the advent of the Masaccio, Fra Lippo Lippi and Fra Angelico. Monaco, although of the older order, was no slavish follower of the conventionalities of the pupils of Agnolo Gaddi. Within the limits of his decorative intention his expression was highly individual. His dramatic instinct reveals itself strongly in several of his pictures, among them his picture of the *Annunciation* and a drawing of the *Three Kings* in the gallery at Berlin.

The portrait of Erasmus by Holbein has been for many years a cherished possession of the Howards of Greystoke. It is a small picture, painted in oil on a wooden panel 7 by 5½ inches in size, and shows the finished technique of Holbein. Erasmus is seated half length against a flat blue background. He wears the dark cap and fur-lined cloak which is found in all his portraits. On the back of the panel is the inscription:

Hauence Holbein me fecit
Johanne(s) Nonryce me dedit
Edwardus Bauyster me possidit.

John Norris or Norreys was an esquire of the body to King Henry VIII and a brother of the Sir Henry Norreys, Usher of the Black Rod, who was unjustly beheaded by the king. Edward Bannister was an usher at Henry's court.

Many similar portraits of Erasmus by Holbein and his pupils are in existence, most of these being replicas of the miniature in the Basel Museum, which was painted in 1530. The present picture, which is now the property of Mr. J. Pierpont Morgan and was loaned by him to the Museum, is quite similar to this type, but the general arrangement and the age of the sitter approach more nearly the example in the collection of Longford Castle, which is dated 1523.

Next to the portrait of Erasmus hangs the portrait of an ecclesiastic, by Jan van Eyck. According to the museum authorities this picture represents Thomas à Becket, but the picture is referred to by W. H. James Weale in his book on the van Eyck's, published recently by John Lane

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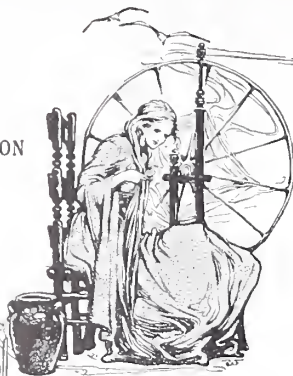
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Company, merely as the portrait of an ecclesiastic. Mr. Weale speaks of the picture thus:

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HUDSON-FULTON EXHIBITION AT THE METROPOLITAN MUSEUM

A REMARKABLE collection of furniture has been assembled, showing the early development of American styles, and is now on view at the Metropolitan Museum. This exhibition of furniture, for which we are largely indebted to the skilful services of Miss Florence N. Levy, will be found described in this issue of THE INTERNATIONAL STUDIO.

Through the kindness of several collectors of note, among them George S. Palmer, of New London, Conn., Dwight Blancy and F. H. Bigelow, of Boston, New Yorkers should be particularly interested in the examples of furniture of Fulton's own period, made by Duncan Phyfe, a cabinet maker of New York, and lent by R. T. Haines Halsey. Phyfe was greatly influenced by the immediate followers of the French Empire style, but showed an individuality of expression and an excellence of technique which bid fair to win for him the place of New York's greatest cabinet maker.

Besides the collection of furniture there is a collection of silverware, showing specimens of the work of the comparatively large body of silversmiths in New England and New Amsterdam, and including a number of rare pieces by Paul Revere, of Revolutionary fame. This exhibition also includes examples of pewter, glass and pottery.

For the exhibition of American paintings enough pictures by Symbert, Copley, etc., have been gathered together to give additional character to the rooms where the industrial arts will be shown.

A FAMOUS COLOR PRINTER

ON JUNE 14 last there died in a sanitarium at Los Angeles, Cal., the famous color printer and publisher, Louis Prang. Mr. Prang is probably best known as being the inventor of the chromo. Like so many eminent men in America, he was born in Europe, in the German town of Breslau. His father was a part owner of a calico print work, and at the age of thirteen, in 1837, Prang began his practical training for future superintendency of the factory. He started at the bottom, beginning with the bleaching of cloth, and going through the various departments of the business, designing, color mixing, printing from blocks and rollers, dyeing, engraving, machine construction, etc.

The revolutionary wave that swept over Europe in 1848 naturally found Prang among the revolutionists and the president of a revolutionary club. He soon emigrated to America and arrived in New York April 7, 1850. He failed to find employment in his calling and tried one way or another of earning his living. He took up wood engraving and followed this trade for four years.

His health demanded a change of occupation in July, 1856, and he established the lithographic firm of Prang & Meyer, which was dissolved in 1860, while Prang continued business under the name of L. Prang & Co.

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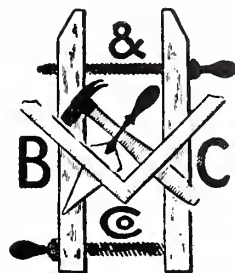
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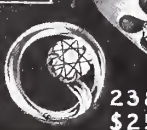
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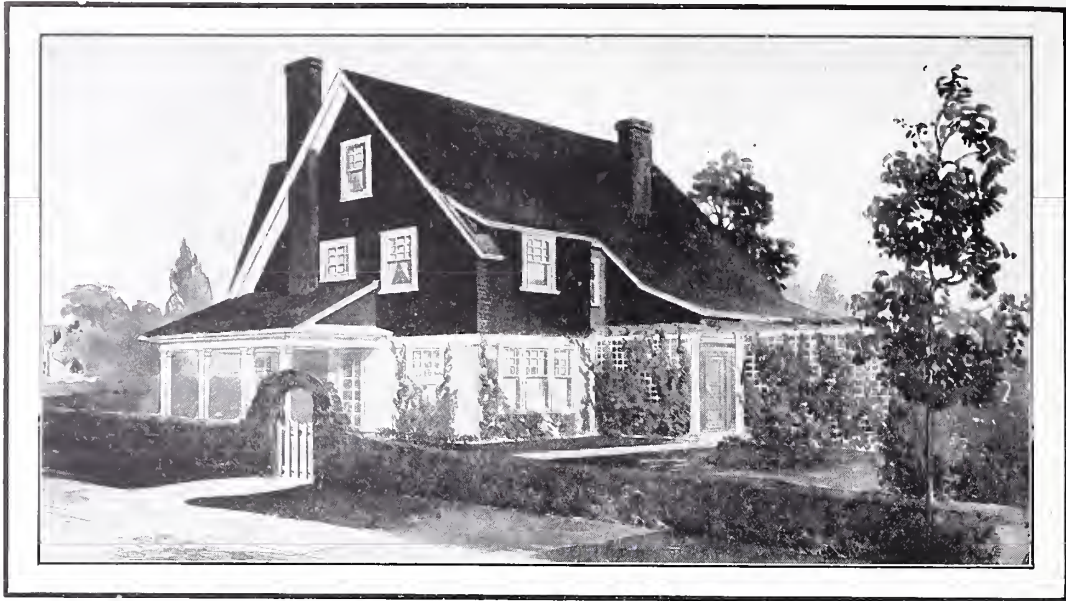
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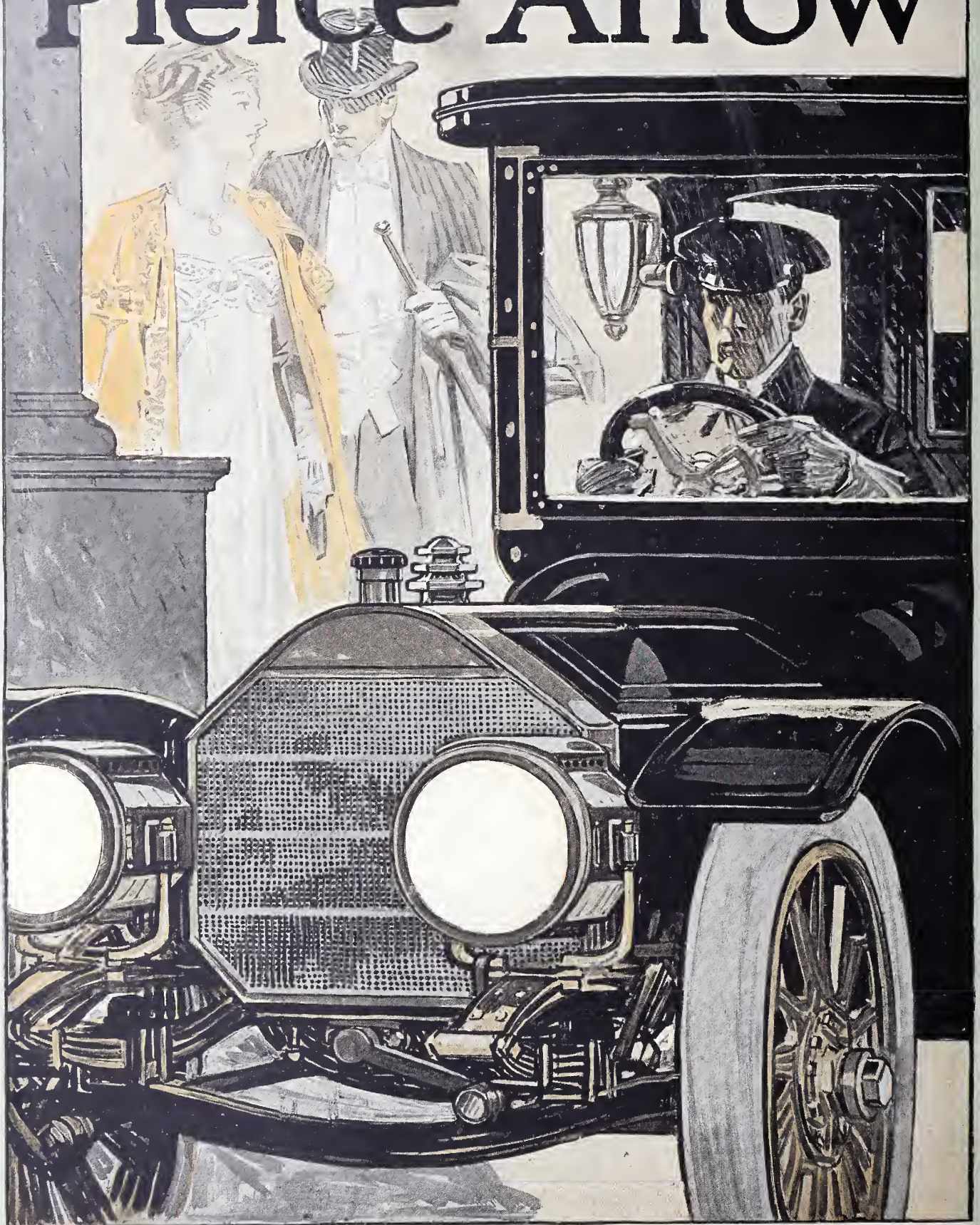
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