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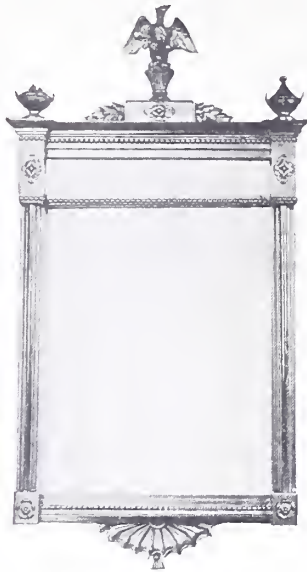
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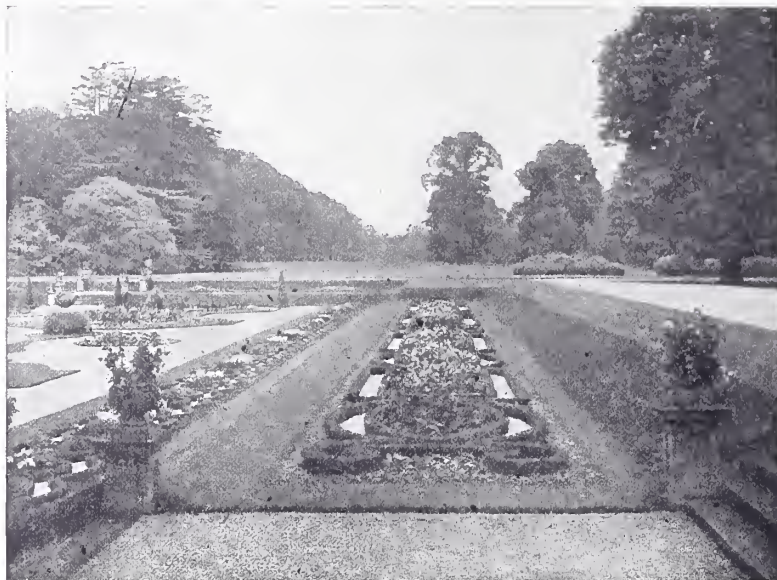
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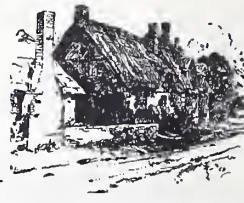


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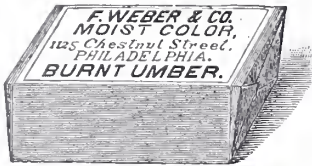
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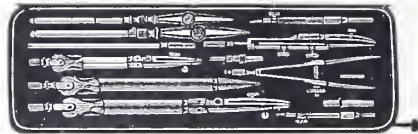
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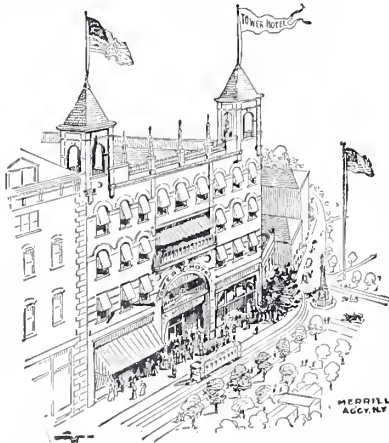
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AD. X

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The INTERNATIONAL STUDIO

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JANUARY, 1908

ABBOTT H. THAYER
BY HOMER SAINT-GAUDENS

ABBOTT H. THAYER paints the essential spirit of man. Obviously he cannot reproduce this spirit in the literal sense, since painting may accomplish no more than to visibly represent visible objects. But potentially he effects the result both by searching in the fashion and play of the features, and in the lines and poise of the solid human figure for every fleeting trace and hint of the ethereal and perishable, and by controlling a sincere and truthful emphasis of those elusive suggestions to direct to other eyes all the import latent in the bodies of men and women. And the power in him that urges him so to imbue with spiritual significance this indwelling rhythm of color and form seems to act by virtue of his faith in the doctrines that "God created man in His own image," and that the image of God is Nature.

From Nature Thayer early learned an appeal so elemental and so deep that no one should resist or analyze it any more than they should the primitive appeal of music. For Thayer understands, as few others understand, that though Nature when examined casually presents scarcely any colors or shapes vivid in comparison to the externals of artifices created by man, yet that Nature when made friends with arouses the only sensations that truly revive, the very sensations that man strives to ape. Take an illustration patent to all eyes. Every one readily admits that while out-of-doors New England verdure would appear sadly pale if compared to the "property" vegetation of the theatrical stage, yet the stage scenery, for all its brightness, looked upon in its appropriate surroundings, would pall long before the sober note of a bit of woods seen even during a gray day. Of course, we appreciate that this occurs because the trees when examined possess a remarkable clarity and an unfathomed quality of truth that inevitably invokes our original instincts. It needs no argu-

ment to convince the most superficial observer that though the buds on hemlock branches in themselves manifest most temperate tones, yet when discovered in the clear darkness of a grove they cause an uplift such as may rise with the smell of damp earth, or the touch of moss, or a drink of spring water, or the sound of a breeze in the branches. This fact, rightfully judged a platitude when presented in its common form, Thayer studies and applies to a degree quite out of the ordinary range. For while he displays no traces of the realist, in the accepted meaning of the word, he so possesses himself of the craft of seeming unconscious, that in his knowledge of the restrained methods of mother earth lies the touchstone of his art.

Abbott H. Thayer was born in Boston in 1849, but early in life his parents took him to live in Keene, N. H. From the beginning with him, as with all other successful painters, art held as great a proportion of his being when he played a child as when he worked a man. He never became an artist, for he always was one. About Keene he scarcely grew old enough to wander in the woods before he attempted to draw deer and foxes. Near Keene he certainly experienced his first true painter's thrill at seeing the orange sunset light reflected from the sandy bottoms of the lagoons of the Ashuelot. In Keene he knew the first joy of using oils in copying a dead upland plover and learnt the first artist's lust to do justice to his subject. So there he progressed until, in his seventeenth year, he definitely mapped out his future and the two branches of his aspirations by his first professional efforts, the stuffing of birds and the painting of fox-terriers with exaggerated and tender eyes, after the fashion of the time.

Then, in 1866, he approached his task more seriously, to begin with, studying for two years at the Brooklyn Academy of Design, and later, for six years, devoting himself to the painting of cattle and landscapes. From that date his honest per-

Abbott H. Thayer

sonality, his sensuous and potential appreciation of beauty increased in definite strength. From that date he gradually demonstrated that in addition to painting objects themselves he could depict the meaning diffused from the form of objects, as he could reproduce the evanescent color that outdoor light spread over objects. From that date he confirmed himself as truthfully a painter, a man who desired to render clear and tangible to the sight of others those visions which delighted his eyes. It seems a pity that during this period minor influences failed to support for him the superb example of those masters, John La Farge and Winslow Homer. But, unfortunately, through these years the pupils of Couture and Millet returned in numbers to America; and these pupils garbled the words of their teachers until they reached Thayer in a most un-fundamental form of error. For he gathered that he should "load on the color" and cause his output to "sing with paint." And so, in the impressionable period of his life, he developed a method of execution that ever since has held him a slave.

At the age of twenty-five Thayer went to Paris. During his first twelve months there, while he studied under Lehman, his results fell off in quality with an alarming steadiness. But when at the end of that course he moved to Gerome's studio, where he remained for the rest of his stay in Europe, he speedily acquired skill in the secrets of his craft and carried forward his desires with new strength. Yet he never won experience directly from Gerome. The latter's methods differed too radically from what, in New York, Thayer had accepted, not only as truth, but as the genuine truth of the Old World, for the pupil to admit without cavil the teacher's pin-point directions. Indeed, the school in these years divided itself into two almost officially recognized classes: on the one side Gerome's ardent followers, keen ivory draftsmen; on the other the so-called impressionists who hid in their lockers when the master's step echoed down the hall. Therefore, though too much in earnest wholly to join with the radical views of the latter body, Thayer tended in their direction and fell more under the sway of Bastien Lepage than of any other man. And so, of course, Gerome's criticisms of Thayer's work sank to monotonous repetition.

"Always good, but woolly!" Gerome said.

At this time, strangely enough, Thayer lived the life of a Philistine. He felt no real companionship for the French. He cared nothing for the pictures in the Louvre. He ignored the Italian Renaissance. He enthused somewhat over Velasquez, but he

failed to muster the ambition to travel in Spain or any other country, and, indeed, he lacked the money for such excursions had the inclination warmed him. Rather, he remained quite within his shell and throughout his whole visit abroad profited only by a small class of friends who applauded his results.

On his return to New York Thayer promptly joined himself to the younger men, among them Weir, Low, Wyatt Eaton and Chase, all of whom then sought to place the Society of American Artists upon its feet. Later Thomas Dewing and Thayer felt a mutual attraction, so that for many years Dewing continued as Thayer's chief adviser. For Dewing also aimed only at the beautiful, and created only such fragile and exquisite compositions as must have confirmed Thayer's ideals and urged him along his proper path. Because of his family, however, Thayer soon removed his home to Peekskill and later to other Hudson River towns, with a result that his early portraits of the type of *A Lady and a Horse* and *A Seated Woman* reached a completion singularly free from studio gas. On the contrary, these paintings promptly struck a note of unique felicity in their gentle but strong individuality which lacked all taint of eccentricity or mannerism, a note always upheld in such of his later portraits as those of *Mary Dow* and *Elsie Pilcher*. More than that, his canvases glowed with a haunting and tranquil dignity, a respite in an age when dynamic force already sought to presume as the only virtue.

About this time also, 1884, Thayer's decoration, *Florence*, for Bowdoin College, initiated the series of imaginative figures—creatures not simply animals the color of flowers, but conceptions filled with souls to keep them sweet—that from time to time through later years have impressed his public as exhalations of deep memory. In posing these forms tuned to profound happiness, to pathos and to life, he never declines into the easy vein of the theatrical or the sensational. Rather in them he masters the suggestiveness of repose; for even with compositions of movement, such as that which exhibits the fluttering garments of the walking figure in *A Virgin*, he avoids all suggestion of straining for action.

Quibbles and the vagaries of daily whims never interfere with Thayer's eclectic thoughts. So, without consulting passing tastes, he produces results which always appear as portraits of entirely visible beings on certain of whom he places wings from an undissected but nevertheless distinct sense that wings form the proper setting. Perhaps for



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MONADNOCK IN WINTER
BY ABBOTT H. THAYER

Abbott H. Thayer

one reason he follows this course because a figure unrelieved by accessories, full front, square in the middle of the canvas offers a knotty problem of composition and of execution. And why should a sculptor have all the wings? But to a degree harder to define, yet more definitely coupled to Thayer's mental attitude, the wings represent a sentiment antithetical to that of many Germans who when they paint a Greek figure erect behind it a German-Greek background, as if their temple or altar offered the necessary or sufficient excuse for the figure's existence. For Thayer by adding wings indicates simply that his figure presents no claim to be regarded as realistic, but rather stands as one neither Greek, heathen nor Christian, which unfolds its own intangible, unthought message.

In 1901 Thayer returned definitely to Dublin, N. H., close by the home of his boyhood. Since that year he has taken three trips to Europe. There, in the company of George de Forest Brush, he not only gratified the inclination brought by his later admiration of the early Italian art, especially that of Tintoretto, the Siennese and the Florentines, but as well in Haarlem he bowed under the spell of the Guild pictures of Franz Halz, which he enjoyed infinitely more than those of Rembrandt.

As a result, Thayer's freedom of action and clarity of mind expanded, though his method of production in no wise altered until he painted his most superb canvas, the *Winged Figure*, on the rock above the grave of Robert Louis Stevenson. Here, by force of trained and sympathetic intellectuality, he turns toward the world a truly human face, now softly bright, now subdued as in twilight; a face wistful, placid, with eyes shining with unshed tears, tears in no sense the tears of sorrow; by vital intuition he conveys to the on-looker the perception of ethereal, but unmatched, strength latent in the sweep of wings and arms and limbs and white drapery.

Yet the *Winged Figure* will not suffer a critical attitude on the part of a spectator. To allure with all its magnetism, it must charm without the let of stricture. Persons often mention the "call of Nature" who never attempt to analyze what that much-bedeveled phrase means. As a matter of fact, "the call of Nature" fails to mean, it only feels. So with Thayer's productions here and elsewhere, though the visitor catalogues one of Thayer's figures as "Charity," or "An Angel," or anything else he will, he should remember that the intended result of the canvas lies not in the meaning, but in the feeling conveyed.

In the ordinary course of events, however, the visitor forgets that "Charity" represents simply the verbal sign for the thought which the picture awakens in the visitor's mind. Moreover, he never pauses to consider that perhaps "Charity," if coined by himself, bespeaks not at all the picture's meaning, but remains only the visitor's name for the visitor's own emotion inspired by the picture. But if he does hesitate, he will also realize that, as he is an amateur in labeling feelings, his emotion, far from being ticketed by "Charity," falls under another definition, not to be set down in black and white, yet quite as real as intangible. There lies the danger. The visitor who would enjoy Thayer's fascination must halt before he becomes hypnotized first into erecting his own symbol for Thayer's idea as expressed on the canvas, then into assuming that his own symbol denotes exactly his own emotion, and finally into basing his criticism upon this twice faulty symbol instead of directly upon Thayer's painting. In other words, such a visitor when he cleverly examines Thayer's *Winged Figure* will say: "Oh, there sits an angel." And a little later he will say: "Who ever saw an angel with a sunburnt face? Who ever saw an angel with its hands clasped about its knees? That is very undignified for an angel. The man who painted such an angel must be a very foolish man with very little knowledge of angels." But, unfortunately for the visitor's criticism and peace of mind, the painter never called the picture "An Angel." If any tag at all hangs on the frame, the dealer forced the artist to place it there. And the artist, not posing as a gentleman of unusual literary merit, only fails to express the same ideas in words that he signifies in paint.

The development of this imaginative series from the creation of *Florence*, through an adaptation of the central portion of that composition known as *Caritas*, to the hanging of the *Winged Figure* in the Albright Gallery at Buffalo, cannot be traced, as is often the case, by the comparison of canvas A with canvas N and canvas Z. For Thayer has not progressed so much in technique as in spirit. Early in life he painted in virtually the same way he paints now. Then, after that unfortunate period before his visit to Europe, as to-day, technique proved his stumbling-block. So when he occasionally labors in a fashion to which exception may be taken, no one need believe that in the process he carries out his wishes. If he could, he would lay on his oils as smoothly as George de Forest Brush. In one way, to be sure, he freed himself from certain of his trammels by imitating



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A VIRGIN
BY ABBOTT H. THAYER

Abbott H. Thayer

sculptural methods. Nowadays when he unfolds his paintings to a satisfactory point, he employs an assistant to copy his canvas. That completed, he develops the copy once more as a modeler carries forward a cast. Yet, for the most part, even when his attitude toward his implements has changed, the result remains virtually the same. In early days he held in scorn the man who spent time learning simply to handle implements. Now, though toleration grows with age, he feels that only the finest carpenter truly requires exceptional tools. Therefore, until a painter receives a message to vindicate, he need not worry about technique; and, therefore, after his message reaches him, technique drops to virtually small importance, since he obtains his results somehow and somehow his note represents the right and the divine note.

But the essence in Thayer's painting breathes more strongly from each succeeding canvas as he passes through the normal stages from youth, when he hoped that his pictures would resemble those of certain masters, to maturity, when he obviously studies his own heart and desires to produce solely his own conceptions. At times it seems as if his abnormal sympathy for things about him causes him vainly to strive to explain something that defies meaning; as if his high and precious sense of beauty couples with a nervous incapacity to complete his utterance. Yet for the most part the foul wind of his technique turns out his fair one. The idea falls into his brain and later he bears such a creation as *A Virgin Enthroned*, as he must bear it unshaped by sensible power. He deals with a question of unconscious being more than with a question of taste.

Thayer chiefly desires to hold his values and his notes absolutely correct. But deliberately or instinctively, he strives for an esthetic as well as a practical correctness. Therefore his drawing, a drawing of form rather than of line, becomes one with his tender, bird-like colors to most truly effect his deep-seated repose and aloofness of atmosphere. His figures radiate a soft, natural bodily warmth which often causes them to appear startlingly distinct when otherwise they would seem unfinished. For their flesh is not a marble-tinted flesh, but a flesh that glows through their draperies, human with the benediction of the sun. And the cloth upon them lies clear but not iridescent, with varying notes bright almost to confusion yet restrained to the entity of the result. Thayer teaches those who study him the difference between the shadows of translucent forms and the shadows of solid forms, the difference between the light of a surface and the light upon a surface.

Spontaneous and natural, Thayer never expresses a decorative sense in the rigorous meaning of the word. He never tends to the flat and wooden, or to empty headed confusion; he never casts his drapery into dull, heavy folds or overstudies the details, for he includes the decorative in the pictorial. Yet here emphasis on the pictorial fails to imply that he defies existing human restrictions, or surrenders any part of his appreciation of natural beauty to a markedly artificial scheme of lines. With quite the opposite spirit he turns from even the modulated inconsistencies of the Rossetti school; he achieves his best when with simplicity and delicate intuition, as in *A Virgin Enthroned*, he selects for his subjects members of his own family and endows them with ethereal suggestion.

Since 1898 the naturalist side of Thayer rather dulled the painter in him, for about that time he concluded that the fashion in which Nature protectively colored her wild animals accorded only generally with the commonly believed in method. It has long remained an accepted axiom that when any bird or beast rests in its usual surroundings, it lies almost invisible from the usual point of view of its usual enemy. But Thayer developed the theory that this occurred not as most men thought, because the animal resembled one of a specific number of objects supposed to surround him, such as a stump or a twig, but because the animal's coloring, even when exceptionally brilliant, imitated the play of the customary light and shade of its environment in such a way as to deceive the enemy into thinking he looked through the animal rather than at the animal.

This idea Thayer studied with greater and greater interest up to the present time; and in it he met with a needed consideration of the most delicate of shadows and tone qualities that advanced in companionship with his attitude toward his painting. So now when his book on "Protective Coloration" will soon appear, his mind should revert more strongly than ever to his art. Surely, therefore, the future should overshadow the past. For a man of Thayer's will must ever advance. There can be no decline with powers so full of the inductive, so delicate in their action. He forces no attempt to startle by jarring conceits that weary in the end. He envelops willing imaginations through the reserved mystery of his direct conceptions. He brings pure visual emotion; for he has a sympathy with man which, backed by trained culture, leads him to grasp and to convey the beauty of man.



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A VIRGIN ENTHRONED
BY ABBOTT H. THAYER



WINGED FIGURE
BY ABBOTT H. THAYER

Exhibition of National Society of Craftsmen

S ECOND ANNUAL EXHIBITION OF NATIONAL SOCIETY OF CRAFTS- MEN BY EVA LOVETT

THE growth of the National Society of Craftsmen, whose headquarters are at 119 East Nineteenth Street, New York City, as reflected in its second annual exhibition, lately held at the galleries of the National Arts Club, on Gramercy Square, New York, has been remarkable. The recent exhibition exceeded the first in quality and size. It was held by the National Arts Club, in collaboration with the National Society of Craftsmen, in the spacious galleries of the former club, and a committee, composed of members from each club, attended to the arrangement of the vast array of beautiful objects of handcraft, covering every department of such work. The interests of the two clubs are closely interwoven, for many members belong to both. Mr. Spencer Trask, of New York, is president of each club. The long galleries, full of delightful exhibits, showed the great increase of interest, the steady growth of membership and the higher standard of work among the craftsmen.

Perhaps the largest single department was that of jewelry, which occupied four large and several small cases in the "Tilden Gallery," nearest Gramercy Square. Of this the collection was so good that it is difficult to mention any one article as exceeding another in design or execution. Mrs. Josephine Hartwell Shaw had interesting necklaces of tourmaline and topaz, and of blister pearl with silver. She also displayed a copper tea-set, of low, broad shape, the handles set with carnelians. Miss Mabel Wilcox Luther showed necklaces and brooches of amazonite, rose quartz, chrysoprase and other stones, in most artistic shapes. Delicate necklaces in coral and gold, and in silver and azurite, were the work of Miss Grace Hazen. Miss Emily Peacock displayed watch-chains, necklaces, fobs, brooches and belt-pins in her delicate and graceful style. Miss Virginia Senseney had handsome copper belt-buckles of Egyptian design. Some beautiful tourmalines of a clear amber color were set in a necklace by Miss Elizabeth Copeland.

Many bracelets, rings, brooches and scarf-pins were from students of Pratt Institute, among them F. S. Gardner, C. H. Johnnot, Miss Daisy Thompson and Miss E. Walbridge.

A curious fob of ancient Chinese coins was made by Miss Emily E. Graves, and scarf-pins and rings

by Otto Doesinger, John O. Winsche and Arthur S. Williams. A necklace of finely wrought pattern in lavender horn was adorned with amethyst and gold by B. B. Thresher, who had another of the same horn, with California moonstones and gold. Silver and gold neck-chains were set with jasper, turquoise, opal and amethyst and moonstones, by Miss Mary W. Peckham, Miss Louise C. Anderson and Miss Florence A. Richmond. Miss Josephine Foard showed a collection of Navajo jewelry of antique design. Beside these there were fifty or so craftsmen who showed equally beautiful decorative articles in the great jewelry cases.

In the department of bookbinding, which was nearest the entrance to the National Arts Club, the Misses Ripley had two extremely handsome guest-books, one of white and one of brown tooled leather, after the Mediaeval Siense style of the fifteenth century, and a large prayer book of tooled dark leather, with a bronze cross on the cover. A leather table-cover in heraldic design, showing interesting treatment of tempera color, was also by Miss Ripley. A book cover executed by Carrado Scapecchi, which is a reproduction of an antique book cover from the Piccolomini Palace, showed fine work and brilliant color. Miss Elizabeth Griscom Marot had a copy of Thomas Moore's "Utopia," bound in blue blind tooled pigskin with silver clasps, and Miss Adeline G. Wykes, several fine bindings, one of green levant, with gold tooling, and one a guest-book, tooled in gold and with antique finish. William Lewis Washburn had hand-made books and booklets, and hand bindings were also shown by Miss Flora A. Hall and Miss Edith Griffith.

Interesting process work on leather, set into a screen, was by Mrs. Charlotte Busck. A portfolio of brown wrought leather with wild-rose design was made by Miss Anna Monell Meeks. Miss Carrie Hibler displayed desk appointments, in Italian heraldic design, and an excellent piece of wrought leather in a lady's shopping-bag. Decorated and colored leather was used for address-books by Miss Berthaline Lexow, and tooled and colored leather on card-cases and leather bags was used by Mrs. E. M. Stoddard, Emma F. Stratford and Miss Abbie I. Fiske. Finely shaded green and brown leather cases were the work of Miss C. V. Hetz, and a hand-bag with peacock decoration was shown by Miss Minnie B. Serrell. Miss Frances B. Tracy had beautiful illuminated leather in Florentine style, in the shape of photograph cases and bridge scores. The Handicraft Guild of Minneapolis, Minn., displayed small articles of



CENTRE GALLERY
NATIONAL SOCIETY OF
CRAFTSMEN EXHIBITION



CERAMICS

NATIONAL SOCIETY OF CRAFTSMEN



SILVERWARE

NATIONAL SOCIETY OF CRAFTSMEN



WORK IN GLASS, METAL AND LEATHER

NATIONAL SOCIETY OF CRAFTSMEN



WOOD CARVING

NATIONAL SOCIETY OF CRAFTSMEN

Exhibition of National Society of Craftsmen

leather, designed by Miss Louise Berry and Nelbert Murphy.

The display of ceramics was not large, but was mostly from the studios of notable artists. The Misses Mason showed bowls and vases with nature motifs, and in delightful blue, gray and green shades, and plates with blue and white and gold and silver decorations. Mrs. Anna B. Leonard, whose designs in blue, green and gold on plates, cups and saucers and on a teapot of bronze and gold were admirably carried out, and Miss Dorothea Warren, who had plates and bowls with peacocks in elaborate Persian borders, were among the exhibitors. Miss S. Evannah Price had a tall vase, decorated in gray and yellow, and Mrs. J. H. Hibler showed a tea-jar and bowl and an excellent octogan-shaped dish, decorated with gold lines. Miss Margaret C. Armstrong had a finely painted landscape on a tall brown-green vase, and Miss Matilda Middleton showed some charming Satsuma work on a box and cream pot.

The pottery department in the middle gallery, although not extremely large, was very good. Mr. A. E. Baggs, of Marblehead Handicraft Shops, had some new glazes on vases and jars. The "Sunset" glaze was of brilliant tints, shading toward the top of the vase. Some gray-green vases of good shapes, designed by Mr. Baggs, had geometric patterns in brown. Most of the motifs were taken from the sea and the coast where Marblehead is situated. A tea-set of gray had seaweed decorations, and another was ornamented with some of Marblehead's quaint little houses. Other designers of this school were Miss Maude Milner and A. I. Hennessey, who had an extremely good set of tiles, with ships in blue and gray. With a display of her fine crystalline glazes, Mrs. Adelaide Alsop-Robineau had sixteen tiny vases of experimental color, in gorgeous flamme reds of copper, from the palest to the darkest shades. Charles Volkmar showed vases and bowls and a cider set of a soft green-gray of fine texture, and a set of tile with nature motifs.

The Markham Pottery had some of its curious autumn forest effects, produced partly by the coloring and partly by the texture, on many vases where bronze, red, orange and russet were mingled, producing suggestions of autumn wood vistas. Good examples of the distinctive Newcomb college ware were in the collection, and the Van Briggie Pottery had some jars with peacock shadings of green and yellow, and a set of tile with pictures from "Alice in Wonderland." William J. Walley had jars with a fine "devitrified glaze," where an

odd mixture of orange, green, red and brown makes a flame effect, and Misses Edith Penman and Elizabeth Hardenbergh among their excellent gray and green bowls and vases had blue jars with odd markings of a lighter shade through the blue.

Numbers of examples from notable weavers, and many single pieces from individuals, were in the textile, weaving and embroidery departments, for often the work shown might be entered under either of these heads. The Misses Glantzberg showed delicate linen weavings in a variety of nursery articles, bibs, tray-cloths, scarfs, table-covers, curtains and cushions, designed specially for the use of children. These were decorated or embroidered with lambs, goats and chickens and other objects of interest to children. A crash table runner, in gray and green, was by Miss Anne Duane. From the Greenwich Handicrafts School, Miss Durant and Miss Katherine Lord showed fine weavings in portières, table covers and mats. Miss Aurelia Bethlen exhibited fine embroidery on a pillow-case and table-cover of her own work, and an embroidered bed-spread and pillow-slip, said to be designed and worked by the Empress Elizabeth of Austria. The design is of roses and leaves worked in white upon white linen, and the articles are for sale.

Among other exhibitors in these departments was Mrs. Sally Field Stevens, who had three table scarfs, one worked in violet, green and blue applique, another in orange, violet and brown, and the third in rose, violet and blue-green. The designs of these were unique and the colors most harmonious. Ralph Radcliffe Whitehead had woven bags, Miss Charlotte Pendleton, a portière of Aubosson weave, and Miss Anne M. Dibblec, two delightful little bureau-scarfs, one in red and green cross stitch, with a quaint pattern of carnations, and the other a honeysuckle pattern in blue. Mrs. Lilian Barton Wilson showed a linen bed-spread with a pattern worked in two shades of blue in alternate squares. Each square contains a figure of a man or a woman, the background being worked in and the figure left plain. Miss Margaret Whiting, of the Deerfield Society, had cross-stitch on table covers and applique on dyed cloth. Miss Blanche M. Barton displayed an embroidered stole of white silk, the only piece of ecclesiastical embroidery in the exhibition.

The loan collection, comprising articles of every sort of hand work, made during past centuries, contained much that was most interesting, including jewelry, textiles, carvings and pewter.

(To be continued)

IMPORTANT NEW YORK EXHIBITIONS

During January See page cviii



Courtesy The Ehrich Galleries
TOBIAS AND THE ANGEL

BY JACOPO PALMA, THE YOUNGER



Courtesy of William Macbeth
SUMMER'S DAY ON THE EAST SIDE

BY JEROME MYERS

S. Melton Fisher

THE PAINTINGS OF S. MELTON FISHER. BY A. LYS BALDRY.

THERE is undoubtedly in the work which Mr. Melton Fisher has done during the last few years very plain proof of the value of delicate and unforced sentiment as the foundation of serious artistic achievement. His pictures offer a direct denial to the popular belief that the illustration of some incident or the relating of some story must be regarded as essential in all pictorial effort, and they assert in a manner which cannot be mistaken the right of an artist who looks at life from an individual standpoint to choose his own way of interpreting the facts that are presented to him. In what may be called illustrative painting the subject is always more or less ready-made; it is incapable of anything but minor modifications, and the way in which it should be treated is chiefly determined by other than æsthetic considerations. It has a kind of literary purpose, an intention to realise something already pictured in words and fully described in all its main details; there is little scope left to the painter for the exercise of

personal preferences or for the development of original methods of expression.

But the man who bases his art not upon what he can derive from the ideas of others, but upon what is suggested to him by his own temperament, is not only more genuinely inspired but has an infinitely better chance of arriving at results which are of permanent importance. He offers artistic opinions which claim respect as those of an independent thinker who wishes to convey to others impressions that have affected him vividly and have stimulated definitely his imaginative faculties. These impressions, presented as they are through the medium of a personality, acquire the stamp of the artist's conviction, and take on the particular sentiment which by instinct he prefers. They become, when they are translated into a pictorial form, revelations of his beliefs and expressions of his view of his responsibilities as an art worker.

The belief that is revealed in Mr. Melton Fisher's paintings is an absolute faith in the power which abstract beauty has to appeal to the imagination and to satisfy the taste of the real lover of art. He aims at an ideal and seeks to create an atmo-



“LA BELLE AU BOIS DORMANT”

(By permission of Mrs. Eleanor Rawls Reader)

BY S. MELTON FISHER

S. Melton Fisher

sphere that will be consistent with the faith he holds, an atmosphere that is permeated with the sentiment to which he responds. That he succeeds in realising this aim can scarcely be disputed; the character and quality of his pictures, the suavity and elegance of his technical method, the dainty charm of the subjects he prefers, can all be adduced as evidence of his consistency. He uses perfectly legitimate means to make himself understood, and his art has in consequence a full measure of that frank directness which is the mark of the sincere student of nature who has satisfied himself as to the way in which he can best explain what is in his mind.

It can well be imagined that he has not arrived at his present clearness of conviction without some years of preparation. He had the advantage of a thorough training in the practical details of his craft, and what he learned in his student days he has since subjected quite thoroughly to the test of experience; and, as well, he has availed himself of special opportunities that have come to him of widening unusually his artistic outlook. Born in 1860, he received his general education at Dulwich College, where he had the benefit of practically daily contact with a collection of notable pictures by the greater masters, and was able to satisfy by

study of these masterpieces inclinations which even in his early boyhood were definitely developed. His actual training in art began when he left Dulwich, and started as a student in the Lambeth School. After making some successes there—among them the gaining of a gold medal in the National Competition—he went to France and became a pupil of M. Bonnafé, a teacher well able to guide him in his seeking after completer knowledge, and an artist with a sound understanding of many branches of executive practice.

Reversing the usual proceeding of the English art student, Mr. Melton Fisher came back from Paris to work in the Royal Academy schools. During his period of study there he proved in many ways that he had to be seriously reckoned with as an artist of more than common ability, and he ended by carrying off the gold medal and travelling studentship, the most eagerly competed for of all the Academy prizes, and the one which tests most fully the imaginative power and the technical skill of the student. As he had to spend the two years' term of this studentship abroad he betook himself to Italy, and after travelling for a while in that country he decided to settle down in Venice, where he would have the advantage of living in surroundings artistically inspiring and of



“CLERKENWELL FLOWER MAKERS”

BY S. MELTON FISHER



PORTRAIT OF MISS RODD
BY S. MELTON FISHER

S. Melton Fisher



STUDY

BY S. MELTON FISHER

of an artist, for at Venice he had exactly what was needed to develop the best side of his nature and to bring into full activity all the æsthetic instincts which he had been training so assiduously year by year.

During this ten years' term he made a strong bid for a definite position among the best of the younger English artists by the originality and sound quality of the pictures which he sent home for exhibition at the Academy. The subjects he chose were characteristic of modern Venetian life; his canvases were records of his observation of the people among whom he found himself, and by their brilliant reality and clever statement of picturesque facts gained the immediate approval of everyone who was qualified to judge his work. When at last he left Venice and came back to London he had a thoroughly established reputation as an artist who was not only a master of his craft, but gifted, as well, with more than ordinary perception of those refinements of expression which are necessary for the highest order of achievement. By such performances as his *Venetian Costume*

association with a number of distinguished artists who had taken up their abode in that city.

He did not return to England when his student-ship expired; he had fallen under the charm of Venice, and there he remained for ten years painting subjects drawn from the life around him, and revelling in the wealth of picturesque material which he found ready to his hand. It may be counted fortunate that he should have decided to spend in a place so satisfying to his innate love of beauty those first years of independent production which make up the most critical period in the career



STUDY FOR HEAD OF CHILD IN "THE TAMEOUR FRAME"

BY S. MELTON FISHER

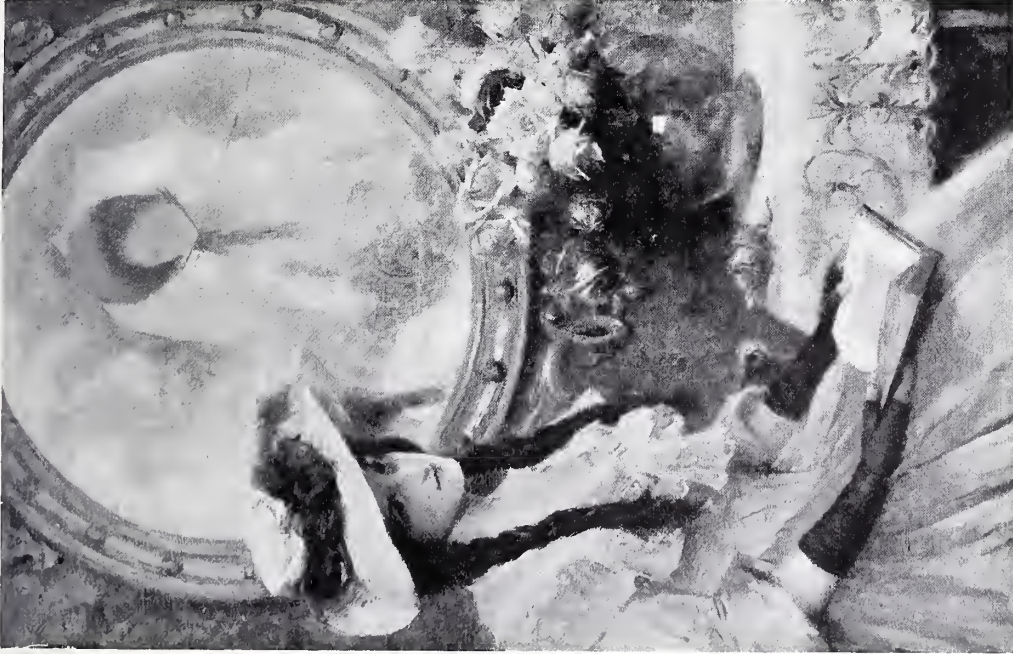


"THE BLACK VEIL."
FROM THE OIL PAINTING
BY S. MELTON FISHER.



BY S. MELTON FISHER

"BALLERINA"



BY S. MELTON FISHER

"JUNE"



(In the National Gallery, Wellington, New Zealand)

"SLEEP." BY S. MELTON FISHER

S. Melton Fisher

Makers (1888), *Festa* (1889), *La Sposa* (1890), *Una Cresina: The Confirmation of a Child, Venice* (1891), *L'Asta: A Sale by Auction* (1894), to quote the chief of the pictures he exhibited during this period, he had defined his place in the art world—and this place, it could be seen, was one of undeniable distinction.

At first he seemed inclined to continue in London the same kind of search after beauty in everyday life with which he occupied himself in Venice, for soon after his return from abroad he exhibited an important picture, *Clerkenwell Flower Makers* (1896), in which all the characteristics of his earlier style are fully displayed. But his maturing convictions soon led him to see that his love of colour and feeling for graceful line could be more completely asserted in subjects of a more abstract type; and accordingly he has for the past ten years occupied himself more and more



“POPPIES”

BY S. MELTON FISHER



“CLYTIE”

BY S. MELTON FISHER

with those dainty fancies by which he is best known to-day—with such delightful compositions as *In Realms of Fancy*, which was bought by the Chantrey Fund Trustees in 1898; *Sleep*, and the *Tambour Frame*, the first of which is in the National Gallery at Wellington, New Zealand, and the other in the National Gallery at Perth, Western Australia; *Poppies*; *June*; *La Belle au Bois dormant*, an exquisite example of his treatment of the nude figure; the graceful *Ballerina*, which was one of the features of the 1907 Academy; *Dreams*, which was acquired for the Corporation Gallery at Oldham; and *The Chess Players*, which was added not long ago to the collection in the Walker Art Gallery at Liverpool. Throughout the whole of this series there runs an obvious intention to deal with nature in a spirit of pure eclecticism, and to record only those among her many aspects which would lend themselves best to the illustration of the particular æsthetic truths which he wished to advocate.



“THE TAMBOUR FRAME”

(In the National Gallery, Perth, Western Australia)

BY S. MELTON FISHER

It is because of his success in making this intention felt that Mr. Melton Fisher has attained the wide popularity which he now enjoys. There is no taint of sentimentality in his art; indeed, delicate and daintily fanciful as it is, it lacks neither virility nor decision of manner, and with all its emphatic assertion of a belief in subtleties of suggestion it is yet free from conventionality. That he is a shrewd student of character, that he can look closely into the little details which mark the points of difference between individuals, is proved by the strength and vitality of his portraits. He paints such a piece of abstract loveliness as the head of his *Clytie* with the same sort of conviction that he shows in a portrait like that of *Miss Rodd*, and to both pictures he gives just that degree of naturalism which is needed to make them live. As a portrait painter he has done much that deserves frank commendation, and it may be noted that his happiest efforts in this branch of practice include at least as many paintings of men as of women: he has by no means limited himself only to the representation of graceful femininity.

Concerning his skill as a craftsman there can be no question; his easy, fluent draughtsmanship and

broadly simple brushwork, his sensitive management of gradations of tone and modulations of colour, his judicious treatment of subtleties of modelling, show that he has made himself completely a master of the mechanism of his art. Nor does he confine himself to only one medium; as a pastellist he has made successes quite as great as those which he has gained as an oil painter. Indeed, whatever the medium he employs, he arrives always surely at the end which he has in view.

A. L. B.

IN connection with the recent International Art Exhibition at Venice, the following awards have been made by the Jury des Récompenses. In the departments of painting, sculpture, drawing and engraving, Grandes Médailles d'Or are awarded to MM. A. Baertsoen, F. Brangwyn, A.R.A., C. Cottet, Dampt, Josef Israels, Heinrich Knirr, Boris Kustodieff, Jules Lagae, Philip László, Cesare Laurenti, E. R. Ménard, Gerhard Munthe, and J. S. Sargent, R.A. In the section of applied art, Herr Barwig, of Vienna, and M. Lalique, of Paris, receive gold medals, and special diplomas or gold medals are awarded for the decoration of certain of the salons.

Auguste Rodin

A NOTE ON SOME RECENT PORTRAIT BUSTS AND OTHER WORK BY AUGUSTE RODIN.

AMONG the latest work of Auguste Rodin are a number of portrait busts—marvellous examples of technical skill which prove this artist's ability to handle his medium as perhaps no one has done since the great days of the Renaissance. Few painters, and no modern sculptor to my knowledge, have so revealed the inner character of his sitter. One loses sight even of Rodin's technique in this revelation of psychological power. Beginning with the strong young head of Bastien-Lepage, what a magnificent array of men and women he has bequeathed to the world! Noble, austere, pure, lovely—according to the gifts of his model, for Rodin transcribes only that which he finds in the face, the character of his sitter.

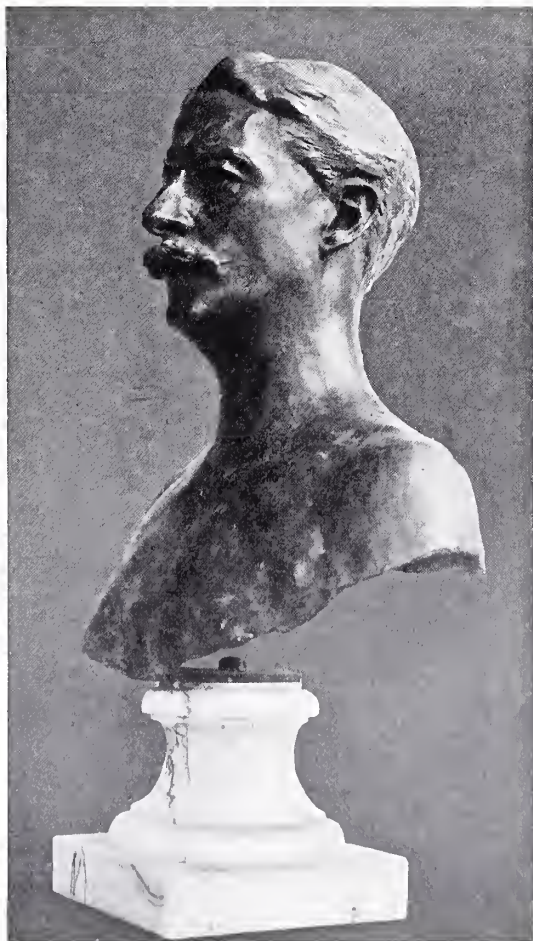
Here, then, is a field where even Rodin's enemies must yield reluctant praise. Their favourite accusation, that he takes casts from life, can no longer apply, as he does much of his work in the marble. "Does it not tire you?" I asked, when I first saw him working in the stone. "Ah, no; it is a great pleasure, a real joy." In his recent busts one feels this joy in his work, a joy which, during his long years of struggle, was sometimes overclouded, so that many of his statues seem to possess an indwelling sadness, a knowledge of life too profound to admit of gaiety. But no such thought is possible when looking at the radiant head of a young English girl that I recently saw in his studio. One knows that happiness alone has been her portion, that as naturally as the opening flower turns toward the sun this young creature turns toward the joys of life. It is the consummate expression of eager expectation, of dawning womanhood in the pure soul of a young girl. There is not a flaw in the delicate marble, nor a flaw in the perfect technique of the master.

When Rodin deems it wise to carry his modelling to the extreme of finished detail, he can do so without loss of power. Almost all his busts of women possess this attraction of exquisite finish. Many of his men, on the contrary, are blocked in with broad, powerful strokes, depending for their expression on the force, rather than the detail, of their modelling, yet always enveloped in a sort of luminous atmosphere. It is this luminous quality in the sculpture of Rodin that separates it from that of all modern masters. "This has been my life-work," said M. Rodin. "During forty years I have searched for this quality of light. I have

found it in the modelling. It is the modelling that produces the effect of atmosphere—that gives life to the statue."

In M. Rodin's hands marble becomes soft, pliant, alive—he is "a master of live stone," as the old Italians loved to call their sculptors. After that great period sculpture, like painting, became academic, and though France has led the modern world in plastic art, her sculptors have studied from the Greek rather than from life. What the men of 1830—Corot, Rousseau, and Daubigny—did for painting, Rodin has done for sculpture—carried it back to nature, thrown open the windows and flooded the *atelier* with light.

As the Court painters, accustomed to the dimness of their studios, were blinded by the dazzling brilliancy of the Barbizon School, so the Academy men of our day have been blinded by the naturalness of Rodin's art—have accused him of taking casts from the living model, of departing from the



PORTRAIT BUST

BY AUGUSTE RODIN

Auguste Rodin

noble ideas of French sculpture. They cannot see that he has opened a new path, the path that leads to the heart of nature, the everlasting source of truth, of inspiration. By their bitter criticism they have added much to the difficulties of this artist's life. But those who mark out new paths are always men of great moral strength, willing to accept the suffering which must be their portion because of those who are to come after, who shall reap what they have sown.

Fortunately, Rodin is a philosopher as well as an artist: he realises that he is in advance of his time, that the world is not yet ready for psychological sculpture, the majority preferring the theatrical pose and graceful drapery of



“LE RÉVEIL”

BY AUGUSTE RODIN



“LA DOULEUR”

BY AUGUSTE RODIN

studio arrangements, whereas he gives us human figures that personate no special characters, that simply convey some distinct psychic emotion. “I name my statues when they are finished,” he says, “because the public demands it, but the names convey little of their real meaning. Take, for example, the group in the Luxembourg called *Le Baiser*. The meaning is far more profound, more elemental than these words imply. Love, the union of man and woman—I have simply striven to translate this eternal truth. People tell me that I create; that is not true. God alone creates, man but reveals. The greatest poet, the greatest musician, has found his poetry, his music, in Nature. Our Gothic cathedrals, what are they but the faithful transcription of natural forms—the arching trees of the primeval forest, the birds and beasts and sea-shells? The men who gave us the churches which are to-day the greatest glory of France were passionate lovers of Nature. I am convinced that this is true of all great art periods. My one



PORTRAIT BUST
BY AUGUSTE RODIN



AUGUSTE RODIN'S STUDIO
SHOWING THE "PORTE D'ENFER"

Auguste Rodin

effort is to *re-present* what I find in God's creation—above all, in the form of man, which is the highest, most perfect, of architectural constructions."

Rodin's frank joy in the nude is Greek, but his psychological interpretation of man's spirit is essentially modern, and his statues reveal the nervous life of our twentieth century, with all its perplexities, doubts, aspirations. He does not always choose the soul in its highest moments, preferring to translate life as it exists. He pierces beyond the veil to the truths which lie at the heart of humanity, and his figures palpitate with life, sensations, dreams.

Because we have been taught to find our ideal sculpture in the calm statues of the Greeks, we are shocked by his portrayal in marble of such tumultuous emotion. Unconsciously inherited traditions prejudice us against the innovator. We forget that the calmness of Hellenic art could not transcribe our restless modern life; and that Rodin, lover and devotee of ancient art though he be, is essentially the child of his age, the prophet, the seer of modernity. If we believe art to be "the

expression of the souls of great men," should we not hold an open mind for the receiving of their message, no matter in what form it be given? We must also remember that many of Rodin's groups were created for his *Porte d'Enfer*, whereon he has depicted Dante's vision of "those who go down into hell"; and that in our revolt at his too realistic rendering of these subjects we should not lose sight of the greatness of the art which portrays the passions that sway our age. But these two hundred figures can be put entirely aside; there will still remain sufficient of his imaginative sculpture to place Rodin's name on the roll-call of the great.

Nor can the value of this artist's work be judged from the æsthetic standpoint only: he is the *master craftsman* of this age, and perhaps his greatest contribution to the coming generation of sculptors is the lesson of his patient endeavour to learn well his craft. With stubborn will he set himself the task of reproducing the human form. No labour was too great to achieve this end. From early morning until late at night he worked at his modelling; thousands of hands and feet, of detached bits of anatomy in his *atelier*, prove the carefulness of his research.

As he modelled the outward form his imagination was busy with the story of the ages—the eternal story of love and birth and death—so that almost unconsciously he wove into his work the pattern of life. Thus it is that his portrait busts are representative not only of individuals, but of this age. Future generations will regard them as a page in the book of our life, and place them in their treasure-houses of art, for, as Rodin said of his painter-friend Carrière, "Better than his contemporaries those who are still to come, those who shall understand, will work out his glory."

A. SEATON SCHMIDT.



BUST IN MARBLE

BY AUGUSTE RODIN

THE Third International Congress for the Development of Drawing and Art Teaching will be held in London next August. As the Committee are desirous of knowing as long beforehand as possible the approximate number of members for whom arrangements will have to be made, they appeal to all art teachers to enrol at once. The subscription for ordinary members is 10s. 6d., and may be sent to the Organising Secretary, 151 Cannon Street, London, E.C.

Algernon M. Talmage

THE LANDSCAPE PAINTINGS
OF MR. ALGERNON M. TAL-
MAGE. BY A. G. FOLLIOTT
STOKES.

CARLYLE has told us that the actual well seen *is* the ideal. Keats expressed much the same thought when he sang :

Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know.

Mr. Algernon Talmage, some of whose pictures are reproduced in the following pages, has founded his life's work on this teaching. His love for Nature is deep and reverent, and he spares no pains to interpret her truly. At the same time he is careful to choose of her best and to see it under the most beautiful and often most transient aspects.

Here we have the true idealist—the man who, while sparing no pains to obtain correctness, both in detail and general effect, exercises his prerogative of choice, and only gives us what he considers to be the most salient features of his subject at the moment of their strongest appeal.

But this ability to make full use of the personal equation in the transcribing of nature is only arrived at after a long period of unremitting toil. For many years Mr. Talmage has painted his landscapes and cattle on the spot, not in the studio

from small studies. He has thus obtained that highness of key and subtle diffusion of light and atmosphere which the indoor worker finds so difficult to master.

In these days of impressionism, which in many cases would be better described as inarticulate occultism, it is refreshing to come across work which, while in the best sense impressionistic, is also true in form, tone and colour. Only sound draughtsmanship and a thorough knowledge of his subject will enable a man to be thus successful. Though Mr. Talmage has given us some of nature's most fleeting phases, his drawing is never scamped, and his detail, though often nearly lost in twilight half-tones, is always convincing. His cottages never look like haystacks, nor his cows as if they had been carved out of wood. He has, too, as I believe all true lovers of nature have, a horror of forcing an effect for the sake of making an effect—a fault which those who are familiar with our leading exhibitions know to be a very common one.

Unfortunately, owing to the garrulity of the incompetent, both in the studios and in the press, it is difficult for the public to know what is best in painting. The disciples, who caricature the masters, loudly insist that their methods only are the way to salvation in art. Hence we have an everlasting strife between the perverid facsimile-monger and



“THE WHITE COW”
188

BY ALGERNON M. TALMAGE



"THE END OF THE SHOWER"
BY ALGERNON M. TALMAGE

Algernon M. Talmage

the egotistical impressionist, whose impressionism is not the result of temperament, but of sheer incapacity to produce truth in any shape or form. But these noisy polemics are but the babblings of the incompetent, who do not really represent the causes they espouse. The masters, both realists and impressionists, know that the beauties of nature are infinite, and can be seen and rendered from many different temperamental standpoints; and they also know that they must be truthfully rendered. To this end they have acquired, through years of labour, the necessary skill.

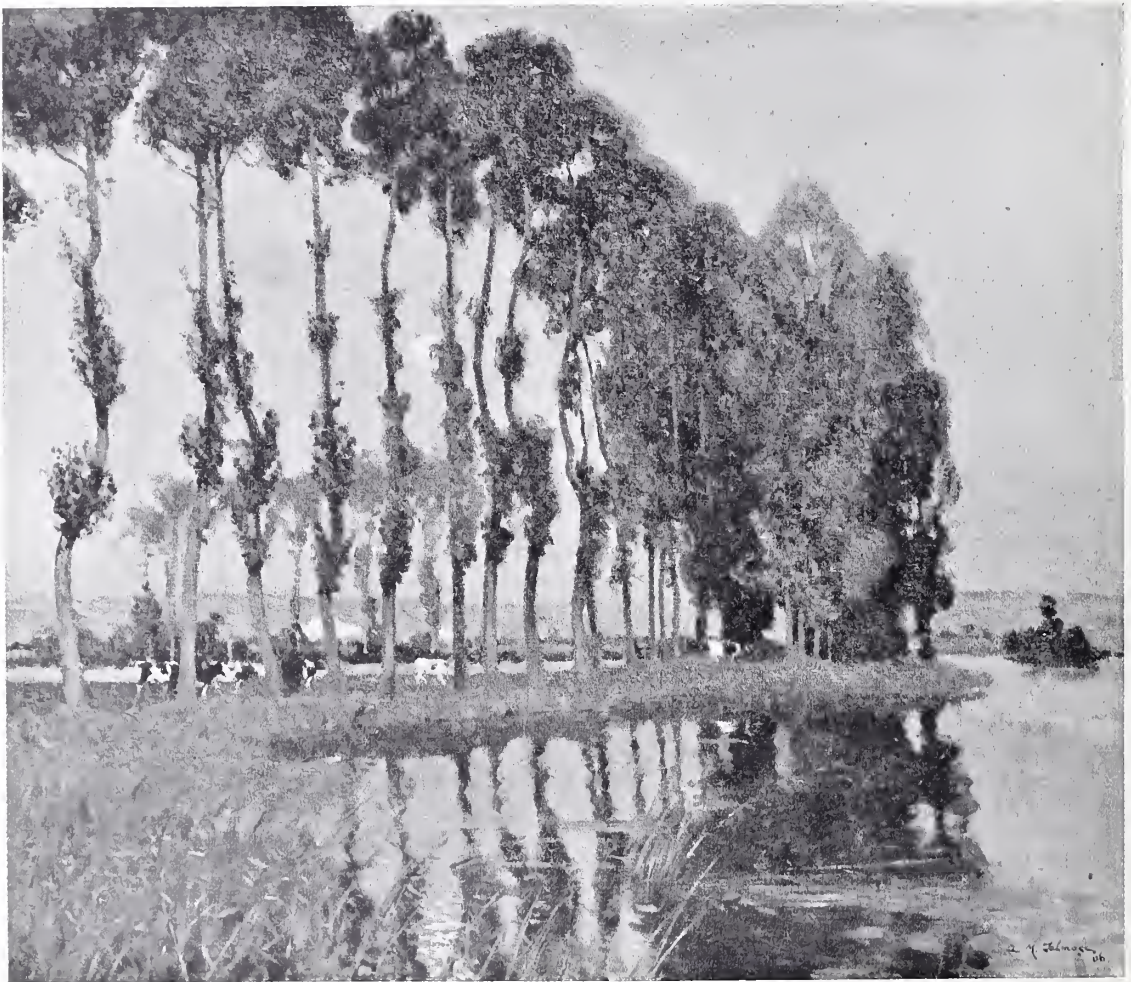
To the acquisition of this skill Mr. Talmage has devoted his whole life, since leaving Professor Herkomer's school at Bushey. He has taken up his abode at St. Ives in Cornwall, where he has a class of pupils, on whom he impresses the importance of open-air study and the love of truth that it engenders.

His own work, at the Royal Academy and else-

where, has attracted a good deal of attention, by reason of its reserve and fidelity of tone and colour. The accompanying reproductions give, as far as black and white can, a fair indication of his powers.

On the Banks of the Avon shows us the very soul, as it were, of an autumn day on the marshes. The trees are stripped of nearly all their leaves, and the pattern of their many branches is truthfully rendered. The lush meadows are sodden with moisture, and the force of the swollen river's stream is apparent at once. Overhead there is no theatrical arrangement of clouds, but just one of those soft, dappled grey canopies of which our English autumns are so prolific. The whole picture is a triumph of accurate and loving observation.

Many of the painter's finest qualities are seen in *The End of the Shower*. Nothing has been forced, and yet so true are both tone and drawing that the spaciousness and somewhat sombre beauty of a



“MOONRISE IN PICARDY”

(In the possession of Archibald Ramsden, Esq.)

BY ALGERNON M. TALMAGE

Algernon M. Talmage



“THE BANKS OF THE AVON”

BY ALGERNON M. TALMAGE



“HOMEWARDS”

(In the collection of R. Morton Nance, Esq.)

BY ALGERNON M. TALMAGE

Algernon M. Talmage

Cornish moorland are admirably portrayed. It is one of those "soft" days, so common in a western winter. The great seaborne clouds are charged with rain, and the gorse and bent grasses of the foreground are dripping with moisture from a shower, which is seen passing away over St. Ives Bay and the country beyond. These great uplands are difficult to treat, but the gaunt trees and the well-balanced lines give the necessary pictorial effect.

Decorative in arrangement and entirely unconventional is the *Moonrise in Picardy*. Carrying the trees so far across the picture was a bold thing to do, but they have been cleverly made to compose. That tender half time between day and night, when the moon, not yet regnant, is but a pale disc in the eastern sky, is a very favourite one with the painter. In this instance the gracious, almost tender, dignity of the time is wonderfully caught. It is one of those rare moments when nature seems to be hushed in silent adoration.

The White Cow is a difficult subject to treat successfully, but here again nothing has been forced. The somewhat intricate background has been cleverly subordinated, yet the cows in the sun-dappled foreground do not obtrude. The impression left on the mind is of one of those drowsy, windless summer noons when nature's teeming millions are taking a well earned siesta.

A Moonlight Night shows us a village street steeped in moonlight. The whole picture is instinct with that rapture of repose which the soft beams of the queen of night make visible. A simple subject enough, but rendered with loving fidelity.

A. G. F. S.

(The picture reproduced on the next page is one of a series now being done by Mr. Talmage in London. The original is on view at the current exhibition of the Royal Society of British Artists in Suffolk Street.)



"A MOONLIGHT NIGHT"

BY ALGERNON M. TALMAGE



“THE CAB RANK, TRAFALGAR SQUARE”
BY ALGERNON M. TALMAGE

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

OUR first illustrations of domestic architecture this month represent a type of building unfamiliar to the majority of our readers. Mr. Dušan Jurkovič, the architect of the log-built villa at Resek, in Bohemia, belongs to the region called Slovackei, the country of the Slovacks, lying between Hungary, by which it is ruled, and Bohemia, nearer akin from a racial point of view, for the Czechs who form the chief element in the population of the latter country are closely related to the Slovacks in the Slav group of races. Mr. Jurkovič is a zealous respecter of local traditions in architecture and decoration, of which he has made an exhaustive study, culminating in a work recently published in Vienna by Schroll under the title of "Prače Lidu Našeho" (The Crafts of our People). It is these local traditions that Mr. Jurkovič incorporates in the houses designed by him in the course of his practice as an architect, with due regard, however, to a legitimate exercise of individual feeling on the part of the architect, and also, of course, with due regard to the requirements of the present day,

which he believes can be met without sacrifice of the features peculiar to the native architectural type. An example of such a building is furnished by this villa near Resek, a little spa in Bohemia, close to the Prussian frontier. The house is situated on the summit of a hill some 2,000 feet high, and owing mainly to the difficulty of transporting building material thither it was built of wood, which is plentiful in the neighbourhood. It was intended for use chiefly as a summer residence, but so well has it been constructed that it makes a comfortable dwelling for the autumn and winter. The design throughout follows the traditional style of the locality, but the architect has introduced elements of his own here and there, more especially in regard to the roof and the windows, which admit more light than the old buildings usually do. The accompanying coloured supplement gives a view of the living-room, which is bright and cheerful, whereas the living-room in most of the old houses is a somewhat gloomy apartment with dark walls. The furniture shown is also of traditional design, slightly modified. The villa contains six rooms in addition to the kitchen, bath-room, and other offices, and it cost about £1,250 to build. Mr. Jurkovič now practises in the town of



VILLA AT RESEK, BOHEMIA

DUŠAN JURKOVIČ, ARCHITECT



LIVING-ROOM OF A VILLA AT RESEK, BOHEMIA.
DUŠAN JURKOVIČ, ARCHITECT.



Recent Designs in Domestic Architecture



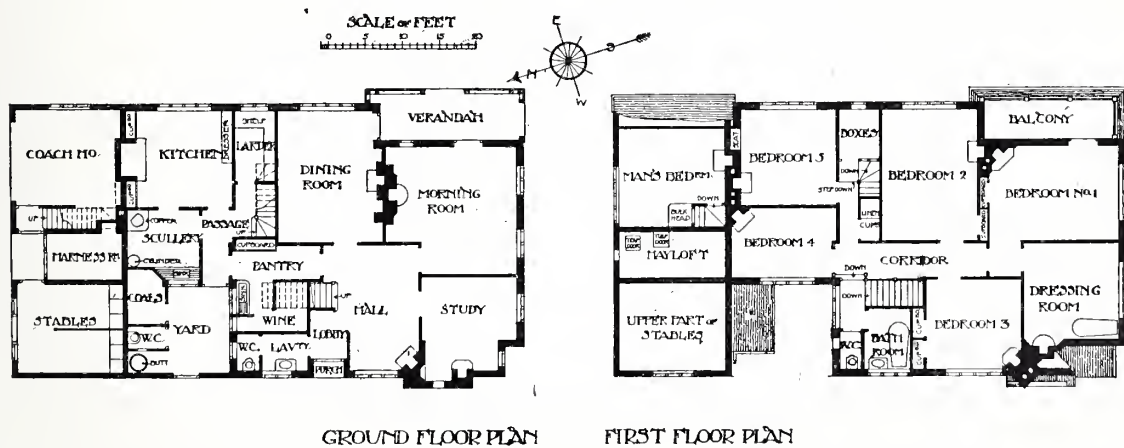
“SURREY HOLME,” BYFLEET: GARDEN FRONT

G. LISTER SUTCLIFFE, ARCHITECT

Brunn, the capital of the province of Moravia. It was at the Gewerbeschule in this town that he studied for his profession, and it is interesting to note that before commencing practice he familiarised himself with the practical side of building by working in turn as a carpenter and joiner, mason, etc.

“Surrey Holme,” Byfleet, Surrey, of which illustrations are given on this and the following page, is a small house designed by Mr. G. L.

Sutcliffe, A.R.I.B.A., for a level and well-wooded site adjoining the river Wey. The house contains a square hall, three sitting-rooms and six bedrooms. The principal rooms are placed at the south end of the building, and the kitchen, stables, etc., at the north end. The walls are faced with Enfield bricks, selected for their varied colour, which ranges from rich red to deep purple, and the roofs are covered with tiles irregularly stained, producing a charming colour effect. Externally



GROUND FLOOR PLAN

FIRST FLOOR PLAN

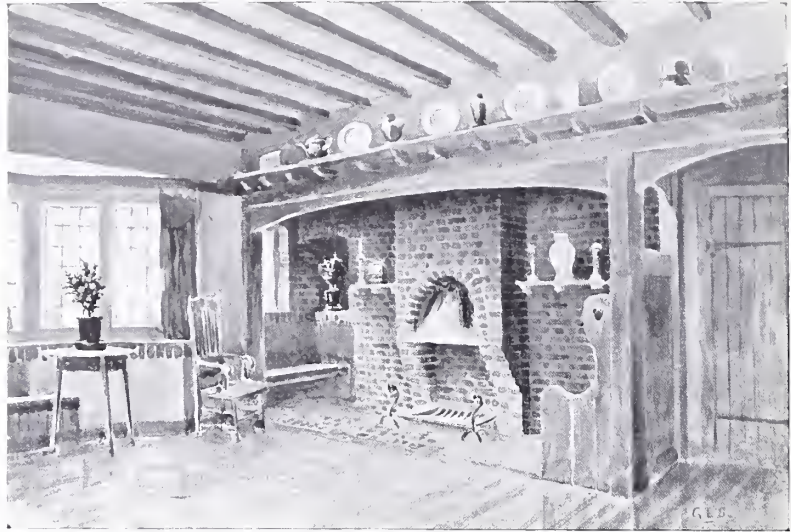
PLAN OF “SURREY HOLME,” BYFLEET

G. LISTER SUTCLIFFE, ARCHITECT

Recent Designs in Domestic Architecture

there is little or no architectural ornament about the house, but it is an interesting example of modern cottage architecture; the design is simple and unaffected, and shows a feeling for old Surrey work, although it is not a mere copy of it. Internally the fireplace is the principal feature in each room. The ingle in the den is entirely faced with Enfield bricks, and has a quaint and cosy effect.

"Oddynes Holt," at Horsted Keynes, in Sussex, also designed by Mr. Lister Sutcliffe, is a simple and inexpensive country cottage, containing a fairly large inner hall (used also as a dining-room), two sitting-rooms, five bedrooms and the usual offices.



HALL AT "ODDYNES HOLT," HORSTED KEYNES

G. LISTER SUTCLIFFE, ARCHITECT

The inner hall, shown in our illustration, has for its principal feature a large ingle nook faced with local bricks and paved with unglazed red tiles.

The fireplace itself is built of bricks, and has a simple dog grate and a bright iron canopy. One peculiarity of the house is that no mouldings have been used, the angles of the woodwork being either chamfered off or slightly rounded.

We give also two views of a Dutch garden designed by the same architect for "West Hall," Byfleet, a house to which various additions have been made by him. The garden is sunk about two feet below the level of the adjacent ground, and its design presented some difficulty, as the angles formed by the surrounding buildings and yew hedges are all irregular. The principal features are the three flights of steps, the old sun-dial, the fountain basin, and the alcoves for seats. Ham Hill stone was used for the dressings, but all the paving is of rough Purbeck marble laid in irregular pieces. The cut trees and shrubs of yew and box were imported from Holland.

Mr. Arnold Mitchell is the architect of the house at Harrow Weald, shown in our coloured reproduction of Mr. J. A. Swan's drawing. The house stands high, on a fine open site, the rooms being planned so that in each case the fullest advantage is taken of the aspect



ENTRANCE FRONT, "SURREY HOLME," BYFLEET

G. LISTER SUTCLIFFE, ARCHITECT

Recent Designs in Domestic Architecture

offered and the special view obtainable. The hall and staircase are panelled in white. All the ground-floor rooms have rich ceilings in modelled plaster, and the floors are of oak in narrow widths, the doors in mahogany. The exterior is in white plaster, with a trowelled and floated face, the wall tiles in bright red, the roofs covered with a dark hand-made tile. The cost has worked out at tenpence per foot cube, including all finishings and decorations.

Though of a more or less public character as regards its use, we illustrate here (see pp. 200 and 203) a cottage hospital at Harrow-on-the-

Hill, Middlesex, also designed by Mr. Arnold Mitchell, because, from an architectural point of view, the building in its general features is of the



DUTCH GARDEN AT "WEST HALL," BYFLEET
DESIGNED BY G. LISTER SUTCLIFFE, ARCHITECT

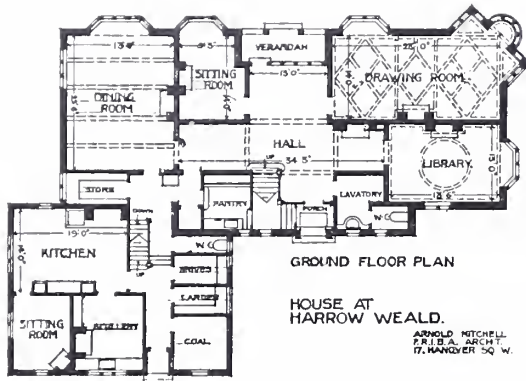
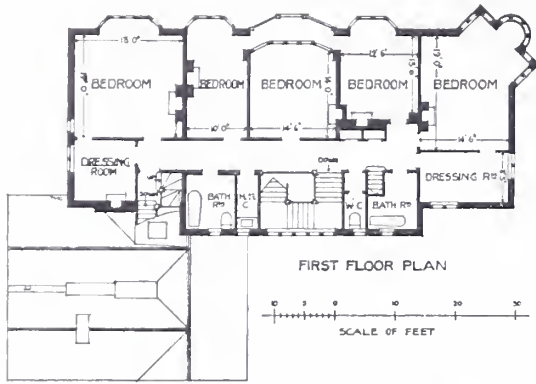
domestic type. It is, indeed, almost a matter of necessity that a building such as this should partake of this character. There should always be associated



DUTCH GARDEN, "WEST HALL," BYFLEET

DESIGNED BY G. LISTER SUTCLIFFE, ARCHITECT

Recent Designs in Domestic Architecture



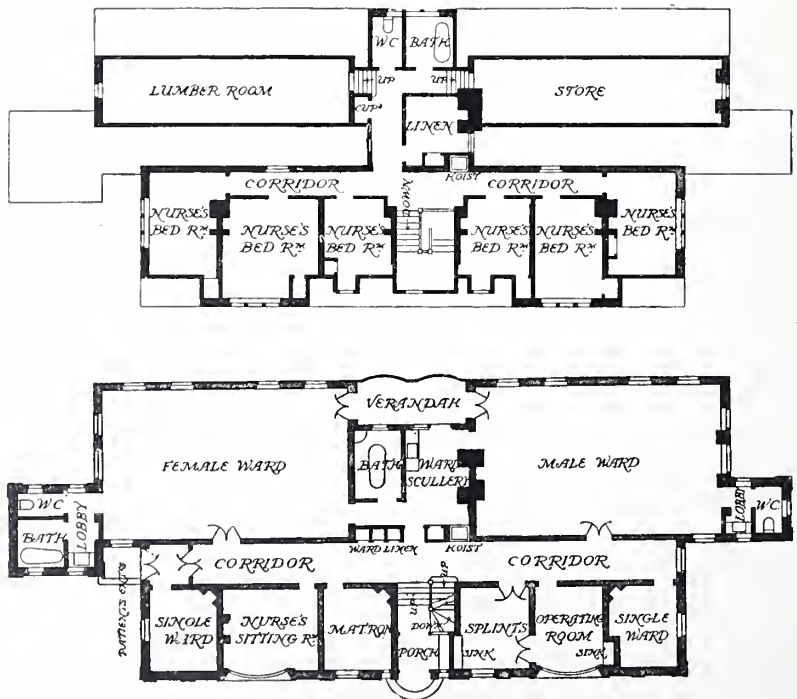
PLAN OF HOUSE AT HARROW WEALD
ARNOLD MITCHELL, ARCHITECT

rooms for lumber and storage. The domestic offices (kitchen, etc.) are in the basement, which, owing to the slope of the ground, is level with it on the southern side. Each of the three floors is equipped with adequate sanitary appliances. The materials used in the construction are multi-coloured bricks and rich yellow-brown Ham stone, with dark weather tiles on the roof.

"THE STUDIO" YEAR BOOK OF DECORATIVE ART, 1908.

THE Editor desires to thank the numerous architects and designers who have responded to his invitation to send in material for illustrating the third volume of this publication. A large number of new and interesting designs have reached him, and as the preparation of the volume is now well in hand, it is hoped to have it ready for publication early in the new year. As in the case of the second volume issued at the beginning of the present year, the 1908 volume will contain an important section devoted to exterior architecture in addition to a great variety of other subjects of interest to those who are decorating or furnishing their homes, and it will also contain a special article on Garden Design by Mr. T. H. Mawson.

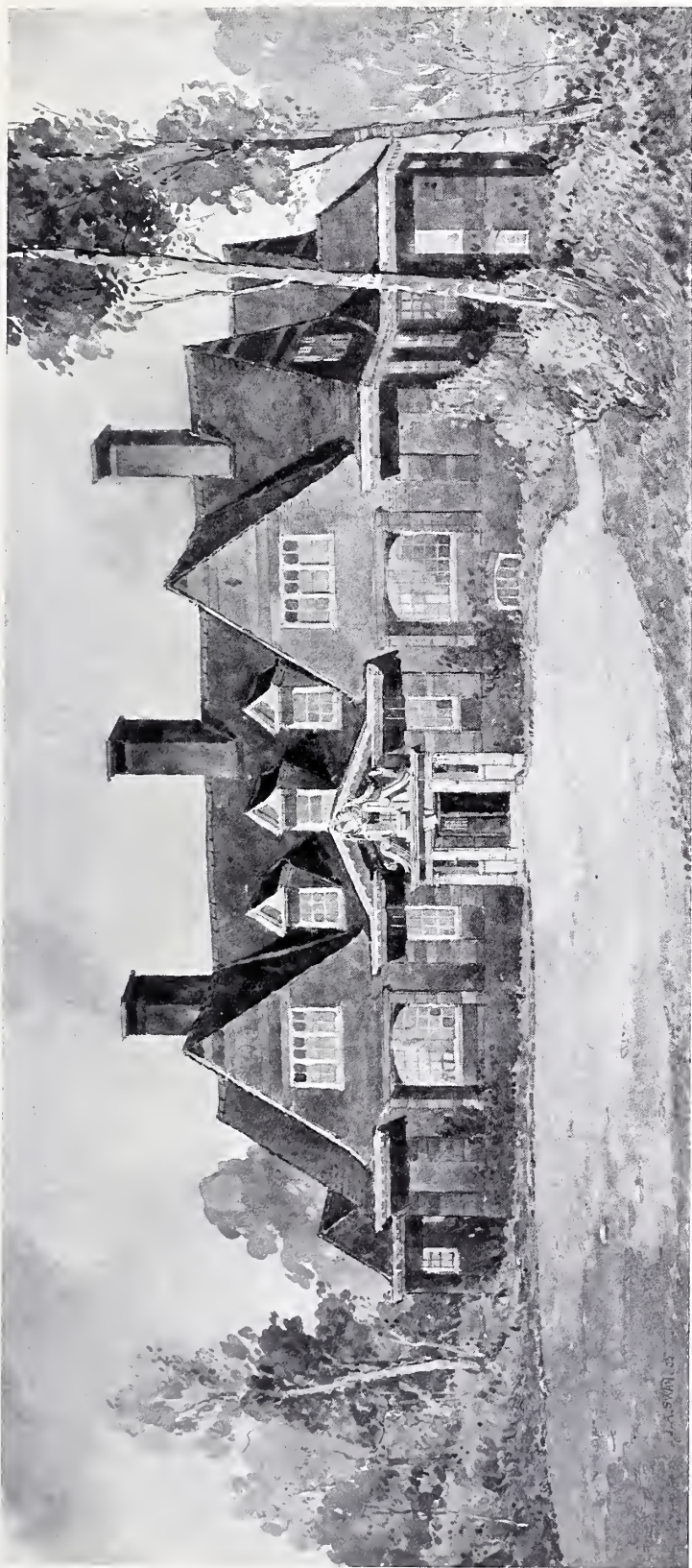
with a house intended for the reception of sufferers that feeling of cheerful homeliness which is such a potent factor in the treatment of patients. This cottage hospital at Harrow occupies a charming site, measuring an acre and a half. It contains two large wards, facing due south, so that patients may have the benefit of all the sunshine possible; each is about 35 feet long, and has accommodation for eight beds, but the cubic space is sufficient for two more. On the same floor, as shown by the ground-floor plan here reproduced, are placed the rooms for the staff, operating-room, etc.; on the first-floor are the nurses' bedrooms, and two large



PLAN OF GROUND AND FIRST FLOOR, HARROW COTTAGE HOSPITAL
ARNOLD MITCHELL, ARCHITECT



HOUSE AT HARROW WEALD
ARNOLD MITCHELL, ARCHITECT.



THE COTTAGE HOSPITAL, HARROW-ON-THE HILL,
MIDDLESEX. ARNOLD MITCHELL, ARCHITECT

The Autumn Salon, Paris

THE AUTUMN SALON, PARIS.

THREE thousand items, of which more than two thousand were concerned with painting and sculpture; certain important retrospective exhibits, such as those of Carpeaux, Cézanne, Berthe Morisot, Eva Gonzalés, and Ponscarnes; some remarkable *ensemble* displays by the great English aquafortist, Sir F. Seymour Haden, and José-Maria Sert; three beautiful rooms devoted to Belgian art—such was the sum-total of the *Salon d'Automne* this year. As is always the case, the noisiest works struck the keynote, with the result that the melody was lost in the din.

Compelled to be brief, and therefore to make my choice, I will ask that I may be allowed to devote attention to the works of the living artists, with the solitary exception of Cézanne.

Whether we like his art or not, Cézanne marks a date in the history of French painting, just as Mallarmé marks a date in the history of poetry. As yet we do not know what his influence will produce, but that influence is certain. Can it be denied that Cézanne and his admirers have largely contributed to restore to French art a passionate taste for colour? His defects are striking enough: a perhaps morbid deformation of linear vision, an exaggeration of line, carried at times to the verge of caricature, a deliberate realism like that of a man whose visual angle is defective, a frequent lack of cohesion between the divers parts—and goodness knows what else! Anyone can add to the list. His qualities, on the other hand, are of a kind less easily discernible. Nevertheless they exist. Perhaps his general point of view may be summarised thus: in the presence of nature Cézanne's feelings were instinctive; that is to say, he felt blindly, but in a manner both profound and original. When he desired to express his emotions he became meticulous—a contradiction impossible to explain! In labouring obstinately over each part he would lose sight of the *ensemble*. Note how minute was his method of painting: coatings of extremely fine colour, placed one above the other with untiring patience and infinite scrupulousness. Evidently we are here quite remote from the happy facility of genius! In this style of painting there is an indication of trouble and something of impotence. At the same

time we cannot escape from the impression of inward force, of undisciplined strength, of deep-seated instinct emanating from these works.

Passing now to the Belgian group, to my mind the most remarkable display among the painters was that of M. Van Rysselberghe, who exhibited two portraits and a nude. The finest of these was a portrait of a lady in white, half reclining on a white sofa, with a wolf-hound beside her, very true in drawing and in attitude—a symphony in bluish-white, brightened by the green transparencies of the gown and the green edging of the cushions. M. Willie Finch, who seems to me to be a remarkable colourist, exhibited only one picture, and that very badly placed—*Jeune Femme au Bain*. M. Van den Eckhoudt, who has perhaps less vigour than M. Van Rysselberghe, exhibited a very fine portrait. Of the three pictures by M. Emile Claus, whom everyone admires for his unceasing effort and his magnificent gifts, one perhaps preferred the *Soir d'Été*, by reason of its beautiful powdery sky, the most delicate grey of the gilded sheaves, and the charming rustic atmosphere. Everyone knows how scrupulous and how full of observation is M. Léon Frédéric. His *Âges de l'Ouvrier* in the Luxembourg are very well known, and in his other



PORTRAIT OF MLLE. S.

BY FÉLIX VALLOTTON

The Autumn Salon, Paris



“LA DAME EN BLANC”

BY TH. VAN RYSSELBERGHE

canvases his work is still careful and vigorous. I admired greatly the slightly cold but dignified art of M. Fernand Khnopff, the Brugelian tradition so beautifully expressed by M. Laermans, the grace of M. Smits, the rather ponderous strength of M. Baertsoen, and the charming qualities of M. Ensor. M. Evenepoel is a realist who may be excused a little vulgarity; M. Courtens, a very unequal painter, did not seem to me to be very well represented here.

In the department of sculpture I found, making a very good show beside the great Constantin Meunier, M. Vinçotte, M. Mignon, and M. Paul Dubois, whose nudes are of fine stuff and real vigour; but I still preferred the nude work of M. Victor Rousseau, which palpitates with life and is full of grace and simplicity.

Among the French painters two currents were plainly visible, and these the hanging committee had “canalised” as much as possible into different rooms.

Traditional, as distinct from impressionistic, painting was represented by Mr. Lavery with three forceful and sober portraits. Next I must name M. Lévy-Dhurmer. Beside works of louder tone his *camaiéus* entitled *Jaune-Brun* and *Vert-Clair* chanted in an undertone a sweet and delicate melody which, its softness notwithstanding, was perfectly audible.

The drawings of Brittany by M. Lemordant, simple and full of energy, very true in their movement, showed a quite remarkable understanding of light and shade. M. Jules Chéret sent some of his soaring female figures, charming as ever, M. Synave some pretty children, and M. Joncières some pictures of Versailles, which made one think of the delightful things by M. La Touche. M. Suréda displayed several pleasing bits of Orientalism, and Mme. Angèle Delasalle, who had shown such high promise, a rather feeble decorative composition. From M. Borchardt we had a fine portrait of a lady, marred unfortunately by sundry errors of taste. The scholarly and ever-interest-

ing investigator M. Desvallières deserves a place to himself, as does M. Truchet, whose flowers are full of spontaneity.

There were some very fine drawings. Those of M. Dethomas are full of vigour and quite remarkable in accent. Others were contributed by M. Beauvois, Mme. Gardiner, M. Hermann-Paul and Mlle. Bruère. But to my thinking the most striking of all the drawings in the Salon were those of M. Bernard-Naudin, done to illustrate the “Gold Bug” of Edward Allen Poë. They are instinct with movement and truth and simplicity, while the foreshortening is simply astonishing.

M. Boutet de Monvel and M. Tarquoy displayed this year pictures that possess the qualities of style, draughtsmanship, and composition rather than of colour and passion. And let me not forget to mention M. Gropeano and M. Léon Daudet, both quite discreet. As for M. José-Maria Sert, he has undertaken a Titanic work—the entire decoration of a Spanish Cathedral, with subjects taken from the Old and New Testaments. He has been inspired by the Michael-Angelos of the Sistine Chapel, and the result is not unworthy of so formidable a model.

Let us now turn to the impressionists. The display by M. Charles Guérin was the best we have had from him. A species of confusion, a

The Autumn Salon, Paris



"LA CARTE POSTALE"

BY CHARLES GUÉRIN

certain heaviness and an occasional flabbiness, in the guise of apparent violence, which often enough had jarred upon us in his former work, gave place this year to a simplicity, a sense of logic, a stability and a strength of colouring — relatively light—which proclaim henceforth a master. By other methods Vallotton, the painter-graver, gave one equal pleasure. His portrait of Mlle. S——, almost Persian in appearance, is so clean, so compact in design, so cunningly observed, and marked by such sobriety of line and of colour that it is impossible to forget it. Paul Barth, a Basle artist, as yet unrecognised, attracted me keenly by the fulness and the power of the nude figure against a magnificent blue cloth. M. Georges

d'Espagnat has not succeeded in ridding himself of a heaviness, a non-spirituality, which detracts from the merits of his big canvases, remarkable though they are for breadth and concentration, careful colouring, and a certain joyous air which he has evidently striven to impart to them.

The landscapes of the South, by M. Guillaumin, treated like decorative paintings, are handled brilliantly, and with much breadth of brush. Hard by were hung the landscapes of M. Alluaud, true in expression and brilliant in *figure*; an excellent *Lavaram* by M. Maufra, the *Douarnenez* of M. Madeline, and the *Bretagne* of M. Moret, whose colour combines warmth with delicacy. I greatly liked M.

Cariot's *Jardin*, which has both style and power.

The *Contes des Mille et une Nuits*, by M. Mandraza-Pissarro, occupied a place entirely to



"FLORE"

BY CARPEAUX



TWO BUSTS BY CARPEAUX



BUST

BY CARPEAUX



'UGOLIN ET SES FILS' (TERRA-COTTA)

BY CARPEAUX

The Autumn Salon, Paris

themselves. They are in "black and gold," very rich, sumptuous, and curious exceedingly.

M. Manguin's pictures may be described as sketches magnificently dashed off. Even in the best of them, *La Femme à la Grappe*, the foliage forming the background is quite sacrificed; at the same time its colouring is energetic and fresh. M. Valtat, an admirer of Cézanne, knows how to compose, to arrange, and to design; but evidently likes the antipathy his extravagance produces.

M. Albert André sent some works in blue, *à la Cézanne*. His centre picture was full of felicitous discoveries, and his still-life pictures showed great power. M. Camoin sees in great masses, and is a rapid executant; still, I liked his colour very much. M. Lanquetin exhibited seven *Bords de la Seine*, which were inspiring enough; and M. Bonnard an *Été* by which even his friends have been deceived.

In the Sculpture section one noticed at once the powerful, *spirituel* work of Daumier, the bronze of M. Albert Marque, a fine effigy of M. le Sidaner, by M. Desruelles, a graceful *Danseuse* in bronze, by M. Berthoud, a beautiful female nude, by M. Marius Cladel, an apostle's head—full of character—by Mme. O'Donel, a remarkable nude study by Mlle. Yvonne Serruys, and, particularly, a low-relief by M. Maillol, which was clearly the masterpiece of the Salon, so far as Sculpture was concerned.

ACHILLE SEGARD.

THE Autumn Salon, while encouraging the very latest art movement, yet contrived—much to its credit—to do honour to sundry great artists of other days. There never was a happier idea than

that of the Carpeaux Exhibition, admirably ordered and organised by M. Edouard Sarradin, one of our ablest critics, who, by reason of his relations with the Carpeaux family as by his personal merit, was eminently qualified for the task. Indeed, if there is one artist more than another who deserves to be brought into the light more and more every day, it

is Carpeaux—decried and maltreated in his lifetime, and but little known even now that he is dead.

Passing through this very fine *ensemble* of drawings, finished sculptures, sketches and pictures—all revealing such harmony, such limpidity of thought, such grace of form—one was forced to admit, with Courajod, that Carpeaux, Rude, and Barye form the trilogy of great dead sculptors of the nineteenth century. We know—and M. Sarradin has not omitted to emphasise it once more in the deep-felt preface he has written for the catalogue of the exhibition—that the life of this great artist was a daily-Calvary. From his earliest years, and during his period of apprenticeship at Valenciennes, his cousin, Henri Lemaire, a sculptor of the "academic" and traditional order, did his best, but in vain, to check his flight towards the beautiful. After having won the Prix de Rome—a difficult matter, seeing that he came from the



"LA PÊCHEUSE"

BY CARPEAUX

atelier of Rude, who was in bad odour with the Institut on account of his anti-conventional tendencies—Carpeaux, even in Rome, met with nothing but opposition and hostility; and it is no credit to the memory of Schnetz, director of the Academy of France in the Holy City, that he should have tried to prevent the young artist from completing his *Ugolin et ses Fils*. Back in Paris once more Carpeaux did his admirable high-relief *Flore*, which,

The Autumn Salon, Paris

but for the intervention of Napoleon III., the architect Lefuel would have had removed, on the pretext that the work projected too far from the surface of the monument; and one remembers the stupid hate with which sacrilegious hands attacked his admirable group of the *Dance*, which gives a note of great art to the façade of the Opéra. Right to his death Carpeaux was opposed by the hatred of the Institut. In

1874, the year before his death, he wrote:—"What can I do in a country which for twelve years has *persecuted* all my conceptions and endeavoured to destroy that which I have been at such pains to erect?"

Time has now pronounced judgment on the jealous cruelty perpetuated by the Institut on Carpeaux during his life, and his work shines forth once more in purest glory. This retrospective exhibition consisted of 147 numbers, which means that the *ensemble* got together by M. Sarrafin was one of very considerable importance, though not of course complete. Among the big pieces was the terracotta work, *Ugolin et ses Fils*, considered to be one of Carpeaux's masterpieces.

The figure of Ugolino suggests a strength and a tragic power akin to those of Michael Angelo's heroes, whose muscularity it has in addition. The youth embracing Ugolino's knees is one of those admirable bits of perfection which one remembers in the history of art. Here, indeed, is the true conception of classical beauty, unspoiled by "Academicism." There was an excellent moulding of the famous *Flore* of the Louvre, together with a very fine pendentive in plaster, the richness of the ornamentation equalling that of the Toulon Caryatides of Puget. Here, as in the *Flore*, is revealed an exquisite sense of decoration. The *Watteau*—like Carpeaux, of Valenciennes, and

equally persecuted, equally unhappy—is, it is true, nothing more than a rudimentary sketch, but still full of vigour, while the statues of the *Prince Impérial* and *La Pêcheuse* are dazzling in their finish.

In his numerous busts of women Carpeaux shows himself an admirable creator of beauty. He perpetuated the splendour of the ladies of the

Second Empire with infinitely more genius than any other painter of the time—not even excepting Ricard, whose Venetian fancy removed him from the real life around him. Carpeaux, on the other hand, expressed this loveliness as it was, by giving to the women he depicted those attributes of domination, of majesty, and that air of triumph which to my mind form their chief characteristics. Combined with extreme fidelity to nature there is an elegance of attitude and a finish of execution which proclaim so clear a relationship with Houdon that, to delight our eyes, the two masters should henceforth figure together side by side in our art treasures.

Carpeaux, while a great sculptor, was at

the same time a painter who attracts one by his *fougue* and his very special endowment. The two portraits of himself and that of his wife were highly interesting. His many drawings revealed an artist of prodigious energy, fond of life, and qualified to extract the eternal beauty, and at the same time the transitory vision, of every spectacle that struck his eye.

HENRI FRANTZ.



"LE CHEVALIER DUPIN" BY BERNARD NAUDIN

The course of weekly lectures on the History of Architecture which Mr. Banister Fletcher is giving at the University of London, South Kensington, will be resumed on Monday, January 13. The first seven lectures will treat of English Mediæval Architecture.

The Home of Anatole France



ANATOLE FRANCE'S HOME: "LA SALLE VITRÉE"

BY PIERRE CALMETTES

THE HOME OF ANATOLE FRANCE AS DEPICTED BY PIERRE CALMETTES.

MANY of the reading public were already aware that Anatole France, the most delightful of French novelists, lived in a house furnished and adorned with treasures of the past. It has been reserved for an old friend of his, albeit a young man, to make known, in a striking series of some sixty oil paintings and pastels, the interior of this abode—an ordinary double-fronted stone building, situated at the bottom of the Avenue du Bois de Boulogne—with all its precious *lars* installed and forming a home as unique as its possessor.

For the value and charm of this interior to be appreciated the artist's paintings themselves ought of course to be seen. The walls are either delicately painted or covered with embroidered silk and hung with costly tapestry. Nearly all the carpets are of real Turkey or Smyrna manufacture, to-day scarce obtainable in any market. The mantelpieces are of mediæval sculptured stone or wood. Here a chest and there a dresser speak of an art that is no more. The chairs and tables carry us back to the best traditions of the 15th, 16th and 17th centuries. The cupboards, shelves and walls gleam and shine and glitter with frescoes, pictures, mirrors, porcelain vases—some of these last, real

ancient Chinese ware—all eloquent with history and souvenir.

Though Pierre Calmettes is thirty-four years of age, no picture of his was ever seen inside the annual *Salons* until this spring, when one of the present collection was hung at the *Artistes Français*. The reason is simple. Up to the year before last, he had not made painting his profession. He had a reputation in Paris, in France, and even beyond, but as an author who on occasion illustrated his own books. One had, however, only to open such illustrated

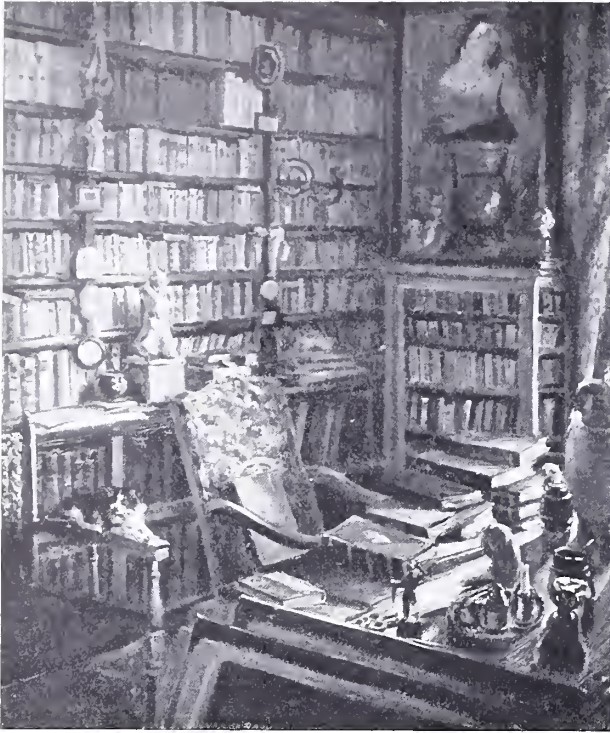
pages to be convinced that, at least in drawing, he was a master. His skill with the pencil may be partly inherited. His father, Fernand Calmettes, has also written books and illustrated them. Under him, the young Pierre studied, and afterwards under Bouguereau, who, with all his short-



ANATOLE FRANCE'S HOME:
A CORNER OF THE GRAND SALON

BY PIERRE CALMETTES

The Home of Anatole France



ANATOLE FRANCE'S HOME :
"LA CITÉ DES LIVRES"

BY PIERRE CALMETTES

over, his material and his form have an intimacy of reality that cannot be too much praised. He brings out with equal verity the metallic lustre of old wood and the creamy or velvety softness of stuff and carpet. His style is not microscopic, but bold, sure, and true. From the first broad outlines to the finish he proceeds by strokes that demand only little retouching.

The artist has drawn and painted several portraits of Anatole France. A full-length oil painting shows the novelist sitting pensively over a large folio of prints. The crayon drawing, reproduced opposite, has been preferred, on account of the more animated expression—that assumed in conversation. France, himself a connoisseur of the highest competence, esteems this the best likeness he has ever had executed.

A number of canvases have been devoted to the drawing-room and its furniture. The one given in the first illustration shows an annexe, called the Salle

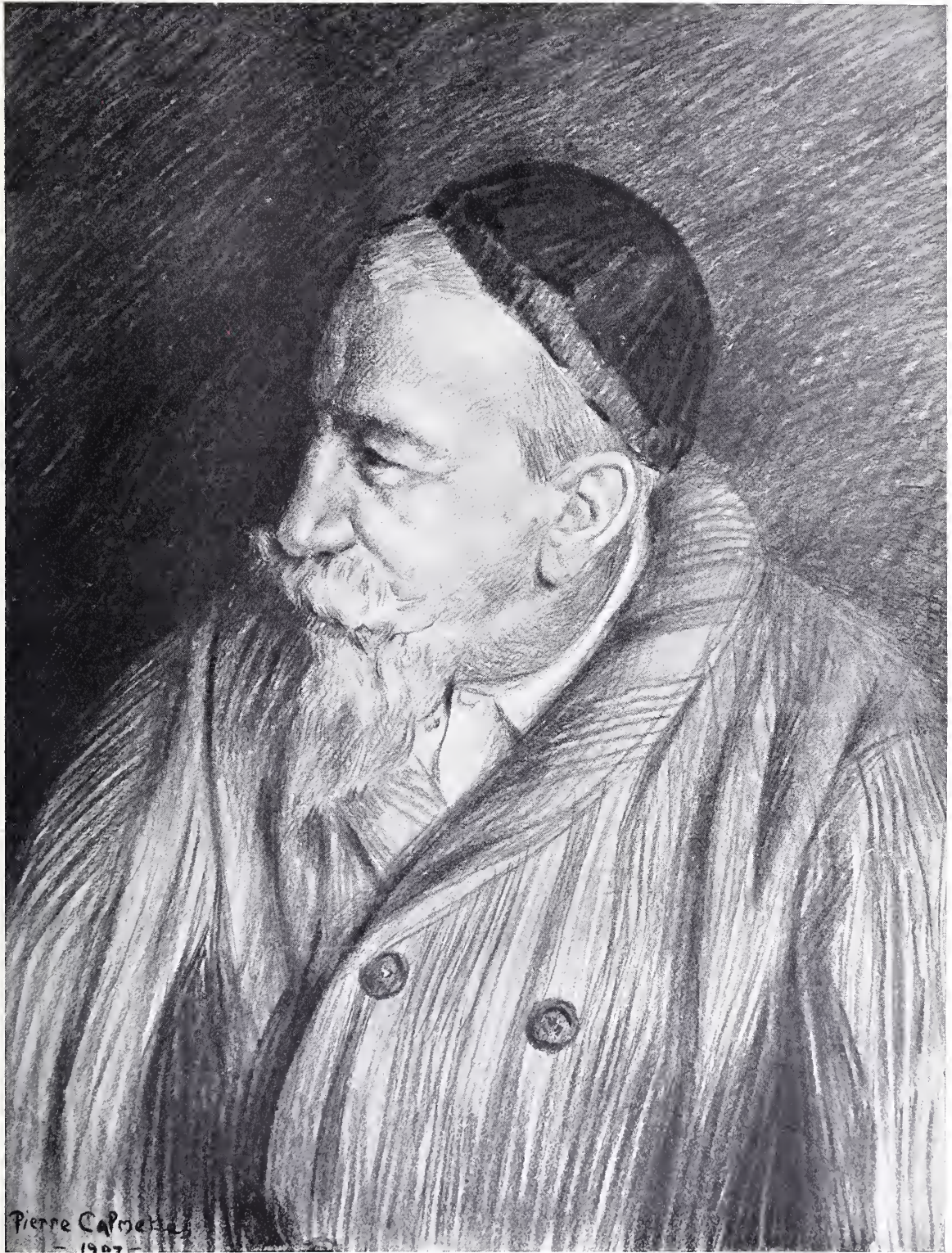
comings, was still a consummate handler of the pencil, and initiated his pupil into the secrets of his own excellence. But Pierre Calmettes' real apprenticeship was served during the years he spent among the trades and arts of France, working at them with a view to their picturesque reproduction. This long practice in sketching workshop, lathe, and tools, with the human figures in their midst, was the best preparation for his maturer task of painting the interior of a house and revealing it as a living abode. If anything were needed to complete the training, he obtained it while exercising the functions of an art critic; so that neither skill nor judgment was wanting when, at last, he was impelled to begin mixing his colours, and to carry through, with feverish ardour, the remarkable achievement which has just been exhibited in the gallery of Messrs. Chaîne & Simonson.

M. Calmettes' colouring is superb yet sober; it is rich yet sincere; it is organic and interpretative, yet is mingled on his palette with that imagination of the eye characteristic of the true craftsman. More-



ANATOLE FRANCE'S HOME :
"LA CITÉ DES LIVRES"

BY PIERRE CALMETTES



ANATOLE FRANCE. FROM A CRAYON
DRAWING BY PIERRE CALMETTES

The Home of Anatole France

Vitrée. A prominent object in it is a fifteenth-century Virgin, with the infant Christ, clad in a blue dress and wearing a golden crown. The *Ave Maria*, below, is on an enamelled plate of Italian fayence. Flanking this wooden statue are fresco figures in faded tints of yellow, red, purple, and brown. The tall green cabinet contains a heterogeneous medley of antiquities, yielding a kaleidoscope of vague colours. Among them are a Buddha, a baby's dress, and an opera-glass. Above the cabinet is a Virgin's house, and, at the near end of it, an old black cupboard with its open door, on the inside, framing a landscape. Beyond the cabinet is a Dutch chest, whose yellowish-green polish of time the artist has displayed with stronger light on it in a separate picture. The chasubled ecclesiastic under the window is a Spanish saint; the statue is of wood, painted and gilded. Near it is an alabaster statuette.

The second illustration (p. 211) is from a picture representing the front part of the drawing-room, and its large Louis XIV. inlaid table covered with a substantial cloth of blue ground and flowery design of figured silk in yellow, red, purple, white, and green. The Louis XIV. armchair has a red tapestry *dossier* with gold embroidery; and the green cabinet, more ornamented than the one in the Salle Vitrée, encloses ancient garments, some clerical, some lay. A Venetian mirror, in carved and gilded wood, hangs above the cupboard; in the shadow to the right is a Louis XIV. clock; below, a lacquered table. Between the table and the clock dimly appears a *Witches' Orgie*; and, on the left of the cupboard, another canvas, with somewhat clearer outlines, offers to the view a battle-field of Louis XIII. The whole painting flames with colour—tints of green in the tapestry hangings, red in the silk on the walls, garnet, lake, and scarlet in the cabinet, darker red in the screen by the table, brighter red on the footstool, pale silver in the statuettes, and in the pattern of the carpet mingled white, green, orange, and rose.

Among the pictures of the great novelist's library and study, yecept by M. Calmettes "The City of Books," none surpass in intimate charm the *coup d'œil* of the work-table with its background of well-filled shelves, and

"Hamilcar," the Angora cat (*vide* Sylvestre Bonnard), as an interim guardian, perched on the arm of a chair. Books in bindings of dead yellow, brown, drab, and orange display their smouldering glow of tints, while the tapestry *dossier* of the author's chair stands out in sharp relief with its red, yellow, and green. The tomes of Larousse and Littré, in red, are said to be the only modern books admitted to the den. The bookcase by the table holds M. France's most cherished literary acquisitions. Above it is suspended a fresco, and on it rests a Greek vase. A few familiar objects, such as the tobacco-pot, hobnob on the table with others that are rarer—a bronze Silenus, for example; and at each vantage-point one sees some precious relic of art.

The picture reproduced in the fourth illustration (p. 212) takes in the other end of the library, its cynosure being the antique torso of white marble on a dark purplish veined pedestal. The verdure tapestry curtains, with their red lining, almost conceal the case of Latin books to the left, and throw their warm reflection on to the old illuminated charts attached to the wall. From the pale blue panes of the window comes a mild radiance caressing the torso and the horizontal case of costly-bound



A CORNER OF ANATOLE FRANCE'S BEDROOM

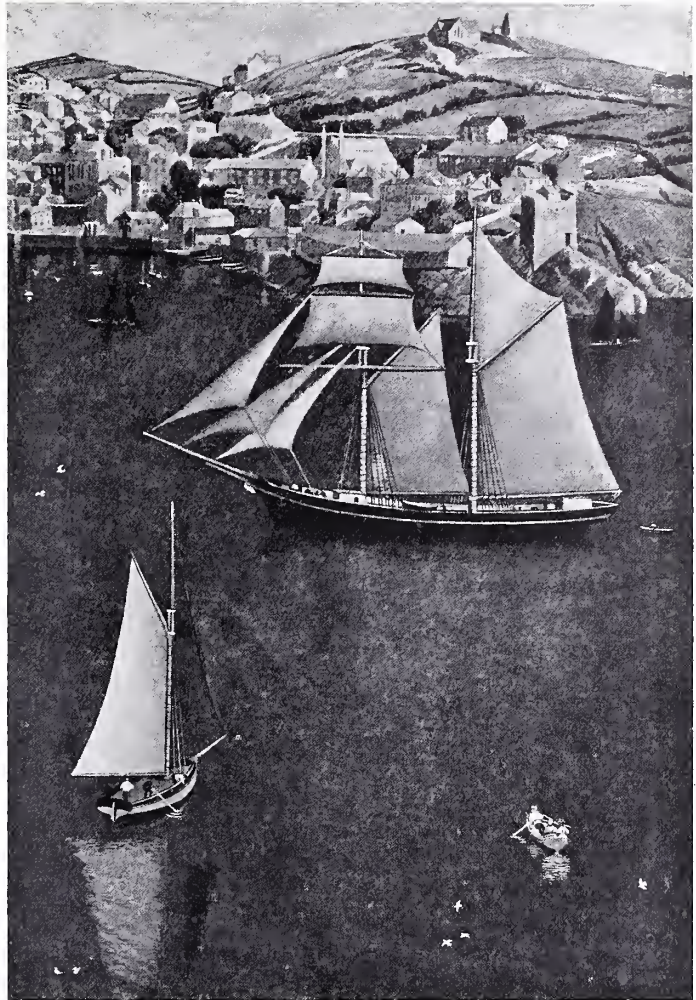
BY PIERRE CALMETTES

Birmingham Painters and Craftsmen

books, topped by a red cushion in which nestles a gold frame. In the darker portion of the room are some paintings of the Italian school and an Italian bust, and from the ceiling hangs a wooden mermaid with tapering tail of horn. The walls of the library, painted in Pompeian red, like those of the dining-room, afford the artist an opportunity, which he uses to advantage here and in the dining-room series, of bringing out a whole gamut of tones affected by this ambience.

There are six pictures dealing with the novelist's bed-chamber, which is the only room in the house, besides the *salon*, whose walls are not painted. Here they are covered with a golden-yellow embroidered silk, forming an admirable setting to the beautifully carved wood chimney-piece, and the mahogany inlaid writing-desk with red and white marble top, which are visible in the last of our illustrations. On the artist's canvas, the brighter yellow of the central portion shades off towards the left into greenish hues of *chatoyant* aspect that are a foil to the vivid colouring of the desk and Louis XVI. chair, whilst the right side descends through purples and russets, which are met and gilded or blazed by the fire below. The *bureau*, on which Anatole France opens his correspondence, was painted one afternoon just as it had been left, with the famous red skull-cap and the spectacles of the writer almost touching the edge of the desk, and all the papers in disorder. The carpet, of authentic old Smyrna manufacture, is sea-green in the centre, and has a border with delicate hues of red and green. Above, where the shadow strikes athwart masterpieces of the school of Greuze or Fragonard, its progressive deadening of the natural tints is finely expressed.

Pierre Calmettes is to be congratulated. What he has done here promises a great future for him—great by the quality of his work, and great, it is to be hoped, by his renown. Indeed he has already begun to bear his blushing honours. The presence of the Minister for Fine Arts at the opening of the



“THE SCHOONER”

BY JOSEPH E. SOUTHALL

Exhibition, the proposal to purchase one of his pictures for the State, and the general enthusiasm aroused, are something more than mere compliment. They are recognitions of sterling merit.

FREDK. LAWTON.

BIRMINGHAM PAINTERS AND CRAFTSMEN AT THE FINE ART SOCIETY'S GALLERIES.

THE leading characteristic of this collection as a whole is its architectural basis, its sense of the unity of all the arts in due subordination to the master craft. Notwithstanding individual differences of outlook and the variety of methods and of materials employed, this principle everywhere underlies painting and craft-work alike, shown here in the choice of subject, there by a certain decorative

Birmingham Painters and Craftsmen

quality of vision, and again by a fine sense of surface or joy in the beauty and specific quality of materials.

These are works which one feels would be in place in ordered schemes of decoration; they are modest, and conspicuously free from the arrogance and lack of restraint with which so much of modern work is tainted—that kind of modern work whose aim appears to be the praise of the artist rather than the service of Art.

And it is at this very modest and sincere work, in spite of its remarkable accomplishment, that so many of our critics must needs sneer; this it is which to their somewhat limited sympathy appears as affectation. Men who work thus are commonly charged with blind imitation of the early Italians; and it is assumed that they differ from the rest of the moderns not only in their choice of a school for imitation, but in that they imitate at all. Yet, when all is said, the amount of new thought, new principle, or new method which even great men can add to the vast accumulated heritage of Art is infinitesimal; and the whole difference on this head between the last exponent of modernness and the men of whom we are speaking, lies in the simple fact that the one chances to be in sympathy

with the last exponent but one, and follows him, while the others are more in sympathy with Botticelli, and follow him. They are imitators all, each building upon his chosen foundation.

Nor is this practice of imitation less supported by weighty authority than it is universal in fact. Many of the greatest masters imitated consciously, and were unashamed; and the example of Rubens and Velasquez may serve as defence enough for the painters of our day. And our own Reynolds declared, as his settled conviction, that the imitation of masters as well as the study of Nature is necessary, not only to the student, but also to the artist throughout his life. Indeed, the pursuit of originality for its own sake leads him to the most dangerous of pitfalls, and is responsible for more unwholesomeness and absurdity than any other error.

But then, we are told, to choose the way of the early Italians is to abandon Nature! Do those critics who glibly put forward this amazing view seriously suppose that these men did not study Nature? Have they never conceived the possibility that they knew her with an intimacy which allowed them, out of the fulness of their knowledge, to choose those of her aspects which were



“JACOB AND RACHEL” (BUON FRESCO)

BY JOSEPH E. SOUTHALL

Birmingham Painters and Craftsmen

best fitted for their purpose, deliberately foregoing those effects which would hinder and using such delights of form and colour as would serve the architectural intention of their work? And as we may well hesitate to attribute to ignorance the well-weighed and deliberate omissions of these early painters, so, in the right restraint and careful choice of presentment shown in the work of their followers, we may recognise the fruit of a know-



"THE QUAKERESS" BY JOSEPH E. SOUTHALL.
(PENCIL AND WASH DRAWING)

ledge so sure that it has no need to cry aloud in the market-place and to exhibit all its wares.

Yet such is the temper of the professed critics of the time, while every ultra-modern phase is assured of its prophet, this kind of faithful and sincere art remains unnoticed, or obtains only what Mr. Swinburne calls "the purblind scrutiny of prepossession or the squint-eyed inspection of



BANNER FOR CHURCH OF S. MARY THE VIRGIN PRIMROSE HILL
DESIGNED BY C. M. GERE WORKED BY THE MISSES BATTERBURY
(Photo by Miss Blaiklock)

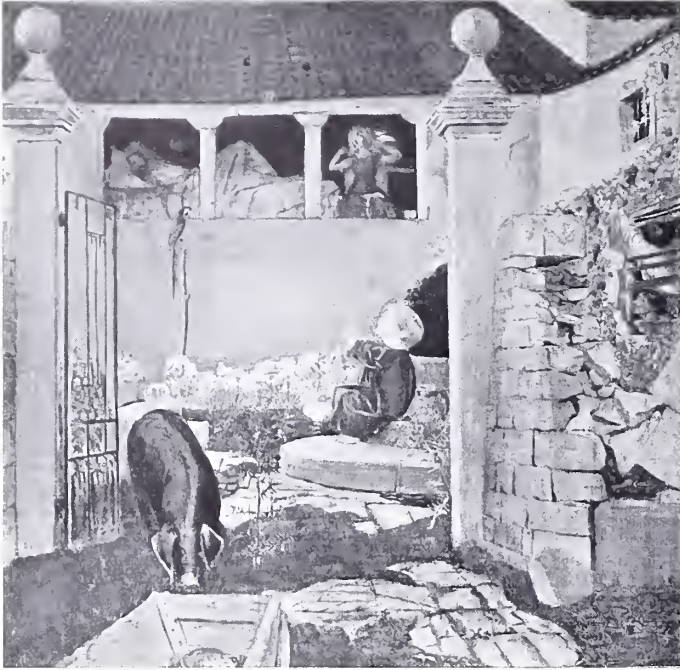
malignity"; and the truth and purity of its colour, its mastery of drawing and its decorative fitness, being, forsooth, unfashionable, are alike



ALTAR CLOTH FOR S. AGNES CHURCH, MOSELEY

BY MARY J. NEWILL

Birmingham Painters and Craftsmen



"THE GARDEN OF THE SLOTHFUL"

BY MARGARET GERE

truth, and we acclaim with joy and reverence all signs of these qualities in the most modern of the moderns; but some protest is required against those who perplex the world and prostitute their critical sense by unmeasured praise of fashionable mediocrity, or the work of those who—

"Yet do prize
This soul and the transcendent universe
No more than as a mirror that reflects
To proud self-love her own intelligence."

In spite, however, of neglect and misrepresentation, these men have their compensations. They are not greedy of notoriety; they quietly pursue their way with a conscience void of offence, happy in the beauty which they perceive and create. And the whirligig of time is bringing a strange revenge, for they are free from the dread which must keep some of their most distinguished contemporaries awake at nights—

unhonoured. It is not intended to imply that the work of this school has a monopoly of sincerity and the dread of finding themselves superseded and surpassed by the perfecting of some process of



"THE OX CART" (TEMPERA)

BY C. M. GERE

Birmingham Painters and Craftsmen

photography in colour, and the consequent solution of the problems which so many painters bungle over in these days, to the infinite admiration of the critics.

Of the contributors to this exhibition Mr. Southall shows, perhaps, the widest range and



MINIATURE

BY MARGARET GERE



PORTRAIT ON VELLUM

BY C. M. GERE

His portraits differ from those of our most fashionable painters in the using of his admirable technique as a means of expressing the persons portrayed, rather than the making his sitters a slight excuse for the display of technique.

the completest mastery of method. His fresco panel *Jacob and Rachel* is a fine example of the charm which may be drawn by skilful hands from the very limitations of a difficult craft. The frescoes of the Victorian period suffer from an unwise attempt to make them look like oil paintings, and, while failing in their aim, have lost the pleasant quality of surface peculiar to the method. Mr. Southall has avoided this error, and, from a range of pigments necessarily limited, has obtained a scheme of colour of wonderful subtlety and rightness. His pictures in tempera show the same power of conception and sense of decorative arrangement applied equally to the type of subject generally termed romantic and to the things and people of our own day.



"THE BOOK OF LOVE"

BY C. M. GERE

Birmingham Painters and Craftsmen



"RED RIDING HOOD" BY C. M. GERE

Mr. Gaskin shows in one man an example of the harmony of principle which should underlie the several arts. Many illustrations of his work in metal have appeared in *THE STUDIO*, and this work always conveys a sense, rare in these days of commercial inspiration, of pleasure having gone with the making of it. *The Birdcage* (p. 221) is a charming picture of a child, and *Kilhwych the King's Son*, reproduced on this page, a work of great decorative charm. Miss Mary J. Newill is represented by some embroideries, well designed and skilfully executed. Mr. C. M. Gere's water-colour portraits on vellum are so well known that it is unnecessary to praise here their fine drawing and delicate beauty. His *Ox Cart* (p. 218), an Italian landscape in

tempera, is a fine piece of decorative realism which shows that his work is as wide in scope as it is technically accomplished; and he sends also an earlier work, *The Book of Love*, and some pencil drawings of great merit. Excellent, too, is the church banner reproduced on page 217. Miss Margaret Gere sends an excellent miniature and some small subject pictures of profound imaginative power and most delicate workmanship.

Mr. Sleigh commands notice by his remarkable power of romantic invention, and his woodcuts are of real value, especially at a time when this beautiful art seems threatened with extinction. The black-and-white work of Mr. Edmund New has obtained for him a leading position among the book illustrators of the day. It is characterised by an intense love of nature and a fine appreciation of architectural effect; and shows a true feeling for decorative arrangement, [together with great



"KILHWYCH THE KING'S SON"

BY ARTHUR J. GASKIN

Birmingham Painters and Craftsmen



WALL PAINTING IN MADRESFIELD COURT CHAPEL BY H. A. PAYNE

study of some of the Arundel Society's prints that he was led to visit Italy, and to learn there all that the early Italians could teach him of spirit and of method. Apart from their silent teaching and some valuable help in technical matters from Sir William Richmond, he is no man's pupil. Mr. Gere was certainly familiar with the work of Burne-Jones before he went to study in Italy; and he, and indeed almost all the other members of the group, obtained their first training at the Birmingham School of Art, where the influence of that great painter was naturally very strong; but all of them, though influenced in varying degrees by him, by William Morris, by the pre-Raphaelites, and by Mr. Southall himself, have alike gone to early Italian work itself, either in Italy or in the National Gallery, for inspiration and guidance.

Is it not a strange and unhappy waste of opportunity that, having ready to our hand a group of painters and craftsmen so harmonious in general aim, of such

skill in the rendering of textures and of effects of light.

Mr. Payne's work in stained glass is obtaining a wide reputation; and he has done fine things in wall decoration, a small portion of that carried out by him and his pupils in the chapel at Madresfield Court being reproduced on this page.

With regard to the origin and training of these painters and craftsmen, it is generally supposed that their principles and method are entirely due to the influence of Burne-Jones and the English pre-Raphaelites; but though it is true that this influence has had much to do with the moulding of many of them, Mr. Southall had gone direct to the springs from which the pre-Raphaelite brethren drew their inspiration, before he came into contact with their work. Trained originally in an architect's office, he adopted from the first the principle of considering all art in its relation to the craft of building; and it was by the



"THE BIRDCAGE"

BY ARTHUR J. GASKIN

Studio-Talk

diversity of gifts, and of so high a level of ability, they are not employed collectively to conceive and carry out schemes of decoration for our buildings? We might thus remove from our time the stigma of being the most prolific in artists, and at the same time the most barren of Art that the world has ever seen.

C. NAPIER-CLAVERING.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The recent election at the Royal Academy to fill the place of Mr. David Farquharson, who died in July last, resulted in Mr. F. Cadogan Cowper being made Associate. Mr. Cowper, though very young, is possessed of great talent, but his election has nevertheless caused a good deal of surprise, especially as there were several candidates who were generally held to have stronger claims.

The report of Sir Isidore Spielmann on the British Art section at the New Zealand International Exhibition held at Christchurch from November, 1906, to April this year, is of great interest and significance in more ways than one. The number of works shown was larger than at any of the earlier International Exhibitions with which comparison is made in the Report (Brussels, Paris, St. Louis), and it was essentially an artists' exhibition, for on this occasion only thirty-six private owners lent works to represent artists, as against 531 artists who contributed direct, whereas prior to the St. Louis Exhibition in 1904 the private lenders either largely predominated or were equal in number to the artist contributors. Thus no less than 567 British artists were represented, of whom 198 were painters in oils, 124 painters in water-colours, 59 miniaturists, 91 black-and-white artists (including etchers), 39 sculptors and 56 architects, and the number of works sent over was 1,136. Most gratifying is that part of the Report which refers to the sales, a detailed list of which is appended to the Report. These amounted to no less than £17,107, exceeding by £10,000 the amount realized at St. Louis in 1904, where the exhibits were only about a hundred fewer in number. Private purchasers bought to the extent of £7,420, the remainder being divided among seven public institutions in New Zealand and Australia, the chief of these being the National Art Gallery of New South Wales, whose purchases amount to £3,339. The

number of exhibitors who sold works in the Fine Art section was 183. These works comprised 52 oil paintings, sold at an average price of £186 odd; 90 water-colours, averaging £55 odd; 15 miniatures, at nearly £13 each; 11 pieces of sculpture, at nearly £50 each (only comparatively small works were sent); and 116 drawings, etchings, etc., at rather more than £5 each. Sir Isidore Spielmann records his opinion that the exceptionally large number of works sold may be accounted for by the fact that they were both moderate in size and moderate in price. As a rule, he remarks, British artists fix the prices of their works at these international exhibitions too high, while foreign artists, by naming a more moderate price, command a readier sale. In the Arts and Crafts section 690 works were contributed by 170 exhibitors, and 321 of the exhibits were sold at an average price of £3 5s. 1d. In this section pottery and glass, lace and needlework, jewellery and enamels, furniture and metal work, sold easily; but wood-carving, stained glass, bookbinding, printing, and calligraphy were less understood and appreciated. Coming to the results achieved by this exhibition of British Art, Sir Isidore points out that they are not to be measured merely by the sales effected. The Art section was appreciated to the full by artists, the people, and the Press of the Colony, and nothing but praise was bestowed upon it. Popular appreciation may be estimated from the fact that the aggregate attendances were over a million and a half, although an extra charge was made on four days a week. British artists and craftsmen at large will, we are sure, not be slow to recognise that much of the success of this exhibition was due to the zeal and good judgment of Sir Isidore Spielmann, who undertook the arduous task of organising the British Art section single-handed.

The work shown by the Royal Society of Painters in Water Colours is perhaps a little less interesting than it has been in their exhibitions lately. But individually, certain members triumph. Mr. Anning Bell has never attained to more distinction than in his picture *Go, lovely rose*, and in another slighter water colour illustrating the lines "*Music when soft voices die vibrates in the memory*," the very spirit of the words receives translation. Notable pictures are Mr. H. S. Hopwood's *A Dealer in Antiquities*, and the same painter's *Approach to a Picardy Farm*. Mr. Walter Bayes' work stands out with an individuality which we have before noted in recording the Society's exhibitions. Mr. Alfred Parsons is

Studio-Talk

very successful this year in his *Meadows*, which has an intimate sentiment of English landscape ; other successes are Mr. J. W. North's *Stubble*, Mr. James Paterson's *Moret*, Mr. Henry Henshall's *Waifs and Strays*, Mr. R. W. Allan's *Yameimon Gate, Nikko, Japan*, Mr. Colin B. Phillip's *Winter Day, New-quay*, Mr. Tom Lloyd's *The Bank of the Stream*, Mr. Robert Little's *Morning Haze on the Seine*, Miss Rose Barton's *Motherhood* ; and we cannot remember anything for a while from Mrs. Stanhope Forbes equal to the *Molly Trefusis* here.

The exhibitions of the Royal Society of British Artists have received an impetus in the right direction since the election to the Presidency of Mr. Alfred East, whose achievements dominate the present Exhibition, where there is much of interest to be seen. Mr. A. Talmage's pictures of London (one of which is reproduced in this number), Mr. John Muirhead's *A Breezy Day on the Ouse*, Mr. Giffard Lenfesty's *The Lone Barn*, Mr. T. F. M. Sheard's *Madge the Gleaner*, call for particular notice ; and Mr. Wallace Rimington's *The Peace of the Mountains*, Mr. Louis Grier's *The Silent River*, Mr. Walter Fowler's *Approaching Rain*, Mr. A. C. Gould's *Packhorse Bridge, Horner Woods*, Mr. D. Murray Smith's *The End of the Hill*, are other pictures to which reference should be made.

At the Exhibition of the New English Art Club, *The Fountain* and *The Morain* are two of those wonderful specimens of Mr. Sargent's art which he seems to reserve for exhibition at the Club. The landscape *Brandsby*, by Mr. W. W. Russell, also claims particular attention. The qualities of Mr. H. Tonk's *The Birdcage* cannot be appreciated in the Club's small gallery. Mr. Wilson Steer contributes *A Profile*, and the little canvas contains some of his finest painting. He also exhibits a notable landscape, *The Grand Place, Montreuil*, and a beautiful water-colour, *St. Cloud*. The wall of drawings and water-colours is somewhat of a disappointment. The drawings of Mr. Muirhead Bone have not the interest of his usual exhibits, and Mr. John's drawings are on the whole inferior in their order to those he generally shows, though in some places the line-work is as miraculous and resourceful as ever. Mr. D. S. MacColl's *Riverside, Twickenham*, is a fine example of his power to suggest by a sketch the spirit and beauty of a scene. Mr. Walter Sickert's work is particularly interesting, and space should at all cost be found for the mention of Mr. A. W. Rich's *Rochester*, Mr. David Muirhead's *The Farmyard*, Mr. A.

Jamieson's *Vue de Moret*, Mr. D. Lees' *The Farm*, Mrs. Evelyn Cheston's *Swanage*, and the paintings contributed by Mr. W. G. von Glehn.

At the Portrait Painters' Exhibition there is an early work by Sargent, perhaps one of that artist's greatest paintings—the portrait of *W. Graham Robertson*. The Gallery is exhibiting more than one remarkable portrait, for there are two very fine Frank Holls and an early Orchardson lent to the Exhibition. Without Mr. Sargent's picture and without the loan exhibits, perhaps the Society is not as successful in its show as usual. Mr. Lavery is not the only one of the best known members who is disappointing. Mr. Charles Shannon is successful in *Mrs. T. M. Legge and Child*. In his *Marble Torso, Portrait of the Artist*, the still-life painting is full of the finest qualities of his art, but the face, which is of some importance in a portrait, seems painted without the vitality and inspiration which sustained his brush in interpreting surfaces of the accessories. Mr. W. G. von Glehn's *Evening*, Mrs. Jamieson's *Peggy*, Mr. Arthur Garratt's *The Old Whip*, Mr. Walter W. Russell's *Lady with a Muff*, are all highly successful canvases ; and important works are Mr. S. E. Blanche's *Walter Sickert*, Mr. E. A. Walton's *Lady Smiley*, Mr. H. de T. Glazebrook's *Viscount Goschen*. A *Sketch by Lamplight* of Mr. Borough Johnson's calls attention to itself, as does the portrait of *Mrs. Harry Hertset*, by Mr. Glyn Philpot, in the same room. M. Seroff's *H.M. The Emperor of Russia* is a feature of the exhibition. Mr. Ellis Roberts is at his best in *The Lady Beatrice Pole-Carew*. A picture of considerable distinction is Mr. Gerald Kelly's portrait of Mrs. Harrison. We refer to Mr. Orpen's painting in a note further on.

The Institute of Oil Painters included with its more notable exhibits this year Mr. John da Costa's *Laughing Girl*, Sir E. A. Waterlow's *A Little Stream*, Mr. J. S. Sargent's *The Mountains of Moab*, *The Camp of Refuge* by Frank Walton (President), *Cherry Blossom* by Mr. George Clausen, A.R.A., the portrait by Sir George Reid of *Sir Henry Littlejohn, M.D.*, and sculpture by Mr. F. W. Pomeroy, A.R.A., Mr. H. Poole and Mr. F. M. Taubman.

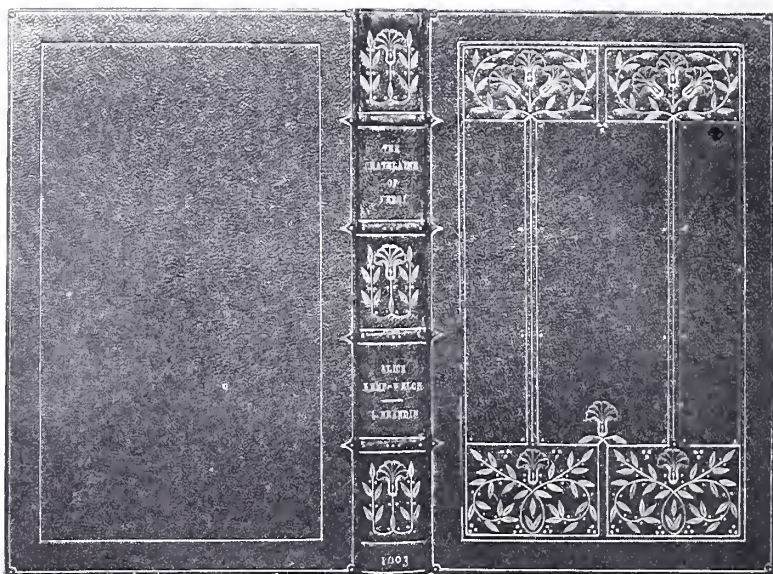
Gifts at this season of the year so often take the shape of books that the occasion is opportune for bringing to the notice of our readers a group of examples of bookbindings which, during the last

Studio-Talk

twelve months or so have figured at one or other of our minor exhibitions. The craft is a fascinating one, and continues year by year to attract a fresh supply of students. That which attracts them—the pleasure of conceiving something and making it themselves, lies also at the root of the attraction which the finished work offers to the collector. The individual handling of the tools imparts to the work just those particular qualities which are absent if the same design is carried out by a machine. Another fact to be appreciated is that the book-designer's tools exercise a restraint which prevents his design from straying so far into the realms of ugliness as is possible in some other crafts. In the work of the leading modern bookbinders there is to be noted a true perception of what is required, and under their guidance a school has arisen with the purest aims before them. The bookbindings of Miss K. Adams, two diverse examples of which are here reproduced, pro-

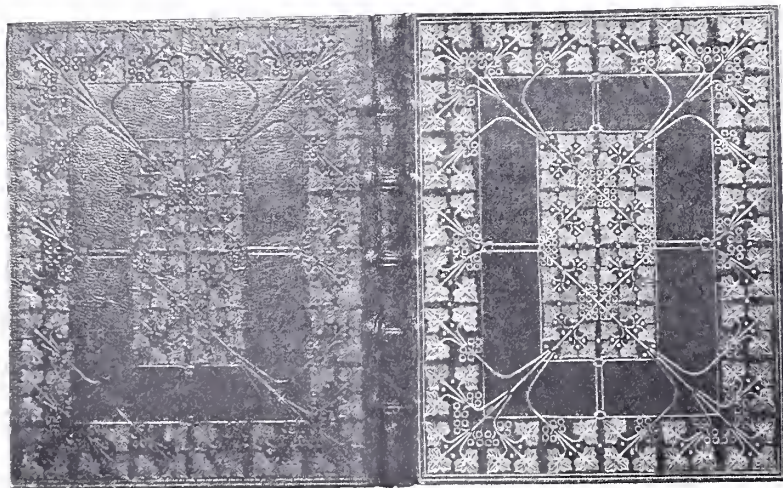
claim her to be a designer of fancy and refinement, a precise and skilful worker. By choosing a simple *motif* and by setting a right value upon the spaces of leather which fall into the design behind the gold

pattern, she shows herself an appreciator of the best secrets of her craft. This careful valuing of the leather space is well shown in the binding of Tennyson's Poems. Restraint and simplicity characterise the work of Mrs. Pearson-Gee, whose bindings here reproduced we were pleased to see at a recent exhibition at Messrs. Carfax's, and it is these qualities which give to her work the



BOOKBINDING

BY J. S. H. BATES

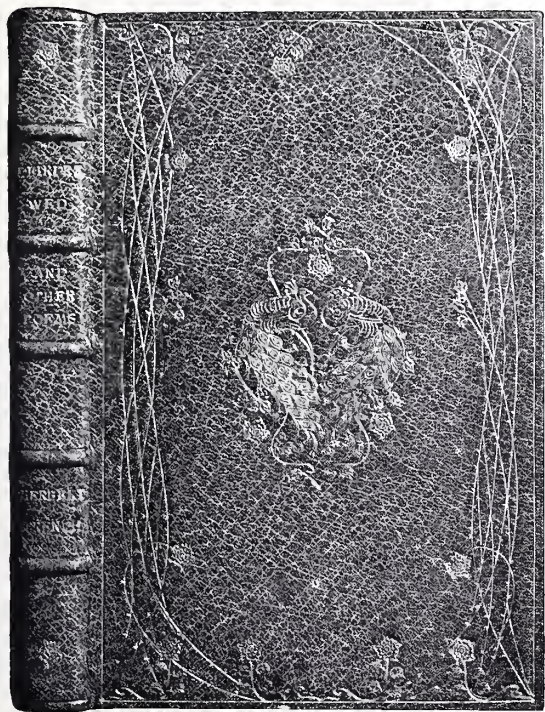


BOOKBINDING

BY F. D. RYE

charm it undoubtedly possesses. She does not allow her design to compete with the pleasant qualities inherent in the material upon which she works; on the contrary the design is made to emphasise these qualities. Mr. J. S. Bates's work, though scarcely so original, is none the less highly skilful, and is at the same time happy in design. He has regard for the value of a design, dividing the leather into panels relieving the details of the pattern. The same remarks apply largely to the work of Mr. F. D. Rye. Messrs. Sangorski and Sutcliffe lay great stress on the constructive side of their work, basing their technique upon that of early binding in preference to that of the present

Studio-Talk



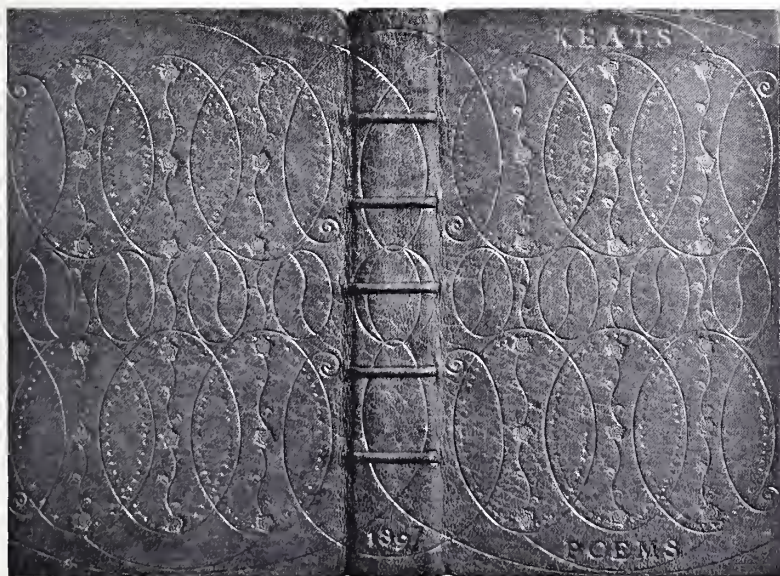
BOOKBINDING BY MRS. PEARSON-GEE
(Lately exhibited at the Carfax Gallery)

day. With them the quality and texture of the leather receive great attention. Their decoration is generally of a formal character, either in well-arranged geometrical patterns or partly geometrical and partly conventionalised leaf-

work. With the work of the English designers we have named we include an example of a binding with an effective relief design by Miss Muriel Möller, a Swedish lady who has spent a considerable time in this country.



BOOKBINDING BY MRS. PEARSON-GEE
(Lately exhibited at the Carfax Gallery)

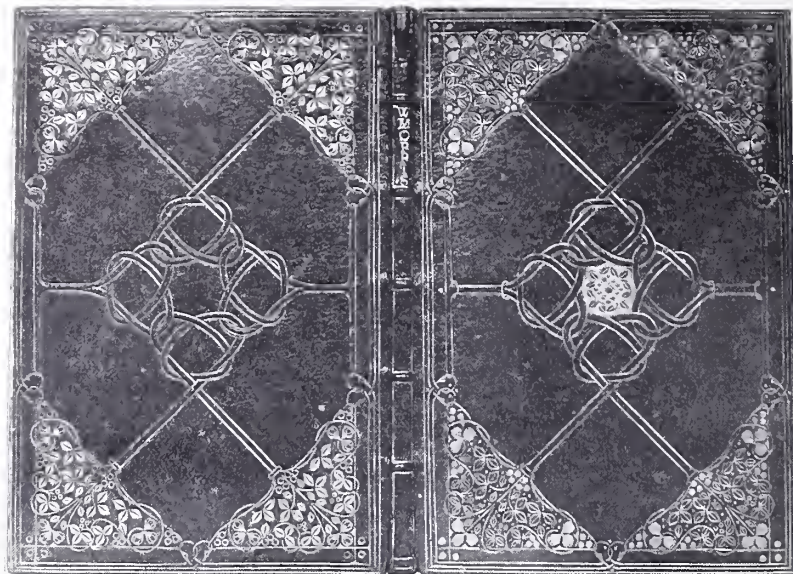


BOOKBINDING BY MRS. PEARSON-GEE
(Lately exhibited at the Carfax Gallery)

The Goupil Gallery Exhibition is the second of the series inaugurated last year by Messrs. Marchant & Co., and is very representative of the activity of the modern school in England, whilst including other European work. An exhibition of this nature has not failed to meet with appreciation in all quarters. The names of G. Clausen, Frank Brangwyn, John Lavery, Alfred East, George Henry, and J. E. Blanche, to mention only a few of those represented, indicate the character of the exhibits. Mr. William Nicholson and

Studio-Talk

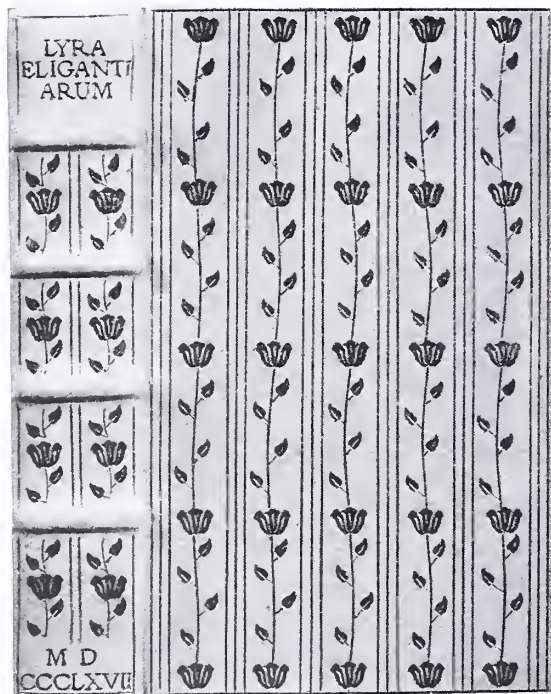
others introduce their own note. Mr. Lavery's *Vera Christie* has all the charm of his portraits of women, with delightful reticence of colour, and if the brightness of the red of the lips is forced for sake of effective contrast with the blue in the near ring, we must allow that it completes the intention of the artist's scheme. The watercolour room contains many attractive things, such as Mr. Ludovici's *On the Maas*, Mr. Moffat Lindner's picture of the same name, and Mr. W. Graham Robertson's animated and charming rendering of childhood



BOOKBINDING

BY F. D. RYE

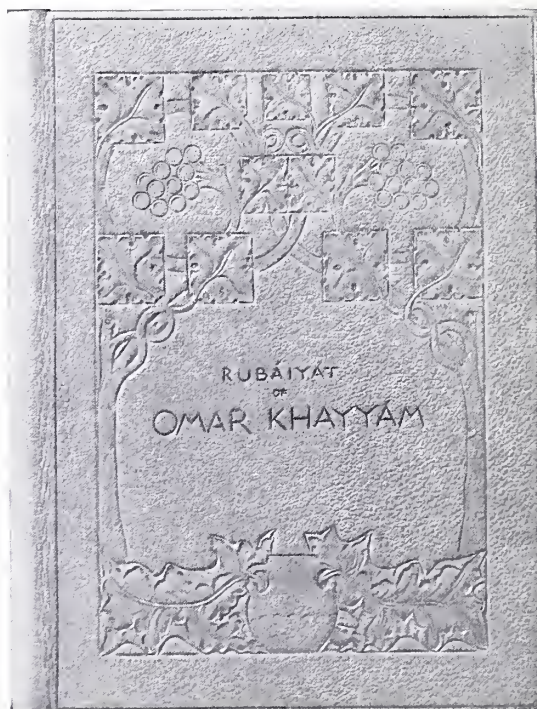
Other interesting exhibitions to be recorded of last month were Sir F. Seymour Haden's etchings at Messrs. Obach's Gallery, and at the Fine Art Society the water-colours of the Riviera, by Mr. Alberto Pisa. Messrs. Dowdeswell exhibited some attractive drawings of Biskra and



BOOKBINDING

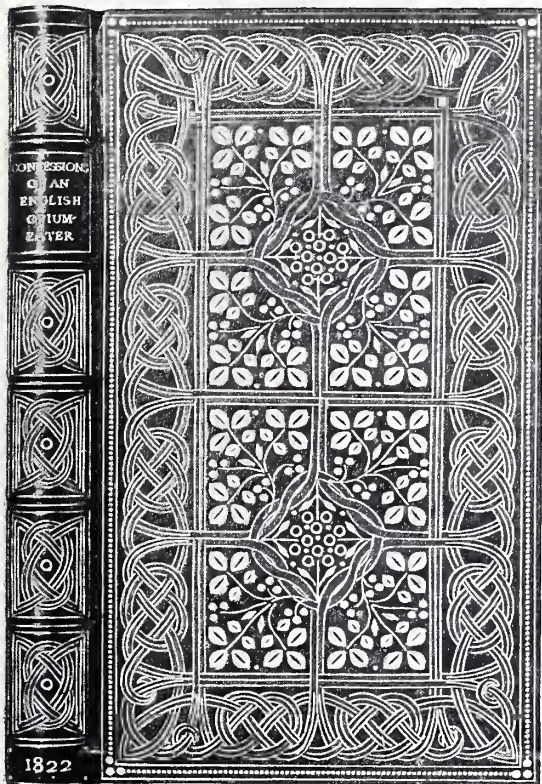
BY KATHERINE ADAMS

for the cover of his book "Songs of the Dusk." Mr. A. S. Hartrick's *Christmas on the Cotswolds*, Mr. Priestman's *On the Byth*, and Mr. Alfred Hayward's *Summer Afternoon* also call for mention.

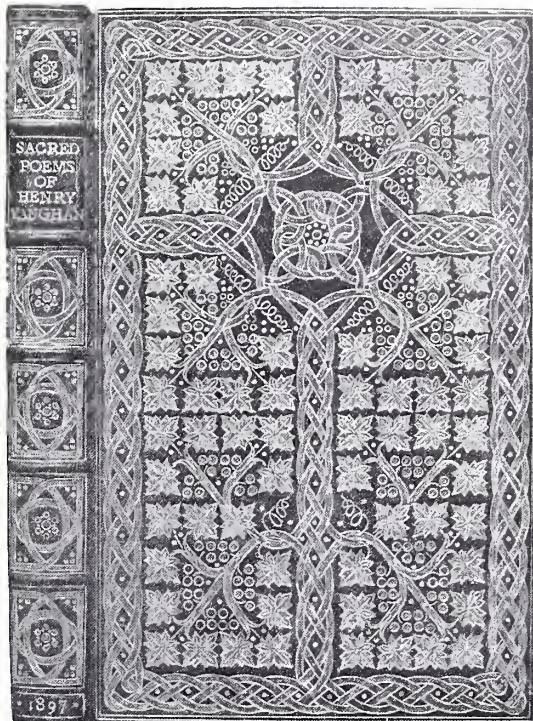


BOOKBINDING

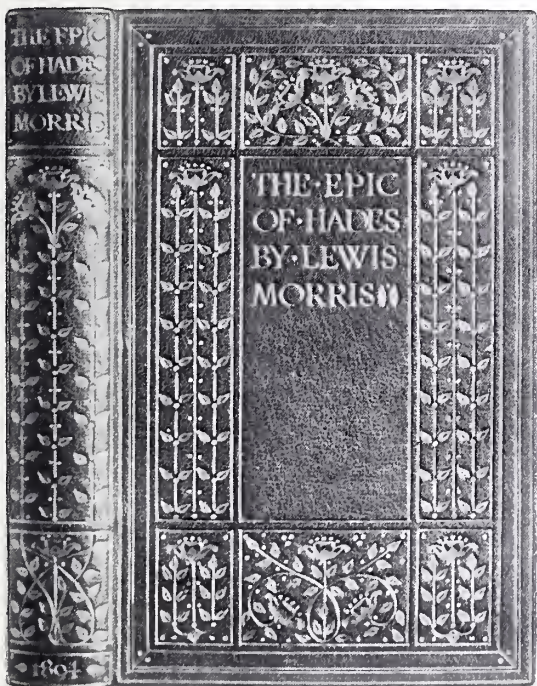
BY MURIEL MÖLLER



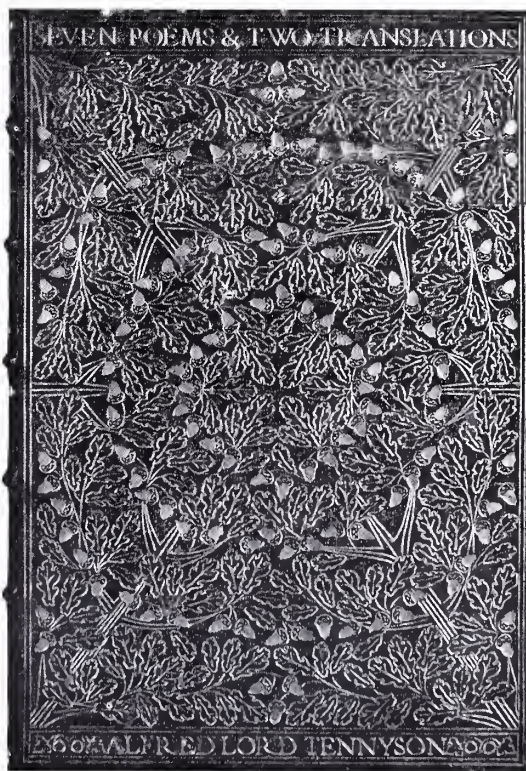
BOOKBINDING BY F. SANGORSKI AND G. SUTCLIFFE



BOOKBINDING BY F. SANGORSKI AND G. SUTCLIFFE



BOOKBINDING BY J. S. H. BATES



BOOKBINDING BY KATHERINE ADAMS

Studio-Talk

Sicily, by Miss Winifred Russell Roberts, a little lacking in construction perhaps, but showing the vision of an artist. Some interesting pictures were those of Miss Maude Simms at the Walker Gallery. At the Exhibition of the Woman's International Art Club at the Grafton Gallery the work of Mrs. Austen-Brown, Mrs. E. Borough Johnson, Miss Constance Halford, Miss Amy B. Atkinson, Miss B. Clarke, and Miss Atwood provided the most successful exhibits. At the Old Dudley Society's Exhibition, Mr. Burleigh Bruhl, the President, Sir William Eden, W. S. Stacey, with a few members, continue to exhibit a class of work which is not supported by the other exhibitors; but the Society's exhibitions every time show an improvement in the prevailing standard, so that there is every reason to believe that this inequality will as time goes on gradually become less noticeable.

In the Galleries this season Mr. William Orpen's work comes into prominence so often that to avoid undue repetition of his name it were well, perhaps, briefly to mark his achievements in a separate note. At the New English Art Club we have a fascinating presentment of wit and charm in *Grace Orpen*; better still, as painting, perhaps, is *Young Ireland*, though the treatment of the face is not quite of a piece with the lighter key in other parts of the picture, and lacks the reality which is characteristic of the former portrait. Mr. Orpen is at his best in the portraiture of men, and his portrait of *Sir James Stirling* at the Portrait Painters' Society takes rank at once as a great achievement. At the Goupil Gallery his highly-evolved art shows in the picture *Night* some of that responsiveness to colour which is needed to complete his genius.

NEWBURY.—At the local Art Society's annual show, just concluded, Corot's fine low-toned *Woodcutters* proved a great attraction, as did his *Printemps*, lent by Sir John Day, and Daubigny's small but very fine *Crépuscule*. Prominent among the exhibitors were Mark Fisher with a very fine pastoral, J. L. Pickering, Roger Fry, Muirhead Bone, A. W. Rich, J. M. Macintosh, Claude Hayes, and W. H. Margetson, who, with other well-known men, contributed to a deservedly successful show. J. M. M.

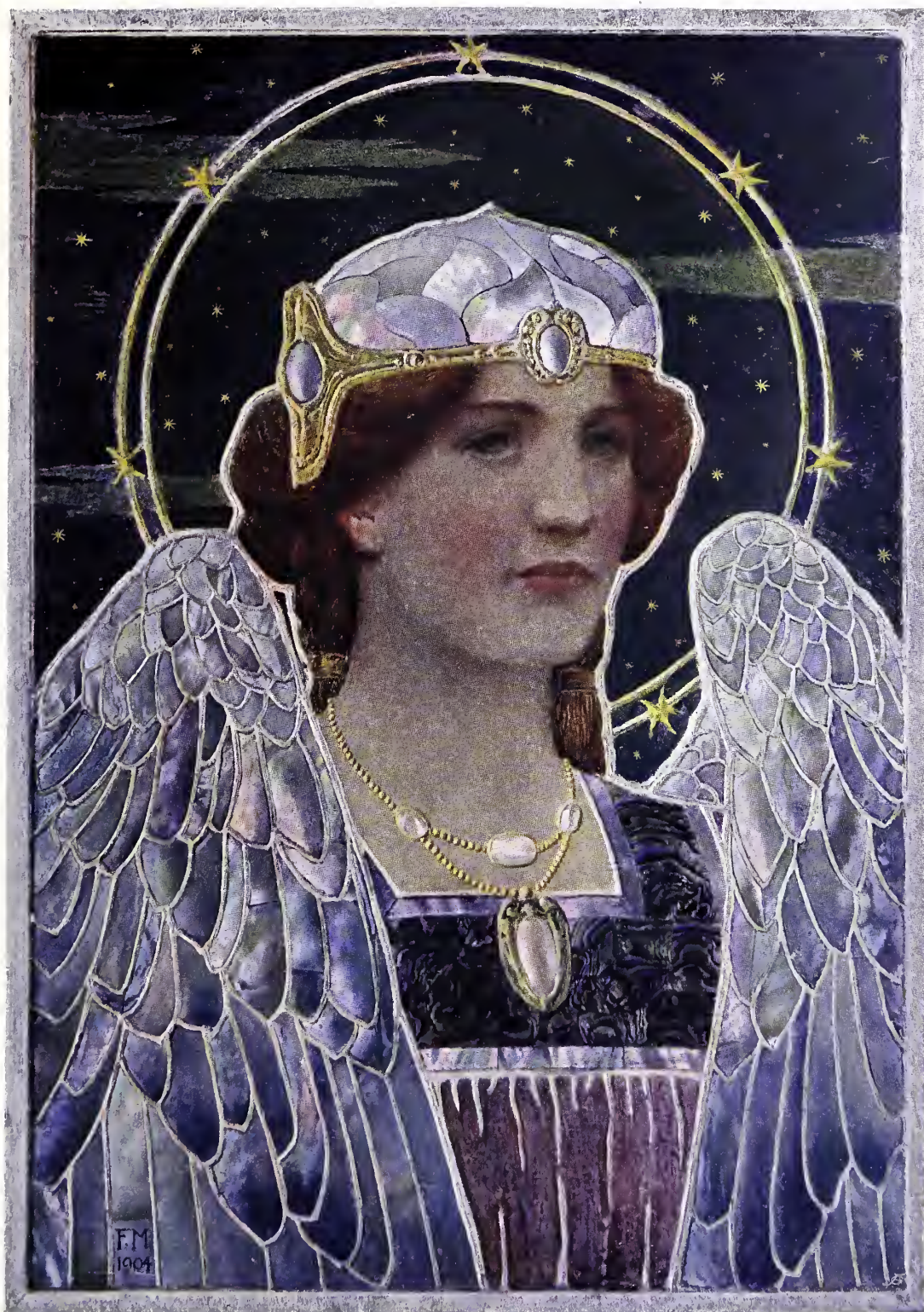
LIVERPOOL.—Much has been done in quite recent years at the Walker Art Gallery to inform the general public that Art is not only pictorial; there is, however, much still to be desired, in increased space and other facilities, for a more representative collection of local and other craftsmanship, which it is hoped subsequent exhibitions will provide. This year's autumn exhibition has comparatively few pieces, yet enumeration of some of those which display merit or good promise may be made.

Amongst the hand-wrought jewellery a case of five excellent specimens by Harold Stabler attracts notice, especially a "Madonna" necklace in gold, silver and niello with precious stones, and a belt-clasp in steel damascened with gold and silver. Bernard Cuzner sends a case of twelve ornaments, all good in design and execution. There are several pieces of fine and interesting work in translucent enamel on gold by Henri Dubret. Miss Beatrice Krell, Miss Lily Day,



"CONSOLATION": MARBLE GROUP

BY J. HERBERT MORCOM



"THE ANGEL OF NIGHT." FROM THE PANEL IN GESSO AND MOTHER-O'-PEARL BY FREDERICK MARRIOTT.





FIRST STATE OF THE ETCHING REPRODUCED BELOW

BY A. CHABANIAN

Miss Elinor Hallé, Miss Annie Steen, Miss C. M. Kirkman, Mrs. Englebach, and Mr. and Mrs. Rawlins all exhibit characteristic designs.

A number of good specimens of Della Robbia pottery are exhibited by Harold Rathbone. A large circular plaque "Rose design" is especially noticeable for its agreeable colour. There is also an excellent colour scheme in the fine little panel, executed in gesso [and mother-o'-pearl, entitled *Angel of Night*, by Frederick Marriott, here reproduced in colour.

Comparatively few specimens of beaten metal work are shown. A copper casket for jewellery, by Miss Mabel Sefton, has a good shape, enriched by delicately repoussé ornament of good design. Miss Kate Thomson's dainty little teacaddy is oxydised and enamelled. Miss Alicia Kay's "Pot-pourri bowl" is a good design rather too roughly executed.

Amongst the smaller groups and statuettes is found some interesting work. *The Gossips*, by Miss Frances Burlison, has

simple and graceful form in pose and costume; Herbert Morcom's *Consolation* is a refined little group in marble; *Grief*, a statuette in bronze by Miss Alice Gates, and a plaster group by Miss Florence Gill, *The spirit seeks to tend upwards, the flesh downwards*, are both gracefully modelled. *The Shipbuilder*, a silver panel in delicate relief, is skilfully treated by Ernest Sichel. Works by Miss E. M. Rope, Miss Esther Moore, Miss Helen Langley, David Brown, and Caldwell Spruce all afford interesting study. H. B. B.

PARIS.—The fourth salon of Etchings in Colour, under the presidency of M. Raffaëlli, an ardent apostle of this branch of art, showed what a brilliant stage has been reached in the evolution of graphic art. There were here gathered together a collection of works of which many were most remarkable. First of all we found Raffaëlli there with three plates—*La Neige au Soleil*, *Le Rémouleur*, and *La Neige au Soleil Couchant*, each of them a masterpiece of observation and full of interest from the point of view of craftsmanship. Side by side with him



"LEVER DE LUNE À DOUARNENEZ"

FROM AN ETCHING IN COLOURS BY A. CHABANIAN

Studio-Talk

Baertsoen was represented by a plate already familiar to readers of *THE STUDIO*, viz., *Dégel à Gand*. Balestrieri finds his delight in Wagnerian visions—*Parsifal*, *Tristan*, and *L'Adieu*. Mons. Boutet de Monvel is deserving of special praise. His etchings are excellent in *facture*, at the same time they recall to our eyes with rare savour the vanished elegances of the Directoire and the Restoration. They make one feel that the artist is intimately acquainted with that period. M. Pierre Brissaud likewise revived the past with a touch of delicacy in his *Berline*, a very fine plate.

M. Chabanian is becoming more and more sure in his workmanship as days go by. To him belongs the rare merit of proving his own plates, a thing now done by very few artists, most of them placing themselves for this purpose in the hands of a printer. M. Eugène Delâtre is another exception to the rule; this sincere artist has done a great deal for the revival of etching in colours. Side by side with M. Detouche and M. Morin, who may be said to belong by sentiment to the eighteenth century, we met here with men whose

art is altogether modern, such as Henri Jourdain, Laffitte, de Latenay, the charming painter of the seasons at Versailles, Lawrenson (whose *Fabricant de Bouteilles* I was very pleased with), Luigini, who sounded a truly personal note in his *Canal Flamand*, Ranft, a master without doubt, François Simon, whose work is so entirely personal; further, Taquoy, Roux-Champion, Roche, Truchet, Waidmann. Here indeed was a charming salon, full of fine things, and a soothing change from the pretentiousness of the larger exhibitions. H. F.

BERLIN.—The lithographs of the Munich painter, Willy Schwarz, recall to our memory some of the best names associated with this art. We are compelled to think of Manet, Renoir and d'Espagnat. He is not so notable for his subjects, as only a certain class of female models seem to attract his eye; but the firmness, almost mercilessness, of his drawing and his technical cleverness deserve particular attention. Often only the well-trained eye will recognise a lithograph, where the non-connoisseur will see a drawing in charcoal or Indian ink. Herr Schwarz



“LES SAPINS AU CLAIR DE LUNE”

FROM AN ETCHING IN COLOURS BY A. CHABANIAN



"PROMENADE" (COLOURED LITHOGRAPH)

BY WILLY SCHWARZ

us forgetful of the noise and dust of town life. It carries us into the purer atmosphere of the sea, or among the quiet greens and greys of firs and downs. The master-hand of the painter grasps the very life of this world and makes us feel comrades of his quadrupeds and feathered bipeds.

The crematorium at Zurich, by the architect Albert Froelich of Berlin, of which an illustration is given on the next page, is a building of particular monumentality. Simplicity and grandeur are

has opened, together with the well-known etcher and wood-cutter Robert L. Leonard, a graphic school in Berlin, which is to introduce pure French style, and great artistic benefit is to be expected from their teaching.

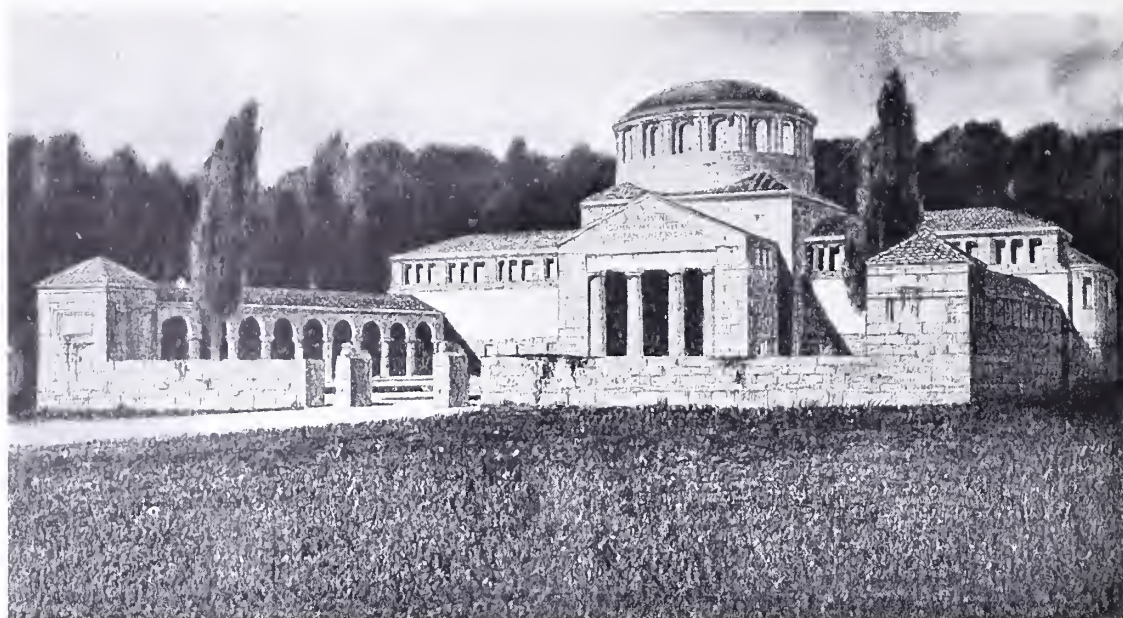
The English exhibition of the International Society of Sculptors, Painters and Gravers at Schulte's has been welcomed with much gratitude. People were glad of an opportunity of seeing modern English art, and of comparing English and German secessionists. There was great astonishment at the progressive spirit in the country of conservatism, but the prevailing tendency of refinement was appreciated and pronounced beneficial for German painters.

The October show in the Künstlerhaus proved a perfect delight, owing to a collection of Bruno Liljefors, who appeared as fresh and strong as ever in his latest offerings. The magic circle of his solitude among the animals of northern swamps and cliffs makes



"IN THE CARRIAGE" (LITHOGRAPH)

BY WILLY SCHWARZ



CREMATORIUM IN ZURICH

ALBERT FROELICH, ARCHITECT

here combined, and the architect seems to have solved the difficult problem of making his design suitable to any epoch.

Professor Otto Lessing of Berlin has been exhibiting his new sculpture, *Unter dem Baum des Lebens*, in the Munich Glaspalast this year. This excellent piece of anatomy, with its peculiar angularity and attractive psychology, shows the talent of the master at its best. He here presents a new Eve type—the resisting, not the seducing mother of mankind. We are at once fascinated by a modern interpretation of one of the oldest subjects.

J. J.

HAMBURG.—Coloured etching has of late found intelligent interpreters of nature in the ranks of the younger German landscapists. Whereas with French etchers open-air figure subjects or *clair-obscur* interiors find favour mostly, the landscape in its changing moods of sombre or clear atmosphere has taken the fancy of Teutonic, particularly North German, etchers.

Herr Arthur Illies, of whose work examples have appeared previously in these pages, has of late executed a series of plates of large dimensions, from among which we

reproduce one, *On the Banks of the Schlei*, as a coloured supplement. The Schlei is a narrow gulf of the Baltic Sea, so narrow and so long,



“BENEATH THE TREE OF LIFE”

BY OTTO LESSING



"ON THE BANKS OF THE SCHLEI" FROM
THE ETCHING IN COLOURS BY ARTHUR ILLIES.

Studio-Talk

in fact, that it assumes the shape of a river, although the water is sea-water. This fjord protrudes into the land as far as, and even beyond, the town of Schleswig. Some very picturesque views may be found on the partly wooded banks of this fjord, and the above-named *motif* is one of them.

W. S.

BREMEN.—It is characteristic of the enterprise shown by the management of the North German Lloyd Steamship Line, that for the decoration and furnishing of the saloons and cabins in the *Kronprinzessin Cecilie*, the latest addition to their magnificent fleet of Atlantic liners, they should have engaged the services of various architects, who, with their experience in the designing of interiors on land, might be trusted to discharge the task allotted to them in a way which should redound to the credit of German art. The accompanying illustrations are only a few examples of the designs as carried out,

but they suffice to show how happily the two important factors, comfort and convenience, have been blended by the architects responsible for them.

In the case of a ship of even huge dimensions, like the *Kronprinzessin Cecilie*, constructed for carrying a human freight equal to the population of a small town, the conditions are materially different to those encountered in a house on land. In the first place, the designer has no control over the general structure of the vessel, which of course is determined by considerations other than those with which he has to deal. He has therefore to adapt his apartments to the structural framework of the vessel, and as they are necessarily restricted in area, the problem of utilising every cubic inch to the best advantage is one he has always to grapple with. And then, again, the furniture must be of such a character as to entail a minimum of attention on the part of the attendants, that is to say, it must be useful and



CABIN-DE-LUXE ON THE NORTH GERMAN LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED BY ABBEHUSEN & BLENDERMANN,
ARCHITECTS, BREMEN
EXECUTED BY HEINRICH BREMER, BREMEN



CABIN-DE-LUXE ON NORTH GERMAN
LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED AND EXECUTED BY RUNGE
& SCOTLAND, ARCHITECTS, BREMEN

simple, for there is no room for useless articles, and superfluous accessories mean extra work. These considerations have been present to the two firms of architects whose designs are reproduced in the accompanying illustrations.

In the suite of cabins de-luxe designed by Messrs. Abbehusen and Blendermann of Bremen, the sides and ceilings are formed of wood smooth polished, and as few projections as possible have been allowed. For the sides of the cabins cherrywood with a natural polish is used to form the ground, and intersecting it



CABIN-DE-LUXE ON THE NORTH GERMAN
LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED BY ABBEHUSEN & BLENDERMANN
EXECUTED BY HEINRICH BREMER, OF BREMEN

Stu-dio-Talk



CABIN-DE-LUXE ON THE NORTH GERMAN
LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED AND EXECUTED
BY RUNGE & SCOTLAND

vertically at intervals are strips of black framing. This scheme relieves in an admirable way the unpleasant effect produced by the absence of parallelism between floor and ceiling consequent on the structural formation of the vessel. The upper panels contain inlays of pear-wood stained red and mother-o'-pearl, a combination which imparts a pleasant decorative effect to the surface. Inlays are also used for decorating the doors and door-furniture, and also for the mirror panels of the wardrobe. The colour-harmony of yellow, red, and black is emphasised by the bright



CABIN-DE-LUXE ON THE NORTH GERMAN
LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED BY ABBEHUSEN & BLENDERMANN, ARCHITECTS,
BREMEN. EXECUTED BY HEINRICH BREMER, BREMEN



CABIN-DE-LUXE ON THE NORTH GERMAN LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED AND EXECUTED BY RUNGE & SCOTLAND, ARCHITECTS, BREMEN

an *ensemble* at once harmonious and agreeable.

Turning to the cabins designed by Messrs. Runge & Scotland, the first three illustrations belong to one group, uniform in decoration, and the last is an example of another group. In the former white is used for the broad surfaces; the doors and furniture are of violet amaranth wood, polished and inlaid with citron wood, ivory and agate. The carpets are light grey and the furniture upholstered in yellow with embroidery superposed. In the latter group white again forms the prevailing note, but here it is used in conjunction with inlays

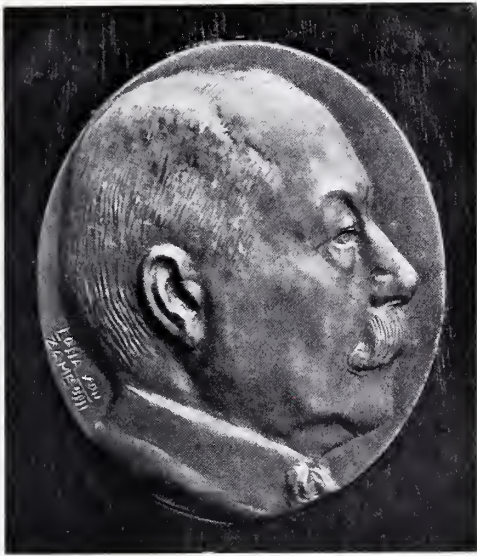
blue upholstery of the sofa-beds and chairs and the somewhat duller-blue Smyrna carpet. The ceiling is made up of tablets of maple-wood with a dull polish, divided by bold black framing and decorated by inlays of pear-wood. The furniture for the most part follows the box arrangement, that is, it is built up of boards to form a receptacle, the boards being ebonized and polished. The designing of the furniture to meet the peculiar requirements called for the display of the architects' inventiveness. The sofa is so contrived as to be easily convertible into a bed, and the washstand is made to serve as a table. The wardrobe built into the corner from floor to ceiling was a happy idea. Similarly with each of the other pieces of furniture, its use for quite different purposes was kept in mind by the designers. The lighting apparatus of silver with fine chasing, and the Oriental and old Bulgarian textiles complete

of gilded brass. The carpets are of strawberry colour, the upholstery yellow, with embroidery as in the other case. The chairs are of polished maple, as most conducive to cleanliness. All the metal work in both groups has been stove-gilded.



CABIN-DE-LUXE ON THE NORTH GERMAN LLOYD SS. "KRONPRINZESSIN CECILIE"

DESIGNED AND EXECUTED BY RUNGE & SCOTLAND, ARCHITECTS, BREMEN



MEDALLION BY LONA VON ZAMBONI

VIENNA.—Fräulein Lona von Zamboni, who is the daughter of a distinguished general, entered as a student at the Vienna Imperial Schools of Arts and Crafts. As her first ambition was to become a painter, she entered Professor Czeschka's class for drawing. But, spite of the undoubted excellence of his teaching and her satisfactory progress, she was uncertain as to ever attaining the wished-for success, for she was not sure where her own particular talents lay. She developed a taste for plastics, and when the eminent sculptor, Franz Metzner, was appointed teacher she joined his classes and quickly became assured that her vocation was in this branch of art. She soon proved her talents, and is now an independent worker. The plaquettes here reproduced denote the possession of a refined taste, facility of manipulation and power of expression.

Anton Grath is one of a number of young sculptors, natives of Carinthia, who were initiated in their art at the Imperial Fachschule in Villach. From there he came to Vienna, where he continued his studies at the Imperial Academy. Though yet at the beginning of his career, he shows undoubted talent, especially in the modelling of plaquettes, medallions and other small works.

A small but interesting exhibition of the works of two ladies was held recently at Miethke's new Art Gallery. Frau Hermine Heller-Ostersetzer is not wholly unknown to readers of THE STUDIO, for there was a reproduction of a painting of hers in the July number last year. Her contribution to the exhibition at Miethke's consisted of works in oil and in coloured chalks. The subjects were varied, but figures in most cases. The artist possesses a fine feeling for colour, combined with a freshness of tone which is particularly appealing to the onlookers. Her portrait of her own little baby, "*In der Wiege*" (the cradle), is full of life and vibration. A chalk drawing of the same mite (see p. 245) is equally convincing. The *Game of Ball* (a drawing in coloured chalks) is also an excellent piece of portraiture (p. 245). Among other work

exhibited by Frau Heller - Ostersetzer were some designs for book covers and some *ex libris*, which showed good judgment and pleasing treatment. Frau Franciska Esser-Reynier's contributions to the exhibition were chiefly works in tempera—landscape motives of Autumn and early Spring. Her work



"ST. GEORGE" MEDAL

BY ANTON GRATH



MEDALLION

BY LONA VON ZAMBONI



PLAQUETTE

BY HANS SCHAEFER

shows a true love of Nature and a knowledge of her ways. (See illustration on p. 246.)

Hans Schaefer's work having only recently been noticed in these pages, I must content myself with saying that the plaquette reproduced above is among his very latest productions.

Four years ago an account was published in *THE STUDIO* of an exhibition at Klagenfurt which had been arranged by local students who were pursuing their studies in Vienna. This exhibition gave a decided stimulus to art, and especially decorative art, at Klagenfurt, and since then hotel-keepers and many private persons have entrusted the decoration and furnishing of their houses to architects with modern ideas. A Kunstverein has also been formed, which can already boast of eighty members and

receives annual grants both from the State and from various public bodies in Carinthia. By holding periodical exhibitions such as that recently held, it is undoubtedly doing good work.

One of the many difficulties which confronted this Kunstverein was the absence of a building suitable for holding exhibitions. The only room large enough was that used by the children of the elementary schools for the purpose of gymnastic lessons. In the short space of a few days, thanks to the resourcefulness of the architect, Herr Georg Winkler (a pupil of Professor Hoffmann), this was transformed into a delightful exhibition gallery, which, though somewhat cramped, gave much satisfaction to those interested in the problem of how much may be achieved with little means. This gallery was divided into a vestibule, a circular hall containing a



VESTIBULE, KLAGENFURT EXHIBITION

ARRANGED BY GEORG WINKLER, ARCHITECT



“HOMEWARDS”

(Klagenfurt Kunstverein)

BY ALFRED VON SCHRÖTTER

fountain, surmounted by the figure of *A Girl Bathing*, by Michael Mörtl, and a number of smaller rooms, each tastefully arranged and decorated in white and gold by Herr Winkler.

The recent exhibition was not confined to local artists, a certain number of guests having been invited, among whom were Ludwig Dill (Karlsruhe) and other artists of the Neo-Dachau School, Leo Diet and Alfred von Schrötter (Graz), Walter Thor, Josef and Ludwig Willroider (Munich). Anton Gregoritsch belongs to Carinthia, though he lives now in Munich, being a member of the Leopold group. He began comparatively late, having served seven years as officer in the Imperial Army, but resigned his commission to study art under Walter Thor. His portrait of a man with a black beard (p. 244) is eminently characteristic, showing at once comprehension and power. He also exhibited a thoughtful portrait of himself and some attractive portraits of girls in native costume. Franz Grundner is a pupil of Ludwig Dill and belongs to the Neo-Dachau school. He was represented



“POPLARS, EVENING”

BY FRANZ GRÜNDNER
(Klagenfurt Kunstverein)



PORTRAIT
BY ANTON GREGORITSCH
(*Klagenfurt Kunstverein*)



SELF PORTRAIT
BY ANTON GREGORITSCH
(*Klagenfurt Kunstverein*)

Studio-Talk

by some excellent landscapes, showing fine feeling and delicate manipulation of the brush.

Two pupils of Zügel, the animal painter, were among the exhibitors. August Ludecke's *Coves in a Wood* certainly revealed this master's influence without obscuring the artist's own strength and character. The other, Alfons Purtscher, who has just been awarded a First Prize at the Munich Exhibition, only exhibited drawings of horses, but



"IN THE CRADLE" (CHALK DRAWING)

BY HERMINE HELLER-OSTERSETZER



"THE GAME OF BALL" (See p. 241) BY HERMINE HELLER-OSTERSETZER

these were excellent. Among others who contributed to the exhibition, it must suffice to mention the names of Ferdinand Pamberger, Erwin Pendl, Theodor Freiherr von Ehrmann (who showed some good water-colour drawings), Switbert Lobisser, a young Benedictine monk who for the nonce has laid aside his cowl to study art in Vienna and is doing good work; Liesl Laske, a talented young artist, whose drawing of a pig-market deserves appreciation; Otto Ferdinand Probst; and Leopold Resch (a pupil of Professor Karger), whose *On the Way to Church*, a study of a young girl dressed in the old Carinthian costume, is full of calm repose and shows delicacy of treatment.

The plastic section was well represented in Michael Mörtl, Friedrich Gornik, Anton Grath, Hans Rubländer, Emil Thurner. The



"APRIL"

(See p. 241)

BY FRANCISKA ESSER-REYNIER

exhibition may be counted as a success; it was honoured by a visit from the Emperor, who expressed his approval of the Society's aims. A. S. L.

their artistic faith. I think Dorph, as a decorative landscapist, may claim for himself having in a way discovered "new land," for in spite of the decorative

COPENHAGEN. —Mr. N. V. Dorph every year more firmly establishes his position as a highly-gifted painter possessing a marked artistic personality. He takes his calling seriously; he always follows his own paths and works out his own ends, and it is a matter of great satisfaction to his many friends to watch and place on record the onward yet consistent evolution which so unmistakably demonstrates itself in his work. Dorph has always possessed a highly-cultured sense of the decorative, and this has happily manifested itself in many of his landscape efforts, in which he has abandoned that purely naturalistic conception which for so many of his contemporaries still remains the first article of



"FROM THE TERRACE AT ST. GERMAIN-EN-LAYE"

BY N. V. DORPH



“SOUVENIR D'ITALIE” (ETCHING)

BY DOMINGO MOTTA

purpose and aspect of much of his work, it has but little in common with earlier painters' efforts in the same direction. His large canvas, *From the Terrace of St. Germain-en-Laye*, shown at the last exhibition of the Royal Academy in Copenhagen, proves how Dorph, through the grouping of the figures and the lines and the tone of the landscape, has succeeded in producing just the decorative effect and the poetic, harmonious mood he intended.

G. B.

VIAREGGIO.—Domingo Motta was born in Genoa, and studied in several academies of fine arts in Italy. He began his practical work by scene painting in the leading theatres of Italy. For several years Motta lived in Paris, where he made a serious study of modern etching. His method of obtaining the print is very simple and entirely different from any other existing, and it deeply interests all who cultivate

that line of work. Pierrefort, of Paris, publishes his etchings. Motta is very well known in Paris, where he has spent his time in endeavouring to perfect his art. He has exhibited in the Salon, Paris, at the International Exhibition of Venice, and many others, and at Liège two years ago he was awarded a silver medal. C.

PHILADELPHIA. — A development by Mr. Henry C. Mercer of the ancient process of making pottery, brought to America by German colonists from the Black Forest in the eighteenth century, has resulted in the production of Moravian tiles, which include very interesting patterns and mosaics in coloured clays. At the same time care has been taken in the choice of adapted designs believed to be worthy of reproduction from ancient wall tiles in Spain, mural patterns from Colonial America, Italy, and the East, and floor tiles of the fifteenth

century from England, Germany, and France. The patterns, frequently in relief, stand out in cream colour, or at times in other tints, against backgrounds of green, blue, red, yellow, or black, or are themselves inscribed in intaglio in these hues; while characteristic of the ware is a flush of red, staining, where desired, the outlines and background. This, with the stippled or mezzotint grounding of the colours, gives an original and unusually rich effect to the tiles.



“COLUMBUS LEAVING SPAIN”:
MORAVIAN TILE MOSAIC

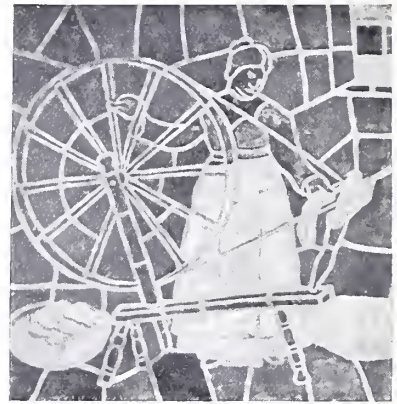
BY HY. C. MERCER

Mr. Mercer, in the pur-

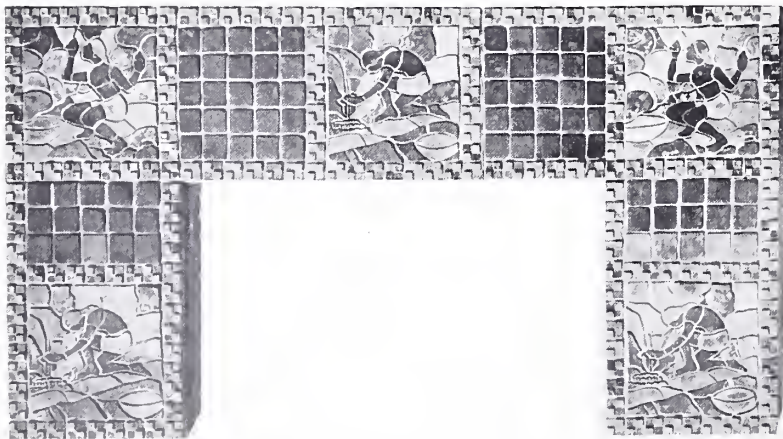


MORAVIAN TILE MOSAIC BY HY. C. MERCER

suit of his studies in the ethnology of the locality of his pottery at Doylestown, near Philadelphia, had acquired, among other objects, a collection of specimens of the rather crude earthenware made by the German settlers in Pennsylvania. Experiments in treatment of clays, colours and glazes, visits to



“SPINNING FLAX” BY HY. C. MERCER
MORAVIAN TILE MOSAIC



CHIMNEY PIECE: MORAVIAN TILE MOSAIC

BY HY. C. MERCER

the ancient potteries in the Black Forest and to Spain, Italy, and England followed. The fruit of these researches may be said to be incorporated in the tile mosaics of the Moravian Potteries now much appreciated by those who require artistic subdued tints combined with simple and strong outlines of form.

The mosaics here illustrated, made and set

Reviews and Notices

together by a novel process invented in 1891-2, are adapted for the embellishment of pavements or walls on a much larger scale than the tiles. Patterns, ranging from 1 foot to 20 feet in diameter, or even where they are figures of men or animals equalling life-size, consist of pieces of clay burned in many colours superficially or throughout the body, and either glazed or unglazed. The tesserae, not rectangular as in Roman or Byzantine mosaics, but cut in multiform shapes to suit the potter's process, and whose contours themselves help to delineate the design, are set in cement at the pottery. After the manner of the leaded glass designs of the earlier stained windows, these novel weather and time-proof clay pictures, burned in brown, grey, white, red, black, green, yellow, and blue clay, and strongly outlined in their pointing of cement, serve to decorate a floor or wall in the richest and most lasting manner. E. C.

REVIEWS AND NOTICES.

Sèvres Porcelain of Buckingham Palace and Windsor Castle. By GUY FRANCIS LAKING, M.V.O., F.S.A. (London: Bradbury, Agnew & Co.) £10 10s. net.—The third of a series of publications issued by command of His Majesty—the other two, already reviewed in *THE STUDIO*, having dealt respectively with the Royal Armoury and the Furniture of Windsor Castle—the present volume describes and gives the history of what is to a certain extent a unique collection in the history of ceramic art, for it is not merely the natural accumulation of time, but was acquired by judicious purchase, the specimens having been chosen with the aid of practical experts. Begun by George III. the collection was added to largely by his son and successor, both whilst he was Prince Regent and after he ascended the throne. “France,” says Mr. Laking, whose official position has given him exceptional opportunities for studying his subject, “at this period did not truly value the superb treasures then in her possession, and many of the now priceless gems of decorative applied art were in consequence brought into the market, and George IV., acting by the advice of men of refined taste and judgment, and guided by the knowledge of M. Benoit, a confidential French servant, formerly *patissier* to His Majesty, was thus enabled to accumulate valuable and authentic specimens of almost contemporary art.” Mr. Laking prefaces his account of the Royal collection with a brief history of the famous factory, with the aid of which it will be possible even for an inexperienced amateur to distinguish between the

early and late examples of the valuable ware, and to appreciate the extreme beauty of the former, of which grace of form and simplicity of decoration were the chief characteristics. The struggles of the factory to maintain its position and to be true to its old traditions throughout the troubled period of the Revolution and under the hated domination of Napoleon are narrated with sympathetic eloquence. The decline in the art when it was compelled to pander to the vainglory of the Emperor, all the vases and services being made to commemorate some achievement of his, is noticed, and the later revival is dwelt upon, the interesting record closing with a description of the work now being produced under the management of M. Sapillon. The way thus prepared for the full appreciation of the fine reproductions in colour of the best pieces in the possession of the King, Mr. Laking proceeds to give an exhaustive account of the most noteworthy examples in the collection, taking them in chronological order, the first section of his work being devoted to the Vincennes period, which dated from 1748 to 1755, the earliest specimen being a very beautiful vase in soft paste of the form long known as *Medicis*. Next come the first vases produced after the removal of the factory to Sèvres in 1756, of which the King owns several remarkable pieces, including a *Pot-Pourri Vase and Cover* bearing the date 1758, whilst amongst the treasures produced in the golden age of the famous institution, that is to say between 1760 and 1786, are several charming dinner services, notably the one of which various pieces are reproduced in Plate 59, and some fine vases, the latter of comparatively simple form, and all alike noticeable for the delicacy of their colouring. Full completeness is given to a work which reflects great credit on all concerned in its production, by descriptions of the pieces of porcelain in the collection which have been subjected to re-decoration, and by a list of the painters who were at different times employed at Sèvres, with the works executed by them, even the forgeries (some of which were wonderfully clever) being noted—a detail that will no doubt be greatly appreciated by collectors.

Venice. By POMPEO MOLMENTI, translated by HORATIO F. BROWN. Part II. (London: John Murray.) Two vols., 21s. net.—Deeply interesting and valuable as were the two first volumes of Signor Molmenti's important work on *Venice*, reviewed in *THE STUDIO* some little time ago, they are if possible surpassed by their successors, which deal with the most eventful era of the long life-story of the Republic, the Golden Age, when, to quote the author's eloquent words: “On the

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early life of vigorous expansion follows the prime in all the splendour of its riches, and that glorious new birth of the human intellect in philosophy, in letters and in the arts, which was in part begun in the previous age, reaches its culmination." "The cult of the Renaissance," he adds, "touching its apogee, intensifies the cult of beauty, harmony and pleasure, but at the same time diverts the Italians from the serious aspects of life." The concluding words of this pregnant sentence strike a note of warning of the imminent approach of the decline that, in the history of nations as of individuals, inevitably succeeds the full realisation of ambitions; and it is a noticeable peculiarity of the whole of the Italian historian's record that he never loses sight of the future in his enthusiasm over the present that he is able to realise so vividly. Even in her brilliant middle-age Venice was surrounded by sister states in which decay was already inaugurated, and although she long continued to maintain her proud position of independence the seeds of corruption were really already coming to life beneath the surface. With the practised skill of an expert who has mastered every detail of his subject, Signor Molmenti sums up in his introductory chapter the political situation of Europe at the time under review, with special reference to the effect of that situation on the lagoon city, passing thence to give a masterly description of the political, ecclesiastical, judicial, military and economic constitution of the great Republic, dwelling on the significant fact that the various offices were so linked together and interdependent that they acted simultaneously like the wheels of a watch, so that the striking energy of the whole community could at any moment be concentrated on a single focus. The gradual transformation of Venice in the hands of the great architect, and the work of the skilled craftsmen and painters as well as of the leaders in art and literature, are considered in detail, the second volume closing with a somewhat melancholy chapter on the corruption of manners that at the beginning of the end cast a sinister shadow over the peace, prosperity, security, freedom, brilliant art and joyous life of the city. Both volumes contain a number of interesting illustrations, reproductions of pictures, photographs of buildings, etc.

Italian Gardens. After Drawings by GEORGE S. ELGOOD, R.I. With notes by the Artist. (London: Longmans & Co.) 42s. net.—The present sumptuous volume forms a fitting companion to the delightful book on English gardens which Mr. Elgood brought out some four years ago. His

rare skill in rendering the varied hues of flowers and foliage in masses, combined with sound judgment in the selection of appropriate points of view, has ensured for him a unique position among contemporary garden painters. In the series of beautiful drawings of Italian gardens reproduced in the volume before us we meet with a style of garden different from that which has found greatest favour in this country, where the so-called landscape type has predominated. Italy, on the other hand, has for centuries been the home of the formal style of garden. There the tradition goes back to the days of Ancient Rome, the Villa Hadriana being a famous example of it, and in spite of the era of decadence which followed the incursions of the barbarians of the North, who plundered and destroyed the estates and dwellings of the nobles, leaving scarcely a trace of their former grandeur, it seems never to have been utterly extinguished. With the renaissance in the fine arts there would appear to have come a revival in the art of laying out gardens, for by the fifteenth century many of the villas of the nobility in Florence, Rome, and elsewhere became famous for their gardens, and that fame has with not a few of them descended to the present day. It is of such time-honoured gardens that Mr. Elgood gives us delightful glimpses in the pictures included in his new volume. He tells us that he commenced the series as long ago as 1881 and has continued them practically without break every year since. There is so much to be praised in all these drawings that it is difficult to single out any one as being better than the rest. The Florence series, however, impress us most on the whole, the drawings of *Florence from the Villa Palmieri*, *Villa Reale di Castello*, *Villa Amari: the Fountain* and *Villa Amari: the Belvedere* being especially noteworthy. The artist's notes, partly historical and partly descriptive, disclosing as they do an intimate knowledge of the places depicted, lend additional interest to the pictures, which, of course, are the *pièces de résistance* of this most attractive book.

Napoleon and the Invasion of England. By H. F. B. WHEELER and A. M. BROADLEY. 2 vols. (London: John Lane.) 32s. net.—At the present time, when the idea of a possible invasion of England is openly scoffed at, it is somewhat difficult to realise the state of things a century ago, when the whole country was roused as one man to defend its shores from an enemy whose appearance was hourly expected. The Great Terror converted England, Scotland and Ireland into a vast camp, where all differences were forgotten for a whole decade in an eager desire to maintain the integrity

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of the British Isles ; but, strange to say, the remarkable episode is as a general rule passed over very lightly by historians. Messrs. Wheeler and Broadley's book will, however, do much to throw light on the exciting crisis, and is just now peculiarly opportune as serving to bring into startling prominence the spirit that in the early nineteenth century animated the British Navy. Founded on a very careful examination of a great variety of contemporary literature, it includes deeply interesting quotations from letters never before published of George III., the Duke of Buckingham, Fox, Lord Brougham, Marshal Soult, Lord Hood, Richard Cumberland, Thomas Southey, Mrs. Piozzi, and other celebrities, State records and Parliamentary debates, with reproductions of a vast number of caricatures after J. C. Cooke, Sayer, Gillray, Isaac Cruikshank, Rowlandson, Dalrymple, and their French rivals. These caricatures, strange to say, though they are of course valuable for the sidelight they throw on public feeling at the time of their production, are singularly deficient in real humour, and fail altogether to appeal to modern taste—an incidental proof of the increase in refinement that has taken place in that taste of late years. The sympathies of the reader in this stressful period are far more likely to be aroused by the reproductions of prints not intended to be humorous, such as the "Fishguard," of February, 1797, the Frontispiece of a volume of colour plates etched by Rowlandson, and published by the Angelos in 1799, the "George III. reviewing the Armed Associations of London in Hyde Park," and the "Boulogne" at the beginning of the second period of the Terror, the facsimiles of Broad-sides, such as the Address to the People of the United Kingdom, the representation of the Semaphore Telegraph, erected in the Admiralty office in 1796, the Invasion Promissory Note of 1802, and the reprints of the Popular Songs that voiced the hopes and fears of the multitude. These are all of stirring interest, and bring out more forcibly than could any description by a later pen the actual feelings aroused by the gloomy situation.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Herausgegeben von Dr. ULRICH THIEME and Dr. FELIX BECKER. (Leipzig: Wilhelm Engelmann.) To be completed in 20 vols. Vol. I., 32s. net.—In one department of literature certainly, Germany can safely be said to be without a rival, namely, in the making of dictionaries, encyclopædias, and similar works of reference. The national genius for painstaking investigation and the collection and

co-ordination of facts is attested by a huge number of such works dealing with every conceivable subject. In art Nagler's "Künstler-Lexicon," published half-a-century ago in 22 volumes, is still a useful work in spite of errors here and there, but of course is very much out of date. Twenty years later a revised edition was begun by Dr. Julius Meyer, but only three volumes appeared, and now Drs. Thieme and Becker seek to make amends for that failure with their Universal Dictionary of Artists, in the preparation of which they are assisted by some 300 collaborators. We heartily wish them success. If the remaining nineteen volumes are produced with the care and comprehensiveness which mark the first volume, the results of their labour will be highly valued by all who have occasion to use such a work. A wide scope has been given to the term "bildende Künstler" by the inclusion of the names of architects and craftsmen whose achievements deserve to be called "creative." With such a host of names it must of course happen that the information concerning a large number of them is not sufficient to constitute a biography. This is especially the case with many who lived in days gone by, before newspapers and magazines came into existence, but it sometimes happens also in the case of living artists, the information concerning whom may occupy not more than half-a-dozen lines—perhaps simply a reference to a work reproduced in *THE STUDIO* or some other journal. On the other hand, there are cases where the details cover many pages—Rudolf von Alt, for instance, occupies six. With a work of this magnitude, too, errors are almost certain to creep in. The first volume, however, seems remarkably free from them, the only one that is worth noticing occurring under the name of Allingham, where it is assumed that "Mrs. A. Allingham, R.W.S.," and "Helen Allingham" are different persons and form the subject of separate references. One feature of this valuable work will prove especially helpful to future investigators, namely, the bibliographical references given at the end of most of the notices, showing where further information about the artist is to be found.

Cathedral Cities of France. By HERBERT MARSHALL, R.W.S., and HESTER MARSHALL. (London: Heinemann; New York: Dodd, Mead & Co.) 16s. net.—Gleanings of five years' wanderings in France, the beautiful water-colour drawings reproduced in this most delightful volume, certainly one of the best colour-books yet issued, have all the poetic charm characteristic of the work of their

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author, who stands in the front rank of modern interpreters of architecture from the æsthetic point of view. Mr. Marshall knows how to catch the very spirit of the scenes he depicts: his draughtsmanship, colouring, and atmospheric effects are alike admirable, and the only direction in which he sometimes fails is in the grouping of his figures. Nothing could be more entirely satisfying than the *St. Lô*, with its spires and towers standing out against the evening sky, and its quaint old houses reflected in the Vire; *Poitiers*, with the distant view of the winding river spanned by a noble bridge; *Bordeaux*, with the fishing boats in the foreground, and the twin towers of the cathedral dominating the mist-shrouded town; and *Tours*, with its grey tower and sunlit street. No less satisfactory is the letterpress, which skilfully hits the happy medium, giving just enough of the history of the various places visited to render intelligible the descriptions of their present appearance. Mrs. Marshall distinguishes between three classes of towns: those whose local importance has remained unchanged for centuries, those whose ancient glory has departed, though they still retain its semblance, and those which are entirely the outcome of the modern spirit of enterprise. It is, of course, to the first group that the largest space is given, and the chapters devoted to them will be found especially interesting, so well does the writer know how to tell their eventful stories. The one serious flaw in a book reflecting great credit on all concerned in its production is Mrs. Marshall's hasty conclusions in matters architectural, for with a light heart she adopts the fallacious theory that the Flamboyant style originated not in France but in England remarking that "as soon as the former country had freed itself from the domination of the English and realised its national unity, its architects applied themselves heart and soul to the development of that style which was borrowed from the enemy," whereas it is well known to every student of architecture that the Flamboyant and Perpendicular phases of the Gothic were essentially different.

The Ingoldsby Legends: Mirth and Marvels. By THOMAS INGOLDSBY, Esq. Illustrated by ARTHUR RACKHAM, A.R.W.S. (London: J. M. Dent & Co.) 15s. net.—It would hardly be correct to call this book a reprint of Mr. Rackham's illustrated edition of the Legends published some nine years ago. In the first place, the letterpress has been entirely reset in a type which gives the book an air of distinction; and, secondly, as regards the illustrations, numerous additions have been made, and, as explained by Mr. Rackham in his introduc-

tory note, all the old coloured illustrations have been worked on and specially coloured for this new "édition définitive de luxe," as the publishers are justified in calling it. Mr. Rackham enters so thoroughly into the spirit of these now classic tales, and his drawings reveal such rare talents, that the success of this new edition is assured. As a gift-book nothing could be better.

Utamaro. By Dr. JULIUS KURTH. (Leipzig: F. A. Brockhaus.) 30 Mks.—The author may be congratulated upon the thorough manner in which the work of the great Japanese designer of colour prints and book illustrator has been classified and summarised by him in this volume. Since the excellent monograph on the same subject by De Goncourt, published in 1891, many prints and books have come to light from old Japanese collections, and our knowledge of the numerous productions of this artist has been so greatly extended that we are now able to more justly estimate his relative position among his Japanese contemporaries. While opinions may be divided upon the question of the greatness of his art, there is no doubt in the mind of any student of his book that Utamaro was a man of exceptional ability, whose name will always be associated with distinction among the leaders of the *Ukiyoyé* or popular school of Japanese illustrators. The illustrations to Dr. Kurth's volume are numerous, including several in facsimile colours, and they exhibit the various stages in the evolution of the master's art. Plate 24 is of remarkable excellence, reproducing with wonderful verisimilitude the colours and characteristics of the original print. We cordially commend this book to the notice of all collectors of Japanese prints.

Vasari on Technique. Translated into English by LOUISA S. MACLEHOSE. Edited with Introduction and Notes by Prof. G. BALDWIN BROWN. (London: J. M. Dent & Co.) 15s. net.—It is a curious circumstance that while numerous translations have been made of Vasari's *Lives of the Most Excellent Painters, Sculptors and Architects*—a work which, notwithstanding its great value as a historical document, has been shown to be not wholly trustworthy—the technical Introduction which he prefixed to that work has never during the three and a half centuries since it first appeared been rendered in its entirety into any foreign language. And yet, so far as the art-worker is concerned, this preliminary exposition of the various processes and materials employed by the artists and craftsmen of his day is of far greater interest than the biographical details constituting

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the bulk of the work, and in view of the great variety of topics treated of, the complete translation of it, now made for the first time into English by Miss Macle hose, under the supervision of Prof. Brown, is especially welcome. The translation is made from the text belonging to the edition of 1568, and is supplemented by a series of footnotes elucidating obscure expressions found in the original, or serving to identify buildings and objects referred to, while each of the three sections in Architecture, Sculpture, and Painting is followed by longer notes dealing with questions of more general interest. The translation and editing of the work have been carried out with conscientious thoroughness, and additional interest is given to the volume by the numerous illustrations contained in it, which have been selected for the purpose of exemplifying passages in the text or the particular species of work described by the author.

Of the books for juveniles which have reached us this season a few call for notice here, however brief. Prominent among them is a reprint in good bold type of *Alice's Adventures in Wonderland* (Heinemann, 6s. net), with thirteen illustrations in colour and a few in black-and-white after drawings by Mr. Arthur Rackham, A.R.W.S. These drawings, and especially the coloured ones, are so full of subtle charm that the book is certain to be in large demand this season. Conspicuous also, by reason of its two dozen or more delightful illustrations in colour by Miss Alice Woodward, is *The Peter Pan Picture Book* (Bell & Sons, 5s. net). The text, printed in large clear type, is an amended version of that which appeared last year in "The Peter Pan Keepsake," and the book is so nicely got up generally that it is bound to be welcomed in the nursery. Though the pictures in Mr. OLIVER HERFORD'S *Peter Pan Alphabet* (Hodder & Stoughton, 3s. 6d.) are not in colour they are distinctly clever, and the humorous vein in which the rhymes are pitched will ensure for this book also a large measure of success. As not many children are acquainted with the original story of *Beauty and the Beast*, the complete version of the tale, as translated by Mr. Ernest Dowson and published by Mr. John Lane in a limited edition of 300 copies at 10s. 6d. net, will prove an interesting addition to the nursery library; but the four coloured plates by Mr. Charles Conder, characteristic as they are of his art, require for their due appreciation a more mature artistic sense than that possessed by the generality of children. Miss AMY STEEDMAN, whose book *In God's Garden* was so popular last season, endeavours this year, in

her *Knights of Art* (T. C. & E. C. Jack, 6s. net), to interest children in the lives and achievements of famous Italian painters. Miss Steedman's command of simple yet telling language, combined with the numerous pictures, reproductions of masterpieces after drawings by Mary Steedman—sixteen of them being in colour—will certainly ensure for this book a favourable reception among children old enough to take an interest in great works of art. Another book which has a kindred aim to the last-mentioned is LADY TENNANT'S *The Children and the Pictures* (Heinemann, 6s.), in which the gifted authoress takes a number of notable pictures by masters of the English School, reproduced either in colour or black-and-white, and weaves out of them a series of entertaining stories. The humours of animal life always furnish amusement to little ones, and Mr. Leslie Brook, whose name must be familiar to many of them, has furnished a fresh source of fun in *Johnny Crow's Party* (F. Warne & Co., 2s. 6d. net). Messrs. Warne & Co. also publish this season two more of their dainty little shilling reprints of Randolph Caldecott's picture books, which ought to be as popular now as they have hitherto been. In *The Unlucky Family* (Smith, Elder & Co., 6s.) Mrs. Henry de la Pasture makes capital fun out of the adventures of a suburban family who had the misfortune to inherit a country estate and much money—adventures which the well-known "Punch" artist, Mr. E. T. Reed, has turned to good account in a series of characteristic illustrations. Mention should also be made of Mabel Trustram's *Verses to a Child* (Elkin Mathews, 2s. net), penned in simple, unaffected language, and telling of such incidents as occur in the lives of quite little ones, who will no doubt appreciate Edith Calvert's drawings.

Messrs. Headley Bros., of Bishopsgate, who have already published photogravure engravings after pictures by Mr. Walter West, R.W.S., have recently added to the series *The Silent Meeting*, the original of which was lately on view at the Royal Water Colour Society's Galleries. The picture represents a Quakers' meeting in early Victorian days. The size of the print, exclusive of margin, is about 13 inches by 19 inches, and the price one guinea, proofs signed by the artist being two guineas.

The publishers of Dr. Leisching's work on *Das Bildnis-Miniatur in Oesterreich, &c.*, noticed in our October number, are Messrs. Artaria & Co., of Vienna.

The Lay Figure

THE LAY FIGURE: ON THE ART OF ETCHING.

“It is remarkable how the popularity of etching has fluctuated in this country,” said the Art Critic. “A few years ago it was all the rage, and then, for a while, it seemed to be almost dead; now there are signs that it is coming into favour again.”

“You ought to know by now the way in which an art is checked or encouraged by the vagaries of the popular taste,” replied the Man with the Red Tie. “Etching, like all other forms of artistic production, flourishes or languishes according to the amount of support it receives. When people were interested in it it did very well indeed, but when it went out of fashion it, naturally enough, fell into a state of what you might call suspended animation.”

“I am not sure that these fluctuations were entirely the result of changes in fashion,” returned the Critic. “I think that the etchers themselves were partly to blame and spoiled their own vogue by want of sincerity. They got into bad ways and discredited the art they practised.”

“May I ask,” broke in the Plain Man, “whether you consider etching to be an art of any importance? It always seems to me to be a very trivial and feeble thing and hardly worthy of the fuss that is made about it. A man scratches a few lines on a piece of copper—is it not?—and prints them off on paper, and calls the result a picture. Surely that is not an art that matters.”

“I am glad you know how an etching is done,” laughed the Man with the Red Tie, “for most people do not realise that there is any difference between an etching and a pen-and-ink drawing. But in answer to your question, I would certainly call etching an important art; it offers great opportunities for delicate expression and is capable of exquisite treatment, and it needs a man of great skill to do it well.”

“Oh! surely not,” cried the Plain Man; “anyone can scratch lines on copper, and all the rest comes from a simply mechanical process of putting the plate through a press.”

“Do you know,” said the Critic, “that our friend is, quite by accident, illustrating my argument. I said that the etchers spoiled their own vogue by want of sincerity; and it was just in this way that this want of sincerity showed itself. The etchers gave up taking pains and took merely to scratching lines on copper in the hope that the press would perform miracles. Prosperity made

them conceited; they thought anything would pass as an etching, and that collectors did not know the difference between good work and bad; but they have suffered for their conceit.”

“Perhaps they have,” replied the Man with the Red Tie, “but still I think that they have been to some extent the victims of fashion. I believe that the taste for etching died out chiefly because the public got tired of it and wanted something new.”

“That may be so,” agreed the Critic; “but in that case how do you account for the present-day revival, of which I think you will admit there are quite visible evidences?”

“Why that is plain enough,” cried the Man with the Red Tie; “the public point of view is always changing, and fresh subjects of interest have to be constantly provided to stimulate a jaded taste. When new sensations fail an old one is revived and made to do duty again for a while. But nothing lasts; nothing is ever permanently established. If there does come again a run on etchings, it will only be for a short time, and the usual reaction will follow as a matter of course.”

“That may be so,” said the Critic; “but I am a little more hopeful than you are as to the future. I contend that the decline in the popularity of etching was largely due to the failure of the artists to understand the nature of the public demand. They thought that quantity only was wanted, and that quality did not matter, so they set to work to turn out etchings as quickly as possible and in the easiest way. They made them slight, thin, and meaningless; they handled them carelessly, and were content with the merest suggestions; and as a consequence they disgusted the very people to whom they looked for support. But now the more serious artists recognise that a real effort is needed to recover lost ground; they have learned much from the example of the German etchers, who are treating the art to-day with a strong sense of responsibility and with a commendable firmness of conviction. Thanks partly to this example, and partly to the proper application of the lessons of the past, we are getting out of our bad ways, and we are well on the road to the reinstatement of an art which ought never to have been allowed to fall into disrepute, and we are once more using it as a means of individual expression and as a mode of conveying to others our sincere æsthetic beliefs. If we continue along these lines, we need have no fears for the future of etching in this country.”

THE LAY FIGURE.

Saint Michael's Window

THE SAINT MICHAEL'S WINDOW AND DECORATIONS BY MINNA C. SMITH

THE completion of the chancel decorations and the dedication of the new pulpit designed by Mr. Louis C. Tiffany marked the recent centenary celebration of the Church of Saint Michael's and All Angels in New York. The chancel window was placed a number of years ago at Saint Michael's, but the final carrying out of Mr. Tiffany's entire plan of decoration worthily frames the picture; this important work by this artist may now be seen in its finished beauty. It will, in future, attract more and more people who look at good art in an American church in the spirit of interest with which they go to see paintings or windows in older churches of Italy or Spain. Slowly but certainly the accessibility of such art is becoming appreciated at home. To be sure, it is scarcely a generation that there has been much art worth seeing in churches on our side of the water. But the growth of ecclesiastical art is part of the spirit of thought in the new century, and already there are pilgrimages made to many a church as, even in its beginning, to the beautiful chapel at the Cathedral of Saint John the Divine.

In his great seven-paneled window at Saint Michael's, "The Celestial Hierarchy," the artist has chosen a usage differing from ancient usage regarding Saint Michael in art. "There was War in Heaven. Michael and his Angels fought against the Dragon." Fra Angelico, Raphael, the old masters, showed Michael engaged in the very struggle with the dragon, the beast a central figure on the canvas. Here the vanquished dragon is left out of the picture. It is in his hour of conquering that the militant archangel is shown as a symbol of the church, which is symbol of the domination of the world by the word of God. He stands in triumph on the globe, symbol of the world, with flaming wings deepening outward. One hand rests upon his shield; in the other he is bearing the sign of redemption, the cross in red, symbol of love, on the white of purity. At the right and left of Saint Michael, the principal messenger of heaven and patron of the church militant, are the archangels Gabriel, Raphael, Barachi, Uriel, Chamuel and Zadkiel. Above and beyond, surrounding them, are the other eight orders of the heavenly choir. As in the Dantean description, "These orders are all upward gazing and downward prevail, so that toward God they are all drawn and they all draw." The unnumbered brilliant and living figures be-

sides the seven archangels are angels, principalities; powers, dominions, virtues, that sing their song with three melodies in the three orders of joy; thrones of the divine aspect, seraphim and cherubim. They bear symbols, trumpets, declaring the voice of God; flaming swords of His wrath; sceptres of His power; musical instruments of praise, harps are in many hands; the wheel, symbol of the spirit of God, and symbol also of his messengers. Above all, in the central panel, is the cross, symbol of Christ.

There is harmonic sweep of line and color in this work of art commensurate with the elevation of the subject and the nobility of the composition. The suggestion is powerful of others and yet others of the heavenly host sweeping in and in, and the effect of the flaming wings across the window is heightened by the paling of color upward. Color is used with utmost freedom, and blends from richest reds, blues, greens, purples and goldens, to the most delicate skyey hues, accurate symbolic notes in the gamut of color. The Saint Michael's window is



ST. MICHAEL'S
CHURCH

SKETCH BY
L. C. TIFFANY

Saint Michael's Window

perhaps best to be enjoyed on a sunlit morning when the wonderful depth of tone of the glass, which is the artist's medium of expression, has full value. So translucent is it, so perfectly it responds, that this glass may be said to be directly translated into color and light.

In such an hour when the five central panels are glowing with outside light, there is still a sense of color restrained in the sixth and seventh panels, at either end of the chancel window. These end panels with their angelic figures are not windows, but mosaic panels. The architectural construction of the church brings them against stone walls at the sides of the building. These mosaic panels are none the less integral parts of the whole picture. They are lighted from within the church, and there are two long perpendicular concealed rows of electric lights, one of twenty-four lights, with reflectors, and one of twelve lights without reflectors, on either side of the chancel. In these two end panels with reflected light and the central panels with direct transmitted light, there are thus two diametrically opposed uses of glass. The treatment of the whole is, however, such that in spite of changing conditions of transmitted and reflected light, the harmony of color and the continuity of the subject are unchanged. This use of two lights in combination is most unusual, and its success is typical of modern conquest of beauty within restrictions of necessity. The seven panels of the Saint Michael's window melt together in such harmony that the obstacle conquered in the mosaic panels but lends resultant mystery to the power and effect of the whole. This melting together could not have been produced in glass of less translucency and depth of tone. The lead lines of both windows and mosaic contribute to the decorative design. Long lead lines possible in the best modern windows are effective. Modern craftsmanship interprets design to please a seeker for perfection. The new American idea in glass, developed during the past twenty-five or thirty years, is here studied to advantage. No surface pigments are used in this glass to produce an effect; no paint at all is used except upon the faces; the inherent properties of the glass are invested with their full meaning; the uses of color in symbolism are multiplied. Certain faces and figures in this composition leave, however, still to be desired somewhat of strength and high spiritual poetry. Dante himself found that the sight must needs close because of the point which rays out light too keen when, in the twenty-eighth canto of the *Paradiso*, he came to describe the heavenly hierarchy; his eyes were touched by that which is

apparent in that revolving sphere; he, like any man, halted in proffering so much as he could of secret truth.

The high Romanesque arch of the apse above the Saint Michael's window has been painted in interlacing designs of gold and blue; and these colors are repeated and mingled with crimson at the front, next the lettering of the legend of Michael and the dragon. Below the window, above the altar, and much more easily read in the church, is lettered: *I am the Bread of Life. He that cometh unto Me shall never hunger and he that believeth shall never thirst.* The decorations of the altar are glass mosaic, including the four heads of the man, lion, ox and eagle, symbols of the gospels. Two new flower vases of brass have been placed on the altar, one of them inscribed to Alice Richmond Peters, who was daughter and wife of two earlier rectors of Saint Michael's and mother of the present rector, Dr. John Peters.

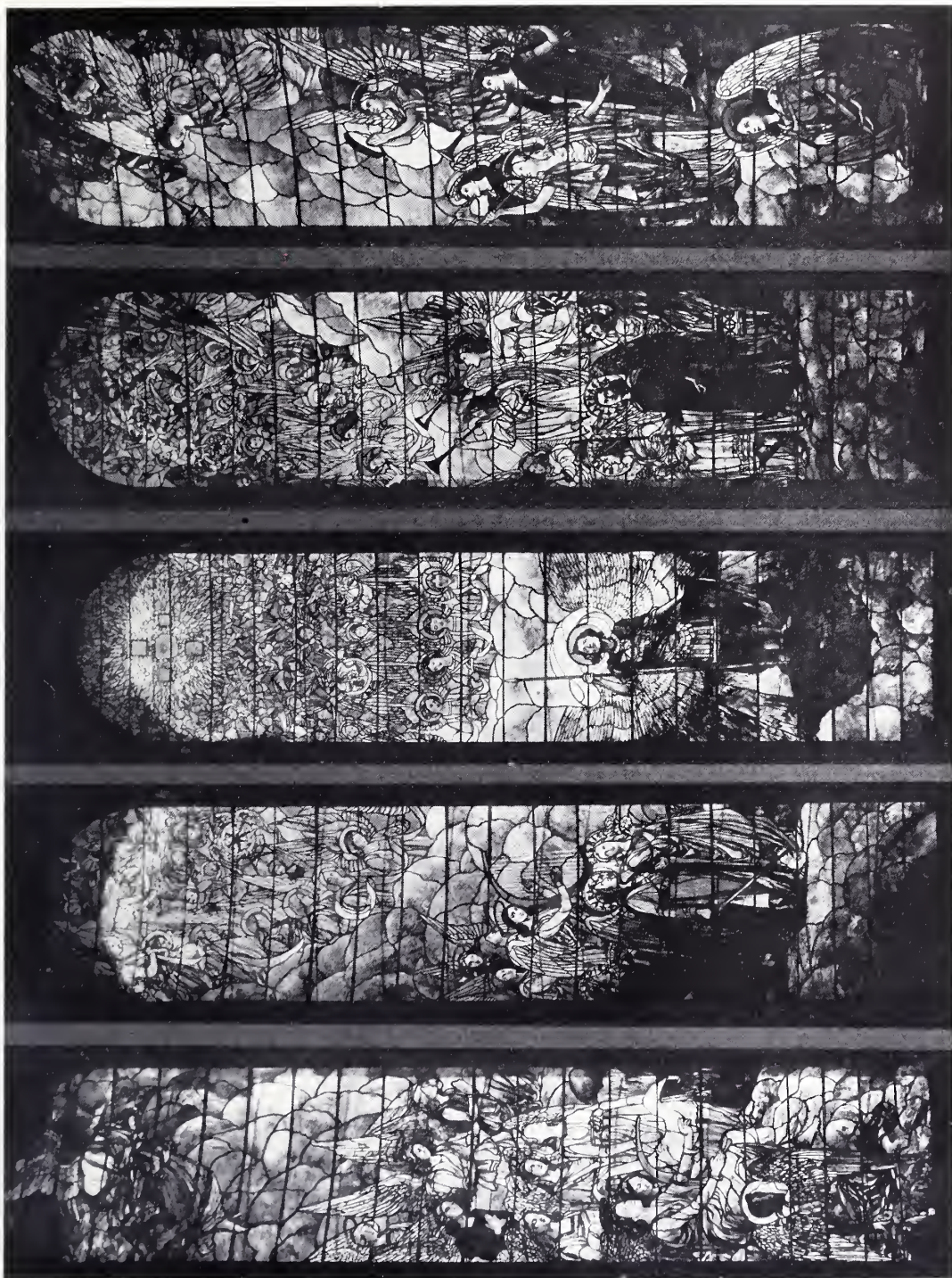
The varied ability of the artist is shown in the pulpit and decorations accompanying, which are all executed from Mr. Tiffany's individual designs and show the unity of their conception. Arch and altar, pulpit and lectern, were all designed by him, and the effect of his great window is enhanced by its surroundings.

The new pulpit on the gospel side of the altar and near the organ, is of the best tone of Siena marble, its painted sounding-board repeating the yellow in a paler tone. The supporting columns of the pulpit and its pedestal sparingly combine mosaic and sculptured decoration.

A large lamp in the form of a cross is part of the original design yet to complete the chancel decorations. It will be suspended from the center of the arch above and its multiple colors in glass will repeat the gradient colors of the window. The children's window, at the right of the chancel, above the font, unveiled at the Michaelmas festival, represents the dove descending in a shaft of light, and is also by Mr. Tiffany.

M. C. S.

WE DEEPLY regret an unfortunate error in making up the article in the December issue on the National Art Collection. Two of the paintings therein reproduced, namely, *An Adirondack Vista*, by Alexander H. Wyant, N.A., and *The Mussel Gatherers*, by Homer D. Martin, N.A., were not included in Mr. Evans's munificent gift to the nation. (The oversight is especially regretted by us in view of the comprehensive scope and the public-spirited generosity of Mr. Evans's selections from his collection, as well as the intimate relationship in



THE CELESTIAL HIERARCHY: WINDOWS AND MOSAICS
IN THE CHANCEL OF THE CHURCH OF ST. MICHAEL'S
AND ALL ANGELS, NEW YORK
DESIGNED AND EXECUTED BY LOUIS C. TIFFANY

Exhibition of Miniatures



MRS. SYDNEY TAYLOR
BY EMILY DRAYTON TYLER

Mill at St. Cloud, by Homer D. Martin, N. A.

SIXTH ANNUAL EXHIBITION OF MINIATURES AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BY J. NILSEN LAURVIK

DESPITE the powerful rivalry of photography, miniature painting has survived, and within the past few years there has been a pronounced revival of interest in this delicate art. It is not many years since this renewed interest blossomed forth, mushroomlike, into a veritable craze, which was quickly exploited commercially by all sorts of incompetents, charlatans and cheap department stores, who threw in a miniature or two with every cash purchase. These, of course, were nothing more than the cheapest and most tawdry kind of colored photographs, made to simulate a miniature, and accepted by many indiscriminating persons as a fair substitute. And the golden age of the fake miniature came, stayed, and passed, like a bad dream. Its worst and most permanent results, however, were not the flooding of untold households with these abominations, which were too crude to do any real harm, but in opening an opportunity to many wholly incompetent pretenders, who saw in this newly aroused taste a profitable field for the exploitation of their otherwise unsaleable efforts. These have been the worst enemies of the art of miniature painting, and their inept, poorly drawn and badly colored ivories have done much to instil in the minds of many the notion that a miniature cannot be a serious work of art.

To combat and effectually demonstrate the utter fallacy of this idea has been the aim and purpose

which his name stands to those of these two great leaders of American landscape art. Mr. Evans's gift, we may remind our readers, includes *Housatonic Valley*; *Flume*, *Opalescent River*; *Autumn at Arkville*; *Spring Landscape*, by Wyant, and *Near Newport* and *Old*

of the American Society of Miniature Painters, organized in 1900, of which the Pennsylvania Society of Miniature Painters is an offshoot. The exhibition, held in Philadelphia under the auspices of the local Society of Miniature Painters and the Pennsylvania Academy of Fine Arts, from October 28 to November 17, was one of the most notable ever held in this country. It furnished indubitable evidence that miniature painting in the hands of its most eminent exponents to-day is possessed of a vitality, a beauty and grace rivaling the best work done in the past.

In spite of the high artistic excellence of the best work of our modern miniaturists, not a few still regard it as a sort of curiosity, at best a remarkable feat of technical skill in executing with such minuteness in so small a compass the features of a head. In view of this misconception, it may not be amiss to recall that painters no less celebrated than Hans Holbein have devoted a considerable portion of their time to the painting of miniatures. Much of the work of Giotto and his fellows of the Renaissance has essentially the character of a miniature, not only as exhibited in the delicately illumined missals and manuscripts, but more particularly as shown in the medallion pictures with which so many embellished the "Predella" of their altar pieces. Vassari describes a number of these paintings "in little," as they came to be called, comprising many small figures so carefully done that they have all the appearance of a miniature. Nor has this art failed to win recognition among the greatest portrait painters in oils.



PORTRAIT

BY ELEANOR T. WRAGG



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PRIMAVERA
BY W. J. BAER

Exhibition of Miniatures

When the celebrated miniature entitled *Hours*, by Malbone, was shown in London, Benjamin West is reported to have said: "I have seen a picture painted by a young American named Malbone which no man in England could excel."

All this only confirms the contention of the miniaturists that theirs is an art no less dignified than that of the painter of life-size portraits, nor yet limited and confined to portraiture alone, as is well illustrated by the two imaginative pieces by William J. Baer, shown in the Philadelphia exhibition. In largeness of feeling, in beauty of color and design, his *Primavera*, which we reproduce, combines many of the best qualities of a good oil painting, with a luminosity and brilliancy of texture only to be achieved on ivory. This, and such productions as his *Golden Hours*, will no doubt in time rank with the best work of Malbone, while his only rivals in portraiture to-day are Josephi, Miss Beckington, represented in this show by four charming examples of her work, and the late Theodora W. Thayer, whose fine portrait of Bliss Carman is one of the memorable achievements in American miniature painting. The best of the various contributions by Mrs. Fuller are not unfit to be classed with the foregoing.

In sharp contrast with the accepted method employed by most miniaturists is the work shown by Alice Schille and Lucy May Stanton.

Their miniatures are executed in a broad, free style, difficult to attain on ivory, but very delightful when done with the spontaneity and freshness of color exhibited in the work of these two artists. The color in these is spread on the ivory like a stain, and is left untouched save for a few accenting touches here and there. The difference in method may be seen by comparing Miss Stanton's *Portrait of Mrs. Forbes and Her Children* with the *Portrait of Mrs. Cox*, by Eulabee Dix, which is painted in the careful style of the old miniatures, while the charming little miniature medallion by Eleanor T. Wragg has the intimate character and quality and the touch of romance of



THE KIMONO

BY ANNA RICHARDS BREWSTER

the early miniaturists. *The Bride*, a harmony in gray, gold and blue, by Laura Coombs Hills, was one of the most evanescently delicate pieces in the exhibition. One feels, however, that it was somewhat too heavily framed for a miniature. This anomaly of framing miniatures as though they were large easel pictures was affected by several exhibitors to the utter ruin of what is fine and delicate in their work. The exhibition, as a whole, however, was characterized by an uncommonly high standard of excellence in the choice and arrangement of its exhibits, which were hung in one of the small galleries of the Academy. The walls of this room were specially decorated for the occasion in a light-

Exhibition of Miniatures



THE BRIDE

BY LAURA COOMBS HILLS

colored material, and by the introduction of several pieces of beautiful colonial furniture, and a simple colonial mantel as a focal point, an appropriate setting was given to these examples of an art that is so intimately associated with the period of patch and furbelow.

AN EXHIBITION of miniatures by Miss Eulabee

CIV

Dix, recently on view at the Bauer-Folsom Galleries, 396 Fifth Avenue, New York City, comprised portraits of the Countess of Fabbriotti, Mrs. Ogden Mills, Miss Ethel Barrymore and others. Miss Dix studied at the St. Louis School of Fine Arts and with William J. Whittmore and I. A. Josephi in New York. She has recently returned from two years of study and practice in Europe.

New York Water-Color Club

THE NEW YORK WATER-COLOR CLUB BY ARTHUR HOEBER

WHEN the New York Water-Color Club was organized some years ago, it was, in a way, a protest against the old society and there was much young blood that, with the enthusiasm both of youth and experience, hoped to encompass great things. Certainly, considerable has been accomplished in the score of years during which this association has flourished, and it has at last the satisfaction of knowing that its displays are quite the best held in that medium in this city. As to large progress in the art of water color through the way of pure wash, the accomplishment is a matter open to discussion. But at least new ideas have been advanced, interesting experiments have been made, and yearly the visitor has felt himself in the presence of novelty of ideas, of enthusiasm in the way of working, and there have been few contributors content to paint along lines, either of tradition or convention, and alas, the same may not be truthfully said of the more ancient society.

This year, as usual, finds much novelty, a fairly high standard and no little snap and sparkle on the walls. A number of the older men, it is true, repeat previous successes, but that may be always looked for in every art body. There are refreshing departures, however, that attract and here and there a new name, with work standing away out above the commonplace. It may be mentioned in passing that during the summer radical changes have taken place in the gallery of the American Fine Arts Society in West Fifty-seventh Street, so that the center, east and west rooms, hitherto so dark and gloomy and referred to as "The Morgue," have been thrown into one spacious chamber, thoroughly well lit, suggesting cheerfulness and hope, and at least one cause of complaint against juries to come is forever removed. Only contributors, perhaps, fully appreciate how much this change means, though the visitor will welcome the arrangement heartily, for never were pictures hitherto placed in these rooms properly or satisfactorily seen.

So it happens that we may start with a fair slate and none of the drawings may take refuge behind the excuse of indifferent placing, or absence of sufficient light. And it is well to pay our respects to a newcomer—at least a man whose name is unfamiliar—that of Charles Emile Heil, who comes from Needham, Mass., and whose four contributions are original, varied and quite new in a craftsman's way. Happily, though possessed of rare

dexterity, and a dexterity that fascinates one, Mr. Heil has something to say, while he expresses this something with an agreeable simplicity. As to his methods, they are apparently flat washes over a charcoal drawing, and he has a way of stopping out his lights so that they tell amazingly well. Thus a lady in *The Golden Gown* is dignified and the drawing is full of suggestion, the design of the dress being cunningly wrought out. This fanciful treatment puzzles one as well in a child with turkeys, wherein it is effective, while the sentiment in the drawing of some laborers returning home, and a monk, is quite personal. The note the man plays is new and he is fortunately free from any freakishness.

We must likewise note a modest contribution from Hilda Belcher, *The Checkered Dress*, which in its good drawing, its refinement of color and the earnest, direct manner of attacking the theme, deserves much praise. It is only a picture of a young woman seated, but it is full of human interest.

The Beal prize seems well bestowed on Luis Mora's *Vacation Time*, a group of young people in a boat under brilliant sunlight. None is more dextrous than Mr. Mora in the manipulation of his medium, while his drawing and construction of his figure are admirable. This is brushed in with certainty, with great freedom, and the color scheme is alluring. The cleverness of Albert Herter permits him to wander in any direction that his fancy dictates; this time an Alma-Tadema theme has appealed to him, where some figures linger under *The Almond Tree*. One might well confuse his work with that of the popular Dutch-Englishman, for pictorially it is about as interesting and of no more value artistically. It is more pleasant to turn to such serious performances as Henry B. Snell's *Gray Weather*, of fishing boats in English waters; Hobart Nichol's sardine vessels at Concarneau, or Otto Wiegand's *Early Spring* landscape, which are healthy, invigorating transcripts of the world out of doors and seem worth the while. A large pastel portrait by Hugh H. Breckenridge is ambitious and successful, while Lydia Emmet has a number of small, sketchy portraits in this medium, which not a few of the contributors have used with a fair measure of success.

There are many names one might mention, E. Mars, for example, with some block printings in color; Arthur Schneider, with his Morocco themes; Robert Arthur, with a snappy marine; Matilda Browne, with cattle, and Albert Groll, fresh from a trip in New Mexico, with brilliant sketch of sky and sunlit plain.



THE CHECKERED DRESS
BY HILDA BELCHER



BEAL PRIZE

VACATION TIME
BY F. LUIS MORA

January Art Calendar

JANUARY ART CALENDAR

NEW YORK.—M. KNOEDLER & Co., 355 Fifth Avenue, will show, from the 2d to the 11th, inclusive, portraits by A. Benziger, including a portrait of President Roosevelt; from the 13th to the 22d portraits by A. Muller Ury, including a portrait of the Pope painted by the artist in Rome last spring; from the 23d to February 1 there will be an exhibition of portraits by William Funk. It is hoped also to display a group of the works of E. Irving Couse, the Indian painter, at the time of the Ury exhibition.

THE EHRICH GALLERIES, 463 Fifth Avenue, which make a specialty of early Italian and Spanish art, will have on view the painting *Tobias and the Angel*, reproduced on an earlier page. This painting, the work of Jacopo Palma (Il Giovine) 1544-1628, one of the most brilliant of the Venetian school, measures 52 $\frac{3}{4}$ inches high by 71 inches long. The galleries also contain collections of early Dutch, Flemish, French and English art.

WILLIAM MACBETH, 450 Fifth Avenue, on January 6 will put on view paintings by Jerome Myers, who has won high praise for his vivid transcripts of life in crowded cities. One of these characteristic canvases is reproduced in this issue. The exhibition will remain open to January 18.

AT THE MONTROSS Gallery, 372 Fifth Avenue, paintings by Childe Hassam will remain on view to December 28. From January 2 to 18 will be shown paintings by Willard L. Metcalf, and from January 21 to February 1 paintings by J. Alden Weir.

EXAMPLES of work by American artists, including Carleton Wiggins, J. Francis Murphy, Bruce Crane, A. H. Wyant and others will be seen during the month at the Louis Katz Galleries, 308 Columbus Avenue.

ONE of the most important exhibitions at the galleries of Frederick Keppel & Co., 4 East Thirty-ninth Street, will be held in January, comprising examples of engravings by early Italian masters, Martegna, Campagnola, Marcantoni, Raimondi, Jean Duret, "the master of the Unicorn," and others.

SCOTT & FOWLES Co., 295 Fifth Avenue, will exhibit a Gainsborough portrait, *Chief Justice Skynner*, George Morland's celebrated painting, *The Skating Lesson*, which has been engraved, and examples of modern Dutch and Barbizon schools.

YAMANAKA & Co., 254 Fifth Avenue, will show screens by masters of the Tosa and Kano schools from the fifteenth to the seventeenth century.

THE winter exhibition of the National Academy of Design will continue at the Fifty-seventh Street Galleries to January 11.

THE NATIONAL SOCIETY OF CRAFTSMEN holds its permanent exhibition daily in its studios, 119 East Nineteenth Street.

PAINTINGS of the French schools are on view at the Durand-Roel Galleries, 5 West Thirty-sixth Street.

THE exhibition of the Architectural League, 215 West Fifty-seventh Street, will open February 1. Exhibits are received January 16 and 19.

BALTIMORE.—THE NATIONAL SCULPTURE SOCIETY, in collaboration with the Municipal Art Society of Baltimore, will hold an exhibition of original works of sculpture in the Fifth Regiment Armory in April. Exhibitors must send entry blanks to the secretary of the National Sculpture Society, 215 West Fifty-seventh Street, New York, by January 1.

BOSTON.—THE BOSTON ART CLUB will open its seventy-seventh exhibition of oil paintings and sculpture on January 3. The exhibition will close February 1.

THE SOCIETY OF ARTS AND CRAFTS, 9 Park Street, announces two exhibitions—January 6 to 18, Carved Wood Mirrors and Picture Frames; January 27 to February 8, Lace and Fans.

R. C. AND N. M. VOSE, 320 Boylston Street, have on view a number of examples of early English, modern Dutch, Barbizon and American work.

CHICAGO.—MOULTON AND RICKETTS, 14 and 16 East Van Buren Street, will show two exhibitions in the course of the month: Axel Arnold, *Moods of Nature*, and Alson Clark, *The Chateaux Country, France*.

ST. LOUIS.—A GROUP of about thirty oil paintings by Miss Elizabeth W. Roberts will be shown at the Museum January 10. The exhibition will be seen in several other cities later, passing on to the Albright Gallery, Buffalo; Cincinnati Museum, Herron Art Institute, Indianapolis; Art Institute, Chicago, and Grand Rapids Library.

WASHINGTON, D. C.—THE WASHINGTON WATER COLOR CLUB will continue its exhibition in the Hemicycle of the Corcoran Gallery to February 12.

ART SCHOOL EXHIBITIONS.—Schools of art and handicrafts are requested to send announcements of exhibitions, as well as other special announcements, to the editor of THE INTERNATIONAL STUDIO, as, in many instances, such information will receive notice in these columns.

The Washington Plan

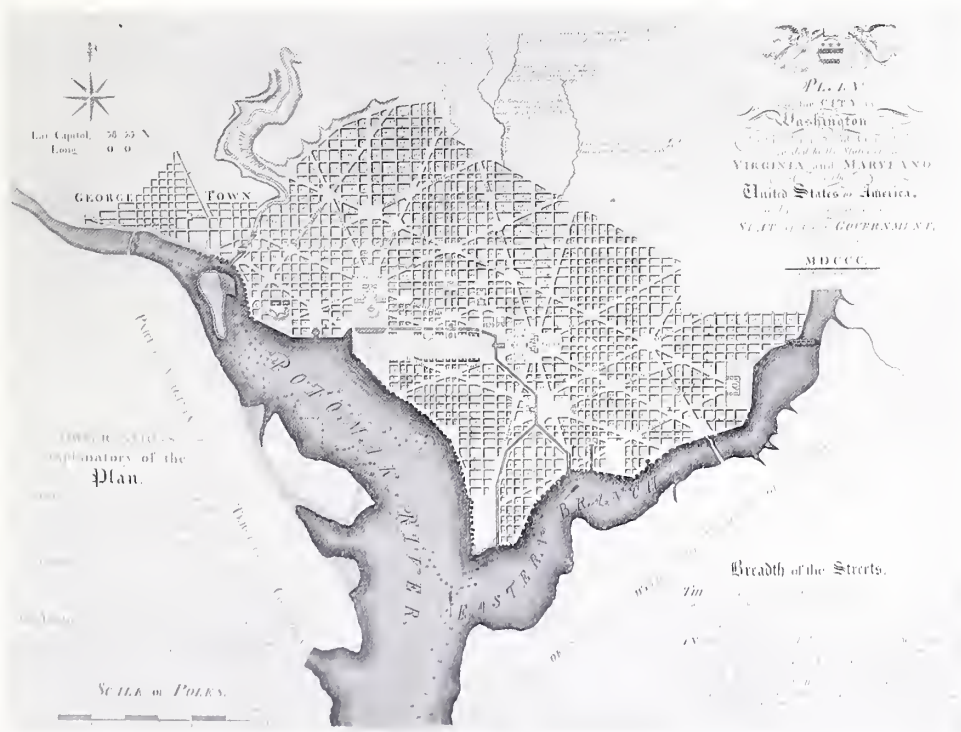
THE WASHINGTON PLAN AND THE ART OF CITY-BUILDING BY LEILA MECHLIN

IT IS easier, perhaps, to realize how a picture can be produced through the medium of pigment applied to canvas, than by the use of building materials in conjunction with nature, but a great painting may, in reality, be no more a work of art than a beautiful city. Both have many of the same attributes: composition, color and effect must be considered with each, though the prime object of the one is esthetic enjoyment and of the other civic convenience. A painter commonly interprets what he sees before him, but a city builder deals with non-existing things and, planning chiefly for the future, must possess visual imagination. When a painting leaves the artist's studio it is usually finished, but when a city is laid out it is only begun. And yet the essential part of city-building is the plan. To be sure, some cities have been evolved without one, just as some children have grown up without guidance, but the haphazard system does not, as a rule, in either case bring about results which are felicitous. Not that the accident of chance is to be accounted altogether evil, for in more than one instance which may be recalled it

has served a good purpose—ininitely better is the system of streets evolved from the cow-paths across the meadows than that imposed by a ruler and tape-line stupidly handled.

In the early days of our republic city-builders had unrivaled opportunities, and some used them well, but to-day the chief business of those who give their attention to such matters is the remedying of past blunders. A majority of our large cities have within the past five years secured plans for their picturesque rearrangement and artistic development, which they are now, at no small cost, putting into effect. Not that this movement is confined to the United States; London and Paris have been actively carrying on the same work for their improvement, and other European cities are following their lead. It is therefore especially interesting at this time to note upon what particular lines the work is being directed and to observe with some care the plan which in this country at least has given the movement impetus.

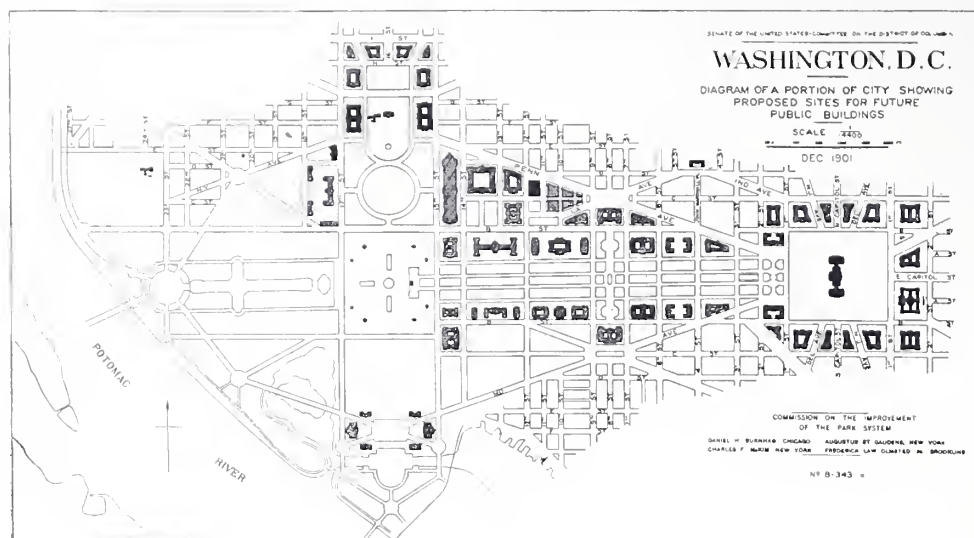
The city of Washington is peculiarly fortunate in having been admirably laid out. As soon as the site for the National Capital was selected, President Washington engaged Major Pierre Charles L'Enfant, a French engineer of unusual ability and taste who served in the Continental Army, to make a plan



L'ENFANT'S PLAN

FROM ENGRAVING, 1792

The Washington Plan



for the upbuilding of the city. Jefferson, at the time the appointment was made, expressed much pleasure that the work had been placed in such good hands, and we, to-day, have no less reason for satisfaction. So excellent, indeed, was the plan made by L'Enfant before the city was begun, that when more than a century later an expert commission was called upon to suggest upon what lines development should be continued, reversion was made after careful consideration to the chief factors in his original design and emphasis placed upon those features to which he had given preeminence. Such for example as the establishment of reciprocal relations between public buildings, the creation of vistas appropriately terminated, and the systematizing of parks.

One of the first considerations in the planning of any city is the laying out of streets. In America the gridiron system has been much used, but L'Enfant varied this in Washington by placing upon it a second system of radial avenues—streets *cut on the bias*, as Paul Waterhouse has said, affording at their intersection *sharp-nosed corners*. This has given the National Capital a unique plan and contributed largely to the individuality of its general appearance. There is, of course, something to be said both for and against these diagonal roadways, but the weight of evidence seems to be in their favor. Primarily, they establish short cuts from one section of the city to another, the length of the hypotenuse of the triangle being less than the sum of the two sides, and while a city is, or may be, a civic work of art, it is first of all an abode of man. In addition to this, they afford at their intersection not only odd-shaped building lots inviting unconventional treat-

ment, but spaces for parks, which furnish sites for statues and insure perpetual breathing places, as well as relief from monotonous sameness. Breaking the vistas at suitable intervals, the radial avenues guard against what Dickens designated as “an uninterrupted view over the way,” and prevent the indefinite continuance of a street between two unbroken walls to a point where, by the laws of perspective, it would be constrained to close itself. This, in city-building, is a cardinal virtue, but few have realized it as keenly as L'Enfant did.

The topography of a city must, of course, largely determine the character of its lay-out, though too often natural features have been disregarded. Under some circumstances curved streets may answer purposes which straight avenues would fail to accomplish—such for example as the ascent of a height or the diminution of distance. In Paris, Vienna, Rouen, Milan, and many other old-world cities, streets and boulevards have been built along the line of the city walls and defensive ditches, and thus formed quite naturally what is known as the belt-line system. To a painter, at least, the pictorial advantages of a curving street, which brings first one line of buildings and then the other into view, needs no exposition, but to an engineer its advantages have not always been equally patent. This is, however, a digression, for turning first to the plan of Washington and then to those of New York, Chicago, Buffalo and New Orleans, it will be seen that in America the broad, straight avenue has been universally favored; and, after all, if one or the other had to be adopted exclusively, it is well that this should have been the choice. Buffalo, like Washington, was laid out by L'Enfant, New Or-

The Washington Plan

leans by Bienville; the plans of both are artistic and practical, and may be advantageously contrasted with those of New York and Chicago, which merely exhibit the ability of certain draughtsmen to handle a straight-edge and a ruling pen.

Another distinction of the original Washington plan was that it provided appropriate setting for the public buildings—the Capitol was placed upon an eminence so that from every point it might become a dominant feature in the city's composition; the President's house was located in a different section of the city and placed back from the street, while the Mall was reserved to furnish sites for semipublic edifices. All this was undoubtedly done with an eye to effect—the parking was intended to serve as a frame to the architectural picture, and the space thus reserved made sufficient to insure ample perspective. Sir Christopher Wren once complained that public buildings were of necessity generally *seen sideways*, and it is true that greed of ground prevents the public from looking many squarely in the face.

And, furthermore, it will be seen that L'Enfant's plan set forth the advisability of segregating in groups the buildings for the Federal Government, the municipality and the public. Around the Capitol, sites were designated for legislative buildings and around the White House, others for executive offices. It was to an extent the civic center idea which has only of late years in this country been advanced or followed. And all these several parts L'Enfant brought into a carefully related

composition, connecting in a suitable manner the chief features, considering the immediate need, and yet providing for future growth and development. Undoubtedly he drew his inspiration from the great cities abroad—he was familiar with the work of Lenotre, and had before him the maps of Paris, Amsterdam, Frankfort, Strasburg, Orleans, Turin and Milan as references; but he did not forget the exigencies of the occasion and the capital which he planned was well suited to its latitude and to the needs of the American people.

I have not given so much space, however, to the original plan of Washington in order to draw attention to Major L'Enfant's genius, or to pay tribute to the wisdom of those who sought his counsel, but rather because it bears directly upon the subject in hand and leads to a better understanding of that later plan which has in the present day exerted so potent and beneficent an influence.

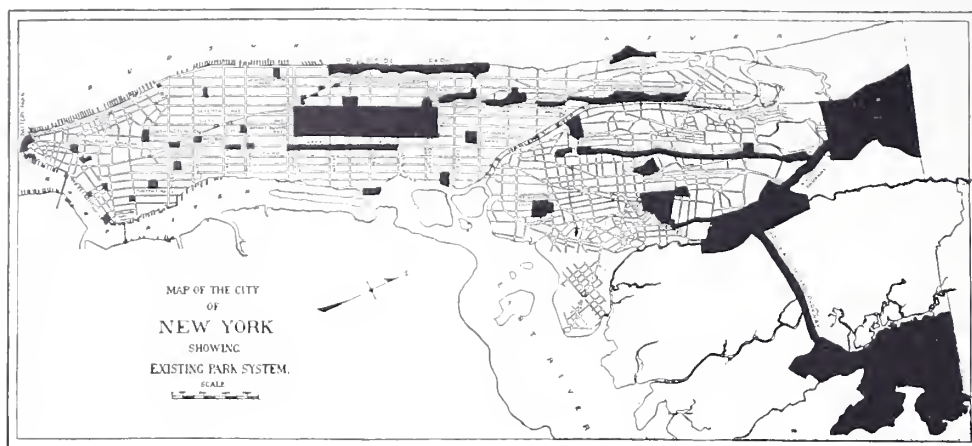
Nations, like individuals, are prone to forget. Long before a century has passed L'Enfant's plan had been pigeonholed and was being "improved upon"; some of the vistas he had carefully planned were destroyed, a railroad had run its tracks across the Mall, a Botanic Garden blocked the approach to the Capitol, and the value of continuity was entirely disregarded. Architecturally and artistically, things were pretty dark in Washington from forty-five to ninety-five, as certain public buildings and monuments erected during that period amply testify; but the same conditions prevailed elsewhere as well.



MODEL: MALL, LOOKING WEST

PARK COMMISSION PLAN

The Washington Plan

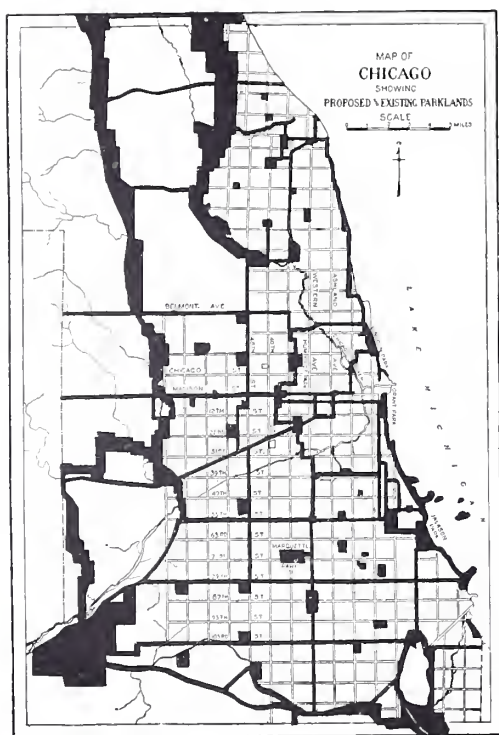


In 1901 a Park Commission, composed of Messrs. Daniel H. Burnham, Charles F. McKim, Frederick Law Olmsted, Jr., and Augustus Saint-Gaudens, was created, by a resolution of the United States Senate, for the purpose of obtaining a plan which would enable the future development of Washington to proceed on artistic as well as orderly lines, and a year later a comprehensive, thoughtful and well-studied report was rendered. Architects and city-builders all over the world have endorsed this report, and from the day it was made public, fresh interest in civic art was awakened. Not that all the municipal improvements which have been

made in the last six years can be attributed to its inspiration, for like all great movements this of civic betterment has been in a measure spontaneous in inception, but it may safely be said that much can be traced to its source, and that many cities have profited by it to even a greater extent than the one for which it was intended.

Bridging over intervening years, the members of the Park Commission applied themselves to a study of L'Enfant's plan, and then, after inspecting the great cities of Europe, went to work to pick up the dropped stitches. They recommended, and succeeded in obtaining, the removal of the railroad from the Mall; they planned the restoration of axial relations between the Capitol and the Washington Monument, the Monument and the White House; they emphasized once more the desirability and importance of grouping the public buildings in accordance with their functions; and suggested the necessity and wisdom of making early reservation of unoccupied land for park purposes. The city and its setting were considered; the improvement of its water front and the redemption of Rock Creek Valley projected. Again Washington and its suburbs were brought into homogeneous relationship, and its separate parts given picturesque interpretation. In all truth, a work of art was produced which was a monumental effort in the history of city-building.

Sir Aston Webb, of the Royal Society of British Architects, said, when he was in Washington last year: "You have an outstanding example of what may be done for your cities in the great scheme prepared with such extraordinary ability by the Park Commission for this already beautiful capital of yours. The details of this great scheme are familiar to us in England; we look forward with eagerness to its full completion and to seeing



The Washington Plan

Washington one of the beauty spots of the world, as it will undoubtedly become when the scheme is carried out." Unhappily this scheme has never been authorized or sanctioned by Congress—partly through a false conception of economy and partly on account of personal prejudice, and though \$25,000,000 worth of work has been done in accordance therewith, the people of the United States have no assurance that it will actually be carried out. This is perhaps neither here nor there, except so far as it may indicate our national appreciation or disregard of things essentially artistic. The art of the street—the art of the city—is less tangible than that of the workshop or studio, but it is no less vital.

Let us see what kind of art this Park Commission employed, how it used its tools and its material. When Mr. Burnham, Mr. McKim, Mr. Olmsted and Mr. Saint-Gaudens met together in Washington to take up the work which had been placed in their hands, they found in the heart of the city a large public reservation known as the Mall, in which were located the National Museum, the Smithsonian, the Department of Agriculture and the Fish Commission buildings, and which at that time was crossed by the tracks of the Pennsylvania Railroad. It was regularly planted with trees, intersected by winding paths, and given independent sectional treatment. At one end was the Capitol and at the other the Washington Monument, but in no way were the park and its surroundings brought into definite relation. This the com-

mission took as a starting point—as the key to the solution of the problem. In the plan which was laid before Congress in 1902 we see the Mall treated as a unit which serves to draw together into a single composition the several parts of the city. An avenue of undulating green, a mile and a half long and three hundred feet wide, walled on either side by four rows of elms, stretches from the Monument to the Capitol. Back of this stand the public buildings and down its length are walks and drives. Because the land is level and the grade low, this treatment is peculiarly suitable, but aside from this its simplicity and dignity cannot fail to commend it.

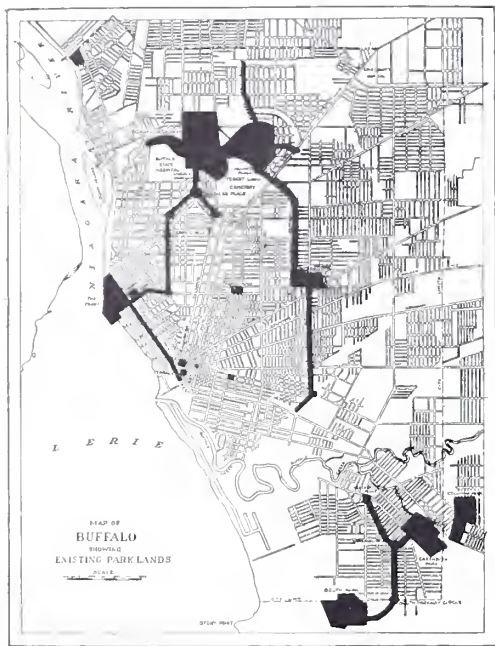
At the east end of the Mall it was proposed to clear the space where the Botanic Garden now stands, and, restoring the true north and south lines of the Capitol grounds, to treat it in accordance with L'Enfant's suggestion, as a broad thoroughfare so enriched with parterres of green as to form an organic connection between the Capitol and the Mall. The commanding location of this area led the commission to recommend that the Grant Memorial, for which Congress had at that time appropriated \$250,000, be made the chief decoration of the square, and that associated with the monument to Grant should be the statues of his two great lieutenants, Sherman and Sheridan, standing independently, yet so as to form a single composition. In part an effort has been made to carry out this recommendation, but not, it must be admitted, altogether successfully. The statues of Sheridan and Sherman have both been given other



VIEW OF MALL

PARK COMMISSION PLAN

The Washington Plan



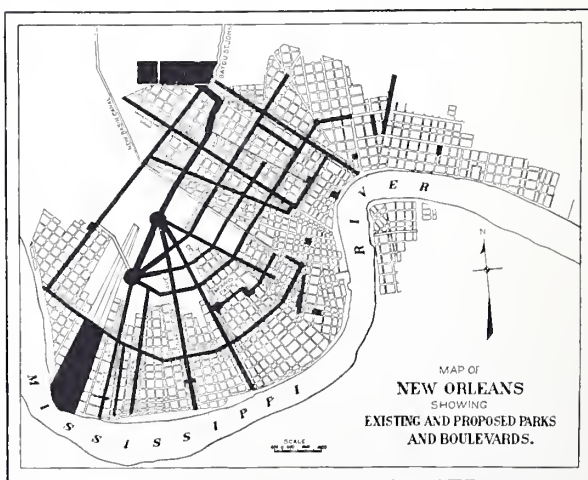
sites, and at the time of writing the placing of the Grant Memorial is still under discussion.

But as I have said, this was only the beginning; beyond the Monument lay a tract of land reclaimed from the river, nearly a mile in length and almost undeveloped. The addition of this area enlarged the opportunity and gave splendid play for landscape art. The lines drawn through the Monument from the Capitol and the White House were continued to the river bank, which curves between these points. At the termination of each, sites were designated for public monuments—the proposed Lincoln Memorial on the line of the monuments to Grant and Washington, and the monument to the “Constitution Builders,” or other illustrious men on the axis of the White House. The land intervening between the Monument and the White House it was proposed to make into a sunken garden, and that between the Monument and the Lincoln Memorial, which, by the way, is near the eastern approach of the proposed memorial bridge to Arlington, into a People’s Park. A wood was to be planted, according to this plan, a common made, a stadium built, and bathing beaches provided; the welfare of the inhabitants being regarded as well as pictorial effect. And all this, as it must be done gradually, might be done at comparatively little cost, provided each step be taken with the consummation of the whole in view.

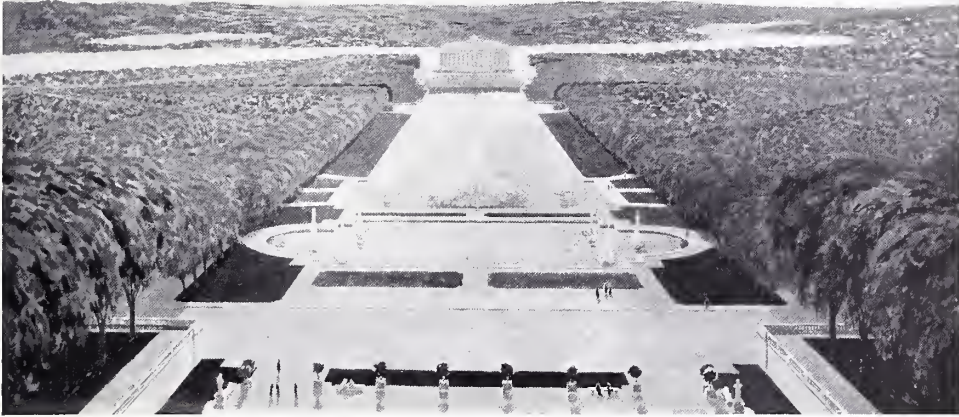
Passing, then, from a consideration of the Mall, it will be found that the Commission urged the purchase by the Government of all the land lying

south of Pennsylvania Avenue between the Capitol and the Treasury, the avenue and the Mall, which is now occupied chiefly by old and unsightly buildings, small stores, warehouses and tenements, and they suggested that in this section municipal buildings, such as the post-office, armory, police court and city hall be placed. The last (known as the District Building), located in this section, though not on the site proposed, has since been erected and is now almost ready for occupancy.

Thus having bettered the heart of the city, the Commission next gave consideration to its approaches and gateways. The water front, which in almost every city in the United States has been woefully neglected, was prospectively improved, and a site for a Union Station selected. It is no disgrace to put one’s best foot forward, but American cities have, it would seem, rather prided themselves upon presenting the worst to view by parading in a pronounced way their poverty and dirt. As yet nothing has been done to the Washington water front, through preliminary work to this end is begun, but, through the broad-mindedness of the late Mr. Cassatt and the genius of Mr. Burnham, Washington has now an inland gateway of which the nation may be proud. The Union Station, which has only been occupied since last November, and is still scarcely completed, is located on the site suggested by the Park Commission and stands, at a distance of half a mile, facing the north wing of the Capitol. Because it bore certain relationship to the public buildings in Washington, it was thought desirable to have it classic in design, and its architecture goes back to pure Roman motives. The central portion is derived directly from the Arch of Constantine, and the wings have been merely brought into practical sub-



The Washington Plan



VIEW TOWARD LINCOLN MEMORIAL

PARK COMMISSION PLAN

ordination. Before this station is to be a great open plaza, beautified by fountains and other works of art. Here it is proposed to place the Columbus Memorial, for which Congress has appropriated \$100,000, and, possibly, the statues of John Paul Jones and Commodore Barry, for which also provision has been made.

Up to this point it will be seen the plan had much to do with present needs, but looking to the future it also made provision for a great park system, which, while in no wise hampering the city's growth, would for all time insure its health and beauty. The lovely little valley of Rock Creek, lying between Washington and Georgetown, which, sadly enough, has been used as a dumping ground until its pictorial aspect has been almost destroyed, is, in the scheme of the Park Commission, to be reclaimed and used as a link in the chain connecting Rock Creek and Potomac parks. The purchase of other land, notably that on the eastern branch of the Potomac, was recommended and measures urged for the preservation of the splendid scenery on the upper stretches of the river.

This is, indeed, but a brief summary, and yet it will give, I hope, some idea of the magnitude and merit of the plan, and of its bearing upon city-building. Since it was drawn up, Cleveland has set about the organization of a civic center which is notably well designed, Boston has improved its Charles River embankment in an exceptionally clever manner, Chicago has beautified and increased its park system, and New York has made

provision for the erection of imposing railroad stations which will serve as appropriate gateways. Buffalo, Detroit, Philadelphia, St. Louis, New Orleans, Denver, St. Paul, Minneapolis, San Francisco and Manila are making progress along the same lines, and even the towns of our East and Middle West are endeavoring to procure plans for future development. Art commissions are being formed and endued with requisite authority; old errors are being remedied and new ones guarded against. Not that much does not remain to be done, or that blunders are not continually being perpetrated, but there is an evident widening of knowledge and a deepening of interest in those things which are artistically worth while. Our city governments still do not sufficiently restrict ugliness through building regulations or fully comprehend the importance of continuity in design; but things are infinitely better than they were and our city pictures are much more engaging.

We Americans are sometimes in too much of a hurry, we make haste too precipitously, we are too inclined to build for to-day disregarding to-morrow and hence defeat our own purpose. It is against the evil of this tendency that such a plan for the development of a city as that prepared for Washington aims. It is a plan not for immediate fulfillment, but for future guidance, which if followed in the main will insure not only good, but related results, making the national city through the efforts of succeeding generations a great national work of art.

Practical Bookbinding

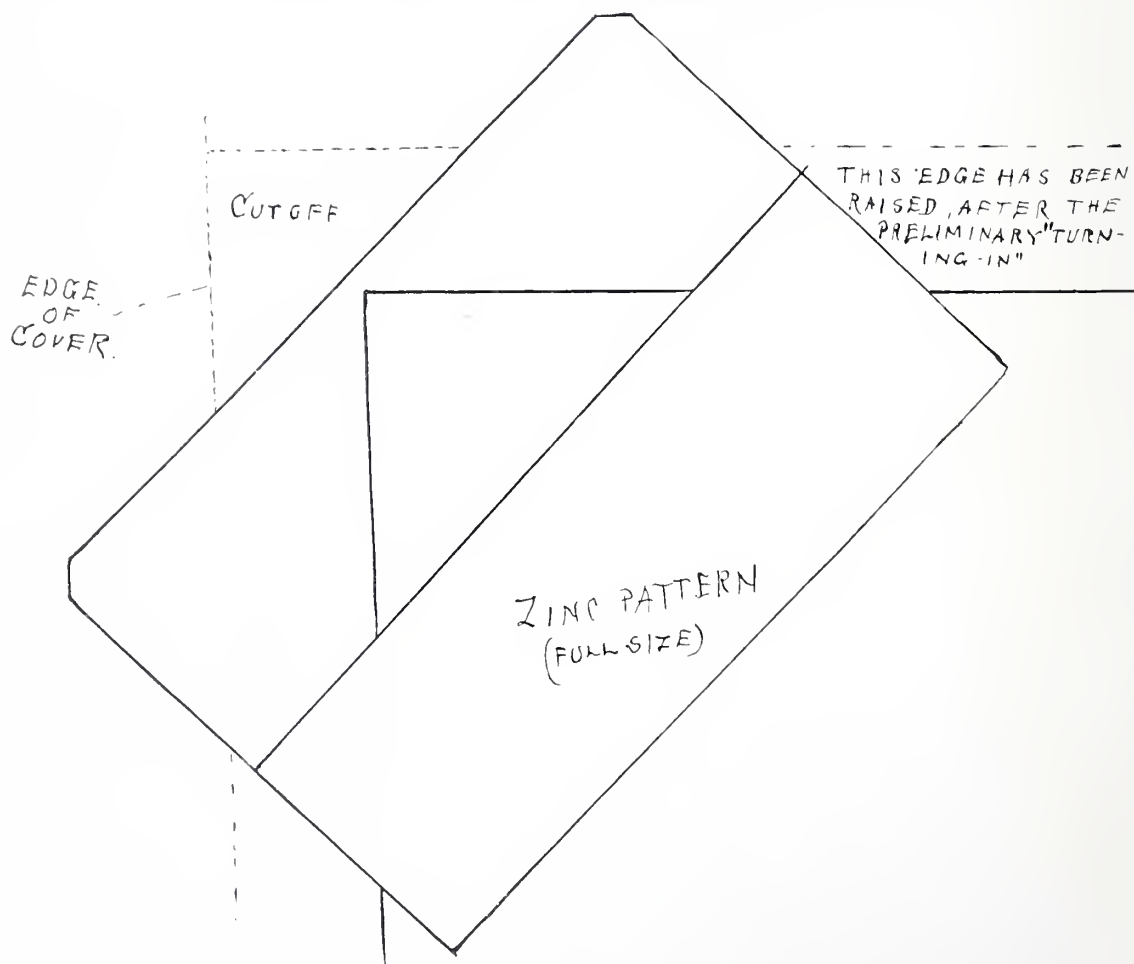
PRACTICAL BOOKBINDING—IV. BY MORRIS LEE KING

Turning in the corners is a very nice operation, and various methods have been devised; in my opinion the best being to cut the corner off on a slant, as indicated in the cut, by means of the pattern shown. This leaves approximately enough leather to make a good corner; the overlapping portion comes from the fore edge. A few experiments in fitting corners will show the student how much to allow for this and how the edge should be cut and pared to make it fit firmly and evenly. The corner, when finished, should not be thicker than the rest of the cover.

Another method (advised by Cockerell) is as follows: The leather at the corner (not pared) being very damp, is pulled well over from both edges and drawn well over at the extreme corner; the surplus leather makes a fold, when pressed together over the line where the miter finally comes. Pressing it well together, say with two folders, the surplus is cut off with a pair of shears; the outer

end of the cut should be at least one-eighth inch from the corner of the board. One edge should be pasted down and the other one over it, making a double thickness of leather. It may be necessary to pare the leather a bit at the point nearest the corner, but a little manipulation with the end of a pointed folder is usually all that is needed to make it lie properly for the time being. After it has dried thoroughly the corner may be mitered (say next day) by using a straight-edge and a very sharp-pointed knife held on a slant. Care must be taken that the cut begins say not less than one-eighth to three-sixteenths of an inch *from* the corner, in order that there be no chance of the latter becoming exposed should the two edges of the miter ever part company. After making the cut, dampen the leather, raise the edges and adjust them so there will be no signs of a joint. While some binders make exclusive use of this method, I think the majority prefer the method described first as being stronger and less liable to become damaged later in the life of the binding.

Adjusting the leather over the head-band: After

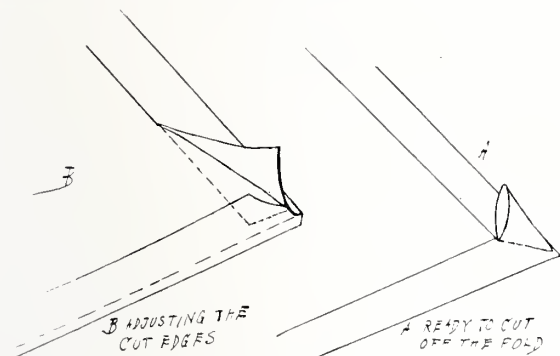




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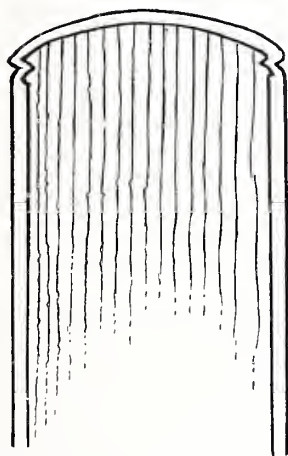
the leather has been properly turned in it will be necessary to dampen it at the head and tail, in order to shape the leather over the head-bands. It will be remembered that the inner corners of the boards were trimmed off; that is, a little wedged-shaped piece at each inside corner at the hinge had



ADJUSTING THE CORNERS

been removed. This is done in order to give room for the extra thickness which is caused at this place by the turning in of the leather.

Placing the book on its side, with the leather well dampened, a folder is pressed into this V-shaped space, rather deep, making a well-marked crease. After this has been done on each side of the head, the book should be held upright, with the fore edge pressed against the chest and with a flat folder, the leather which is still projecting above the level of the head-band is pressed over the top edge and should then lie flat with the upper edge of the boards. There should be enough of this leather to cover the upper edge of the head-band and the turned-over portion should be the same width all around. After this has been done, the point of the folder should be inserted at the end of the head-band and the leather pushed out so



END VIEW

Showing how the leather is folded over the head-bands

that the upper edge of the leather covering the head-band will be pushed out level with the board, the finger or another folder being held against the crease already made, to prevent it being pushed out. This process needs to be repeated several

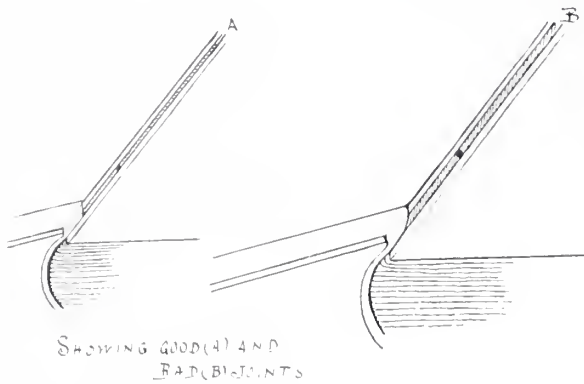
times, in order to get the leather properly shaped and to make it lie smoothly. It should be kept quite damp up to this time. The same operation is repeated at the tail of the book, so that the two ends are duplicates.

After this has been done, the book may be stood up on its tail on a flat stone, and with a square wooden rod, which lies flat on the stone, pressure should be made against the tail, just over the head-band. By holding the book firmly on the stone and pushing it slightly away from the operator and at the same time bringing pressure to bear against the leather with the wooden rod it will be found that the leather is made absolutely smooth and regular all around. Treat the head in the same manner.

Tying up: After the head-band has been properly formed and the creases on the side of the book made permanent, it must be left to dry; but before doing this it is necessary to "tie up" the book, in order that these creases retain their shape. Open each cover slightly, slip a piece of thin, stiff water-proof paper (such as is used in copying letters), slightly larger than the cover, between each cover and the book, care being taken that it goes well up to the joint, but not enough to interfere with the final "tying up." The only object in using the sheets of water-proof paper is to protect the leaves from contact with the damp, turned-in leather and the consequent "crinkling." Laying the book on its side, with the back projecting over the edge of the bench, a piece of very fine linen thread is selected (long enough to pass around the book at least twice). Holding one end in one of these creases, the thread is run around the book snugly, so that it lies firmly in each one of the four creases made (at the joint). The first turn around will hold the loose end, and after taking one more turn at least, the other end is pushed under the threads and slipped down into one of the creases until it is firmly held also. The book may then be placed between two pressing boards, under slight pressure, or it may be stood up on its tail for this purpose; if placed between boards the result will be better, inasmuch as the covers will remain quite straight.

After an hour or two has elapsed, the thread is removed, one board opened at a time, to note whether the hinge is well set and works well. This should be carefully done and note taken whether, when opened almost flat, the inner edge of the board lies close to the edge of the joint, or whether it is raised up by the leather; if this is the case the inner edge of board should be thoroughly rubbed down with a heavy folder. (During the

Practical Bookbinding



various processes of covering one should from time to time rub down the leather along the joints outside, as it is most important that it should stick tightly along the joint.) The rising up of the board may be due also to the leather not having been pared out enough; in other words, there is too much leather in the joint. This cannot now be remedied, except it may be well moistened on the outside and well-rubbed down as above. The joint may remain clumsier and stiffer than it should be. After each joint has been attended to in this manner the book should be run over again, smoothing the leather on the sides and back, pinching the bands, going over the folds of the head and tail. Now take the book carefully, the fore edge up, press the back (bands) on a flat stone and by moving the fore edge backward and forward moving the bands on the stone. This not only flattens out the damp leather on the bands and renders them more nearly square, but makes them (or should make them) all of the same depth. It should now be again carefully tied up.

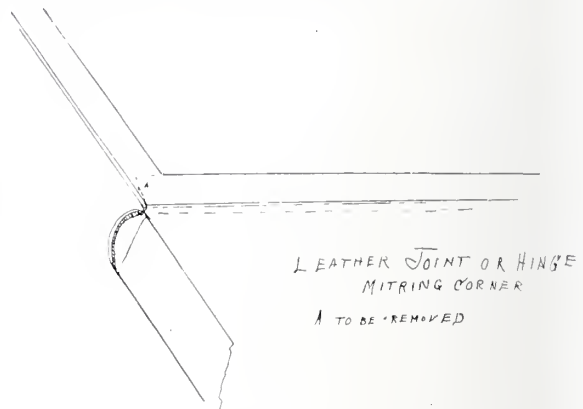
The forwarding now being completed, the book should be placed between pressing boards under slight pressure and left at least twenty-four hours to dry. Before putting the book away to dry, it should be sponged off carefully to remove any paste which may be left.

Leather joints, or hinges: If strength is specially desired in the hinge because of the size of the book, or if it is desired to carry the leather margin along the inner edge of the cover for ornamental purposes, it is done in the following manner (though other methods are also used):

The end-papers are made and put in place as before, but are pasted but lightly to the sections (as later on they are taken out). After the book is ready for finishing, cut two pieces of leather the length of the joint and wide enough to correspond with the width of the leather margin, plus enough width to pass down over the joint and for one-

eighth to one-fourth inch on the upper section itself. That part of the leather reaching from the edge of the board over the joint, etc., is pared out very thin, much thinner than any other part of the leather, as it must take the place of the end-paper which usually covers the joint.

When applying it, lay it along the joint (having drawn a line on the board showing where the inside margin should come) and draw a line with a folder (from the spot it crosses the edge of the board at head and tail), diagonally to the point where it laps over the leather already on the cover, cut the projecting triangle off and pare down the edges, so they will not appreciably increase the thickness of the leather at head and tail where it crosses the leather edges. Paste it thoroughly (after wetting the right side), rub plenty of stiff paste *into* the joint, adjust it and rub it down into the joint until it is dry. Too much care cannot be taken in this matter. The thin leather edge should lap over on the section a scant quarter-inch or so. All rubbing down of leather should be done through manila paper.



The end-papers which were lifted out of place should be cut—the lined leaf is cut to proper size, pasted on the leather edge, covering it, forming the usual end-paper. The other part is cut square and pasted, after the inside margin has been tooled, on the covers, inside the leather square. (It is usual to do this after the “finishing” is completed.)

(To be continued)

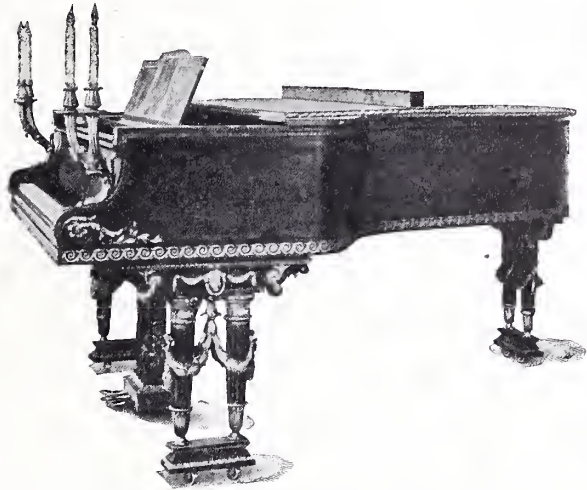
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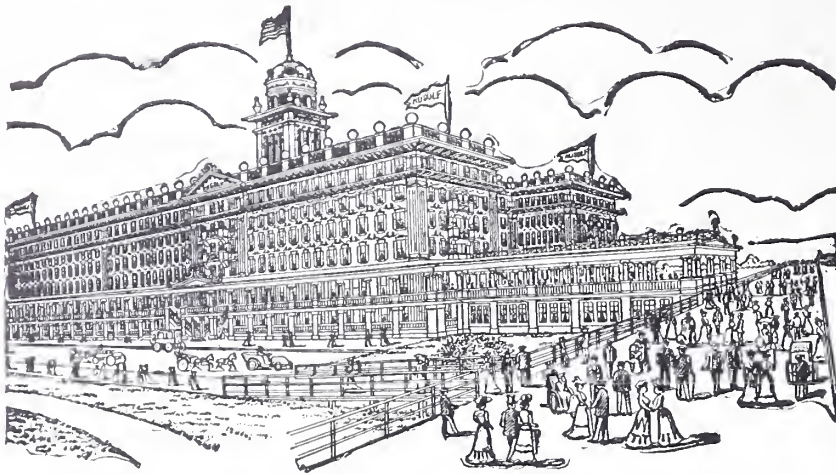
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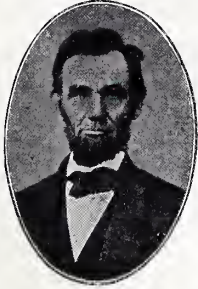
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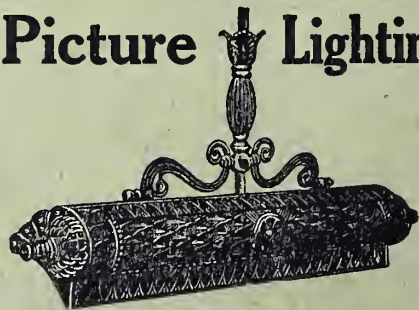
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