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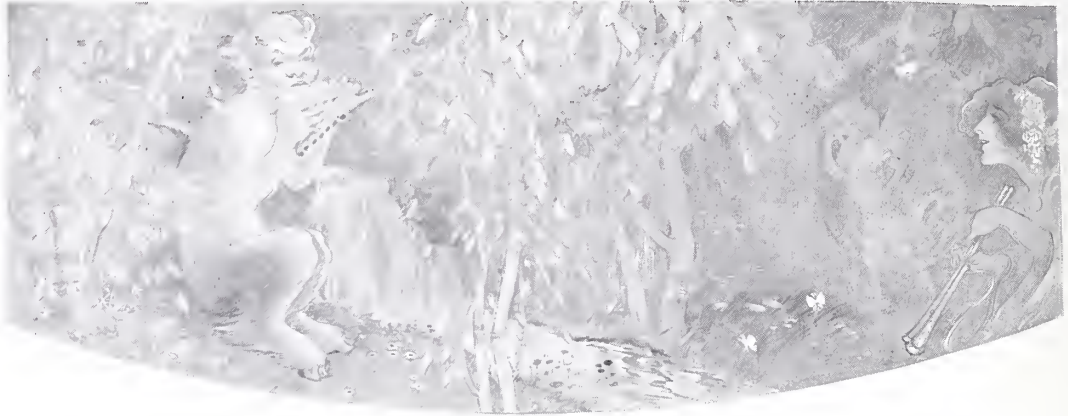
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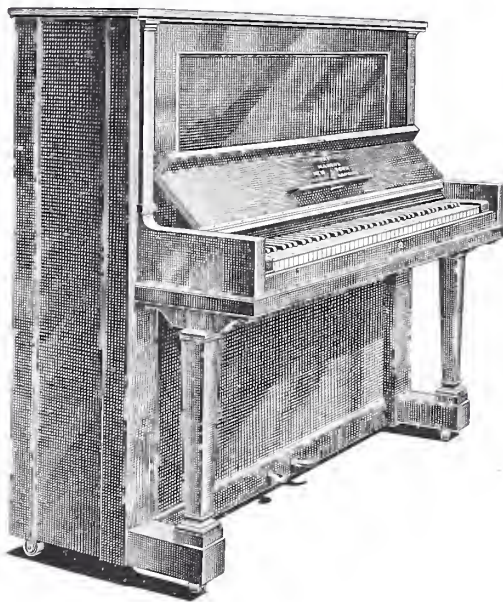
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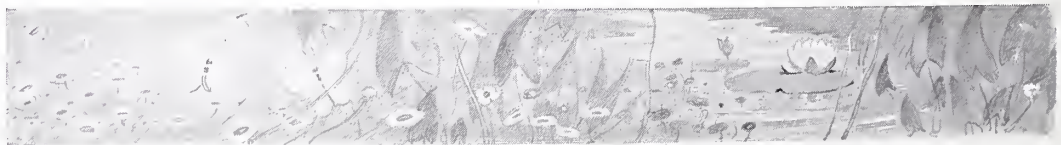


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Information concerning paintings and other objects of art, or the galleries from which they may be purchased, cheerfully furnished by this department on request.



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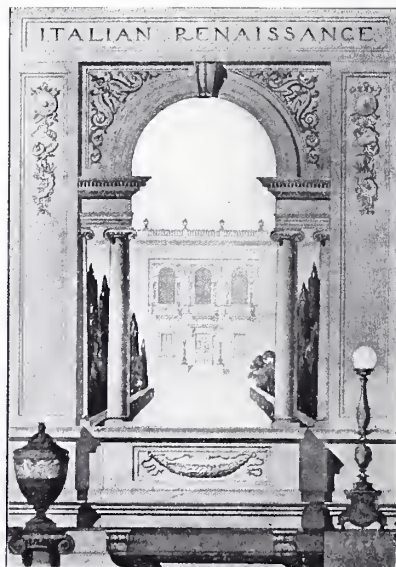
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THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY FITZROY CARRINGTON

The October Number of THE PRINT-COLLECTOR'S QUARTERLY will contain the following illustrated articles:

SOME EARLY ITALIAN ENGRAVERS BEFORE THE TIME OF MARCANTONIO

By ARTHUR M. HIND

JOSEPH PENNELL'S LITHOGRAPHS OF THE PANAMA CANAL

By JOSEPH PENNELL

A PRINCE OF PRINT-COLLECTORS: MICHEL DE MAROLLES, ABBÉ DE VILLELOIN (1600-1681)

By LOUIS R. METCALFE

GIOVANNI BATTISTA PIRANESI (1720-1778) PART TWO—THE PRISONS

By BENJAMIN BURGESS MOORE

"LE PÈRE COROT"

By ROBERT J. WICKENDEN

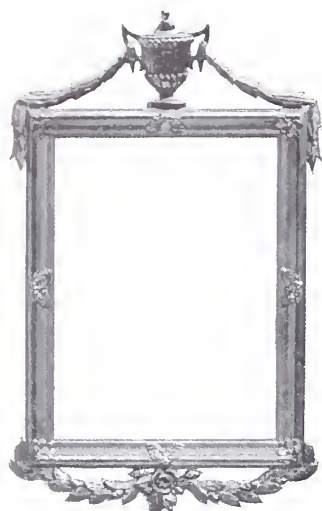
THE PRINT-COLLECTOR'S QUARTERLY is published in February, April, October and December of each year. It measures 7 x 4¾ inches, is copiously illustrated, bound in gray paper covers, and is printed at The De Vinne Press, New York.

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SYRACUSE UNIVERSITY was the first in America to include among its departments a College of Fine Arts, it being the belief of the founders that the student of art needed a higher course of instruction than the mere technical training of the school, and that a certain number of advanced studies should be included in the painting course. Students are thus placed on an equal footing with the other University students, and have all the general advantages of college life, while in addition, a decided artistic freedom is maintained in the ateliers. The



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latter are spacious, well lighted and well equipped. As a result of this combination the Syracuse College of Fine Arts has held first rank in competition with the other art schools of the United States, and graduates have subsequently taken high honors in European schools. Exhibits of the students' work sent to London have received the greatest commendations.

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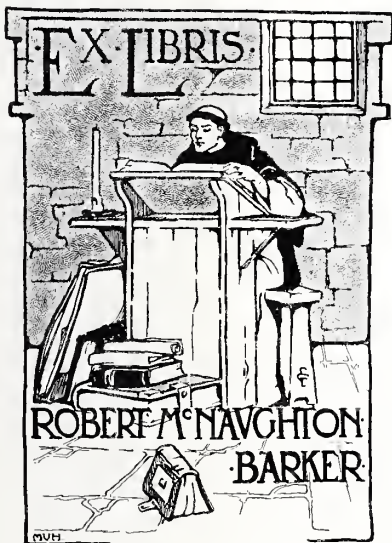
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THE thirty-seventh year of the School of the Boston Museum of Fine Arts opens September 30. The new building has proven a very great success in its adaptation to the uses of the school, and easily accommodates the present registration of about two hundred and fifty. In spite of this large number, each class is positively restricted. The curriculum of the school includes only the main courses—painting, sculpture and design, with their necessary adjuncts. Distinguished artists make up the corps of instructors, including Messrs. Edmund C. Tarbell, Frank W. Benson, Philip L. Hale, William M. Paxton, Bela L. Pratt, Huger Elliott and others. Mr.

Pratt, of course, is in charge of the department of modeling, Mr. Elliott, the director of the department of design, and the others named preside over painting and drawing. In connection with the course in design the students intending to specialize in interior decoration or mural painting are instructed also in the elements of architecture. Furthermore, this department includes classes in several of the crafts, conducted by specialists, provided a sufficient number of students in these subjects apply. The extensive and inspiring collections of the Museum of Fine Arts are continually used to foster the taste and appreciation of the students, while the museum library affords a convenient place for search. The school awards ten scholarships at the end of every year, divided among the various departments.

Each entitles the holder to free tuition for the following year. There are also various prizes announced for the season of 1912-13.



BOOKPLATE
BY STUDENT OF DESIGN,
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THE Philadelphia School of Design for Women, the oldest and largest institution of its kind in the United States, opens the season on October 17 and closes May 29, 1913.

The original intention of the founders of this school was to give women an opportunity to gain thorough and systematic instruction in practical designing, as applied to manufactures. This object has since been broadened, and now includes all branches of art study which have a business value.

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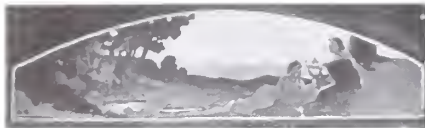
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THE St. Louis School of Fine Arts, Washington University, is making several changes and innovations in its course for the coming season. The course in illustration will be lengthened from three to four years, and an examination in perspective and anatomy will be required. Another requisite will be the lectures on the History of Art.

The atelier system of criticisms will be introduced, providing for a rotation



PORTRAIT BUST
 BY PUPIL OF ST. LOUIS SCHOOL OF
 THE FINE ARTS

of instructors instead of a single teacher for each subject or class. There will be a course in interior decoration, with two years of design as a pre-requisite. The work in crafts will be extended. The school has already made strides in jewelry, metal work and book-binding. Increased accommodations for advanced classes along these lines are contemplated, but they will depend somewhat upon a hoped-for endowment. Every effort is being made for the cooperation of the student body. Their association will hold occasional exhibitions of their work which will be open to the public.

THE New York School of Applied Design for Women reopens October 1, with the largest registration in its history. Albert Sterner will again have the supervision of the life class, and in other respects also the staff of instructors, containing eighteen names, remains the same.



POTTERY
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Mr. F. R. Harper will conduct the courses in illustration and commercial art; Mr. James H. Winn, jewelry; Edward J. Dahlquist, pottery; Miss Mary Kelly, book-binding. Other branches which receive adequate treatment are wood and metal work, mechanical drafting, costume sketching, leather, modeling, textiles and art needlework.

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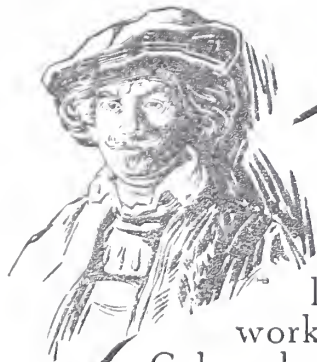
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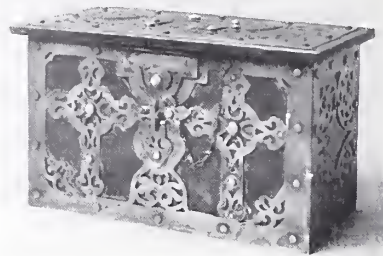
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JEWEL CASSET (BYZANTINE STYLE) BY PUPILS OF THE SCHOOL OF INDUSTRIAL ART, PENNSYLVANIA MUSEUM

The chief change in the regular courses of the School of Industrial Art, Philadelphia, is in the department of illustration. Mr. Walter Hunt Everett, the instructor in charge, will further develop the strictly professional character of the work by practical training, which the arranging and fitting up of new quarters for the class has made possible. A large general class room has been prepared and a smaller one for advanced students, who will use it as a working studio, quite as they would in their private commissions for publishers. The decorative character of the themes and treatment will be emphasized.

Another important change has been made in the modeling department, in a revival of the use of "stone ware" as a material for effective, simple forms of turned and decorated pottery—the decoration being chiefly incised, and flatly painted ornament and animal forms. Vigorous studies made at the Zoological Gardens here have been sketched upon the surface, and cobalt, white and tones of brown employed to develop the designs.

The salt glaze permits the minutest line to be shown. The sgraffito work, in two superimposed colored clays, has been further advanced, and these two types of pottery will be the special features of this season's experiments. The cement and mosaic garden pottery will also have a larger place in the course.

The season of 1912-13 will be the second season of the Pond Applied Art Studios, Baltimore, Md. The work of these studios is entirely along the lines of hand-made jewelry and silverware, lighting fixtures, wood carving, interior decorations and special designs for various purposes. It is the only school within a wide radius offering strictly professional training in design and applied arts. The director, Mr. Theodore Hanford Pond, was formerly in charge of these branches of art at the Maryland Institute.

This is one of the very few schools in the country where the apprentice system is in force. This system affords the serious student the opportunity of getting the same sort of practical drill that he would in the shop, in addition to the theoretical training of the school. The studios have demonstrated that they can train an apprentice of ordinary intelligence in one year, so that at the end of this period he will be a money-making proposition. An article on Mr. Pond's own work appears in our September issue.

(Continued on page 18)



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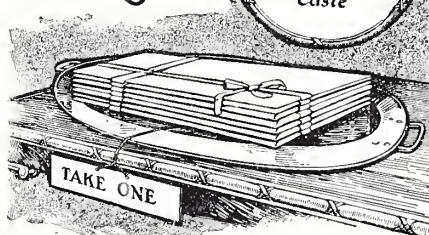
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The INTERNATIONAL STUDIO

VOL. XLVII. No. 188

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OCTOBER, 1912

STAGE SETTING: REALISTIC AND IMPRESSIONISTIC BY SAMUEL HOWE

OF THE many attempts to devise some means by which the scenery for the drama shall present more than is usual of the true spirit of Nature, preserving due regard to its position as a background to the characters and action of the play, the setting designed for the "Chantecler" presentation by Miss Maude Adams is by far the most interesting and inspiring. The accompanying views illustrating something of the elusive quality of a new form of stage setting before which the theme was acted, entailing a readjustment of ideals, are from the work of Mr. J. Monroe Hewlett, the architect who designed and executed them with the able assistance of Mr. Charles Basing, the landscape painter, and his brother, Mr. Arthur J. Hewlett.

It seems that when Miss Adams decided to undertake the whimsical fantasy of which Paris had so much to say, she turned to Mr. John W. Alexander, the painter, for advice as to the designing of the scenery, and he in turn called upon Mr. Hewlett, whose enthusiasm for and success with decorative schemes of a large size was well known.

This type of scenic presentation invites thought, appealing to the feelings, and is withal possibly the most remarkable background the actor has yet had. It is more than welcome in these days when stage setting is boldly striving to be real, when it holds itself aloof from and too often superior to the play and when costuming and the facetious quality known as gesturing is overdone—for above all things is it a day of extremes. The influence of stage setting can scarcely be overestimated. By Mr. Hewlett's method the most delicate thoughts can be expressed with magic tenderness. It is photographic in a way, but only in a way. By no means is it merely a transcript from Nature. It is rather Nature plus Art, accepting as a definition of

the goddess the writing of Tolstoy. Certain detail which might crowd and interfere with the natural climax is eliminated, so that the final study for the scene be as correct as is possible.

The process, in brief, is as follows: After the study and sketches are complete, a model is made one-sixteenth of the actual size of the scenery when completed and of the actual gauze and canvas. It is not, therefore, an approximate but an actual model—as it were, a miniature stage, with complete wings, borders and drops and equipment of lights big enough to be judged in detail and in mass. After the completion of this model it is taken apart and each of the gauze screens which compose it is utilized as a stencil, or, one might say, lantern slide, and, by means of a powerful arc light suspended at the top of a lofty room, the drawing is projected upon the gauze and canvas which forms the scenery, stretched upon the floor. In working upon the finished surface, either with a spray of dye or a brush, the light and dark masses are preserved and the danger of distracting high lights invading the surfaces which have been designed in half-tone or shadow is eliminated. The final result is, therefore, in its main masses an absolute duplication of the model which has been used in the preliminary study.

Extreme judgment is shown in the selection of the points to be accented that dramatic strength be given to the scene. The silhouette outline is the thing of great moment. Balance, center, proportion, scale, qualities dear to the heart of every architect, pay homage to the scheme, entering into it. The stern rule of rhythm and balance is here, appearing, however, in so new a guise as to escape notice. There is about it great depth and richness, great transparency of shadows and shades, great repose, strange absence of irrelevant and disturbing detail; there is also the remarkable characteristic known in the vocabulary of the artist as—quality. It states facts in a subtle manner. It does not force itself upon the theatric-

Stage Setting: Realistic and Impressionistic



BACK DROP STENCIL
ACT I

"CHANTECLER"
SCENERY

al world with the startling note and wild abandon which has so often momentarily electrified the audience. It pleases because of the far-reaching influence—the infinite tenderness of its illusion, the irresistible winsomeness of its portrayal.

This method possesses astounding possibilities; particularly is this noticeable when the gauze is colored with transparent dyes of different tones, and when it varies in its own texture. The spectator is required to view the back drop through two, three, possibly four veilings, each having its own influence upon the story, shaping the outline, telling its own detail in its own particular manner.

Of course, for many years, the poet-painter in search of the mysterious and entertaining, scarce satisfied with the limitations of the customary canvas and paint, because of its reflections, its assertion and its competition with the importance and dignity of the actor, has been enthralled with the gauzy network so frequently used at Christmas time in most of the capitals of central Europe, valuable at pantomime presentations. The designers have recognized the value of the material as serviceable to partly conceal fairies, wood nymphs and goblins, and in a way enriching to certain realistic accessories, such as mysterious waterfalls, colored and reflected lights. Possibly from these occasions may our distinguished architect have been inspired. His naive use of gauze, however, is characterized by the adroit addition of canvas in certain well-determined places, the canvas is painted, and velvet and other materials

are used to intensify the reflections and to introduce local color.

There is about this type of setting an Oriental quality which is potent. It is big in idea, wholesome in its intensity, with all its artificiality, for it keeps itself in its proper place—yet at best it is but a rag, a net humble in the extreme. Not by the wildest stretch of the imagination can intrinsic value be given to it. This gauze, this fantastic veiling, this weaving of a madcap midget, the caprice of a wildly fascinating charmer, is a challenge alike to the imagination, at times revealing all phases of the landscape and again concealing them. It is a mysterious backing to a living theme in which the actor plays the salient part. To him and his craft does the painter pay homage. His work is not a picture with the proscenium arch for a frame. It is an illustration—as skilful as paint and weaving have yet been able to make—of the play, for, after and beyond all—"the play's the thing." And yet our papers today headline a play by a well-known writer whose dramatic force has been more than equaled by the brush of the painter, who has lifted from the desert into the white light of the theatre with accurate delineation and with amazing skill, the blinding sandstorms of the desert, the tropical verdure of the Orient. A series of pictures to which the author added a series of episodes connected by the frailest of dramatic threads. Truly the pictorial sense is



FRONT SCREEN
ACT III

"CHANTECLER"
SCENERY

Stage Setting: Realistic and Impressionistic



NIGHT EFFECT IN THE FOREST

"CHANTECLER" SCENERY

often used as a screen for indifferent and anæmic dialogue and action. Of course, for such the old era of painting is the better one, but for those who think, still more for those who cherish within their makeup the intimate ability to feel, the mystic gauze is more likely to please; anyway, it is a step in the right direction—it is an artifice appealing to the imagination. Yes! We humans are strange in our childish fancies and still engaged with toys, happy in our limited ideals and childish playthings, and when confronted with huge problems involving the phenomena of Nature are we little, indeed! We are ambitious and appreciative, of course we are, and have our tiny triumphs. Perhaps some day, like the Dog in "Chantecler," we can enjoy the blissful illusion of lapping up the stars reflected in the pond of the farmyard. For in the great comedy of daily life even the domestic

animals recognize the wonders of nature and have wit enough to enjoy them.

American Art Progress

THE artistic development of this country during the past year, according to the critics, has manifested itself not so much in the number of works of art produced as in the establishment of numerous schools of art in the various large cities, the number and general excellence of public exhibitions, the increasing frequency of large sales, particularly in New York City, and in the money spent for native and foreign works.

Two widely discussed recent purchases of works of art by American collectors was that of a Velasquez which brought \$500,000, and a Rembrandt, which also brought \$500,000.



ACT III COMPLETE
"CHANTECLER" SCENERY



ACT IV COMPLETE
"CHANTECLER" SCENERY



SUNLIGHT AND SHADOW IN THE FOREST
"CHANTECLER" SCENERY

The Bronzes of Mahonri Young



PASTEL DRAWING

BY MAHONRI YOUNG

THE BRONZES OF MAHONRI YOUNG

MAHONRI YOUNG'S history is one of unflagging industry and passionate devotion to the highest traditions of the craft. He was born in 1877 at Salt Lake City, Utah, and is a grandson of the famous Mormon leader, Brigham Young. His native environment proved unfavorable to the development of his early formed ambition to follow the career of an artist and as soon as the exercise of a rigorous self-denial permitted, he sought the more congenial milieu of Paris. Like most art students he gravitated to Julian's and other ateliers in search of light, remained abroad long enough to realize that his opportunities lay elsewhere and after having assimilated a certain amount of instruction and experience, he returned to this country to work out his own artistic salvation.

His best work is distinguished by nobility and breadth of conception, close and conscientious observation of nature, a predilection for virile form and plastic line of great beauty and power. The natural endowment of talent, of which his work bears the unmistakable impress, entitles him to a commanding position in contemporary art. He is a master workman whose technical facility is at all times subordinated to the spiritual significance of his work. It is, however, his consummate workmanship and infinite painstaking care that impart to his figures a satisfying impression

of breadth and finish. Nothing vital or significant is ignored or evaded. The lofty tone, simplicity and dignity of his work are the result of a perfect union of every element that goes into the creation of a complete work of art. These qualities are admirably illustrated by his bronze figure of an Alsatian boatman, *Bovet Arthur*. It received honorable mention at Buenos Ayres and was awarded the Helen Foster Barnett prize at the National Academy exhibition of December, 1911. It is interesting to learn in this connection that Young's achievements have met with due recognition by his recent election to associate membership in the National Academy. The poise of the magnificent head and powerfully molded body are instinct with the virility of masculine prime, tempered with a noble austerity, by the artist's insight and imagination. No less striking in their individuality and feeling for vigorous form are the *Charbonnier*, the *Chiseller*, the *Forgeron*, the man with the heavy sledge, and the fatigued laborer. These figures are types of vital energy in action and repose. Their muscular development, the broken lines and curves of the rugged limbs, the clinging, shapeless garments are masterful in drawing, modeling and finish from whatever angle they are viewed. The various textures, the differentiation between bone and tissue, the subtle play of light and shadow are brilliantly rendered. It is in these primitive types, recalling Millet's toiling peasants by the indomitable spirit that dwells in their figures, that we discern the

The Bronzes of Mahonri Young



Awarded Helen Foster Barnett Prize
National Academy, December, 1911

BOVET ARTHUR, A LABOURER BY MAHONRI YOUNG

artist's keen sympathy and veneration for the harsh servitude of the humble toiler and his endless struggle with physical environment.

In his portraits Mr. Young maintains the high level of his best work. The busts and figures possess distinction, character and fidelity. No salient peculiarity of physiognomy is exaggerated, that too common fault which tends to degenerate into caricature. His gift for close observation of distinguishing traits and idiosyncrasies imparts to his portraits an authentic personality and while he leaves the impress of his own dominating temperament on these they remain as much faithful likenesses as veritable works of art. Such are the admirable portraits of the whimsical poet Alfred Lambourne, the leonine head of Dr. Frank

Dossert, Peter Newell, the genial humorist, the full-length portrait of Alfred Maurer which was recently shown at the Toledo Museum and sold there, and that of Martin Birnbaum playing the violin. The last is a masterpiece of characterization. Only a prodigious talent is capable of rendering so wonderfully the fine, free sweep of the bow arm, the nervous exquisite drawing of the hand holding the violin in a delicate yet firm caress, the droop of the head, the naturalness and tense energy of the swaying figure surcharged with



THE HEAVY SLEDGE

BY MAHONRI YOUNG

The Bronzes of Mahonri Young



Courtesy of Martin Birnbaum, Esq.

THE VIOLINIST

BY MAHONRI YOUNG

emotion, and the complete surrender of the soul to the magic potency of the music. Few artists, indeed, are capable of producing a work so significant and telling.

Young is too versatile an artist and of too wide

a sympathy not to respond to the delicate charm of feminine types. His drawings of the female nude, the supreme test of an artist's feeling for form, are finely expressive. The sketch in plaster of his wife and child is tender and appealing in

The Bronzes of Mahouri Young



CHARBONNIER

BY MAHONRI YOUNG

sentiment and handling. The beauty of maternity is rendered with an admirable restraint and freedom from mawkishness. His drawings of the masculine nude figure are very forceful and are characterized by the same power that informs his sculpture. The groups of toiling men and horses are lifelike and solidly done. His quick sketches, those intimate revelations of the artist's personality, aspirations and fundamental tenets of his art, disclose his sincerity and clearness of vision. The recent exhibition of Young's work in New York, otherwise comprehensive, unfortunately afforded no opportunity to judge of his capacity to handle large monumental groups, but a photograph which was shown of a cement frieze of athletes in action made for the Deseret Gymnasium, of Salt Lake City, furnished evidence of his ability to produce decorative sculpture on a large scale.

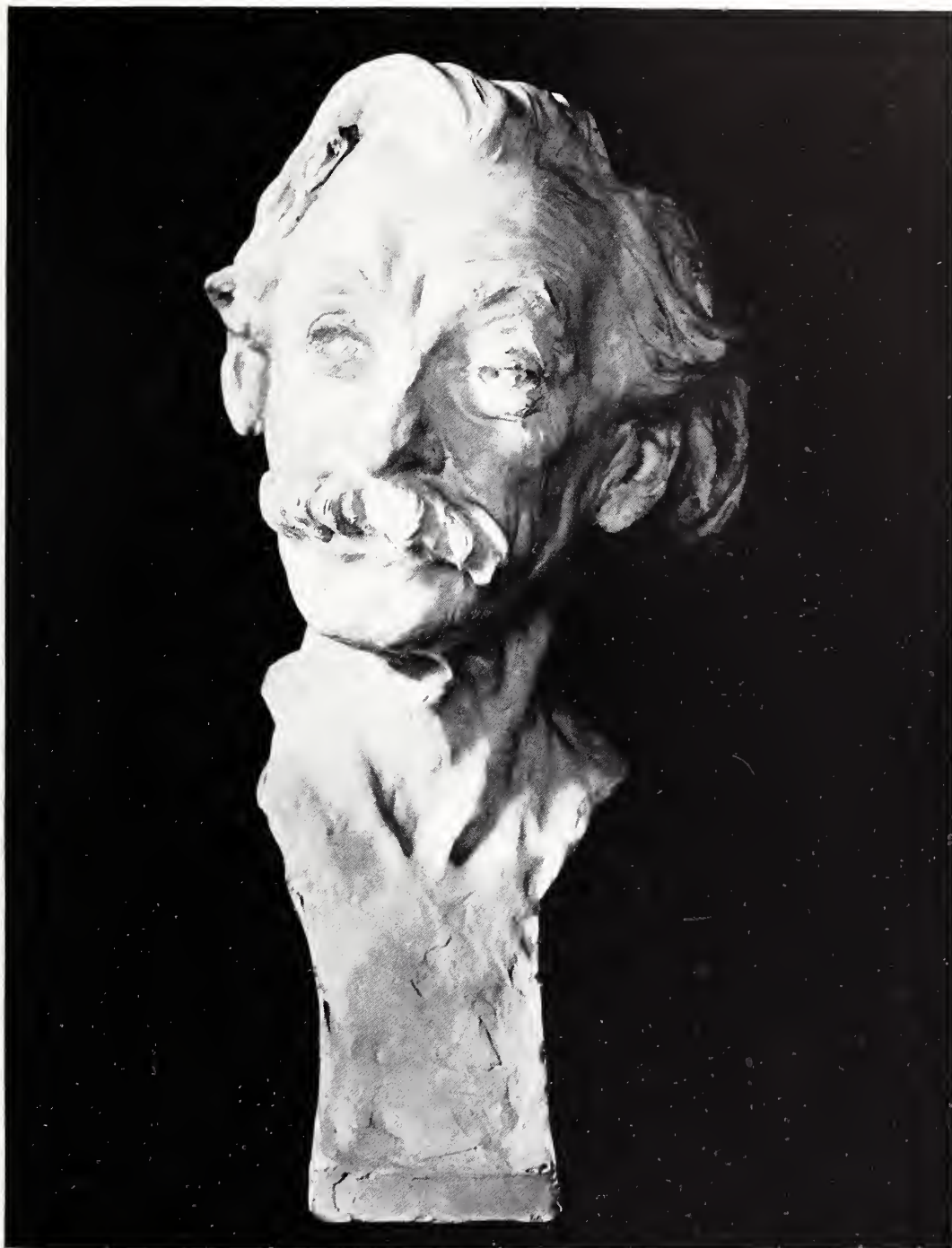
Word has just been received that Mr. Young has been commissioned by the Mormon Society of Salt Lake City to model an heroic group of sea-gulls, for which \$40,000 has been appropriated. Mr. Young's design calls for a granite shaft 35 feet high, surmounted by a ball of granite from the Utah Mountains, on which a huge gull, fashioned from pure white marble, will be alighting.

J. LESTER LEWINE.



STUDY OF THE NUDE

BY MAHONRI YOUNG



ALFRED LAMBOURNE
BY MAHONRI YOUNG



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MEMORY COMFORTING SORROW
BY MARY L. MACOMBER

Mary L. Macomber

MARY L. MACOMBER
BY CHARLES A. PARKER

NO BETTER illustration of the truth of the assertion that genius measures up in proportion as the artist dares be himself can be found than in the many creations of Mary L. Macomber.

The initiative behind the courage of her originality, wherein the well-spring of our morality, ethics and philosophy has been embodied by her brush in many lovely figures, seems to have drawn upon an exceedingly high order of conscientiousness to ideals. It can be said with truth that few artists are more faithful to individuality than is Miss Macomber, and her pictures each year furnish fresh evidence of a constant growth in power of allegorical expression and in colorative effects. An exquisite purity of atmosphere pervades each new theme.

A decade or more ago Miss Macomber's works



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Collection of Mrs. M. L. Warren

SINGING STARS BY MARY L. MACOMBER



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Collection of Roland C. Lincoln

THE NIGHTINGALE BY MARY L. MACOMBER

showed the influence of the Burne-Jones-Rossetti-Watts school and in such of her earlier creations, as *Memory Comforting Sorrow*, *Night and Her Daughter*, *Sleep*, and several previously painted pictures, her partiality to this group of idealists is plainly traceable. In more recent years, however, her originality of subject in such pictures as *Springtime*, *Life*, *Singing Stars*, *The Nightingale*, *Kissed Fruit*, and her latest work, *Spring*, is unquestionable.

Too often in these days a deplorable lack of courage is evidenced in the treatment of artistic ideas. A dilettantism of conception, a trifling with themes of minor importance, an evasion of the loftier subjects is clearly manifest. Materialism, too, has wrought greatly to the disadvantage of imaginative treatment.

Thus it is with real pleasure that the lover of high and noble conceptions views the charmingly graceful and imaginative productions that the painstaking effort of Miss Macomber has produced. Works of art are seldom more poetic and more individual in conception than is *Singing Stars*. Our abstract thought of life has been made exquisitely tangible and concrete in her spirituelle figure entitled *Life*—the idealized face of a girl who holds the magic crystal ball in her slim fingers. Here is courage, carefulness in execution and an unquestionable imagery. *Kissed Fruit* is

Mary L. Macomber



Copyright by Mary L. Macomber

SAINT CATHERINE

BY MARY L. MACOMBER

the artist's first frank deviation from the spiritual realm, and yet, in this lovely face, whose poison-distilled lips "lean" close to the pear, the ethereal is by no means lacking.

Works of an unimaginative, materialistic nature find no place in the rather lengthy list of her symbolisms, and a reason for this is not difficult of definition when one learns a little of her early life.

She was born in Fall River, Mass., August 21, 1861, and only once, when she spent a few weeks in England, France and Holland, has she been beyond the borders of the United States. Her ancestors were New England orthodox, with a direct and easily traceable line from the Plymouth Pilgrims. Thus her faithful adherence to the spirituelle type follows somewhat as a result of heredity and environment, combined with an

extreme sensitiveness of temperament. Her father, born a Quaker, indulged a deep passion for poetic writing, the one outlet for artistic expression permissible to members of his sect, and it is interesting to know that early in his daughter's life he expressed a wish that she become a poet. He had no interest in her painting or in her desire to become a painter.

Mary Macomber's sensitiveness to criticism, her extreme dislike of being misunderstood, has effected two distinct transitions in her style of portrayal. Shocked because the religious atmosphere of her earliest creations caused some to think her a Roman Catholic, this descendant of Friends promptly drew back from the religious subjects of the Old Masters and began the delineation of her ideals by means of winged figures representing allegories of love. This style giving rise to the charge of sentimentality, she abandoned the winged figures for her present types.

Many of her pictures in recent years have been in

panel forms and, as decorations, have proven highly satisfactory. Her *Hour of Grace*, *An Easter Carol* and *The Magdalen* are among such works. It is indeed hard to find a more lovely and spirituelle face than her right-hand head in the latter panel.

Mary Macomber's wonderful and tireless capacity for continuous application might miss its purpose were it not for her unswerving loyalty to ideals. Contrasting her earlier creations with such of recent date as, for instance, *White Butterflies*, one is convinced that she has profited well by experience. A sort of poetic sunlight, golden and shadowless, pervades the last-named exquisite allegory. Care in treatment has plainly kept pace with delicacy of conception and it is to be believed that her best will grow lovelier each succeeding year.

Mary L. Macomber

HOWARD C. LEVIS has followed up his "Bibliography of American Books Relating to Prints" (1910) with his long-expected "Descriptive Bibliography of the Most Important Books in the English Language Relating to the Art and History of Engraving and the Collecting of Prints" (London: Ellis, 1912). In a manner that is as informal and personal as a bibliography can be, the reader is taken through the English literature of the subject, from the earliest scattered references to the process of etching, to the latest handbooks and monographs.

Mr. Levis combines the antiquarian interest, which has led him to ferret out various very early descriptions of processes in etching and engraving, with the critical appreciation that enables him to write authoritatively of the later and latest volumes on etching, engraving and kindred processes.

Incidentally, he has chapters also on portraits, colored prints, collectors' marks, sporting prints, and one on "poetry and songs about prints."

The activity of the United States in this specialty of publication is appreciatively recorded.



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WHITE
BUTTERFLIES

BY MARY L.
MACOMBER



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LIFE

Collection of J. N. Buffington

BY MARY L. MACOMBER

The book, with its twenty-six chapters devoted to various phases of the subject, reflects the author's point of view and also his *flair* and perseverance as a collector of the literature of which he writes.

THE Twenty-third Annual Exhibition of the New York Water Color Club will be held in the galleries of the American Fine Arts Society, 215 West Fifty-seventh Street, New York; opening to the public Saturday, November 2, and closing November 24.

Original water colors and pastels never before publicly exhibited in New York City, will be received.

For this exhibition a rule has been passed that exhibitors must not use frames over two inches in width inclusive of mats.

The jury of selection is composed of Harold M. Camp, E. Irving Couse, Charles C. Curran, Edward Dufner, Miss Anna Fisher, F. C. Matthewson, F. Luis Mora, H. Hobart Nichols, Mrs. Clara W. Parrish, Mrs. Florence Francis Snell, Everett L. Warner and Cullen Yates.



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MUSIC
BY MARY L. MACOMBER

THE PAINTINGS OF GLYN W. PHILPOT. BY J. B. MANSON.

SUCCESS is a quality which usually provokes more envy than admiration, and when it comes early in the career of an artist is not an unmixed blessing. It more often than not arrests development, and seems to justify, unconsciously, a certain resting on one's achievement—as though there were no other worlds to conquer—or it seems to make advisable a continuation on the lines of work which have already won approbation; both of them states of mind which are fatal to the attainment of anything like real greatness.

"It is by no means the highest excellence that men are most forward to recognise," says Carlyle, and among certain sections of the public success (other people's success, *bien entendu*) has even come to be regarded somewhat dubiously, as though in itself it were the mark of inferior excellence; a point of view not invariably justifiable.

Disadvantages of every kind would seem to be concomitant with distinctive talents among artists. Many are born out of their time. Great discoverers and innovators live before their day—before the world is ready for their message—and callous coldness and scorn are their reward.

Others, on the other hand, seem to have a penchant for the ways and customs of past days, and appear to lack the ability to draw inspiration from the life of their own time.

Glyn Philpot should have flourished in the eighteenth century. In an environment of elegant artificiality, of rouge-pots, of patches and powder, and beautiful brocades—in such an atmosphere of scented splendours he, with his love of refined and unusual—*recherché*—arrangements, would have found ample material for the play of his brush.

Living in the present time, when modern art, or what is most vital in it, has turned from the painting of rich materials, knick-knacks, and the superficialities of things to the contemplation and expression of real life, he has had, in self-defence, to create his own environment, and, by the gathering together of choice *objets d'art* and splendid tapestries, to surround himself with the beautiful materials which he delights in.

Living thus, in an inner world of his own, and apart from the rude bustle and noise of life, he has logically developed his art on the particular lines laid down by his peculiar constellation. He had always a love for the æsthetically picturesque, combining a degree of attractiveness—a quality inevitable in all his work—with a fondness for the bizarre and the *outré*. His gifts, generous and



"MANOLITO, THE CIRCUS BOY." FROM THE PAINTING BY GLYN W. PHILPOT
(By permission of the Fine Art Society, Ltd.)

Glyn W. Philpot

unquestionable, if limited by his rather special outlook, showed themselves at an early age. His interpretation of art is a somewhat narrow one, and holds itself quite aloof from the deeper springs of nature and reality. His art is exotic rather than indigenous. He paints for elegant and rich surroundings. In a commonplace environment one of his pictures would be as out of place as a butterfly in a pickle factory.

It is a difficult matter to write of the work of a fellow artist. Definite and decided opinions of the aims and functions of art might lead to prejudice towards that which does not come within the scope of such a purview. It is still a question, in seeking the most becoming manner of treating the work of a living artist, whether it should be approached from the standpoint of its achievement or whether it should be critically examined on the side of its alleged shortcomings.

I imagine that there can be no doubt as to which treatment is likelier to be of greater value to the artist himself. It would be invidious, nevertheless, to confine oneself strictly to the critical side, however profitable and attractive such might appear.

There has always seemed to me something dandified, something exquisite and precious, about Glyn Philpot's work, as though he were a sort of Beau Brummel of painting, seeking ever to devise new elegances, to beribbon his work with unheard-of colours, to evolve some subtle perfume which shall attract attention and make his work remarkable among that of his fellows. Be that as it may --and it is after all only a fancy—it is certain that almost everything he has produced has the quality of being exquisite, whether in arrangement of colour harmonies or in fancy of treatment, in a high degree.

This is the result of his curious cast of mind, which gives him a predilection for the rare and precious. Gifted as he is, Philpot might, with a different character and a different outlook on life, have achieved almost anything; as it is, he has become known as the painter of beautiful portraits, of fine and harmonious arrangements of colour, as the lover of beautiful materials, as the interpreter *par excellence* of surface qualities and beauties.

For one who demands of art some expression of what is vital in life, who values truth above beauty, and who derives inspiration and satisfaction from the work of such a man as Camille Pissarro, that great lover and poet of nature—the greatest, though (and probably for that very reason) by no means the best understood of the French Impressionists—it

were difficult to rest content with the work of an artist who follows unquestioningly the well-worn and fully exploited paths of other-day painters—paths which lead to the attainment of circumscribed and conventional notions of beauty. In progress is life. And the intensity of life is only to be felt and expressed through personal experience.

The constant reiteration of themes which have long since attained such excellence as was in them is an attempted cultivation of barren ground.

The artist who is labouring in the same lines and in the same way as artists did a hundred or more years ago is not carrying on traditional art, as is generally supposed; even that consolation must be denied to him. The true tradition is developed through Claude, Corot, Pissarro, and the Impressionists up to the present day.

But occasionally there occurs an artist of brilliant personal gifts, who is as a thing apart and seems to have no place in the logical sequence of art development. He may be likened to a meteorite which flames across the sky and disappears. He astonishes by his brilliancy, but afterwards men and things go on uninfluenced by his dazzling transit. The work of such an artist, being personal and not universal, is not educative, and can further the development of art no jot.

Of such an exceptional nature was Charles Conder and Aubrey Beardsley, and of such, though in a different way, is Glyn Philpot.

Despite the definitely personal nature of Philpot's art, it must at the same time be admitted to be somewhat derivative. This quality of being influenced (through keen sympathy) by the activity of men whose work possessed something which awakened responsive chords in his own nature was one of the earliest to show itself. One of his very early paintings, if I remember rightly, was a remarkable production in the pre-Raphaelite manner, a sort of symposium, so to speak, in which various masters of that movement took part. This power of assimilation of certain features of the work of other masters has since grown into a marked characteristic, almost a fault.

To trace the various influences to be found in his work has lately been the joy—a very gratifying one, no doubt—of many critics,—writers whose critical faculties stand paralysed before works of art in unfamiliar forms, but who hail with joyous because safe recognition that which they have seen so often before. In this way, Goya, Manet, Lawrence, Orpen even, have been cited as being among his progenitors.

Although it must be admitted that various in



PORTRAIT. BY GLYN W. PHILPOT



"GIRL AT HER TOILET." FROM THE
OIL PAINTING BY GLYN W. PHILPOT

Glyn W. Philpot

fluences can be readily enough traced in Philpot's work, yet these influences are usually quite superficial and relate as a rule to mannerisms of brush-work. The sharp, decisive yet fluid touch in the half-tones characteristic of Manet is one of his recent adoptions.

The broad, simple treatment of certain passages in his paintings, somewhat squarely defined by rapid and nervous touches of the brush, is also characteristic of the same painter. Goyaesque influence is equally obvious.

At the Lambeth School of Art, where he developed his fine sense of decorative effect under the able tuition of Philip Connard—a clever artist of whom much has been heard in recent years—he took all the prizes available.

His work there at once attracted attention and it was no daring prophecy to foretell his later success. His work at the school, becoming increasingly skilful, was on recognised lines. His ends may have been a little unusual, out of the ordinary run, but they fell well within the province of what people have learnt to consider, without undue strain on their imagination, as the legitimate province of art. He was no discoverer of new worlds, no breathless experimenter meeting with difficulties at every turn. It was all plain sailing with him—on approved lines. He practised what had been preached so often before, but he practised it with so much greater skill than his contemporaries, bringing to its expression methods peculiarly personal.

"A genius," as Henry Arthur Jones once said, "does not follow fashions, he sets them," and this fragment of a truth is applicable enough in so far as its meaning conveys an idea of the burning necessity for a genius to express itself in its own way, according to its own in-born sense of the fitness of things and without reference to exterior opinion.

Although Philpot follows the well-trodden path in art his feeling for beauty—extraneous beauty—and harmony is so keen as to amount to a kind of genius.

But real greatness in art is never

the outcome of an entirely subjective point of view. Insight into life, the power of realising the beauty of living things, the joy of their very quality of being alive, demand a certain objective attitude of mind, apparently incompatible with Philpot's outlook.

However, he escaped the ill-effects of early fruition, the arresting of development, for his early success was due to the brilliantly clever execution of his work, not to the expression of a startlingly eccentric nature. The root of the matter was in him; the plant was sound enough, its cultivation a matter of time.

And fortune favoured him. He had shown unmistakable talent at an early age and was put on the right lines. His was not one of those independent minds which refuse to take things for



"PORTRAIT IN GREY AND ROSE," FROM THE OIL PAINTING BY GLYN W. PHILPOT



"LA ZARZARROSA." FROM THE OIL
PAINTING BY GLYN W. PHILPOT

*(By permission of Emil
Mond, Esq.)*

granted, which cannot feel that a thing is right merely because everybody does it. Success met him more than half way.

That he ever avowed the intention of becoming a portrait-painter is unlikely. That he should have been led in that direction was almost inevitable. His particular qualities so eminently fitted him for portraiture of a fashionable kind, where a pleasing presentation, elegantly and superbly rendered, is in greater demand than exposition of character and fundamental realisation of a complete human entity—a "simple separate person." His feeling for attractive arrangement, his fondness for grace and charm, especially for what was piquant and unusual, soon ensured him success in a society where those qualities are valued above most others.

Moreover, his discretion and nice sense of artistic propriety could be trusted to curb any exuberant fondness for richness of material and colour and for *bizarrierie* of effect. However, it is not as a painter of portraits that he is most interesting. Among his figure compositions, with their somewhat angular arrangements and with the facilities they offered for decorative groupings of fine stuffs and for colour harmonies and contrasts, are to be found some of his best works. Roughly speaking, his use of paint is in the manner of the schools, or is founded on those methods—not the most inspired or most valuable—common in the schools. But these methods have become modified and extended by his personal tastes and unusual degree of skilfulness; and it is by his own finer development of these methods that he is enabled to obtain qualities of surface extremely subtle and attractive.

The interest of Philpot's art, then, lies mainly in its manner. He would appear to have less love for the thing to be expressed for its own sake—in the manner of the realists—than regard for its capability of fitting in with his rather fixed ideas of what is suitable for art production.

Broken colour, division and separation of tones, and other discoveries of modern art so indispensable to the expression of life, have left him untouched.

Had nature and the love of the reality of it been the mainsprings of his art, it would have been otherwise; but he lives—so far as his art life is concerned, though the two ought not to be separable—in a world of dreams of beautiful colour harmonies; and he renders them with the methods ready to his hands, methods admirably suited to the purpose.

For a short time he studied in Paris under Jean Paul Laurens, but the experience cannot be said

to have influenced him one way or another. On his return to London he settled in Chelsea.

For the most-part he has painted people—or more properly he has used people for his schemes, for, almost invariably, he is found regarding them from the æsthetic point of view, seldom, if ever, from that of humanity. The infinite variety of delicate flesh tones, and the subtlety of the surface of flesh, offered him full opportunity for the exercise of his highly trained and sensitive craft.

With the exception of some very early paintings he has left landscape practically untouched; although he has painted a few weird and haunting effects which were originally inspired by moods of nature. But in these, again, nature has been used as a medium for the expression of entirely subjective feelings—for the evoking of some dream in his inner consciousness.

Philpot's work has become very well known to visitors to the New English Art Club, the International Society of Sculptors, Painters, and Gravers, the Royal Institute of Oil Painters, the Modern Society of Portrait Painters, and the National Portrait Society, of which last three he is a member. His most notable portraits date from 1908, in which year he showed the *Girl at her Toilet* at the Institute, and *Miss Miles* at the Old Society of Portrait Painters. These were followed in 1909 by *Boy with a Rat* and *Self-Portrait* at the Modern Portrait Painters, *Mrs. Douglas Coghill* at the International Society, *A Musician* and *The Wave* at the Institute. In the following year *Manolito*, *the Circus Boy*, now the property of the Fine Art Society, *A Sculptor*, *The Stage Boy*, and *Lord Glamis*, appeared at the Modern Society, *Mrs. Basil Fothergill and her Daughters*, *The Death Blow*, at the Institute, and *The Man in Black* at the New English Art Club. Last year and this year he has shown increasingly brilliant work, including *The Hon. Mrs. Edward Pache*, *Man with a Yellow Scarf*, *Boy in a Sealskin Cap*, at the International Society, *La Zarzarrosa*, *Mrs. Langton Douglas*, and *Denis Cohen, Esq.*, at the Modern Society, and *Lena Ashwell* and *Lady in Black* at the National Portrait Society. _____ J. B. M.

The Oldham Corporation has acquired for its permanent collection several works which figured in the recent spring exhibition at the Municipal Art Gallery, including oil paintings by Mr. Walter W. Russell, Mr. Patrick Adam, R.S.A., and Franz Grassel; three water-colours by Mr. William Wells, and others by Mr. Francis Dodd, Mr. Moffat Lindner, and Miss Annie French.

Albert Besnard in India

ALBERT BESNARD IN INDIA.
BY HENRI FRANTZ.

THERE is something most admirable in the recent evolution of the work of the painter Albert Besnard. This great artist, indisputably one of the masters of the French school, appears to have arrived at the zenith and at the full maturity of his talent. Complete master of his technique, he might content himself in his artistic career by continuing to improvise upon the themes and subjects which have already afforded him the inspiration of so many fine pieces.

Delacroix once said that Nature is a dictionary in which the artist should be ever searching for a new idea. Besnard would seem to have experienced the desire to pry still further into those pages. He felt the wish to rejuvenate himself, to discover in other aspects of life and of nature a new youth—and this was the motive that prompted him to visit India.

One can imagine the profound emotion which such a colourist must have experienced on finding himself thus transported for some months into the

midst of a new civilisation, a region that presented to him an absolutely unexplored field of observation, an unexpected harvest of lines and forms. Then, after a sojourn in India, after having travelled throughout the length and breadth of this land of the mysterious East, Besnard established himself for a time in his quiet retreat at Talloires, so as to arrange and give definite form to the innumerable notes, sketches, and rapid impressions which he had brought back with him. In the course of his travels he had visited Ceylon and its temples, Kandy, Benares, Agra, Delhi, Jaipur, Udaipur, Bombay, Madura, Trichinopoli, Tanjore, Pondichery, Madras, Hyderabad, and Calcutta; that is to say, all the principal aspects of this immense country, unknown to our painters at large except through the medium of books, passed before the artist's eyes.

This colossal work, so enormous as to make us ask by what witchcraft one man was able in so short a time to create so many forms and colours, was exhibited recently at the galleries of Georges Petit in Paris; but, although the exhibition has been closed now for some time, it cannot but



BESNARD IN HIS STUDIO

FROM A PHOTOGRAPH BY M. VIZZAVONA



“LES LAVEUSES À TRICHINOPOLI”
BY ALBERT BESNARD

(Photo Vizzarona)

Albert Besnard in India

remain fresh in the minds and eyes of all who saw it, and without any doubt it counts as the most important artistic event of the present year.

The Orient had already inspired Besnard to the production of some very characteristic and powerful works; but these, I venture to think, must yield the palm to this admirable cycle of pictures which the artist gathered together on this occasion. Paintings, water-colours, and drawings, all were of so beautiful a conception, all were instinct with such power, that it is really difficult, and, indeed, almost impossible, to describe and explain his achievement by mere words. Do they not, indeed, speak themselves in the most deep and emotional language! And how are we to describe works whose charm lies just in that something which escapes the human word? Then also the reproductions which accompany this article, even though they lack the magic colour of Besnard's originals, do they not speak more eloquently than this modest prose?

Besnard's technique in these magnificent works takes on a very special character which differentiates them from previous productions; posterity, which will have to pass definitive judgment upon these pictures, will have to place them in a category apart from the rest of the master's *œuvre*. What distinguishes them is the extraordinary verve and vivacity which elevate them. More than ever before Besnard has sought for brilliancy of colouring and strong effects; he passes from one tone to another with the utmost boldness, and does not hesitate to employ the most unexpected and harsh contrasts which Indian scenes and life had to offer him. He seems to me to have extracted both from the people and from their surroundings

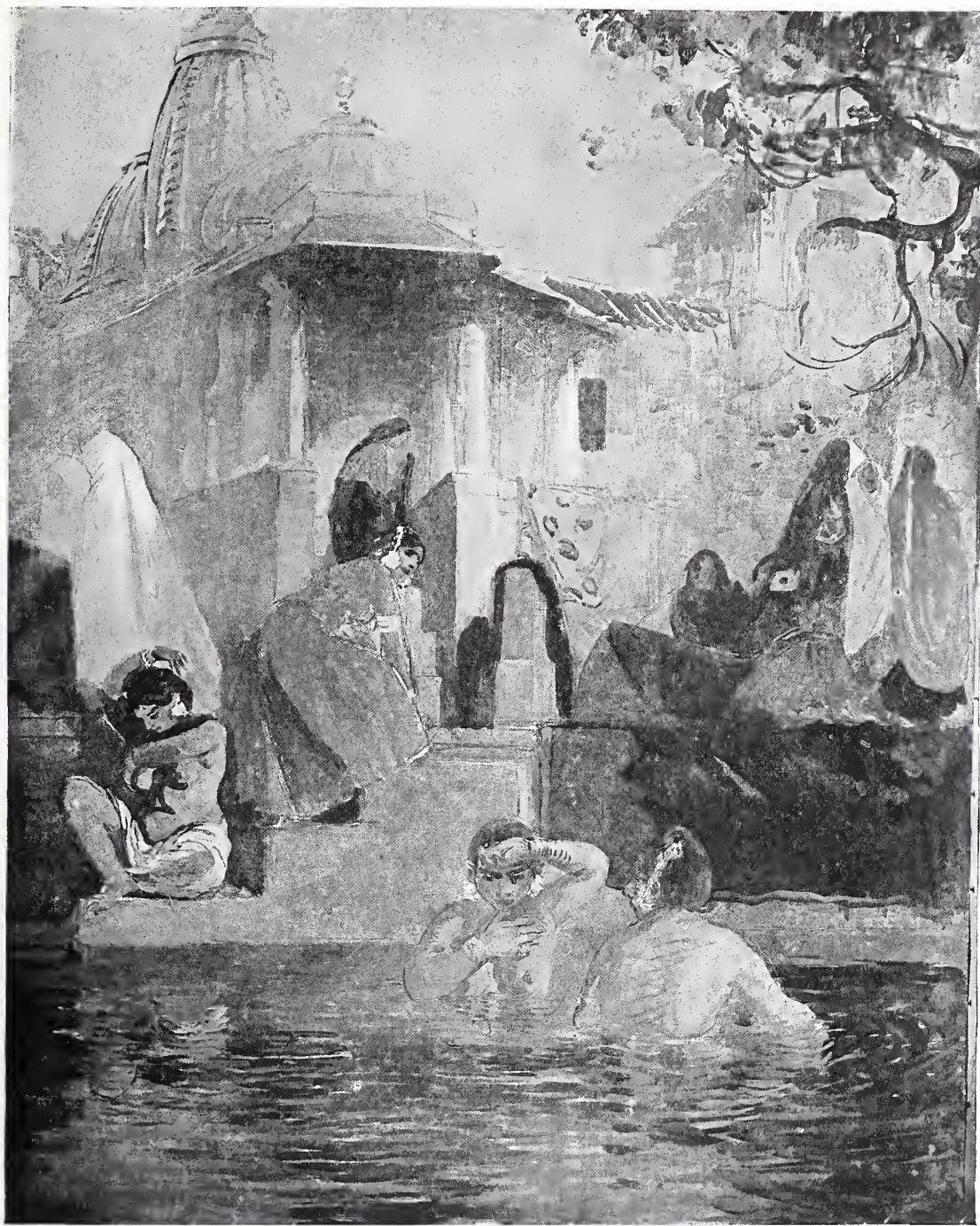
the characteristics essential to them, and to have expressed in his notes and sketches just that elusive something which it seems almost impossible to capture.

From the motley crowds, sparkling with the gaudiest and most varied colours, Besnard has drawn the most astounding motifs. Certain pictures give a particularly eloquent proof of this. I recall in particular a scene at Hyderabad with the Rajahs in the foreground, noblemen on horseback, and behind them the most extraordinary effect of a crowd it is possible to imagine. The qualities which appear in this work are to be found also in divers other pictures, for Besnard excels in giving us here the impression of a gaily coloured and moving throng. When we let our delighted recollection stray among this world of forms and of light,



“ DANSEUSE ”

BY ALBERT BESNARD



(Photo Vizzavona)

"BAIGNEUSES DEVANT UN PETIT TEMPLE
(UDAIPUR)." BY ALBERT BESNARD

Albert Besnard in India

we cannot but call to mind with a thrill of pleasure certain pictures among the series in which Besnard has truly surpassed himself.

These paintings, representing the temples at Benares or Udaipur, offer a particularly attractive spectacle. Such a one is that of the bathers before a little temple on the Lake of Udaipur. In the foreground are two female figures standing in the sparkling water with its thousand reflections, and upon the bank we see the beautiful form of a nude woman, and at the side lie two robes—one red, the other rose-pink—which strike a note of strangely powerful effect. Udaipur was one of the places which exercised an especial fascination upon the artist.

At Madura he received more violent and vigorous impressions. As at Jodhpur, he seems to have been greatly attracted by the spectacle of the streets, the warm colours of the draperies, the beautiful brown arms of girls carrying pitchers, with a gesture and pose many thousand years old, and the supple and pliant bodies of the dancers, as instanced in some of the works here reproduced.

The artist—and this is one of his merits—has devoted his attention as much to the religious ceremonies as to the public life of India; he understands and expresses with the same intoxication of brush or pencil all the different aspects of the trembling multitudes and the members of the priestly hierarchy. Among this series of works we would mention in particular a picture magnificent in the importance of its composition and in beauty of execution. I refer to one representing a group of wailing women by the Lake of Udaipur; and another fine production depicts a woman at prayer standing in the sacred waters at Benares.

One of the chief works in the exhibition was entitled *Les Laveuses à Trichinopoli*, which we are here reproducing (p. 267). Never has Besnard's drawing been inspired with more prodigious vivacity, never has he manipulated with more agility his iridescent skies and waters, in which are reflected all the phantasmagoria of brilliantly coloured stuffs, whose gorgeous colours range from blue and palest rose-pink to flaring yellows and sombre reds.

From the exhibition one carried away a great joy but at the same time . . . a regret! These works of Besnard were all of them so beautiful, all so powerfully original, that one would have wished them kept together in one collection to be seen over and over again. This unfortunately cannot be the case, for, beyond one or two important pictures which will go to the Luxembourg, this magnificent cycle of paintings has been dispersed



“LES DANSEUSES DE JODHPUR”

BY ALBERT BESNARD



(Photo Vizzavona)

“LES VOYAGEURS.” BY
ALBERT BESNARD



"DANS LA JUNGLE." BY
ALBERT BESNARD

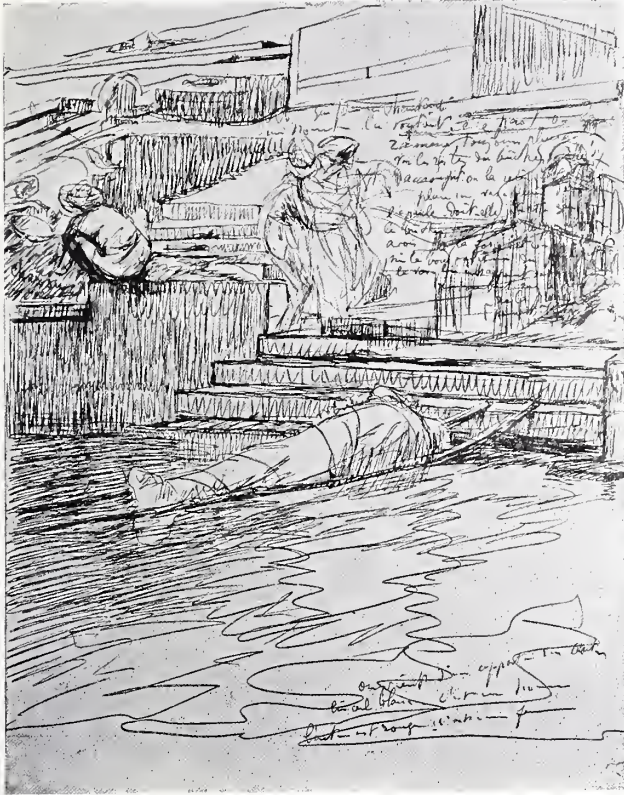
(Photo Vizzazona)

Fernand Maillaud

FERNAND MAILLAUD:
A PAINTER OF THE
OLD FRENCH PRO-
VINCE OF BERRY. BY
OCTAVE UZANNE.

In all phases of its intellectual, as also of its æsthetic, activities France has always been the land where revolutionaries of every type have had the fullest licence. In the realms of politics or social economy, as well as in the sciences, letters, and arts, the Progressives, Extremists, Anarchists of dogma or formula, incoherent innovators and the heads of independent schools who cast all tradition to the winds, never cease their agitations and are ever ready without adequate reason to preoccupy their minds with any new idea.

But France is at the same time the country of good sense, of traditionalism, and above all of laborious conservatism. Underneath all this surface agitation and the turbulent manifestoes of the



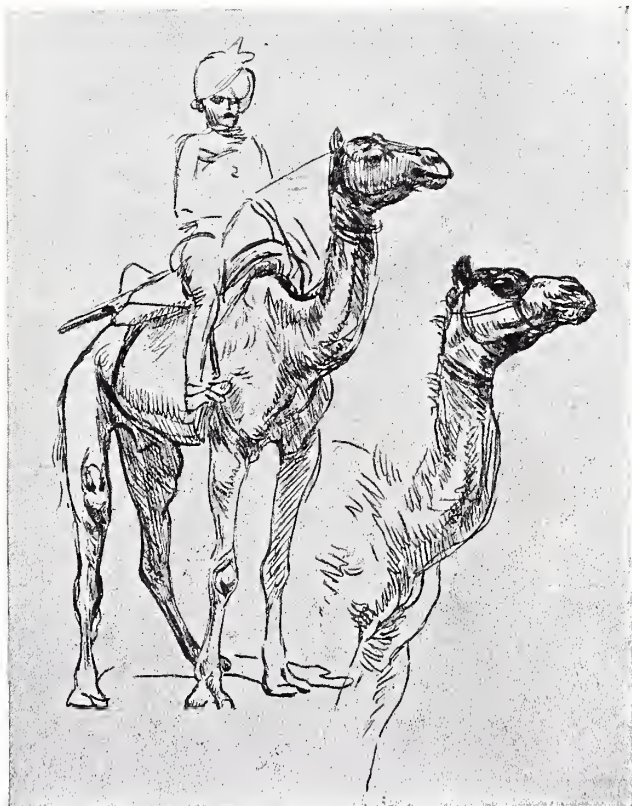
PEN AND INK SKETCH

BY A. BESNARD

for ever throughout the collections of the whole world.

But Besnard is in the full tide of his strength. India exercises upon him an irresistible influence. We may hope, therefore—and, at any rate, it is the painter's intention—that a new series of works may afford us at no distant date a similar artistic treat. H. F.

In connection with the Art Section of the Latin-British Exhibition at Shepherd's Bush an Art Union has been formed under the title of The Great White City Art Union. Its object is to assist the French, Italian, Spanish, and British artists exhibiting at the exhibition in the disposal of their works, and to enable the public to acquire some of these at a nominal outlay. Holders of shilling Art Union tickets will be admitted free to the exhibition on October 10, when the ballot takes place. Applications should be addressed to C. R. Chisman, Esq., at the exhibition.



PEN AND INK SKETCH

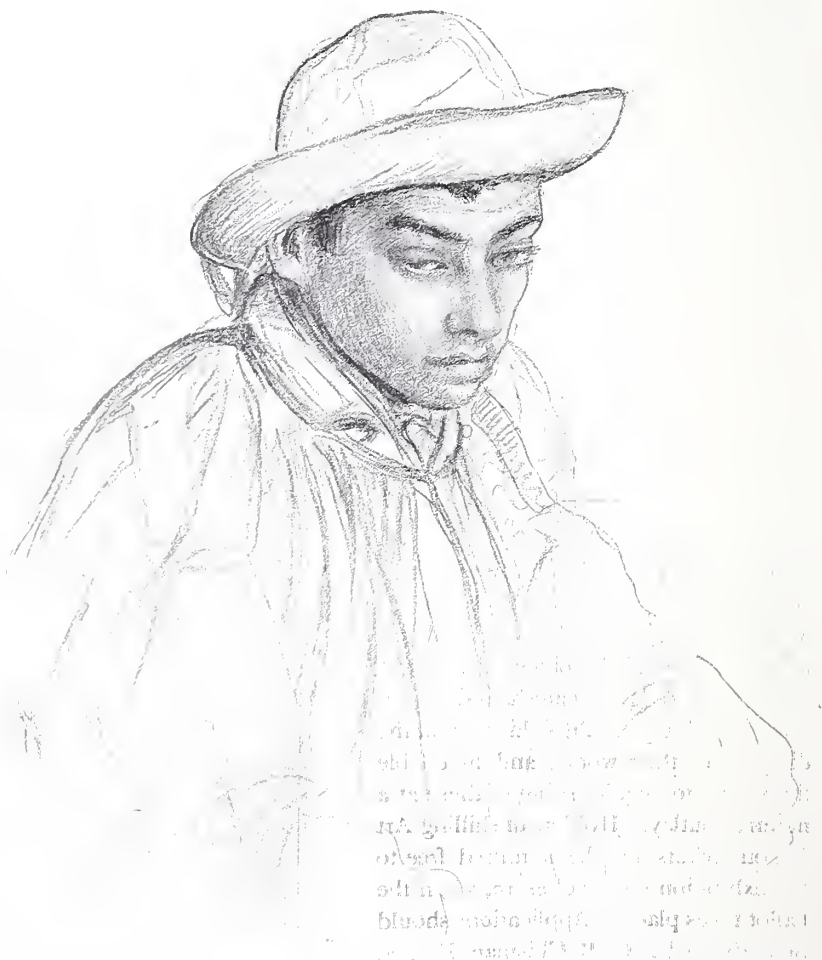
BY A. BESNARD

Fernand Maillaud

advanced groups certain quiet and conscientious artists, jealous for the technical beauty of their art and impregnated with the teachings of the great masters of the past, have determined to follow the traditions of those sane and noble works which are remote from the clamour of the sensationalists of the yearly Salons; they strive continuously to perfect their draughtsmanship, to enlarge their talent, to achieve more eloquent and arresting harmonies of colour without, to use an admirable metaphor, firing off pistol shots to attract the attention of the critics and the public. Side by side with the Symbolists, Realists, Impressionists, Cubists, and the Futurists, these others, disdaining the personal advertisement obtained through eccentricity, follow out slowly their wise mission in devoting their talents as historians of contemporary life in this or that picturesque province of our Fatherland, which they depict with more or less lively and penetrating skill.

So it comes that we have some remarkable painters of Brittany and Normandy, the seapieces and rural landscapes of which are more particularly in the mode to-day, certain luminous commentators of Provence and of the sparkling South Coast, and also those who depict with subtlety and insight the typical scenes and customs of the central regions of France, Auvergne, Bourgogne or Nivernais, Creuse or Limousin. It must be borne in mind that with the lamentable uniformity which civilisation brings everywhere in its train alike in urban localities and in the pleasure or winter resorts of tourists, so soon metamorphosed into new spheres of cosmopolitan activity, there remains hardly anything but the countryside which have so far not suffered invasion by the ubiquitous

traveller, and the little quaint, sleepy villages which retain their customs and costume, to offer to the painter really an original type, individual colour, pictorial peculiarities and costumes worthy to attract the attention of those artists who turn their eyes away from "smart" assemblies and city life, whose *snobisme* and *mondanité* can only prove a source of interest to the art of the humorist. Our peasants of the midlands, those of Auxerrois, Morvan, Berry, Churollais, Beauce, and of the greater portion of the wine-growing and cereal-growing regions, offer to the artist, besides their peasant characteristics, inhabitants of peaceful localities and types of distinct character, with peculiar traits of physiognomy which are set off by the archaism of numerous details of dress. The various assemblages, such as the cattle-fairs and the markets held in the little squares of the towns, have retained a colour, an effect of busy bustle, of perspective, of animation, of quaint attitudes, and of indefinable attractiveness which



"L'IMBÉCILE DU VILLAGE" FROM A CHALK DRAWING BY FERNAND MAILLAUD



"VIEILLES MAISONS SUR LA PLACE À ISSOUDUN,
BERRY." FROM A SKETCH IN OILS BY FERNAND MAILLAUD.



Fernand Maillaud

imbues the whole life with an interest which one seeks for in vain elsewhere.

It behoves us, therefore, to admire and encourage those artists who love their art and are sufficiently independent to specialise in the rendering of provincial customs for the sole reason that they seek what pleases themselves rather than that which shall be popular with a public whose taste is often as factitious as are its opinions.

M. Fernand Maillaud is one of these proven and conscientious specialists, one of these faithful interpreters, in all methods of graphic description, of Berry and of Creuse. He has not neglected Parisian scenes or failed to record his impressions of Italy, Spain, and elsewhere; we have, indeed, to thank him for numerous paintings and studies of various subjects; but what captivates and moves us most in his work are those tributes which this Berrichon artist has paid to his well-beloved birthplace, those faithful sketches of native types, of simple peasant-folk, of rustic gatherings, and his expressive renderings of the character, the *allure*, the spirit and the atmosphere which constitute the true soul of Berry.

"Fernand Maillaud," M. Gabriel Nigond was able to write in a very sympathetic and charming essay upon this artist, "is at present the painter of Berry, just as Georges Sand was the writer and Maurice Rollins the poet of this old French province. One link unites them, the mysterious and powerful racial affinity with which all their work is impregnated. Sanity, frank observation, and the melancholy of the race are to be found throughout the work of the three."

When we examine the works of Fernand Maillaud or these attractive drawings of his executed in two chalks heightened with white, in which the solidity of his technique and the vigorous and scholarly construction of his lines, contours, figures, and composition are all of such evident power, we realise that he has become the interpreter of familiar people and places whose characteristics have gradually impressed themselves upon him, of landscapes which his eyes have long ago taken in, and, as it were, æsthetically

assimilated. The life of Berry stands out solemn, peaceful, rugged, bare, and rough in the iconography which this worthy son has dedicated to the fields and pastures, the hamlets and the villages in which he has lived and where he has held communion with benign and silent Nature. He brings a touching grace and a rare probity to his work of translating with all their sincerity of environment the rural customs, the awkwardness and stiffness of the Berrichon farmers, the silhouettes of shepherds in the meadows peopled with their flocks, the boorish attractiveness of the horse-dealers surrounded by their horses or the dealers in cattle collecting their steers at the close of the fair or market.

All these studies are sincere, loyal, without any of those tricky dexterities or those heightened colour effects which are so often countenanced by



"UN PAYSAN BERRICHON." FROM A CHALK DRAWING BY FERNAND MAILLAUD

Fernand Maillaud

artists of to-day with a view to rendering their work more acceptable or saleable in the eyes of *amateurs* and dealers. Fernand Maillaud regards it as treasonable, when he finds himself in the little province of his birthplace, to add the least touch to the character of its soil or to the expressions of his compatriots. He is not an embellisher; his lads are the real thing, clumsy, broad-shouldered under the short blue blouse which covers the upper part of their bodies; they bear a slight similarity to the farmers and field-labourers of Wales, but Maillaud, fine draughtsman that he is, would blush to transform them into the conventional comic-opera types of rustic. He is occupied with retaining their unruffled simplicity, their poignant marks of toil, their prophetic appearance as of beings everlastingly lying upon the maternal bosom of the Earth whence they draw their livelihood and where eventually they will take their last long sleep. "Maillaud knows his models even to their inmost souls," observes Gabriel Nigond, "in the same way

as Millet must have understood his, and hence, from under the poetic atmosphere with which he envelops each one of his types, what power of truth surges forth, what just and sympathetic expression!"

This artist is entirely the outcome of his work; he had never any other teacher than Nature, and his only schooling has been that which he has received from direct converse with the monotonous yet harmonious life of the fields; but such teaching as this is never false. His parents lived in a little village of Lower Berry, and having destined their son for commerce sent him to the neighbouring town to embark on a business career at a shop there. The boy, however, fond of the open air, longing for wide-stretching horizons and with no taste for anything but the beauty of the fields, the picturesqueness of the farms, the clear skies, and the murmuring of brooks at the bottom of little valleys, fell ill in this dreary shop, which failed to arouse in him the least interest in business transactions. He returned to the village determined to



"MARCHÉ À ISSOUDUN, BERRY"



"TOURS EN JUILLET." BY
FERNAND MAILLAUD

Fernand Maillaud

achieve the realisation of his secret ambition of becoming an artist. From his infancy he had drawn trees, houses, horses, countrywomen, his little school friends, sheep and cattle, and his drawings, childish and simple though they were, were not destitute of signs of originality. He continued his efforts in all mediums, coloured chalks, oil and water-colour, working unceasingly without, however, suffering himself to have any illusions about the mediocrity of the results.

When he migrated to Paris about his one-and-twentieth year and paid a visit to the Louvre the art of painting came like a revelation to this contemplator of the moors of Berry. He realised how much he had yet to learn and what a laborious struggle he would experience to be able at length to achieve his aim—that of expressing the soul of his province. He realised that he must unceasingly devote himself to painting and occupy himself with all classes of art, in order ultimately to arrive at the one kind which should be essen-

tially his own. He therefore undertook voluntarily the execution of some large Biblical frescoes for the Convent of the Sacré Cœur at Issoudun, and then some religious pictures for a church at Avallon in the Yonne, and for Saint Chartier in Berry. These important productions, which took several years to complete and which assured him the means of livelihood, perfected his technique and gave him greater freedom in his work.

Fernand Maillaud soon returned to his beloved Berry, to his landscapes of summer and autumn, to the interpretation of the local customs, to the poesy of the great oxen which, coupled beneath the yoke, assist in the reaping and gathering in of the harvest. He painted the old peasants of Nohaut, the reapers resting beneath the trees, the goose-girls, the washerwomen on the banks of the Indre, the miller of Angibaud, the markets at Châtre or at Issoudun, peasant interiors and the picturesque country of Bas-Berry, shepherds and shepherdesses and goatherds, putting into all his pictures a very moving note and



“LAVEUSES SUR L'INDRE PRÈS NOHAUT”



“LA PLACE DE LA CONCORDE, PARIS”

BY FERNAND MAILLAUD

a kind of mystical comprehension of nature which imbues all his work with a character that is unique.

Maillaud has been particularly attracted by the great Berrichon fairs, which last sometimes for several days. These bright assemblages of cattle and of peasant-folk in their Sunday best here gathered together from all parts of the country to effect their necessary transactions, these kinds of provincial Kermesses where the lengthy and somewhat lively feasting and drinking bouts in the inns offer so much in the way of expressive and turbulent scenes, appeal to the artist as traditional evocations of this ancient peasantry. He loves to watch these scenes, the gipsies, the primitive bands of musicians, the open-air kitchens, the auctioneers and exhibitors of cattle, the crowds of horses, the carts, the herds, the pigs, the flocks of poultry, and to listen to the indistinguishable clamour of the sellers, the bargaining of the purchasers, the startled cries of the animals, and the rhythmic music of folk-songs and old melodies amid the din of this slow-moving crowd. His best works are perhaps those in which he has fixed upon the canvas the ever-varied aspects of these fairs of old Berry, the like of which we find nowhere else.

In such a short notice of the work of this master-painter of Berry it is impossible to discuss

his entire *œuvre* in all its diversity, extending as it does from mural decoration to illustrations of the verses of the poets Maurice Rollinat and Gabriel Nigond. We can at least hail in him a conscientious painter of the costumes, the types, and the characteristics of this old French province, and bear witness to the admirable efforts of the artist towards the realisation of his ideal. He has remained a painter of another age, devoted to his art and conscious of the debt he owes to Nature for the emotions she gives him; his is a true child's soul endowed with the refined sympathies of a grown man. Here we have decidedly no dexterous executant, no virtuoso, no striver after celebrity. Maillaud is known and appreciated by a small circle of the *élite*, and this suffices for his glory; he cares nought for monetary success, and is quite indifferent to the patronage of the great picture-dealers.

It is consoling to find amidst the feverish life of the present day such sincere apostles of their vocation and of their art. Such men are the direct descendants of pure artists like Eugène Fromentin, François Millet, and Théodore Rousseau. Painting to them is a religion; in it they find all the ecstatic mysteries, and they have no concern with other things. Let us admire and love these remaining fervent disciples of art for art's sake.

Venice International Exhibition

ITALIAN ART AT THE VENICE INTERNATIONAL EXHIBITION.

The Exhibitions of International Art at Venice, more than any others which I know, are always distinguished by a brilliant and imposing initial ceremony, in which the Queen of the Adriatic seems to reassert her glorious artistic tradition. One could hardly fail to feel something of this when, in the presence of the Duke of Genoa, the opening addresses were delivered by the Sindaco Grimani and the Minister of Public Instruction in the vestibule decorated by Galileo Chini with the story of art, and the procession passed out to visit the different galleries through the Great Central Hall, adorned specially for this exhibition by Pieretto Bianco with decorative panels, whose subject is the renewed activity of Venetian life and commerce (*Il Risveglio di Venezia*).

It is as obvious as it is useful (and almost obligatory) in reviewing this, the tenth Exhibition of International Art in Venice, to compare it with

those of previous years; and I may state at once that my own conviction confirms that which I found very general—that a marked advance is apparent, especially in the Italian schools. This is apparent here in the painting even more than the sculpture, in which elsewhere in Italy such progress has been made in these last years; and we shall form an idea of this by running briefly over the various works of the different Italian schools, which are, speaking generally, scattered over the different *salons* of the central building, except in the case of “individual shows,” which occupy the whole or part of separate rooms.

More particularly comparing this exhibition with that of Rome last year, as well as with previous displays in Venice, I am impressed by the activity and progressive spirit of art in Milan. Giuseppe Mentessi, of course, stands alone in the monumental grandeur of his tempera painting, *L'Anima delle Pietre* (“The Soul of the Stones”), a moonlight study of rocks and antique temples, to which his brilliant painting of flowers near this forms a most



“A WALK IN THE MOUNTAINS”



“TRIUMPHALIS HORA” (WATER-
COLOUR). BY PAOLO SALA

Venice International Exhibition

effective contrast: but he is closely followed by Bazzaro, with his *Return from the Gran Paradiso*—a peasant woman with her child crossing the pass, with the snow-peaks rising behind; by Giuseppe Carozzi, who fills three sides of Sala XXXII with his fine scenes of the High Alps around Zermatt and the Bernese Oberland; and by Filippo Carcano. Carozzi himself may seem, at an earlier period of his career, to have come under the influence of both Carcano and Segantini, but in these grand vistas of the high pastures—among which I would particularly mention his *Mountain Chain of Mischabel* (Zermatt) and his *Fuggersgrat*—he asserts his individuality, and justifies his choice in leaving the smiling coast of the Adriatic for this austere beauty of the High Alps.

The elder painter, Filippo Carcano, born at Milan in 1846, reveals himself in this exhibition as a painter of great variety and technical power. In Sala XXXVII, which is filled entirely with his work, he is equally at home in oil-painting and in water-colour. Admirably handled in the latter material

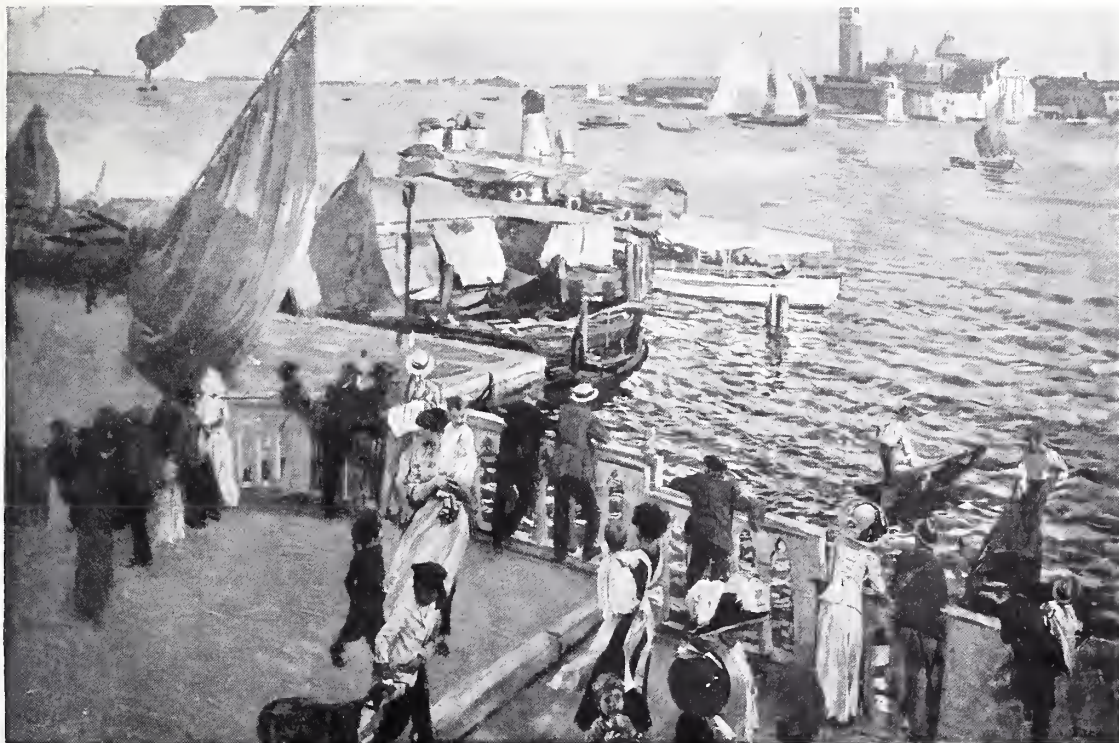
are his Oriental scenes—a caravan just setting out, a desert scene behind one of the pyramids, and a young elephant in the high grass of the jungle; and we shall find Carcano again in the newly formed Society of Milanese Water-Colour Painters, to which I shall come very shortly. But he loves the high mountains too, and his large work here in oils—*The Battle of the Clouds*—is as fine in its way as his *Aeroplane* (with the same spaciousness of cloud-land), which was reproduced with my notice last year of the Rome exhibition. One cannot help admiring the old Milanese artist, who in his younger days struggled serenely but indomitably against the academic tradition around him, and who still looks out upon art and life with the same confident courage.

Giacomo Grosso and his pupil Felice Carena, both of Turin, I shall speak of later; but another of the younger painters of that city to whom the high peaks have made their mastering appeal is Alberto Falchetti, a friend of Mr. John S. Sargent and his companion in many of his travels in the



“IN THE PASTURES”

Venice International Exhibition



“THE BASIN OF ST. MARK”

BY ETTORE TITO

East. Sig. Falchetti has since then devoted himself with success to painting the pastoral life of the Alps.

I have already alluded to the Milan Society of Water-Colour Artists (*Associazione degli Acquerellisti Lombardi*), which has Mentessi, Carcano, and Paolo Sala on its committee, and, I believe, Sir Alfred East among its members, and which, though formed only a year or two ago, fills a room in this exhibition with some admirable work. Notable are the water-colours of Paolo Sala, one of which, *Triumphalis Hora*, whose scene is the interior of the Duomo of Milan, is a masterpiece of brilliant technique in this medium; while Ferrari, Rossi, Galli, Emilio Borsa, and Mascarini all show good work. The latter has a clever study of three girls called *Giovinetta* (“Youth”); Cesare Fratino, a young painter whom I shall come to next, has good work here; while I found great charm in Bersani’s *Teneresse materne* (“Motherly Tenderness”), a *plein-air* study of a young mother with her naked baby, which has also very high technical merit.

Pastel is always an attractive medium, and two examples in these rooms call for particular notice. The first is Fratino’s *Ritratto di Signorina* (in Sala XXXII), a portrait of a young lady, the sister of the

artist, though very English in appearance; both as regards drawing (the hands especially) and treatment of the pastel colour this work is excellent, showing this young artist at home in this difficult medium. Technically his work is wonderfully bold, clear, and “slick.” The other work is Antonio Alciati’s *Ritratto* (in Sala XXXIV), a portrait of a lady in Empire dress, most admirably handled, luminous in its flesh tints, and not too finished in the drapery and details. In the same room Vincenzo Migliaro shows a very brilliant foreshortened nude figure of a girl, painted in oils, in which the golden-brown flesh tints contrast admirably with the white drapery of the couch. Near to this is the work of the Venetian Italo Brass, who has six of his brilliant scenes of contemporary Venice—an even better selection than he gave last year at Rome; and among which I noted especially *Al Traghetto della Dogana*, *L’Acqua in Piazza* (St. Mark’s Square under water), and the scene at the popular Venetian resort called “The Lido” which is here reproduced.

Next to the Milanese the Venetian artists come out very well in the present exhibition. In the room last mentioned, Zanetti Zilla’s *Partenza*, a fine study of Venetian boats leaving port, is to be noted; and elsewhere (Sala XXIX) Pietro Fragia-

Venice International Exhibition

como shows his delightful paintings of the lagoons. Beppe Ciardi has an entire room (Sala X) full of admirable work; another room (Sala XXVII) is devoted to Vincenzo de' Stefani, a portrait-painter of great refinement and distinction (I noted especially, outside his portrait work, *Un' Ombra*—"A Passing Shadow"—and some brilliant flower studies); while the elder Ciardi and his daughter Signorina Emma Ciardi, whose work has been so well received in London, are well represented here. Most notable, too, is Miti-Zanetti's fine Venetian nocturne *Notte Lunare*.

Another side of modern Venetian art finds expression in the work of Lino Selvatico, who fills Sala XXIV with his refined portraits of elegant women (I noted his *Contessa Mocenigo Rocca Mocenigo* and *Signora A. C.*), in which the influence of Boldini and Lavery seems apparent, with sometimes a hint of Blanche or John Sargent, and with his delightful figure studies, *Before the Mirror*, *A Woman's Figure*, and others; and again in the characteristic and attractive art of Ettore Tito, who varies between his more ambitious mythological subjects—*Rinascita*, *Italy guarding the Maritime Treasures of Venice*, and to some extent the more fanciful *Ninfee*—and his charming scenes of Venetian popular life, *Among the Hills of Friuli*, *Holiday (Giorno di Festa)*, and others, in which, both in choice of subject and technical treatment, this master is unexcelled.

The other individual rooms of most interest are those occupied by Alessandro Milesi, Gaetano Previati, Sezanne—who has a delightful series of studies of St. Mark which he calls *Visions of the Golden Basilica*—Giacomo Grosso, of Turin, who exhibits a fine series of portraits and a nude figure study of great merit, and his pupil Felice Carena, of Turin, whose colour is excellent, though the drawing

of some of his figure panels seems sometimes unequal to his really excellent portrait work. Especially interesting in these individual rooms are those of the Milanese Gaetano Previati and the Veronese painter Dall' Oca Bianca. The former is greatest in such imaginative creations as his *Notturmo*, his *Poesia*, and his *Mamma* ("Mother and Babe"), which has been acquired for the National Gallery of Rome, but his flower-pieces too are always exquisite; while the latter, with a very full exhibit of eighty-one works, excels in his lovely studies of Lake Garda, and the gardens, churches, and women of his own Verona.

I must not forget in my account the painters Luigi and Francesco Gioli, with their delightful pastorals of the Tuscan hill-sides, the two really brilliant *plein-air* paintings of Nomellini—a "pointillist" who, in this *Vintage Scene* and the group of children at breakfast, brings the sunlight right into his paintings—or among the Milanese the realistic art of Giorgio Brosch (*A Beer-hall*), the delightful *Annunciation* of Pietro Chiesa, who shows



"SUMMER FLOWERS"

BY GAETANO PREVIATI

Venice International Exhibition



"TWILIGHT"

BY ALBERTO FALCHETTI

also in the Lombard water-colour room, and, lastly, a painter of considerable importance who comes to my own knowledge first in the present exhibition.

Felice Casorati has two paintings in the central

Italian hall, where he figures beside Mentessi, Mancini, Emma Ciardi, and Boldini; and these two works show a decidedly original view of art. Delightful in drawing and colour is his *Bambina*, a



"IDLE HOURS AT THE LIDO"

BY ITALICO BRASS

Venice International Exhibition

little girl stretched upon the carpet among her dolls; more ambitious his *Signorine* ("Young Ladies"), who stand upright before us in a row, and bear the names, writ beneath them, of Dolores, Violante, Bianca, and Gioconda. Casorati has been, it would seem, to the "primitives" for his inspiration, and brought into his art something of their precision of drawing and their delicious *naïveté* of outlook: sometimes (but not always) his colour becomes muddy or cold, as in the naked child Bianca, with her mournful, dreamy eyes (one thinks of Botticelli's *Venus* of the Uffizi, with the same haunting eyes and subtle form); nor can I find any decorative excuse for the miscellaneous collection of objects placed before these young ladies' feet. But for all this Casorati is a fine draughtsman, and an excellent colourist, and stands on his own feet in this exhibition, uninfluenced by any one around him.

Lastly, the Roman artists, Mancini first of all, brilliant as ever (and perhaps more brilliant than ever) in this series of six half-length paintings of girls and children, but scarcely reaching the level

of those full-length male portraits at the Rome exhibition of last year, which were reproduced in THE STUDIO; Camillo Innocenti, with six characteristic paintings in Sala XIV; Arturo Noci, a younger artist of great promise, whose child's portrait—*Ritratto di Bambina*—in pastel struck me as particularly good; Enrico Lionne, who in his scenes of Roman popular life—*Return from the Festa of "Divino Amore"* and *The Lost Road*—uses, like Nomellini, the "pointillist" method, and, like him, floods his canvases with a golden glow of sunlight; and Norberto Pazzini, whose *Autumn in Ancient Rome* is not successful in its foreground of the Roman Forum, though the background is admirable in colour and sense of atmosphere. Here, too, before I leave this part of my subject, I may mention an excellent portrait by Antonio Piatti (*Bruno Nulli*), as well as a scene in which a discouraged artist seems to be consoled (*Carezza buona*) by his sympathetic model.

I shall treat the sculpture here but briefly, because in the present exhibition it does not reach



"A MOONLIGHT NIGHT"
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BY GIUSEPPE MITI-ZANETTI

Venice International Exhibition



“THE AWAKENING OF VENICE” (MURAL DECORATION)

BY PIERETTO BIANCO

the same level of interest as the painting. Leonardo Bistolfi's colossal group of *The Sacrifice* for the great Roman monument seems cramped, even within the spacious central saloon; Arturo Dazzi has a portrait figure—*Signorina Adriana Ceci*—of rare

distinction and grace, as well as a fine *Christ Crucified*; the *Lupa* of Graziosi is as attractive in modelling as it is the reverse in type and subject; Niccolini and Quadrelli have work of interest in bronze and marble respectively; but it is really the



“CATTLE AT THE WATERING-PLACE”

BY BEPPE CIARDI

Venice International Exhibition



"PORTRAIT OF A LITTLE GIRL"

BY ARTURO NOCI

"individual show" of that refined sculptor, Pietro Canonica, which gives its character to this side of the Venice exhibition. Fine as are his portraits (*Duchesse Elena d'Aosta*, *Contessina Lutov*, and the child in *La Pietà*), it is a marble *Torso* by him which I particularly admired, and which in its modelling is marvellously delicate.

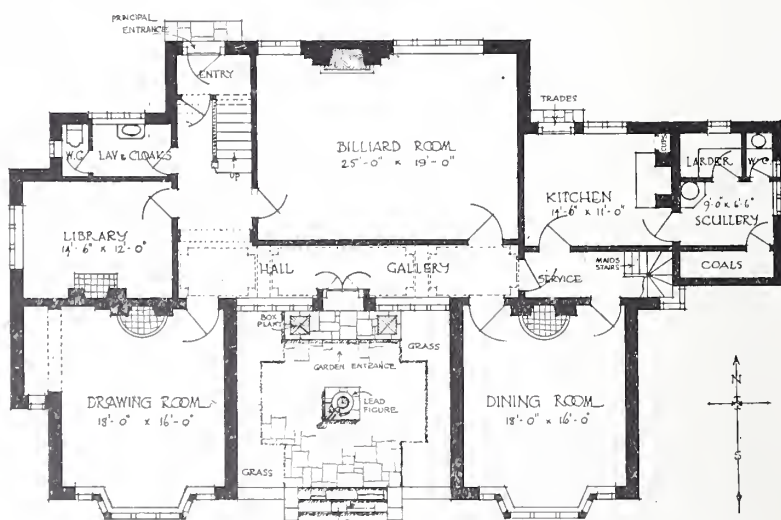
In this notice I have purposely omitted one room of extreme interest—that of the retrospective art of Tranquillo Cremona, which is one of the most interesting features of the present exhibition. Cremona, to whom an article

was devoted in *THE STUDIO* some eight years ago, was a great artist, absolutely in advance of his time (he died at Milan in 1878); but here I have needed all my space for the moderns, and I can only repeat my first words in saying that the work of the present Italian artists, as shown here, deserves the warmest appreciation by their contemporaries.

SELWYN BRINTON.

The complete set of Mr. Joseph Pennell's lithographs shown in the Senefelder Club's collection at the International Exhibition, Venice, has been bought by the Baroness Angela Reinelt and presented to the Venice Gallery of Modern Art. The United States Government has purchased for the National Collection at Washington, D.C., the entire collection of Mr. Pennell's lithographs of the Panama Canal, twenty-six in number. These litho-

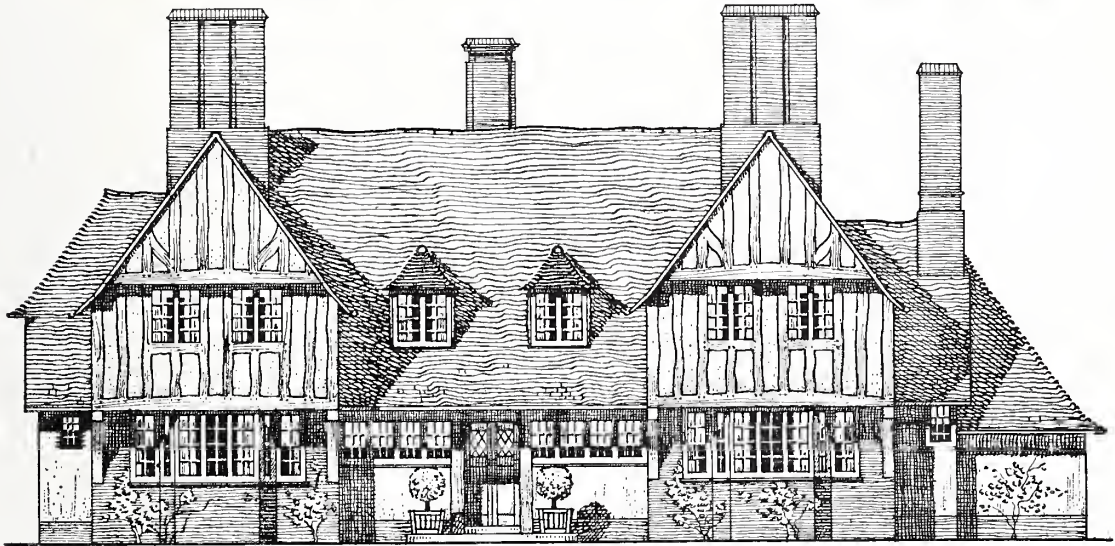
graphs have just been made by Mr. Pennell, who only recently went to the Canal Zone for the purpose.



GROUND PLAN OF "TWO GABLES"

R. F. JOHNSTON, ARCHITECT

Recent Designs in Domestic Architecture



"TWO GABLES," BURNHAM, BUCKS

R. F. JOHNSTON, ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

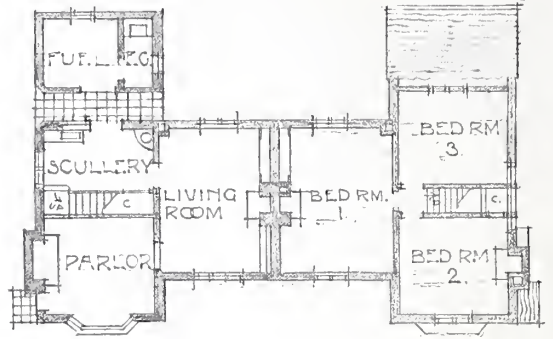
THE house called "Two Gables" of which elevations and plan are here given has been designed for a beautiful situation within easy reach of the famous Burnham Beeches by Mr. R. F. Johnston, architect, of London. The elevational designs have been largely governed by the client's desire that the north and south fronts should present a distinct contrast yet be in perfect sympathy. On the garden or south front there is a quaint little court sheltered between the two main gables. This court, which is paved with old flagstones and has a grass surround, is raised three

steps from the garden level, with a small lead figure in the centre. Thin red hand-made bricks are used for the chimneys and the lower part of the gables on the south elevation. The walls generally are treated in rough-cast, and the roofs are covered with rough hand-made red tiles from Reading. The half-timbered gables are of oak left in the natural colour and adzed on the face; this gives a wavy effect to the timbers, which vary in width from seven to nine inches and are studded with oak pins projecting two inches. The accompanying plan, which shows the simple and convenient arrangement on the ground floor, needs no further comment. On the first floor there are five bedrooms, a dressing-room, bathroom and other offices.

Recent Designs in Domestic Architecture

The maids' bedrooms are over the kitchen wing, and are reached by a secondary staircase in the service passage. The house is approached by a long carriage drive sheltered by some fine old trees terminating in a forecourt of clipped privet hedge which screens off the kitchen quarters. On the south front leading from the steps of "the little court" there is a broad grass walk (the same width as the space between the two gables) with herbaceous borders on both sides and a background of privet hedge terminating in a half-circle with an old lead sundial. On either side of the broad grass walk are formal rose gardens, with an orchard and kitchen garden beyond on the east side and a sunk tennis lawn beyond on the west side. The garden has also been designed by the architect.

The house at Tidenham, in Gloucestershire, shown on this page occupies a site on the banks of the river Severn, and is built of the local limestone, which harmonises well with the silvery-grey elm weather-boarding used on the first floor. The house was placed so that the courtyard should be approached through a natural avenue of larch-trees. The terrace, which is approached from the drawing-room and hall through a loggia, is paved with stone, rectangular flower-beds being placed at intervals. Mr. Norman Evill, of London, was the architect for this house.



PLAN OF COTTAGE AT GARSTON, HERTS
F. S. CHESTERTON, ARCHITECT
(For perspective see p. 295)

The half-timber house in Hampshire shown in Mr. Evill's drawing here reproduced in colour is one which he was called upon to complete after it had been begun by another architect. It is constructed of "Old Basing" thin bricks, and most of the oak used for the half-timbering and joisted ceilings was obtained from cottages and barns in the neighbourhood, which also furnished the tiles. The garden was laid out in anticipation of building some ten or twelve years before the present house was started, and consequently the hedges are well grown.

Our next illustrations are of work by Mr. F. S.



HOUSE AT TIDENHAM, GLOUCESTERSHIRE

NORMAN EVILL, ARCHITECT



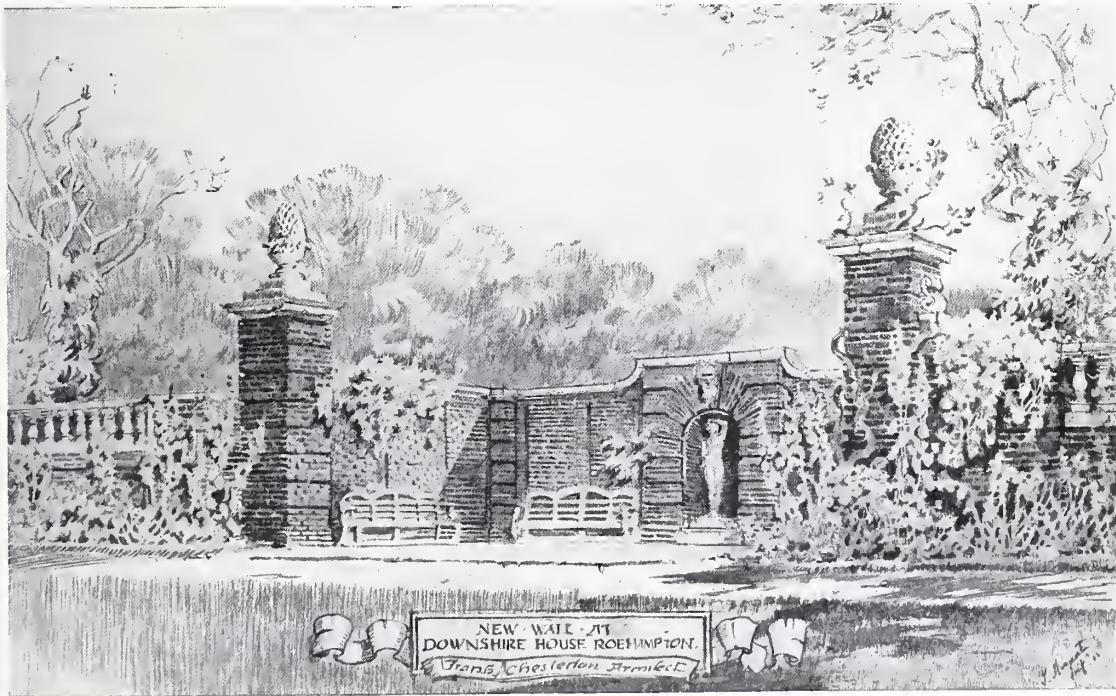
A MODERN HALF-TIMBER HOUSE IN HAMPSHIRE.
FROM A DRAWING BY NORMAN EVILL, ARCHITECT.

Recent Designs in Domestic Architecture



PAIR OF COTTAGES ON THE WOODSIDE ESTATE, GARSTON, HERTS

F. S. CHESTERTON, ARCHITECT



PORTION OF TERRACE WALL AND BOWLING-GREEN AT DOWNSHIRE HOUSE, ROEHAMPTON

F. S. CHESTERTON, ARCHITECT

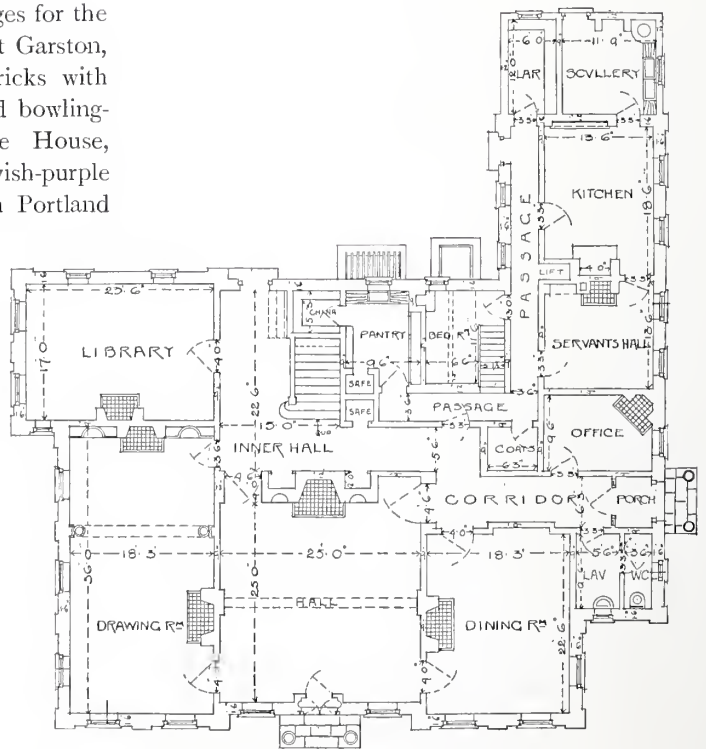


CARVED KEY-BLOCK OVER NICHE IN TERRACE WALL AT DOWNSHIRE HOUSE (see p. 295). DESIGNED BY F. S. CHESTERTON, ARCHITECT

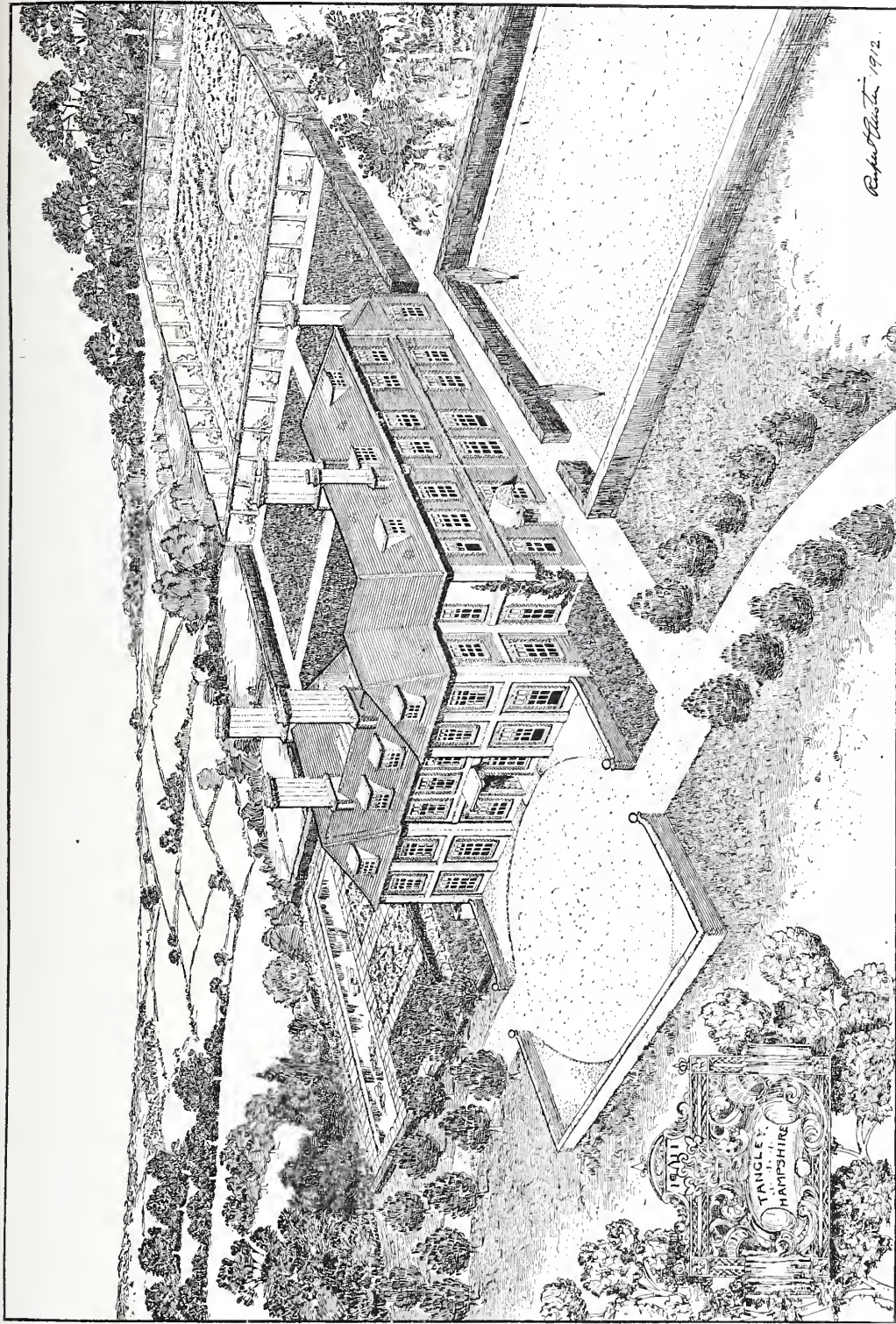
Chesterton, of London—a pair of cottages for the use of servants on the Woodside estate at Garston, in Hertfordshire, and built of local bricks with “cavity” walls; a new terrace wall and bowling-green for the grounds of Downshire House, Roehampton, London, built of thin greyish-purple bricks, with balustrade and pier-caps in Portland stone; and lastly a detail of this work in the shape of the carved key-block over the niche shown in the illustration of the wall.

Tangley House, in Hampshire, of which the perspective is shown opposite, occupies an elevated site on the borders of Wiltshire, from which in each direction, except the north, an extensive view over the South Downs is obtained. The country is undulating and well timbered; the subsoil is of chalk formation to a considerable depth. The situation of the house, facing south-west, was chosen on account of its beautiful views and setting of trees on the north side; the existing gardens on the east side

and adjacent outbuildings to the north formed a valuable nucleus for the new building. The house is built in a park of sixty acres lying off the main road, and close to the village of Tangley. The architectural treatment of the house is based on the Queen Anne style. The walls are strongly built and faced with Laurence’s sand-faced hand-pressed bricks, of strawberry colour, and red with purple headers introduced to break the monotony of the surface. The whole of the work is severely plain, and very little ornament is used. The roof is covered with sand-faced tiles. The rooms on the ground floor are all panelled in deal, painted white. The doors are of English oak, and the floors and staircase are of the same material. The entrance hall has a marble floor, laid in squares, and marble is sparingly used in the fireplaces and hearths. A walled garden of an acre in extent has been planned on the north side, and terraced gardens on the south-west side are about to be laid out. Stables are already built, and a new garage for three cars, with chauffeur’s rooms, and a house for an electric light plant of the most recent type to supply one hundred lights are in course of erection. The architect both for the main building and its accessories is Mr. Rupert Austin, of Westminster.



GROUND PLAN OF TANGLEY HOUSE, HANTS
RUPERT AUSTIN, ARCHITECT



Rupert Austin 1912.

TANGLE HOUSE, HAMPSHIRE
RUPERT AUSTIN, ARCHITECT



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1912.

LAST year, in a circular issued by the Board of Education, a reorganisation of the National Art Competition was promised by a scheme that would include a suitable place for showing the prize works executed in the schools controlled by the Board. The scheme may be in course of development, but there are no signs at present of changes in the methods of the competition or of the promised "suitable place" for displaying its results. So far as the National Art Competition itself is concerned reorganisation is not urgent. On the present lines it is a valuable feature of the curriculum, and would probably continue to be so for some years to come without much alteration. More important for the moment is the question of the gallery in which the works are shown. Protests against the unfortunately chosen place of exhibition have been made in the

Press over and over again without avail, but after the Board of Education's circular it was hoped that the present year would witness the abandonment of the sun-baked iron and glass building in the waste ground behind the Natural History Museum that has hitherto been considered good enough for the prize works in the competition. But nothing was done, and the chosen examples from all the State-supported art schools in England were banished once more to the backyard instead of being shown, as they deserved, in the Victoria and Albert

Museum. The National Art Competition has a claim of long standing to space in the museum. Two of its galleries, now devoted to other uses, were, in fact, originally built for the express purpose of displaying the competition works.

The examples of applied art exhibited last month showed considerable advance in skill of hand but



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

The National Competition of Schools of Art, 1912



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

little or none in design. In manipulation of material the students have accomplished far more than their compeers of twenty years ago, but they seem to be lacking in invention and content to work on lines that are respectable but not inspired. In England there appears to be a lull in original design at present, and a general tendency to fall back upon old ideas. So much is this the case that the manufacture of acknowledged replicas of the work of eighteenth-century cabinet-makers has developed into a regular London industry.

Some of the most promising work in the National Art Competition was seen in the designs for book illustrations, the best of which showed uncommon merit. Special praise is due to Leonard R. Squirrel, of Ipswich, whose work is astonishing

was less successful than the sketch of the same subject in charcoal that was shown with it. Another capital design for an illustration drawn with

for a boy of seventeen. Last year he showed a clever pen and ink drawing of Ipswich, which was reproduced in these pages; but higher artistic power is displayed in his more recent work, all the material for which he has found in and about this town. The examiners gave him a gold medal for several frames of drawings in pencil and colour, which include several capital interiors, the most striking of these being *A Suggestion from the Life Room*, here reproduced. His painting in oil of a river with barges unloading, though good in colour, was too reminiscent of the work of Mr. Brangwyn to be entirely satisfactory, and



DESIGN FOR BOOK ILLUSTRATION

BY WALTER F. V. ANSON (LEICESTER)

The National Competition of Schools of Art, 1912

masculine strength and decision was contributed by Noel Laura Nisbet (Clapham), a student who has gained honours in several previous competitions. The weakest point of this spirited drawing is perhaps the mass of spears carried by the victorious troops. There are too many weapons and their character does not agree with the period of the picture. From the Leicester School of Art Walter F. V. Anson sent a number of sketches that gained deservedly high commendation. Other creditable designs for book illustration were an allegory by George S. Perriman (Lambeth), which though not perfect in drawing was larger in



DESIGN FOR COLOURED BOOK ILLUSTRATION: "A SUGGESTION FROM THE LIFE ROOM." BY LEONARD R. SQUIRRELL (IPSWICH)



CHARCOAL SKETCH OF PAINTED PANEL. BY LEONARD R. SQUIRRELL (IPSWICH)

treatment than most of the similar studies; the curious water-colours by John H. Brookes (Leicester), of foliage and branches traced delicately on tinted skies, showing strong signs of Japanese influence; a design for a lithograph of men working in a foundry by William G. Whitaker (Camberwell); and drawings of various kinds by Dorothy M. E. Payne (Lambeth), Hilda Warlow (Liverpool), and Audrey Peake (Bristol). A good collection of etchings included a study of an avenue of trees by Jessie Beswick (Liverpool), and others of various subjects by Jeanne M. T. Fischer (Liverpool), Fred. C. Jones (Bradford), and Dorothy E. G. Woollard (Bristol).

The National Competition of Schools of Art, 1912

The jewellery was on the whole less striking than that of last year. The best piece was shown by Dorothy V. C. Munro (Islington), whose cloak clasp here reproduced is simpler in design than the majority of the ornaments exhibited. Cornelius W. Exton (Birmingham, Vittoria Street) showed a charming enamelled silver necklet, the design consisting of tiny green leaves of enamel with touches of the palest blue, and lavender in the stones. Another good necklet, with a pendant of more elaborate design, by Bernard Instone, came from the same school. The enamels, though better than in 1911, were still below the average of some earlier years. The smaller pieces of metalwork in the exhibition worthy of notice included a circular tea-caddy in silver with filigree decoration by Kate M. Eadie, a bronze paper-weight by Bernard G. C. Cohen, and a cast brass salver by Lewis Wright,

all of Birmingham, Margaret Street; a six-sided box of copper with figures in relief by William G. Bland, of Wolverhampton, a quaint little trinket shrine by Mary D. Stiles, of Camberwell, a pot-pourri jar of copper by Harold G. Alderton (Battersea Polytechnic), and some capital designs for a silver cruet by Cyril G. Tuxford, of Sheffield.

Stained wood is a material that has found increasing favour of late years in the eyes of the young designers who take part in the National Art Competition, but it has rarely, if ever, been seen to such advantage as in this year's exhibition. A gold medal was given to Esther N. F. Brown (Regent Street Polytechnic) for a box for playing-cards; and another good piece of work in stained wood from the same school was a chess-board by Margaret Reed, the wide decorative border showing incidents of the game "Black and Red *versus* White

and Blue," the colour gay and diversified with a judicious use of flat masses of gold in the castles at the corners of the board. The work in embossed leather, which has also figured prominently in recent competitions, was less successful. A leather card-box by Wallace E. Crowther (Birmingham, Margaret Street) was a creditable piece of execution, and with it may be mentioned an embossed glove-box by Marjorie Hudson (also of Birmingham, Margaret Street), and a casket by Gertrude Morris (Brighton).

The pottery sent in for competition was not in any way remarkable. In lustre the best thing shown was a vase of warm yellowish-buff colour, by Joyce A. Reddrop, of Lancaster. Two sgraffito blue pots by Alice Newby, of Wimbledon School of Art, were pleasant in colour, and another attractive piece of sgraffito work was a very small brown and white vase by Alice R. Lund, of Lancaster. The tiles by Albert E.



DESIGN FOR ILLUSTRATION
BY NOEL LAURA NISBET (CLAPHAM SCHOOL OF ART)

The National Competition of Schools of Art, 1912

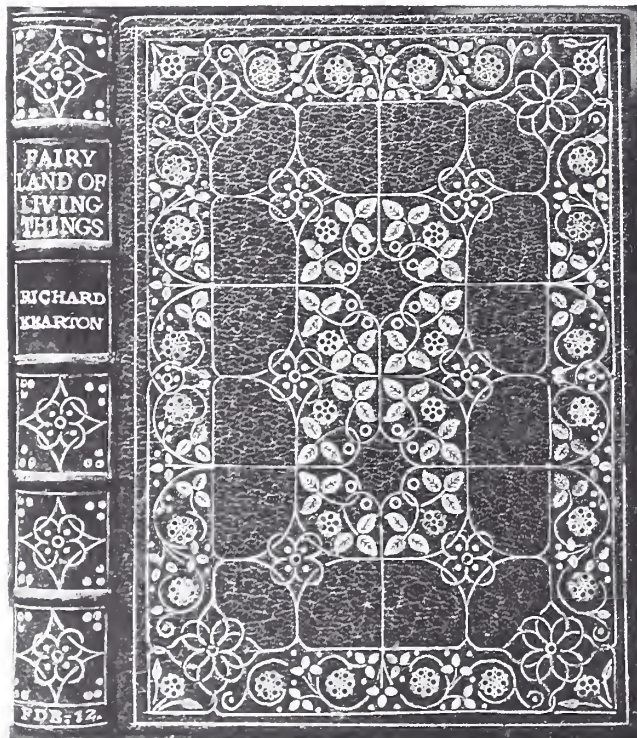


OVERMANTEL PANEL

BY BEATRICE M. STEEL (IPSWICH)

Barlow (Salford), and Albert Mountford, of Stoke-on-Trent (Burslem), were superior to anything in

their section, but not so successful as some of the work by the same students contributed in past years to the National Competition.



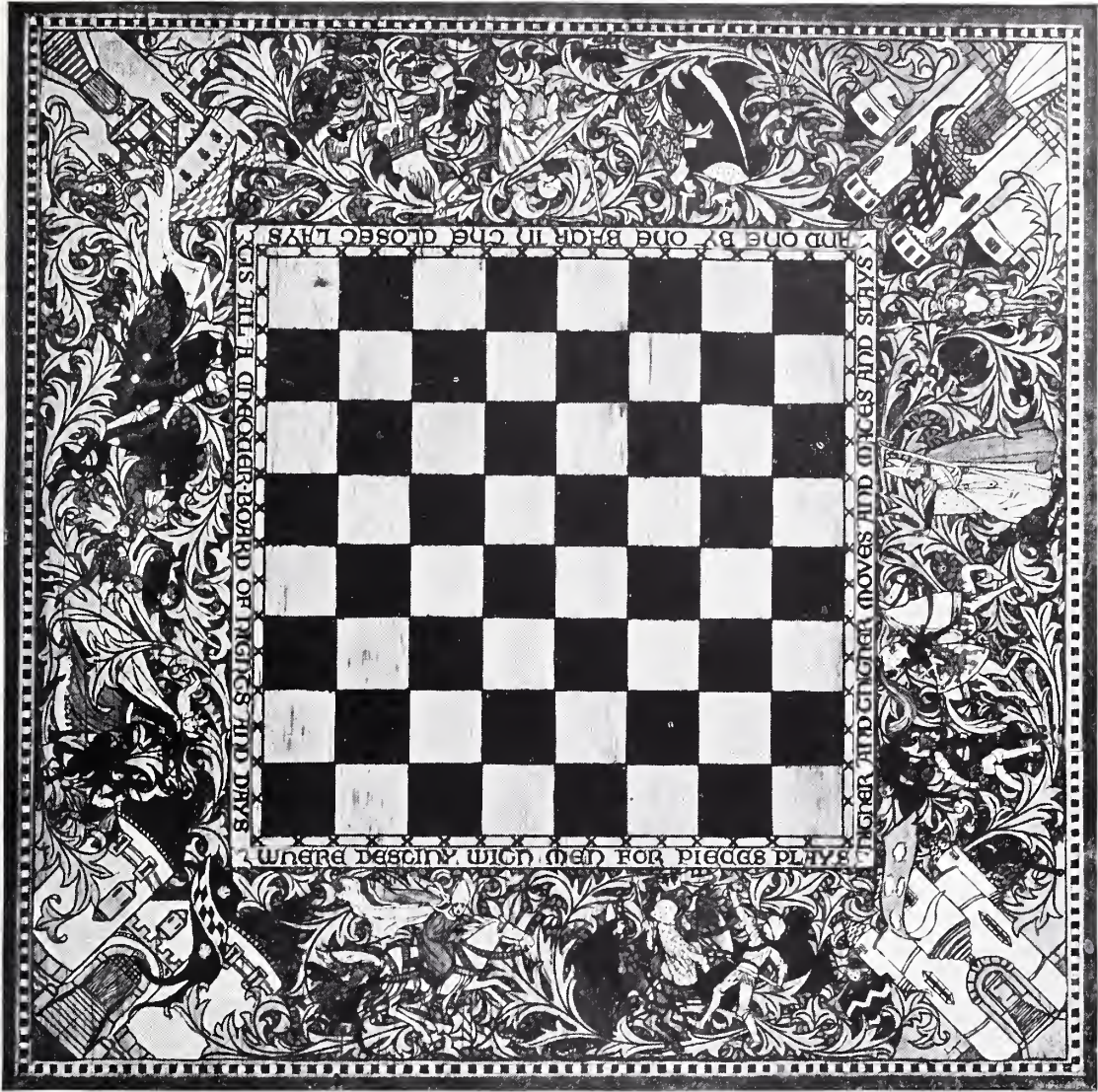
BOOKBINDING

BY FRANCIS D. ELSOM (CAMBERWELL)

In wood-carving the one piece of importance was a small casket in walnut, intended for a presentation key, and designed and carved by Alice Lilian Hitchcock, of the Kensington School of Art Wood-carving Classes.

Another unimportant section this year was that of bookbinding, which was censured in the report by the judges, Mr. Robert Anning Bell, R.W.S., Mr. Douglas Cockerell, and Mr. T. Erat Harrison. Of the book-covers exhibited two of the most attractive were by Francis D. Elsom (Camberwell), and by Maud B. S. Bird (Birmingham, Margaret Street).

In lace there were signs of a revival in design, and good work was shown by Nottingham (to which school six silver medals were awarded in this department), Dublin, Cork, and Dover. The highest award was gained by a London student, Florence A. Davy, of Hammersmith L.C.C. School of Arts and Crafts, for an excellent design for an infant's shoe in needlepoint.



STAINED WOOD CHESS-BOARD

BY MARGARET REED (REGENT STREET POLYTECHNIC)

The fashion drawings by Helen S. Oliver (Leeds, Vernon Street) received a special compliment from the examiners, who awarded the student in question a bronze medal for "her excellent and original designs for modern costumes." It is, however, doubtful whether artists are the best judges of this particular kind of work.

The designs for interior decoration included a series of clever circular paintings by Winifred E. Fitch (Hornsey), made to decorate the saloon of a liner and illustrating *The Four Winds*. To these a gold medal was awarded. A good design for an overmantel panel was contributed by an Ipswich student, Beatrice M. Steel. In the same section several compositions were shown by Violet E. Hawkes (Liver-

pool). One of these, a sketch in black and white of a garden with Watteau-like figures, was particularly good. A gold medal was given to Margaret Clarke (Nottingham) for a modelled sketch design for an overmantel for a music room, to be executed in oak and bronze. The modelled design for a panel representing blacksmiths at work, by Bernard F. Walker (Birmingham, Margaret Street), was akin in some respects to the work of the Belgian, Meunier. It was rough, but effective and alive. A modelled head in very high relief, carved in marble by Jessie M. Riding (Liverpool) was praised by the examiners for its beauty of workmanship. The modelling generally was barely up to the average, but a full-length figure of a young girl, charming in its grace

The National Competition of Schools of Art, 1912



STAINED WOOD BOX FOR PLAYING-CARDS
BY ESTHER N. F. BROWN (REGENT STREET POLYTECHNIC)

and simplicity, was shown by James O'Brien (Dublin, Metropolitan School); and a capital study of a man, seen in the act



SILVER TEA-CADDY. BY KATE M. EADIE
(BIRMINGHAM, MARGARET STREET)

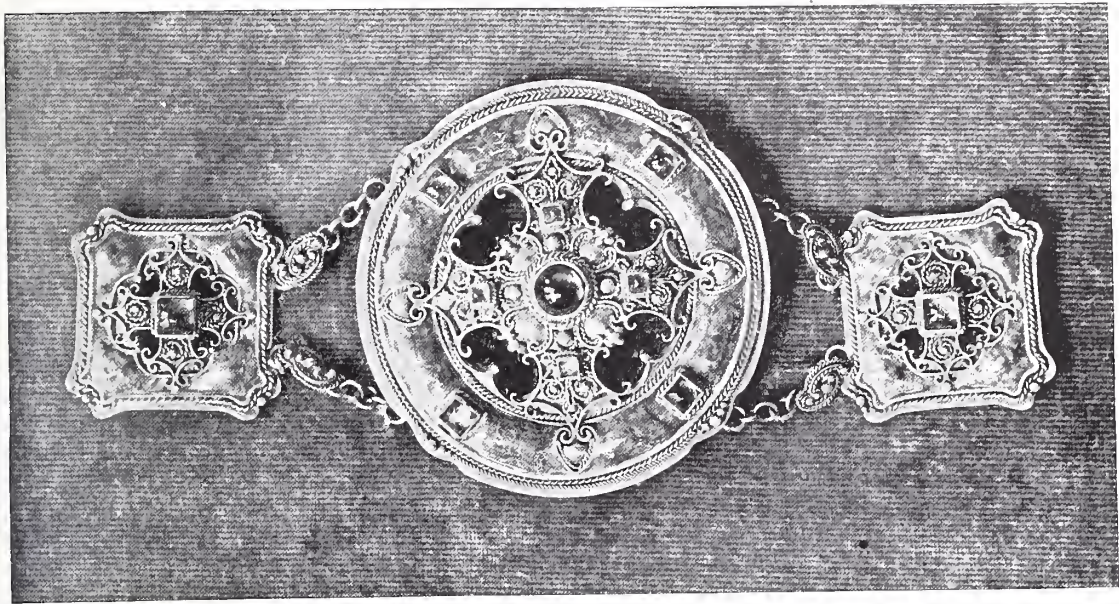


BUFF-COLOURED LUSTRE VASE. BY
JOYCE A. REDDROP (LANCASTER)

of stepping forward with outstretched arms, by a Nottingham student, William H. Wright. Of the paintings from life those by William H. Myers, of Manchester, were as good as any, but the average was not high. Some excellent designs for various fabrics, accompanied in most cases by specimens of the material, were shown in the exhibition. Prominent among them were the printed silk dress fabrics by Berengaria Fildes (Morecambe); the blue chintzes and cotton prints by Mabel L. Hinton (Dudley); and the printed muslins by Florence D. Watson (Leeds, Vernon Street). The furniture silks shown by two Macclesfield students, Arthur Mottram and William Ray, also deserve commendation.

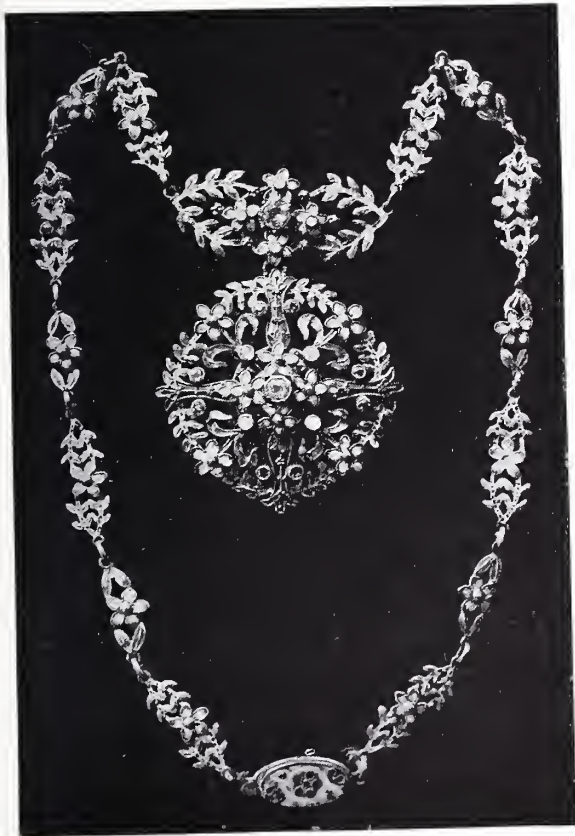
WILLIAM T. WHITLEY.

The National Competition of Schools of Art, 1912



SILVER CLOAK CLASP, SET WITH TOPAZ

BY DOROTHY V. C. MUNRO (CAMDEN SCHOOL, ISLINGTON)



ENAMELLED SILVER NECKLET AND PENDANT. BY CORNELIUS W. EXTON (BIRMINGHAM, VITTORIA STREET)



GOLD AND SILVER NECKLET AND PENDANT. BY BERNARD INSTONE (BIRMINGHAM, VITTORIA STREET)

Embroidery Exhibition at the Musée Galliera

AN EMBROIDERY EXHIBITION AT THE MUSÉE GALLIERA, PARIS.

To those interested in embroidery and to those who have followed its fascinating history a first visit to the exhibition in the Musée Galliera will recall traditional memories of comparison amidst the fairyland glitter of colour and dazzling manipulation of imitation precious stones. Perhaps the coming of steam and petrol and the ease of travelling may have robbed art of its interpretation by the needle, and caused Helens like her of Troy, who sat apart working out scenes of the wars, to get rarer every year. Not that I hold a brief by any means for the work of the ancients to-day, but surely their early teachings and examples, added to our own progressive knowledge of materials and colours, should have helped us to produce work and design that would appeal with more than a short-lived, superficial glitter. It is in the design more than any other quality that one feels the

want of distinction. The craftsmanship in nearly all cases is excellent, and a feeling of the impressionist movement in paint is evident in many of the colour-schemes.

Of the large exhibits the most personal and outstanding is the scheme of decoration for a boudoir, by John Jacobson and his collaborator E. Boiceau. The subtle colour and the use of liquid velveteen in combination with embroidery are its most remarkable features, especially notable being the use of blacks and various greys. The wall of the inner recess is a delicate shade of red, with appliqué wreaths of a deeper tint of the same colour in liquid velveteen, the nearer walls being violet-grey, with similar design in black, rose, and gold, which has also been executed on the elusive matt black curtains. Other exhibits by Mr. Jacobson, with their quaint application of mosaic-like stones, are all notable for refined design and colour.

For variety the striking exhibits by Maurice and Henri Monnot are unsurpassable, as is the case devoted to dress materials and embroideries by



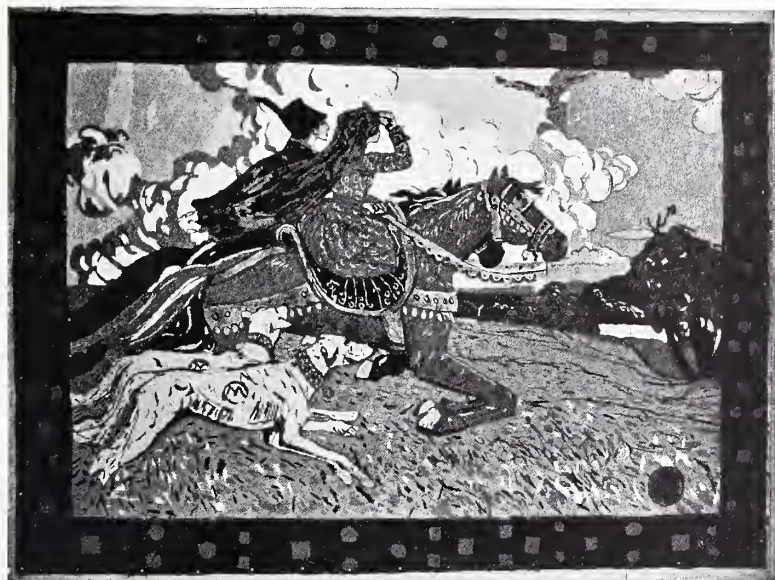
SCHEME OF DECORATION FOR A BOUDOIR

BY JOHN JACOBSON, WITH THE COLLABORATION OF E. BOICEAU



"RICHARD CŒUR DE LION."
DESIGN FOR AN EMBROIDERED
PANEL BY JESSIE M. KING.

Embroidery Exhibition at the Musée Galliera



EMBROIDERED HANGING: "CHASSE AU FAUCON." BY MME. FERNANDE MAILLAUD

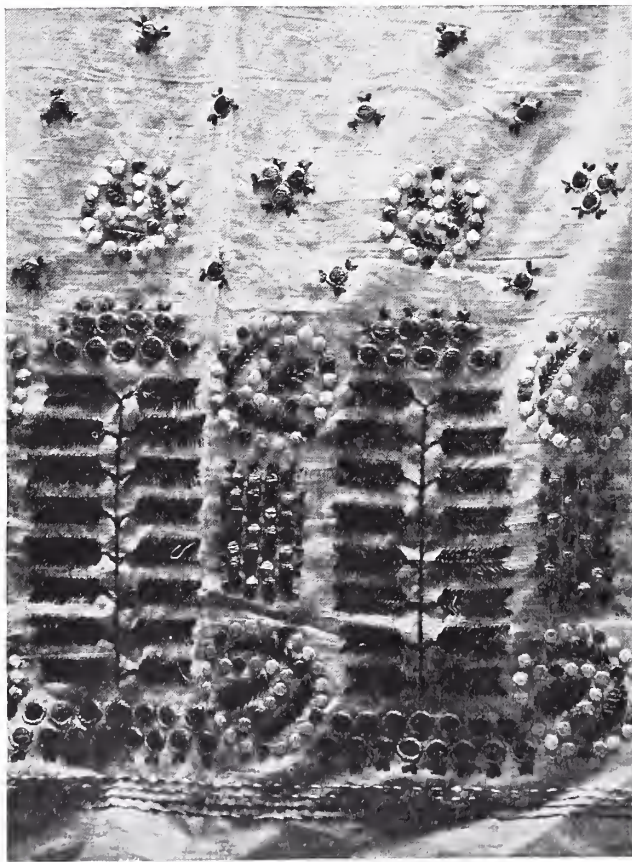
Madame Paquin. For a more personal feeling combined with individuality, the single exhibits, though in many instances rather obscurely hung or intermingled with others in a bazaar-like manner, give a better idea of the progress of the craft, and the artist apart from a machine. In technique and excellent colour the two large hangings, *Chasse au Faucon* and *Le Vannneur*, by Madame Fernande Maillaud, are distinguished, her restrained use of red, and dark blue borders with their intermittent spots of grey, being fascinatingly simple. For impressiveness by size and workmanship the exhibits by Madame Ory-Robin leave little to be desired. Exception only might be taken to her use of strong and fragile materials, string playing an important part in outlining and decorative spots in straw. Similar characteristics are observable in the work of Miss Sabine Desvallières.

One turned with a feeling of unaffected delight to the exhibits of Madame Christine Van der Meer and Madame Elise Prioleau. In each the inherent quality of the material has been admirably utilised with the design. The panel *Richard Cœur de Lion*, executed by the latter after the design by Jessie M. King, is a marvel of needlecraft; the intricacies of the design have

been flawlessly accomplished by varied and untrammelled stitches, the colour of the silks giving an enamel-like brilliance. Another piece of work by the same collaborators entitled *The Four Queens* also claims a special interest.

For masterly execution the *store*, or blind, exhibited by Édouard Privé is one of the most outstanding pieces of white needle-craft in the exhibition, containing as it does examples of all known stitches and styles of embroidery. Notable, too, for its admirable workmanship and colour is a chasuble by Miss Marie

Młodzianowska. The unique and individual pieces by Clément Mère are also worthy of more than a



LAWN FLOUNCE (VOLANT LINON)

BY CHARLES THIÉBAUT

Embroidery Exhibition at the Musée Galliera



EMBROIDERED LEATHER CUSHION

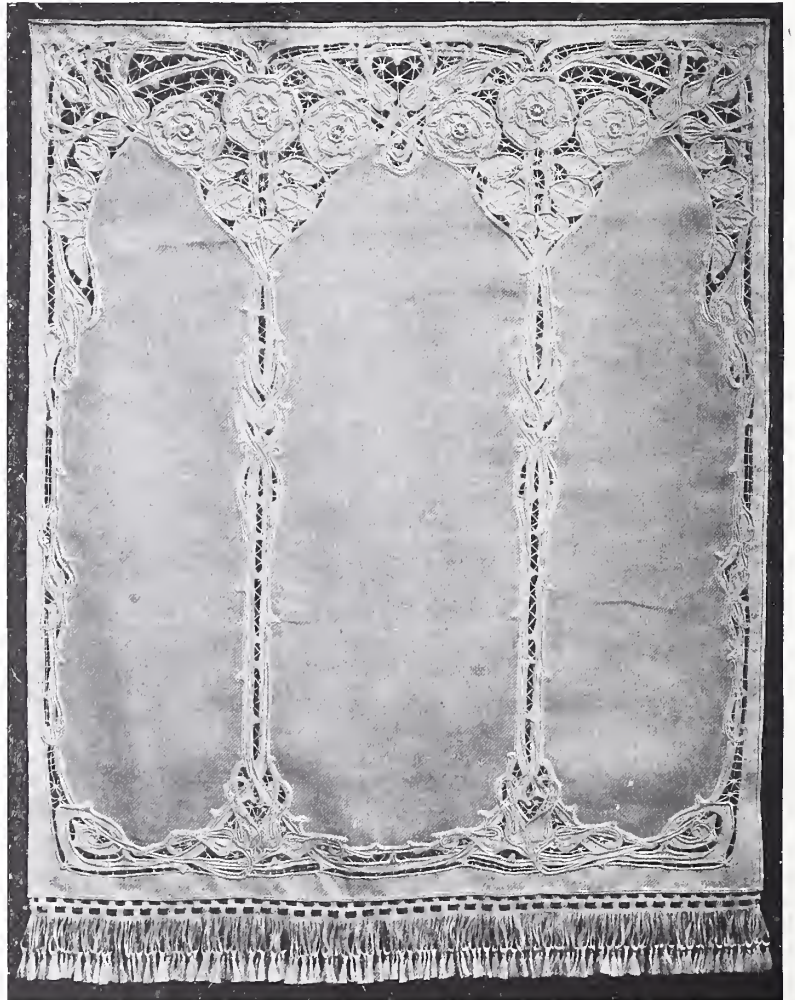
BY MME. BERTHE CAZIN

Alfred Lescure, an embroidered hanging by René Lalique, some lace and bead work by Paul Marescot, the blind by Paul Mezzara, a *tablier brodé* by Miss Jeannette Pontois, the designs and decorative open-work, outlined in silk, by Léon Sault, and the exhibits by Madame Marie Alix, A. Carré, Édouard, Guerquin et Weiss, Madame Angèle André-Hellé, Karbowsky, René Massé, Albert Michonet, Madame Béringuier-Salmon, and Madame Pamart de Vergniolles.

E. A. TAYLOR.

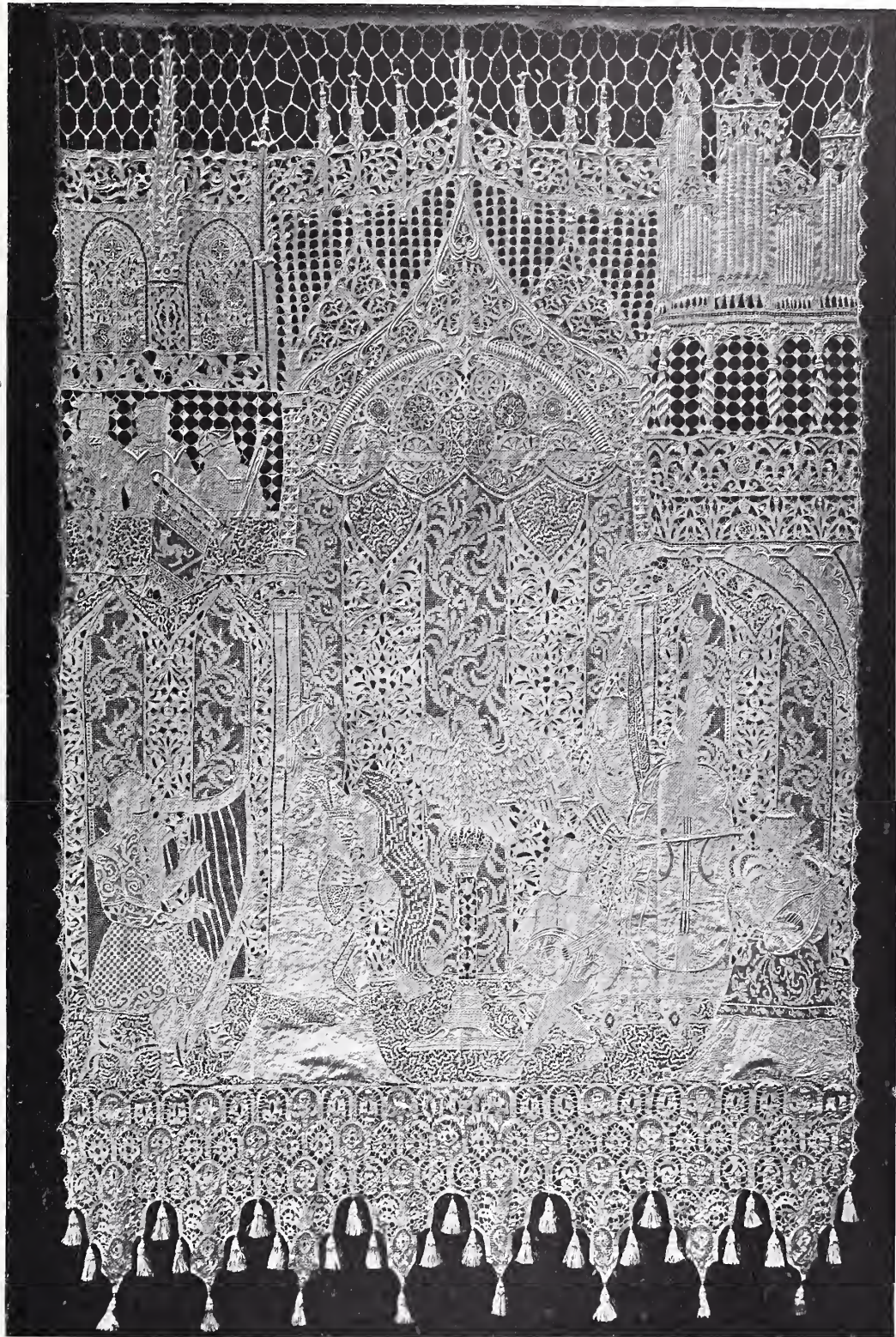
passing notice, as is the lawn flounce by Charles Thiébaud (p. 309), fascinating in design and colour spotting in yellow, reds, green, and blues, and the dainty symbolic decorations in black, blues, and reds on pale cream ground by Madame Marie Monnier.

Among other exhibits of particular interest at this exhibition I should mention the embroidery on silk by Maurice Brisset, with its arresting colour, the embroidery in gold exhibited by Biais Frères et Cie., various exhibits, including that here reproduced, by Jules Coudyser, excellent in their craftsmanship, some embroidered leather work by Madame Berthe Cazin, an example of which is shown on this page, cushions by Miss Marcelle Cros, a decorative panel executed by Madame Otto Van Reed Dutilh after a design by Otto Freundlich, the open-work and simply designed borders by



EMBROIDERED CURTAIN

BY JULES COUDYSER



EMBROIDERED BLIND
BY ÉDOUARD PRIVÉ



"MOTHER AND CHILD"

(Royal Academy, 1912)

BY GEORGE J. COATES

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—There are, no doubt, many people who would not be at all inclined to believe that a scheme of decoration in which black is used in large masses could avoid the danger of being excessively ponderous and sombre. But recently there has been exhibited at the gallery of the Ryder Decorative Company, 81A Chester Square, a room designed and arranged by Mr. P. K. Prossor in which a combination of black and gold has been carried out in a manner that shows how completely this danger can be evaded by the skilful decorator. In this "black" room gold is used as the background of the colour-scheme—as the colour of the wall surfaces—and black is introduced in the details of the arrangement. The carpet and curtains are black, as are also the furniture and hangings, and the ornaments are either black or grey—the flower vases, &c., are pewter—so that in the general effect black is the predominating note. Yet by an admirable balancing of the colour proportions, and by a very judicious adjustment of the relation between the background and the acces-

sories, sumptuousness and richness of colour quality have been obtained in an entirely legitimate manner and without any sacrifice of that charm of reticence that counts for so much in domestic decoration. The quietness of the room is, indeed, one of its greatest merits, and the one which shows most convincingly the taste and discretion of the designer, and yet in this quietness there is an element of mysterious suggestion that adds much to the persuasiveness of the decorative result. Perhaps the greatest merit of all, however, is that in the originality of the arrangement there is no taint of eccentricity; Mr. Prossor has thoroughly appreciated the importance of making the room a place that can be lived in, and not an example of æsthetic extravagance.

By way of supplementing the series of illustrations already given of works in this year's summer exhibition of the Royal Academy, we give above a reproduction of an oil painting by Mr. George J. Coates, exhibited in Gallery X.

Mr. J. Kerr Lawson, whose lithograph *L'Obelisco* we are reproducing on p. 315, shows a remarkable aptitude for treating architectural themes. The



A "BLACK" ROOM ARRANGED BY P. K. PROSSOR.
FROM A SKETCH IN OILS BY GEORGE SHERINGHAM.



"L'OBELISCO." FROM A LITHO-
GRAPH BY J. KERR LAWSON

Studio-Talk

drawing is made on the lithographic stone in a method that secures a highly original effect in *wash*. His lithographs in this style have often claimed attention in London exhibitions.

Aubrey Beardsley found the most natural solution for the problem of the embellishment of the printed page. But artists have been too afraid of laying themselves open to the charge of plagiarism to allow the art of illustration to benefit fully from the possibilities suggested by his methods. Thus the foundation of a school has been delayed. But on more than one occasion lately there has been welcome evidence of a change of attitude in this respect. It is certainly in favour of the interesting Danish artist, Mr. Kay Nielsen, who has recently been exhibiting a collection of illustrations at Messrs. Dowdeswell's, that, with plenty of imagination and resource of his own, he starts frankly from Beardsley in method. His work is charged with ingenious and exuberant fancy. The sense of beauty that was Beardsley's, but which hardly any of his imitators have had, is possessed in ample measure by Mr. Nielsen. The vein as well as the style is Beardsley's in Mr. Nielsen's best pieces—*Inevitable, The Real Princess, To Goethe*. A school is founded when more than one artist works in the same vein through affinity of temperament; thus, and not by superficial imitation, the mantle descends. It is in his lighter themes that Mr. Kay Nielsen achieves the most.

Those who were condemned to town during the off-season will not have missed the attractive exhibition of etchings by younger men at Messrs. Dowdeswell's galleries. Among those who added to their reputation by new plates Mr. Ernest S. Lumsden and Mr. F. Murray Smith are particularly deserving of praise.

At the Baillie Gallery many of our best-known water-colourists have contributed to an exhibition which will remain open till the end of the present month. There is some particularly attractive work on view from Messrs. Francis E. James, Gerard Chowne, A. S. Hartrick, E. J. Sullivan, A. Ludovici, and Edwin Alexander, and Miss Ursula Tyrwhitt.

The void left among the art galleries of London by the closing of the New Gallery (which after being converted into a restaurant has again become derelict) is at length about to be filled by a new building in Bond Street which owes its existence to an energetic group, conspicuous among the promoters being Mr. Francis Howard, to whom the public is largely indebted for several important exhibitions held of late at the Grafton Galleries. This new building, which is to be called the Grosvenor Gallery, a name already familiar in the history of modern British art, will be inaugurated in the course of a few weeks, and here in future will be



“BRENDAN”

BY DERMOD O'BRIEN, P.R.H.A.

(See *Dublin Studio-Talk*, next page)



PORTRAIT OF DERMOD O'BRIEN, P.R.H.A. FROM A DRAWING BY W. STRANG, A.R.A.

held the exhibitions of the International Society of Sculptors, Painters, and Gravers, who since the closing of the New Gallery have shown at the Grafton Galleries. Our readers will be interested to learn that the promoters of this new Grosvenor Gallery have appointed Mr. T. Martin Wood, who has been closely associated with this magazine for several years past, to be permanent secretary of the gallery. Mr. Wood is in complete sympathy with the aims of the promoters, and his appointment augurs well for the attainment of those aims. The programme for the next few months includes exhibitions of the Arts and Crafts Society, the National Portrait Society, and the International Society.

A correspondent asks us whether under the National Insurance Act, which came into force on July 15, it will be necessary for artists to insure any models employed by them, even if only at irregular intervals. The Act, although fraught with all sorts of intricacies and complications,

seems to be clear on this point, that all persons who are *casually* employed for the purposes of the employer's trade or business have to be insured; and we should say that artists' models come within the purview of this provision, or at all events those of them who are employed at a rate of less than £160 a year, as most of them no doubt are, and are over sixteen and under seventy years of age.

DUBLIN.—This year's exhibition of the Royal Hibernian Academy was much above the average of recent years. It included a brilliant work by Mr. William Orpen—a nude study of a recumbent female figure entitled simply *A Woman*, a fine male portrait by Mr. Augustus John, and several of Mr. Gerald Kelly's sympathetic portraits; while the contributions from resident Dublin painters, both in landscape and portraiture, were remarkable alike for their high standard of attainment and their variety of interest. Several of the younger painters whose names are not yet enrolled amongst the members and associates of the Academy sent admirable work. Mr. Jack Yeats's *Maggie Man* was an arresting study of a fast-vanishing West of Ireland "type," painted with certainty of touch and intensity of purpose. Miss Eva Hamilton, who has gained in breadth and fineness of vision, was particularly successful in her interior, *A Bright Morning*, with a mother and child looking out across a Dublin street. Interesting work was shown by Miss Clare Marsh, Miss Estella Solomons, Mr. Tom Scott, Miss Meta Tatlow, and others, the landscapes frequently bearing traces of the influence of Mr. Nathaniel Hone. That veteran painter was represented by several fine landscapes and sea-pieces, all of which showed the poetic feeling and distinction of handling which characterise his work. Several interesting portraits of



"SUMMER": REPOUSSÉ PANEL FOR OVERMANTEL. BY MARION H. WILSON
(See *Glasgow Studio-Talk*)



EMBROIDERED CUSHION

BY MILLY MORGAN



COLOURED GESSO PANELS

BY MRS. MEREDITH WILLIAMS

Irish notabilities were contributed by the president, Mr. Dermot O'Brien, and Miss Sarah Purser, H.R.H.A.

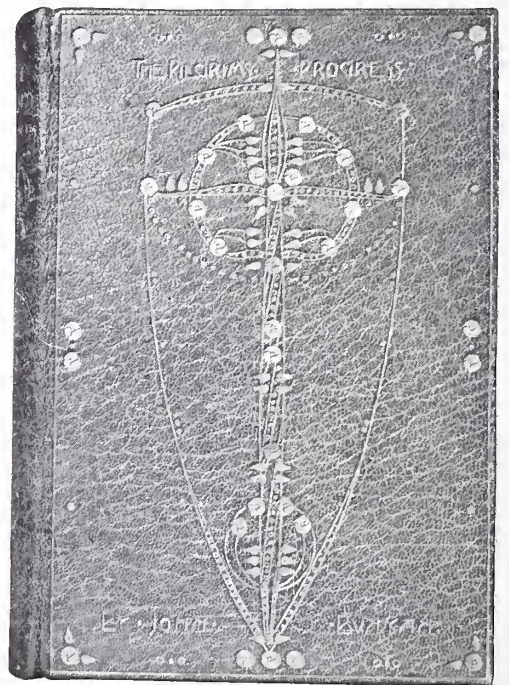
The Water Colour Society of Ireland always manages to make its annual exhibitions in the Leinster Hall attractive, and that of the present year was no exception to the rule. Amongst the exhibitors were Mr. Lee Hankey, who sent some interesting studies of Etaples, Mr. Bingham MacGuinness, Miss Rose Barton, Miss Clara Irwin, Miss May Hamilton, and Mr. R. C. Orpen. E. D.

GLASGOW.—Confident assertions are at times made to the effect that modern decorative art is dead. The libel has been disproved again and again; it is revived solely in the interests of commercialism. Dead? Why, a hundred studios and craft-shops in Glasgow would be closed if modern art and craft activity ceased, and the busy School of Art would lose one of its chief titles to individuality. Periodic exhibitions there and at the Ladies' Art Club, as well as elsewhere, would cease, or take on an altogether different complexion. The movement is largely controlled by women, and as we all know it is not a habit of the modern woman to desert a cause in which she is actively interested.

Modern decorative art is in no danger of extinction, but if in practice it was interrupted the Modern Renaissance would have served a good purpose, since it rescued art and craft from the state of degradation to which they ingloriously fell during the Victorian era, by reuniting in a bond of closest fellowship the artist and the craftsman. If the example and influence of the talented impressionists of the seventies have "permeated and dominated Scottish painting" in great degree, the new interest in art and craft has revived the decorative and industrial arts. Architecture owes more than an ordinary debt to it; interior decoration has been revolutionised; furniture has assumed the character of a new design; metal and glass work, textiles and book-binding now receive more careful attention than at any period since art and craft were pursued with love and devotion, and all this has happened because the most remarkable artist and craftsman the nineteenth century produced led the people from indifference

and ugliness back to affectionate regard for the beautiful.

When William Morris first visited Glasgow to



LEVANT MOROCCO BINDING. BY ANN MACBETH AND GEORGE TURNBULL

Studio-Talk

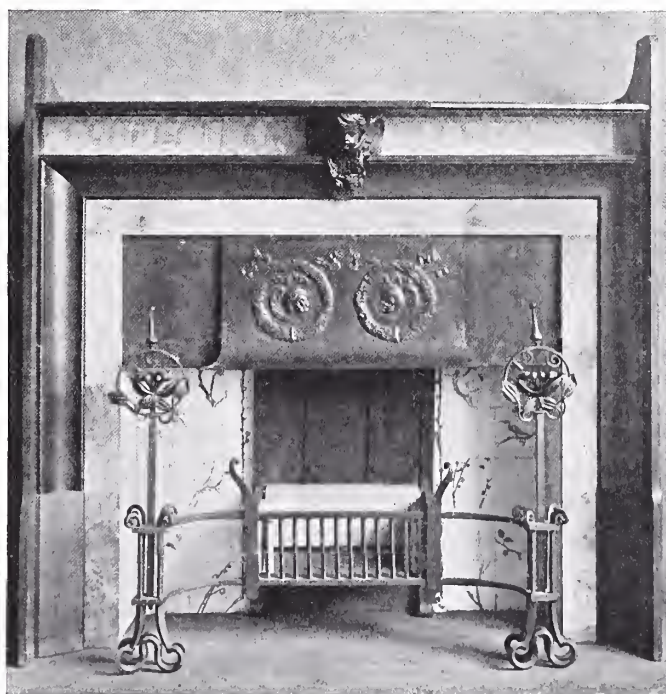
lecture, and sat with his young student host far into the night discussing ideals, even he with his big mind and hopeful temperament must have failed to grasp the length to which a decade or two of earnest art teaching and practice would carry the new movement. Glasgow has been in the van all the time; she has reared a vigorous band of individualists, and there is neither likelihood nor indication that a return will be made to the supine practices that made a past generation so undistinguished. It is quite true, however, that some

Mackintosh, Mrs. Herbert MacNair—all leaders in the new movement, each still actively engaged in it—surely forfeited claim to being truly representative. Still, so far as it went it was certainly interesting, demonstrating as it did that Scottish art and craft have still the vigour and versatility of youth. Not only were the principal educational and other institutions and companies, such as the Glasgow School of Art, the Edinburgh College of Art, the Royal Technical College, Glasgow, the Scottish Guild of Handicraft, and McCulloch and Co., effectively represented, but numerous individual artists of acknowledged talent contributed work which fully redeemed the display from any charge of mediocrity. Mrs. Traquair, Mr. Thomas Hadden, Miss Lewthwaite Dewar, Miss Marion Wilson, Mr. A. Strachan, Mr. J. C. Watt were among those who showed metal-work of various kinds, and enamels; Miss Ann Macbeth was prominent in the embroidery section, in which also some good work was shown by Miss M. Morgan; and in the design and hand tooling of book-covers Miss Macbeth was again in evidence, with Miss Jessie M. King, Mr. John Macbeth, Mr. George Turnbull, and others. These are but a few of the artists whose work figured in the exhibition. Altogether close on nine hundred examples of art and craft were shown, a striking indication of the activity of the modern artist and craftsman, and



WROUGHT-IRON CROSS. BY THOMAS HADDEN

recent exhibitions of Scottish arts and crafts have given the impression that progress is not being maintained. The display of decorative work at the exhibition held here last year, for instance, disappointed many, but if such was the case it was due to the non-representative character of the collection of work gathered together. A Scottish exhibition of such work without examples of the art of Chas. R. Mackintosh, George Walton, Oscar Paterson, E. A. Taylor, Mrs. Newbery, Mrs. Macdonald



CHIMNEYPIECE. BY STUDENTS OF THE TECHNICAL COLLEGE, GLASGOW



"A SPRING FLOOD"
BY CARL M. THUMA

(Deutsch-Mährische Künstler, Brünn)

Studio-Talk

conclusive proof of the erroneousness of the idea that the new combination is a spent force.

J. T.

BRÜNN, MORAVIA.—The exhibition of works by the members of the Society of German-Moravian Artists lately held in the new Art Gallery proved of varied interest. For the first time the decorative arts were included, an innovation which it is to be hoped will be repeated. Among the exhibits was a reception-room designed by Gottfried Czermak, a young architect and designer who shows much inventive fancy and possesses good decorative taste. The pictorial artists belonging to the society are men of all creeds. Among them is Ludwig Wieden, who showed a capital portrait of Baron von Bleyleben and some *genre* pictures of distinctive quality. His study of *A Hungarian Gipsy Woman*, here reproduced, is a veracious rendering of this type of humanity. Hugo Baar, the painter of Moravian scenes, contributed pictures painted in his delicate, refined style—soft snow masses transcribed straight from Nature at a temperature scarcely above zero. From his hand we shall see no new works, for death has snatched him away just in the finest period of his development, at the early age of thirty-nine. Hugo Charlemont showed some flower-paintings of refined tone and colour; Anton Nowak pictures of ancient architecture found in unknown corners of Bohemia, charmingly portrayed; and Gustav Böhm some imaginative water-colour drawings of old courtyards, and an admirable portrait of a

lady. Carl M. Thuma, who passes his life in the flat land of Moravia, and whose works are but rarely to be seen outside Brünn, was represented by two pictures—one depicting the hot midday sun when a glow of heat is spread over the lowland; the other *A Spring Flood*, here reproduced, in which desolation is everywhere around. Johann Viktor Krämer sent a delightful picture of the Narenta Bridge, Mostar, in which he has caught the very spirit and atmosphere of this fine old city, with its time-worn architecture, exquisite colouring and foliage. Interesting pictures were also contributed by Adolf Kaufmann, Viktor Böhm, and Alfred Milan,



"A HUNGARIAN GIPSY WOMAN"

(Deutsch-Mährische Künstler, Brünn)

BY LUDWIG WIEDEN

Studio-Talk

and graphic work by Emil Singer, Helene Drost, and Gabriele Murad-Michalkowski. Two rooms were set apart for the members of the Society of German Artists in Bohemia, to which many well-known artists contributed, among them Otty Schneider, Fritz Pontini, whose hand is now for ever still, Richard Tröger, and a number of graphic artists.

A. S. L.

DRESDEN.—The two specimens of Walther Conz's art here reproduced represent only one side of his craft. He is a very versatile handler of the etcher's and engraver's tools, as he needs must be since the chair of instruction in these branches at one of the principal German Academy Schools has been entrusted to him. Conz has been for a decade at least the professional exponent of black-and-white art with the Karlsruhe Künstlerbund, all of whose members have occasionally etched and more often lithographed without making a real profession, so to speak, of the practice. But this last applies to Conz, and it is accordingly natural that the teaching of black-and-white should have fallen to his lot at the Karlsruhe Academy.

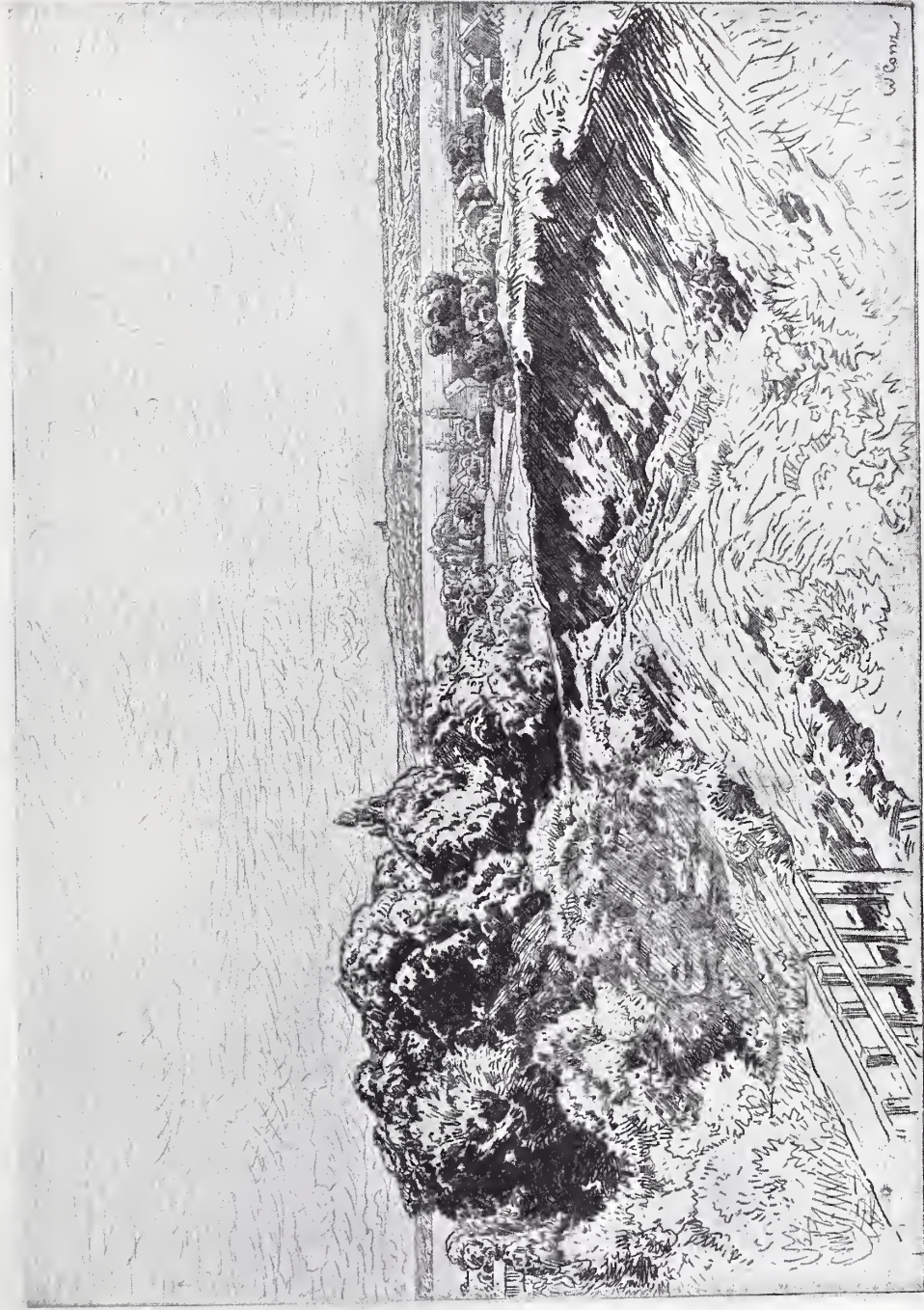
Conz has always been an original etcher, and as far as I know never condescended to reproductive work—that is, to reproduce the inventions of another man. He has also mezzotinted a good deal, notably a fine portrait of his mother. This process too, in spite of Herkomer, may be looked upon as pretty much obsolete, at least as far as the original etcher is concerned. Painter-etchers of to-day generally choose the sand-paper method when aiming at some of the effects that true mezzotinting affords, for the sand-paper method allows of more freedom and commands the charm of true spontaneity more than the rocked plate. Like all modern rock-mezzotinters Conz attempts this very charm too, and tries to achieve it by a less regular system of rocking than the old reproductive artists required.

Conz is the son of an artist and a native of Baden. Having been brought up in an artistic atmosphere from his very infancy, this has made him more pliable than he otherwise might have been, has enabled him to criticise new departures more dispassionately and to extract good as well as avoid excesses more easily than many of his colleagues. The two great men who have crossed his path and who could not



“IN THE SUBURBS”

FROM AN ETCHING BY PROF. WALTHER CONZ



"NEAR LAKE CONSTANCE," FROM
AN ETCHING BY PROF. W. CONZ

Studio-Talk

fail to exercise some influence upon his style are Count Kalckreuth and Hans Thoma. Kalckreuth was president of the Karlsruhe Künstlerbund during the period of its apogee, which was also the time when he was a fertile etcher. From him Conz acquired many technical hints. But Thoma gave him something more valuable, a guide for his conception of and feeling for art.

Thoma's life-work, especially the latter half of it, may be looked upon as a protest against the over-æsthetical self-conscious and super-refined phases of art which have obtained ever since Manet, ever since artists began to "explain" what they were driving at. His ideal is the art of the period before 1870, not in so far as it was fettered by stupid academic rules, but in so far as its appeal to the public was then a plain unsophisticated one. Since then artists have grown so wondrously wise, have heaped theory upon theory, proving each time that now at last they are upon the right path and hitherto all had been wandering in the dark. Simplicity in spirit, a kind of style that needs no word of explanation even for the initiated, is, according to Thoma, what we are really in need of. And this is what he has inculcated in his followers. The Conz etchings

reproduced here display this style. There are no traces of an attempt to surprise one by cleverness, by an extraordinary pose, or by unusual technical skill. The language used, so to speak, is that of a man of deep feeling, but of simple learning: one whose strength lies in what he has to say, not in the seductive way of saying it.

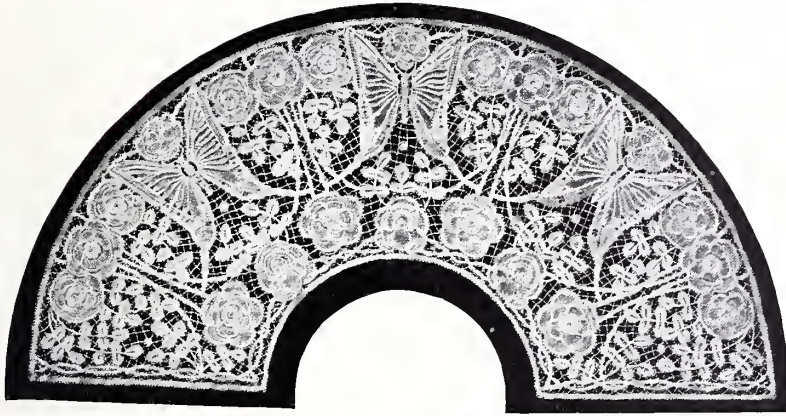
H. W. S.

BRUSSELS.—The question of lace-making is one that is prominent at the present moment, for there are many who are seeking for a practical means to bring this exquisite art into vogue again. Without going back to the golden days in the history of lace-making, says the writer of an article published in "Le Soir," it is sufficient to note the falling off in the last few years of the income this craft brought to the country. The number of its practitioners, once very numerous, being now reduced to a few aged workers, the young lace-makers who have succeeded them have lost the secret of their predecessors' technical perfection. For the want of expert craftsmen certain of the "points" have been lost, and others are rapidly falling into disuse; thus it is with Grammont lace, so fine in quality, in which one admires the *formes de carté* on an almost invisible net. This abandon-



FAN IN BOBBIN LACE

BY IRÈNE D'OLSZOWSKA



FANS IN FLANDERS LACE AND NEEDLEPOINT



BY IRÈNE D'OLSZOWSKA

ment of the art has been brought about by the smallness of the wages earned, owing to the competition of machine-made lace; but this competition can only affect the output of hand-made lace of common design and inferior workmanship. Machine-made lace can do nothing against artistic productions which are original in design and perfect in technique; such works require the collaboration of designers and practitioners of the highest order.

It is with the idea of training these workers that, thanks to the initiative of Mme. Philippson, a new course of lace-making has been opened in connection with "Les Arts de la

Femme" at Brussels, and already the results achieved have been remarkable. In a recent exhibition visitors were able to admire an interesting collection of designs for lace together with the actual work of the pupils, and at the same time a scarf in Malines lace executed to the designs of Mlle. Irène D'Olszowska, in fulfilment of a commission which the society "Les Arts de la Femme" received from Queen Elizabeth of Belgium. The scarf was intended for presentation to Mme. Fallières as a souvenir of her visit to Paris, and her Majesty, who takes an especial interest in this revival of the lace industry in Belgium, ordered it to be worked after

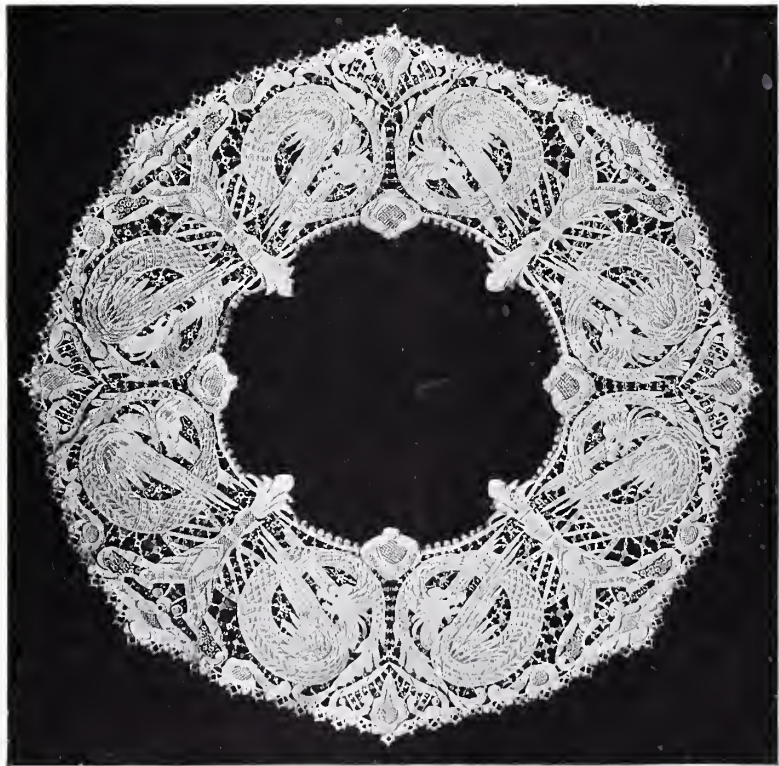
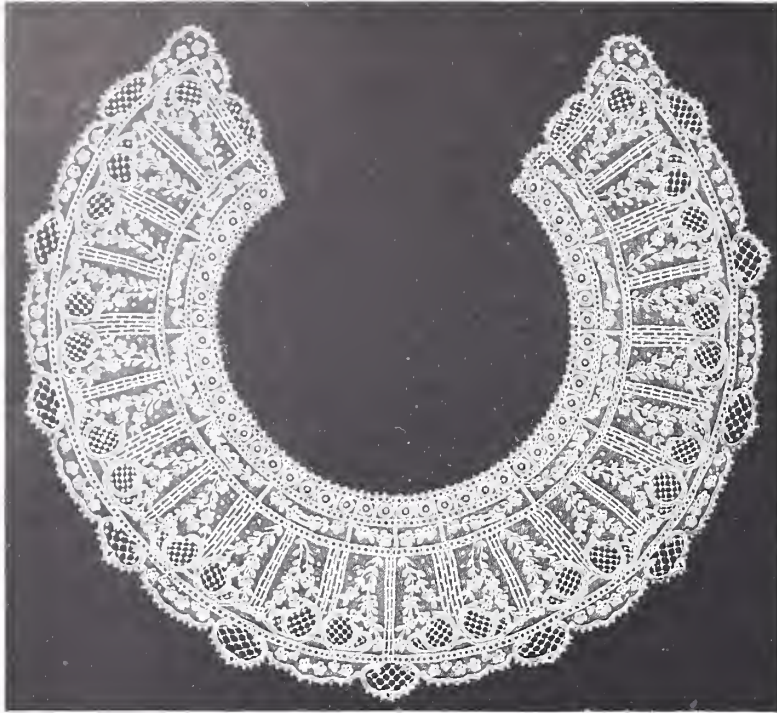


TABLE-CENTRE IN POINT DE VENISE

BY IRÈNE D'OLSZOWSKA



COLLAR IN NEEDLEPOINT LACE

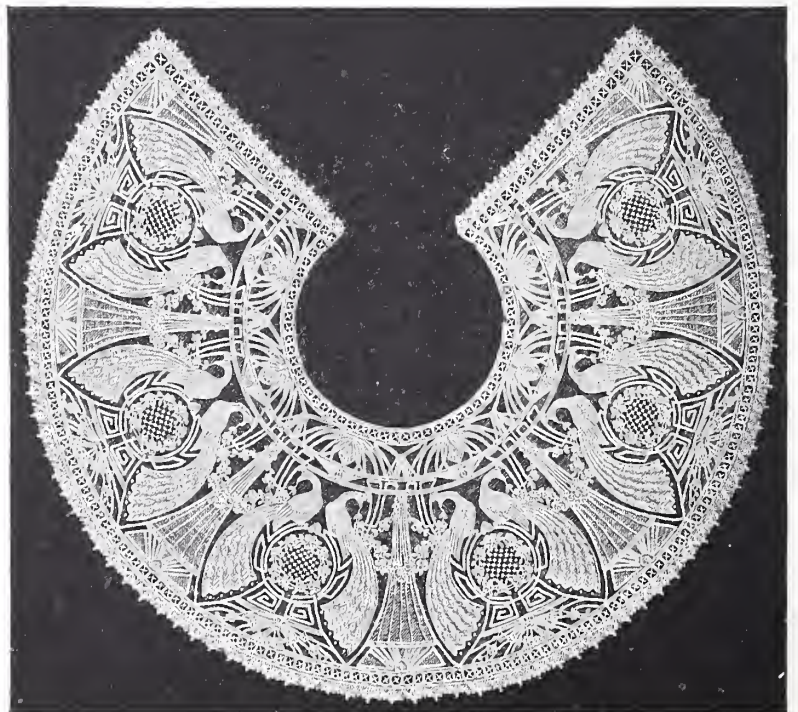
BY IRÈNE D'OLSZOWSKA

the design which carried off the prize in the competition she herself promoted. The best lace-workers of Turnhout, an important centre of the industry known as Malines lace, were at work for more than eight months on this wonderful piece. Mlle. Irène D'Olszowska, a pupil of Prof. A. Crespin, whose very sane teaching has already borne some remarkable results, has also made designs for some pieces of lace offered to the Queen of Holland. The reproductions give a proof of her knowledge of the different "points" and of the technique generally of this art. F. K.

TORONTO.—
Predictions,
erstwhile freely
vented, that the
career of the Canadian
Art Club would be a brief

one seem less and less likely of fulfilment as time passes. The club is rapidly gaining in strength and influence, and its reputation has been further enhanced by the character of the fifth annual exhibition held recently in Toronto, which would have been an entirely representative exhibition of present-day Canadian painting and sculpture but for the regrettable omission of the work of women artists. The club has adopted in this regard a narrow and prejudiced view-point, not at all in keeping with its pretensions and purposes. There is, at least, one woman painter among resident artists whose work, for power and truth of expres-

sion, ranks with that of any of her contemporaries of the other sex. The average standard of the



COLLAR IN NEEDLEPOINT LACE

BY IRÈNE D'OLSZOWSKA



"WINTER EVENING, MONTREAL"

BY MAURICE CULLEN

Present exhibition might, moreover, have been raised to a higher level by more careful selection to the exclusion of several pictures of relatively mediocre quality contributed by members not content to be represented by their best only.

Chief interest this year centred in the contributions of non-resident members, the canvases of Mr. Ernest Lawson and Mr. J. W. Morrice being especially fine. Mr. Lawson's work is now so well known in London that it were superfluous to generalise on it here. He showed four eminently sincere and personal examples of his art, all characterised by a broad and masterly handling and fine colour. His *Dieppe—The Beach* will be reckoned as among his masterpieces. Although so different in feeling, in treatment, and in subject it possesses the impressiveness, the majesty of Courbet's *Wave*, and it is therefore with the utmost satisfaction one learns that this superb work has been purchased by the Canadian Government to enrich the national collection. Of the other pictures by this artist; his winter landscape *Old Halton House—Sherbrooke Street, Montreal*, was particularly interesting. At first glance it did not appear to be more than a

carelessly drawn sketch, the brushing in of which could not have occupied more than an hour, and was so thinly painted in parts that the bare canvas showed through. Yet when properly viewed on the exhibition walls it impelled attention as a complete and finished work of exquisite tonality.

As a portrait-painter Mr. Curtis Williamson, of Toronto, has no rival in Canada. The portraits he exhibited on this occasion, namely, the *D. R. Wilkie, Esq.*, and the *William Cruikshanks, Esq.*, were admirable, particularly the latter work. Mr. Williamson's *Shacks at Night*, representing a group of broken-down wooden dwellings of the Toronto slums, over which, in the background, the massive walls of the modern sky-scraping buildings tower in strength and dignity, was another eminently vital work. Mr. Horatio Walker was represented by two important canvases, both of them, however, somewhat reminiscent in colour and feeling of Millet.

Other noteworthy work included Mr. Maurice Cullen's *Winter Evening, Montreal*, Mr. Homer Watson's *The Truants*, Mr. W. E. Atkinson's *Dispersing Clouds* and *Breton Farm*, Mr. Archibald

Studio-Talk

Browne's *Low Tide*, Mr. Edmund Morris's *Sas-katchewan Landscape* and *Coming Storm—The Country of the Crees*, Mr. Clarence Gagnon's *In the Laurentians—Winter* and *Late Summer Afternoon—Les Andelys on the Seine*, Mr. G. B. Bridgman's *The Magic Circle*, an early example done when evidently he was strongly under the influence of Cabanel, Mr. William H. Clapp's *Landscape*, and five very exquisite small panels of architectural and interior subjects by Mr. J. Kerr Lawson.

Sculpture was represented by the work of Mr. A. Phimister Proctor and Mr. Walter Allward, the former sending a large bronze *American Bison*, which, though well modelled, was scarcely convincing. Too obviously the model had been bred in captivity, and the fierce, indomitable spirit was not there. Mr. Allward's sketch model for a statue to be erected at Brantford, Ontario, in honour of the Bell telephone system was both original and poetical in conception.

H. M. L.

TOKYO.—A few of our young artists who have come to the front in recent years have by attempting to revolutionise the existing condition of things given promise of leaving lasting impressions upon the

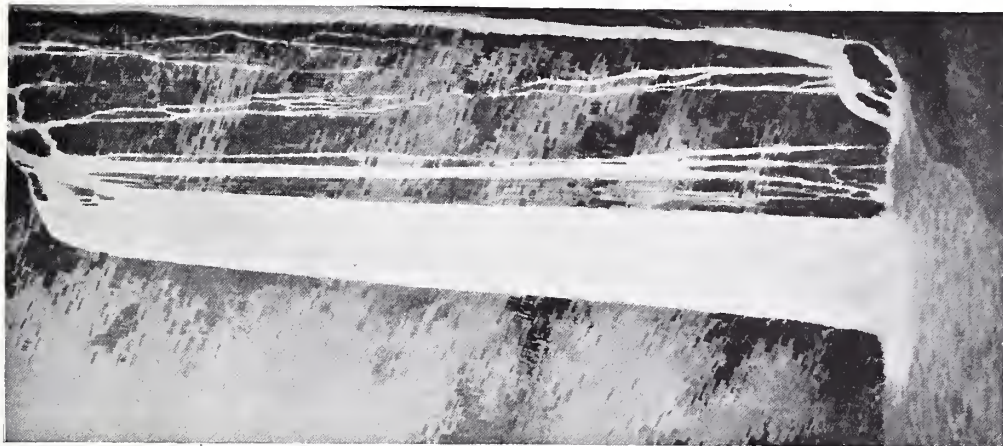
progress of Japanese painting during the Meiji era—an era characterised by hopeless confusion in art and literature, an inevitable concomitant of the transition through which our nation is passing. Prominent among those who became centres of attraction was Hishida Shunsō, of Tokyo. Unfortunately, however, he died last autumn at the early age of thirty-seven, just as public interest in his work was at its height. For the purpose of giving the art student an opportunity of studying his comparatively short life's work, over three hundred of his paintings and drawings were brought together recently and shown at the Tokyo School of Fine Art.

Shunsō's work was classified according to five different periods. The first group consisted of his work while a student at the Tokyo School of Fine Art. It was only natural that these pictures should betray the influence of Kawabata Gyokushō, his teacher, but they showed evidences of unusual ability and justified in a way the public estimate of young Hishida as "a genius of the Meiji era." At the time of his graduation from the art school he used Shuko as his *nom de plume*. It was in the following year that he began to call himself Shunsō—a name made up of two characters, *shun* meaning "the spring" and *sō* meaning "grass."



"THE MAGIC CIRCLE"

BY GEORGE B. BRIDGMAN



“ A WATERFALL ”
BY HISHIDA SHUNSO



“ A DEER IN THE FOREST ”
BY HISHIDA SHUNSO



“ FOREST IN AUTUMN ”
BY HISHIDA SHUNSO



"EARLY SPRING": SIX-PANELLED SCREEN

BY HISHIDA SHUNSO

Shunsō's second period was that of the Bijutsu-in (Fine Art Institute), and immediately followed the organisation of that institution by him and Okakura Kakuzo, the late Hashimoto Gwaho, and others in 1898. This was an experimental period with him as with many other artists. It was the time when young aspirants rebelled against the then existing condition of art, and each tried to work out something new, something which might serve to show others a new path for them to tread. It was the members of this institution who produced a peculiar sort of impressionistic painting and came to be called *mōrōha* (indistinct or obscure school of painting). But Shunsō's experimental trend of mind did not allow him to confine himself to that sort of work alone.

Shunsō's third period was that of his foreign travels, beginning with his trip to India in 1903 and




"MAPLE-TREE AND A LITTLE BIRD." BY HISHIDA SHUNSO

ending with his return from Europe in the summer of 1905. Not satisfied with the diligent study of Buddhist paintings preserved at Nara, he went to India for a further investigation of Buddhist art. The Buddhist subjects he treated subsequently bear striking evidences of his study and observation in India. He painted a large number of pictures on silk during his American and European tour, and held exhibitions of his paintings together with those of Yokoyama Taikan, who accompanied him, in New York, Washington, D.C., Boston, London, Berlin, and Paris.

The fourth division consisted of his work done during his retirement at quiet Itsuura, in Hitachi province, where, in seclusion, he worked with his intimate friends who survive him: Yokoyama Taikan, Shimomura Kwanzan, and Kimura Buzan. Okakura Kakuzo was there also with them, and did



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*(By courtesy of
Messrs. Yamamoto & Co.)*

"THE HAHACHO BIRD."
BY KWASON SUZUKI.

Studio-Talk

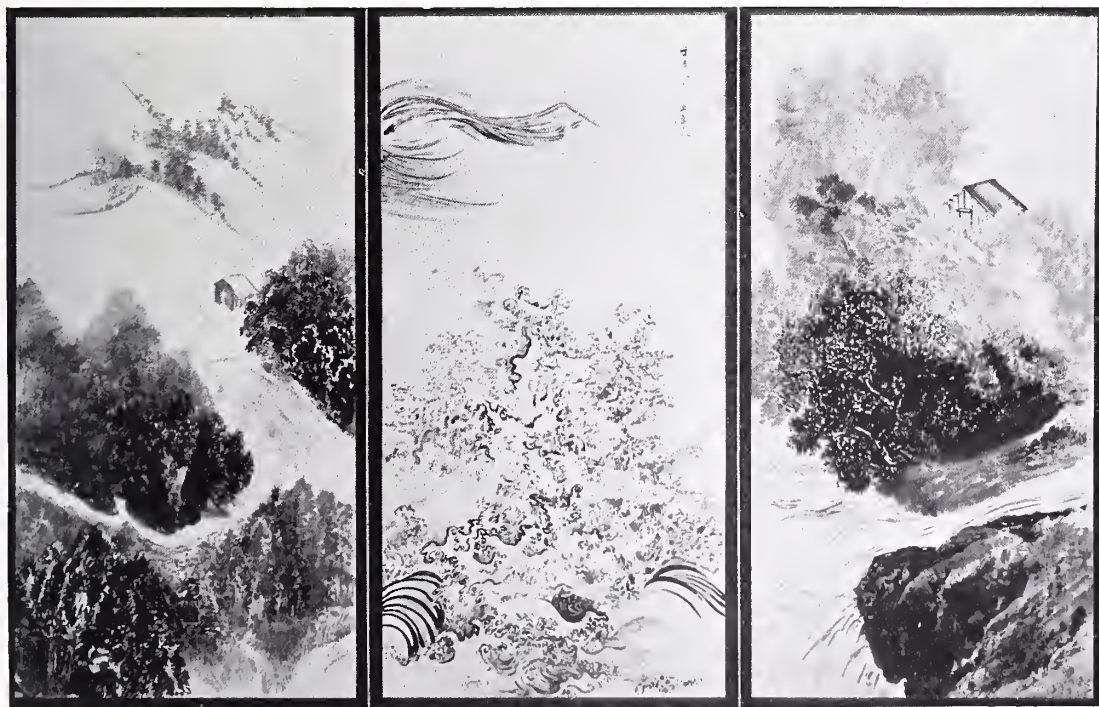
much to encourage them. Some excellent pictures were turned out by Shunsō at this retreat, including *A Deer in the Forest*, here reproduced. His fifth and final period began with his removal to Yoyogi, a suburb of Tokyo, and ended with his untimely death last autumn. The *Ochiba* ("Fallen Leaves"), a pair of screens already reproduced in this magazine (see vol. xlix. p. 104), is perhaps the most important work of his life, though the artist himself seemed to have preferred the *Spring and Autumn*, a pair of two-panelled screens painted some time afterwards. A large percentage of his subsequent pictures bear a striking similarity to *Ochiba* in composition and treatment, as well as in colour. The *Forest in Autumn* and a pair of six-panelled screens called *Early Spring*, his very last work, show how extremely realistic and decorative his paintings became towards the end of his life.

It is interesting to note some of the changes Shunsō's art underwent in course of time. As to subject, human figures predominated in his earlier works, followed by landscape, and later by *kwacho*, or flowers and birds. At first he seems to have emphasised the beauty and grace of pure line, then to have inclined towards the "obscure" style, giving expression to a feeling for colour rather than line, and later to have resorted to an extremely

realistic representation of objects in which colour and line played a very important part, and yet with the decorative function as the prime object in view, as shown in his *Forest in Autumn*. It was with this idea of the decorative function of the picture that he endeavoured to give a new interpretation to the Korin spirit; he strove to be a Korin of the Meiji era.

Shunsō had many qualities and endowments favourable for the work he attempted. He had a natural talent for art. As Shimomura Kwanzan tells of him, if he were set to work with his friends at Itsuura with a given amount of the same material, Shunsō would invariably show results far superior to any of the others in more than one way. He was, moreover, extremely diligent, and submitted himself to a long and laborious discipline. The experimental trend of his mind was a valuable quality for one trying for a new interpretation of art, and was brought to bear in a search for new colours. Often he brought home a bit of clay or piece of stone he happened to come across, and with it he tried to prepare the colours he wanted. This accounts for a strange impurity of colour found in some of his paintings.

Still another valuable gift he had was his rare



"LANDSCAPE AFTER RAIN"

BY KAWABATA GYOKUSHŌ

Studio-Talk

talent for composition—more especially of simple subjects for *kakemono* or screens. That he turned this talent to good account for emphasising the decorative function of the picture—the very life of Korin's work—is clearly shown in nearly all his work here reproduced. He seems to have striven, especially in his later work, to accomplish his decorative purpose, not by that extreme economy of line which marked the work of Korin, but mainly by highly realistic methods, though some of his pictures, especially landscapes, bear slight resemblances to Korin in the use of simple, sweeping lines. Shunsō was not wanting in the artistic temperament, but he was a man of head rather than of heart. At times he showed a want of sympathy in portraying nature, though he generally succeeded in imbuing with rare dignity even his most realistic pictures. It was this lack which cast a shadow of doubt as to the possibility of his realising the end he aimed at. Be that as it may, in his struggle he explored new fields which others may cultivate with profit, and the value of such work cannot be over-estimated in this age of transition. To the

history of Japanese painting in the Meiji era he added a colour which will not soon fade away.

In the first of my articles on "Japanese Art and Artists of To-day," which appeared in *THE STUDIO* of July 1910, I gave a short account of Kwason Suzuki, whose work is well known and appreciated in the West. The example of which a reproduction in colour is included among the accompanying illustrations will interest many readers of this magazine. He is very skilful both in landscape and in *kwacho* (flowers and birds), and his work is thoroughly Eastern in spirit.

The public are now much interested in the question of the appointment of a successor to Kawabata Gyokushō at the Tokyo School of Fine Art. It will be remembered that Gyokushō became a teacher of Japanese painting at that school when it was established in 1888; and that his *monjin*, or pupils, celebrated the seventieth anniversary of his birthday last year. Owing to failing health, he retired from active life a few years ago, and has in



"RAIN"



“MOONLIGHT”
BY KAWABATA GYOKUSHŌ



“KOHARU”
BY SHIMASAKI RYŪU



“MOUNTAIN STREAM”
BY FUKUI KŌTEI

recent years produced comparatively few works, chiefly sketches such as the *Moonlight* and *Land-scape after Rain* here reproduced, and has finally resigned the head-professorship at the art school which he has held for some time past. His eldest son, Gyokusetsu, and his second son, Moshō, are making themselves known in the art world, while several of his *monjin*, such as Shisen, Fukui Kōtei, Yamada Keichu, Shimasaki Ryūu, Seishō, and Tanaka Raishō, have already attained eminence. It may be added that Fukui Kōtei, who painted over twelve hundred pictures in one day (see THE STUDIO, vol. 1. p. 101), is a professor in the Tokyo School of Fine Art. But none of the *monjin* seems to be destined to take the place of the retired master. Takenouchi Seihō, of Kyoto, who occupies a very high position among young artists of to-day in the public estimation, has been mentioned as a possible successor, but the rumour has been denied.

Just now the Japanese are showing almost undue enthusiasm for art. There is a spirit of rivalry among different *gwa-juku*, or studios, and schools of painting, especially in the preparation of their

exhibitions, which are well attended and patronised. The numerous art sales are crowded with enthusiasts, and the works of nearly every artist more or less well known fetch enormous prices. The boom is not only in the old masters, but contemporary artists also are sharing in it. Their studios are packed with stretched silk waiting for the master's brush. The *hyososhi*, who mount the pictures into *kake-mono*, or hanging pictures, are burning their midnight oil. The whole art world here is astir, and a reticent observer shakes his doubtful head, questioning the sanity of it all and wondering at its possible outcome.

To be sure, even now our artists are not without some trials and disappointments, due mainly to the erroneous judgment and erratic demands of the public, but they also have many encouragements. The greatest among them is the Imperial patronage, and it has a special significance at this transitional period in our art, when the opinions of our critics are so divergent and the views of our artists so undecided. No artist can conceive a higher honour than that of having his work bought by the members



LANDSCAPE BY TANAKA RAISHŌ

of the Imperial family, or for the use of the Imperial household. The far-reaching influence of this form of patronage is greater than is ordinarily admitted. It is beginning to tell on the choice of subject, and the size and style of the works that are to be seen at different art exhibitions held in the capital. There are some who fear, and not without good reason, that it may be carried too far for the healthy development of art. But no one can deny that the strong stimulus which is afforded by the interest so consistently taken in art by the members of the Imperial family is one of the greatest factors in the modern development of art in Japan. Hitherto this interest has been confined chiefly to Japanese painting, sculpture, and metalwork, but this year a number of oil pictures have for the first time been bought for the use of the Imperial household from exhibitions.

HARADA JIRO.

PHILADELPHIA.—The celebration of the centennial of the war of 1812, and of the one hundred and twenty-fifth anniversary of the framing of the constitution of the United States in Philadelphia, will be the occasion of an historical pageant depicting

the principal episodes in the history of Philadelphia, to be held during six consecutive days, from October 7 to 12 inclusive, at Belmont, the former colonial estate of the Peters family, but now forming part of Fairmount Park. Upwards of five thousand costumed people will figure in the procession, and among them will appear many representatives of old Philadelphia families in correct and picturesque dress. Incidents connected with the Dutch and Swedish settlements, the arrival of William Penn and founding of the city by him, the War of the Revolution, the Declaration of Independence, the famous "Meschianza"—a mediæval tournament that was a remarkable social event of that time—Lafayette's reception in Philadelphia in 1824, representations in appropriate costume of the old districts of the city by young women now residing there, form part of the programme, ending with a march past, a feature of recent English pageants. The president of the committee is the Hon. Rudolph Blankenburg, the mayor of Philadelphia; the secretary and director is Dr. Oberholtzer. The services of Miss Margaret McHenry have been engaged in the capacity of Mistress of the Wardrobe, and Mr. Charles H. Stephens as Master of Colour and Design. Much of the work is being done *con amore* by persons interested only in the artistic success of the pageant, and no pains are spared in order to make the costumes and properties historically correct.

E. C.



OFFICIAL SEAL OF THE HISTORICAL PAGEANT, PHILADELPHIA, OCTOBER 1912. PREMIATED DESIGN BY MAY W. BONSALE

Reviews and Notices

REVIEWS AND NOTICES.

Memories of James McNeill Whistler. By THOMAS R. WAY. (London: John Lane.) 10s. net.—After many memoirs on “The Butterfly,” treating of Whistler’s complex personality, Mr. Way’s picture of the workman and of his noble simplicity is refreshing. Mr. Way came in touch with Whistler over the art of lithography. The history of the preparation of the artist’s early lithographs, and of his connection with the magazine “Piccadilly,” edited by Mr. Theodore Watts in 1878, is most interesting. The descriptive picture of Whistler in the act of painting is valuable—one to be preserved for posterity. Whistler’s methods with various mediums have been often described, but never so authoritatively as here. We are glad to see the tribute to the great patron, Leyland, from a writer behind the scenes of the quarrel with the painter. It is pleasant to have the author’s recollection of the delivery of the great “Ten o’clock” Lecture, and of the effort that was spent upon this production. All Whistler’s real appreciators join the author in deeply deploring “the physical wear and tear and time that Whistler devoted to Press correspondence, and fights with people of no importance whatever.” Whistler’s personality emerges in a very attractive light from the matter-of-fact and unassumingly written narrative of the author’s lithographic association with him. The book is profusely illustrated by studies which show that the most sympathetic qualities of Whistler’s finished work were present the moment his pencil touched paper, giving a peculiar effectiveness to the slightest things.

English Ironwork of the XVIIth and XVIIIth Centuries. By J. STARKIE-GARDNER. (London: B. T. Batsford.) 42s. net.—In undertaking this history of English ironwork—the present volume being, as we gather from the introduction, a first instalment only, treating of the objects most liable to deterioration or destruction through exposure—Mr. Starkie-Gardner has earned the gratitude of all students of English arts and crafts, for the subject is one that has been very scantily treated hitherto. The period covered by this volume was one which witnessed a remarkable and indeed unexampled revival of decorative smithing, following upon two centuries during which the craft had dwindled into insignificance; and here, as in other branches of applied art, it seems that the credit for the development that took place must be given in chief measure to an alien, Jean Tijou, of whose antecedents not much is known, but who is thought to

have been a French Protestant refugee living in Holland under the protection of William and Mary of Orange, whose enlightened patronage he enjoyed for many years after they became rulers of England. Among the native craftsmen, however, decorative smithing was not dead, but only dormant, and the advent of Tijou and his royal patrons sufficed to rekindle the languishing embers. “All his successors bore English names, and almost from the outset he found English rivals superior in some ways even to himself as designers.” That this last statement is not without truth will be seen on examining the splendid specimens of ornamental work reproduced in the volume, and it is interesting to note that these native craftsmen were for the most part also the designers. How it came about that the great smiths who succeeded Tijou left no equally important successors is explained by Mr. Gardner in a section dealing with “The Influence of the Architect.” “The tendency of the architect to monopolise all the designing; not only of the structure, but of its decoration and contents, increased progressively, culminating in the brothers Adam, who would not permit so much as a picture or piece of furniture to be posed without their advice and consent. By them the *maîtres ornementistes*, or professional designers and craftsmen, the very originators of all applied design, were finally suppressed and squeezed out of existence, the result being within a few decades the utter collapse of all art in the country in the Early Victorian days.” More than half the present volume is concerned with the evolution of gates, and except where the work of Tijou and his successors is dealt with the subject is treated topographically, the large number of excellent collotype and other reproductions, mostly from photographs by Mr. Horace Dan, giving distinction to the volume. The treatment of the gate is followed by an interesting section on railings, balustrades, balconies, stair-ramps, and grilles, and another on lampholders, brackets, signs, and vanes, both being well illustrated. Various indexes add to the utility of the book as a work of reference.

Individuality and Art. By HERBERT E. A. FURST. (Macmillan: London.) 3s. 6d. net.—The thesis of this essay is summed up in its final words: “The *Fighting Téméraire* is no more truly a product of individuality than the bower-bird’s bower; it happened as inevitably as the Fall of Rome, and is as much to Turner’s credit as the rotation of the earth upon its axis.” Mr. Furst enumerates Candle Taxes, Martyr Kings, Gold-dust and Slave-traffic, Merry Monarchs, Philosophers, Norman Raiders,

Reviews and Notices

Whitebait, Champagne and Grog, and Poetry and Painters as contributing causes towards the achievement of Turner's *Fighting Téméraire*. Who has not in his time followed with despair the theory of "cause and effect," after the fashion of Mr. Furst, and before a picture, or anything else, vaguely looked back in imagination upon the sequence of events that possibly led up to the moment of being in its presence? Quite lately the metaphysicians have scrutinised this phenomenon and seen an escape from the apparent vanity of human ideals in the spontaneous or creative element of evolution. Mr. Furst deals with a truth not so often remembered in connection with results in art as in life, and his essay written round Turner's *Fighting Téméraire* may enable some people to regard the picture in a, to them, new and interesting light. But we very much doubt whether it will be in the light of the *whole* truth about artistic creation. Mr. Furst's book is a slight corrective to the modern tendency to exploit "individuality," and as such is welcome. But to banish the whole idea of individuality or spontaneity from the face of the earth, which is what Mr. Furst does, at any rate in effect, is going further than the principle of "cause and effect," to the extent to which we at present understand it, will allow. The book is illustrated with pictures after Turner, Paul Bril, Claude Lorrain, and William van de Velde the younger.

Educational Needlecraft. By MARGARET SWANSON and ANN MACBETH. (London: Longmans, Green and Co.) 4s. 6d. net.—Earnest and intelligent interest in art and craft is still very active in the North; not content with organising a new departure in stitchery at the Glasgow School of Art, and throughout the western division of Scotland, Miss Swanson and Miss Macbeth have issued an exhaustive handbook on the subject. The new system may be described as a common-sense method of teaching needlecraft, beginning with the child of six, before the eye has developed to normal vision. By graduated instruction the young student is initiated in the interesting and important work of tacking, over-seaming, hemming, herring-boning, darning, button-holing, chain-stitching, binding, gathering, and numerous other stitching exercises, and all the while she is encouraged in self-reliance, the foundation note of individuality. Over two hundred carefully drawn diagrams emphasise the clearly written instructions, while six coloured plates direct attention to the higher accomplishment in new embroidery. The work is a timely contribution to the modern art movement, in which Glasgow has played a conspicuous part,

and experience and ability have enabled the authors to produce a book that should become a classic in needlecraft.

Christ Church, Oxford: An Anthology in Prose and Verse. Selected by ARTHUR HASSALI, M.A. (London: Hodder and Stoughton.) 63s. net.—The letterpress of this fine volume, bound in white buckram and bearing the arms of the college it celebrates emblazoned on both covers, is a little disappointing. Preceding the anthology there is an interesting narrative of the history of this famous institution, but the anthology itself, in spite of some entertaining reminiscences by alumni, is hardly worthy of a college which has in our own days given Britain several of her Prime Ministers, and has besides nurtured a whole host of men distinguished in various walks of life. Of some of these we get glimpses here and there in the book, but in this respect the letterpress lacks the interest of the illustrations, which are all in colour and include reproductions of the portraits of some of the eminent personages associated with Christ Church, such as Cardinal Wolsey, its projector, from the portrait attributed to R. Greenbury; King Henry VIII., its actual founder, from Sonmans's painting; Queen Elizabeth, from a portrait attributed to Zuccaro; Dean Aldrich and John Locke, by Kneller; John Wesley, by Romney; Dr. Pusey, by G. Richmond; Gladstone, by Millais; Dean Liddell, by Watts; and Canon Liddon, by Herkomer. These portraits are, in fact, the chief attraction of the volume, which also contains a dozen or more reproductions of paintings by Arthur Garratt, who has presented various views of the college and its surroundings.

The Works of Man. By LISLE MARCH PHILLIPPS. (London: Duckworth and Co.) 7s. 6d. net.—Many of the essays included in this volume have already appeared in periodicals and teem with original suggestions, notably those on "What Art Meant to the Greeks," in which the differences between Greek and Gothic architecture are well defined, and that on the Gothic Contribution, which brings out forcibly the essential qualities of the Pointed style and the delight taken by its exponents in "the vitality of the arch principle." Other articles, however, especially that on the temples of Egypt, cannot fail to provoke hostile criticism. To be able to see in the noble sanctuaries of the Land of the Nile nothing but a triumph of matter over mind, and to condemn all Egyptian sculpture as "barren of intellectual insight and intellectual interest," seems to betray on the part of the author a strange insensibility to

Reviews and Notices

an art that has for centuries made an irresistible appeal to those able to appreciate it at its true value.

A Child's Visions. By DAPHNE ALLEN. (London: Allen.) 6s. net.—This volume of drawings by a child of twelve is extremely interesting; and it has poetry of its own, for the little artist has great feeling. The skill is phenomenal—if the word skill is the best one for the intimate character of the drawing. Real kindness would seem to dictate that Miss Allen's friends should withhold the full expression of their enthusiasm over her drawings for a little while. Many an artist has been less than he might have been for the want of criticism to contend with, failing to lift his art above the level at which it too immediately met with recognition. We believe we shall be right in attributing the quality of these drawings to the response of a nature highly attuned to the influence of pictures, rather than to any abnormal readiness in the observation of Nature. The reminiscent character of pose and gesture in the artist's figures supports this view, though this being unconscious does not detract from their merit. The drawings are all notable for resource of composition in combining groups of figures, and for a delightful sense of colour. Mr. C. Lewis Hind sympathetically prefaces the book.

Nature in Italian Art. By EMMA GURNEY SALTER, M.A. (London: A. and C. Black.) 7s. 6d. net.—The remarkable contrast noticeable in Italian Renaissance paintings between the realistic interpretation of such details of the foreground in figure-subjects as trees and foliage, fruit and flowers, and the stereotyped treatment of landscape backgrounds is very clearly brought out by Miss Salter in this thoughtful, brightly written, and appropriately illustrated volume. She proves that however greatly the early masters may have differed from their successors of the Golden Age in their technical skill and attitude towards their themes, they were alike in their love of the scenery of their native land and in their comparative indifference to that of any other country. This love she claims was an heirloom from remote Latin times, which, though it had long remained latent, awoke to life in art as well as in literature in the thirteenth century, and she devotes her first chapter to a careful examination of the various influences that from the first affected nature painting in Italy, amongst which she considers classic tradition to have been of special importance. She then traces the actual development of landscape art in the peninsula, recognising in it three distinct stages, the first being that in which it is entirely subsidiary to the figure-subject, the second that in which it holds an equal place with

it, and the third that in which it has at last become the main object.

Chats on Cottage and Farmhouse Furniture. By ARTHUR HAYDEN. (London: Fisher Unwin.) 5s. net.—The study of cottage and farmhouse furniture is a particularly interesting one, as it is in these examples of the furniture-maker's skill that we find the development of a really national art, practically uninfluenced and unaffected by foreign styles. Mr. Hayden has gone into the subject thoroughly, and his text is well illustrated with a great number of reproductions in half-tone. Nowadays, when so many of the old homesteads and farmhouses are disappearing and their furniture being dispersed, and since also there is at the same time such a vogue in modern domestic architecture for cottage styles and cottage interiors, this addition to the handy series of "Chats" is welcome.

Military Architecture in England during the Middle Ages. By A. HAMILTON THOMPSON, M.A., F.S.A. (London: Henry Frowde, Oxford University Press.) 7s. 6d. net.—We have reviewed recently in THE STUDIO more than one work dealing with mediæval fortifications, castles, and walled towns. That at present under consideration, though covering to some extent the same ground, treats of the subject from a military and technical standpoint as well as from the purely archæological point of view. Reproductions in half-tone of excellent photos of many of the old castles accompany the letterpress, and there are a large number of line drawings in the text.

Messrs. Macmillan and Co. have published a translation of Dr. Friedrich Nüchter's *Albrecht Dürer* (6s. net.), in which along with an account of the artist's life some fifty or more of his engravings and pictures are reproduced, with explanatory comments. The reproductions as a whole are excellent, and many of them are on a larger scale than usual, especially those of the wood-cuts, enabling one to appreciate those "technical marvels" which, as Sir Martin Conway remarks in an introductory note, "impose wonder and admiration on the attentive observer."

At the Latin-British Exhibition, Shepherd's Bush, Messrs. Oetzmann and Co. are showing a house completely furnished by them as an example of what can be done for a comparatively small outlay. This house, which has attracted much attention from visitors, is practically a facsimile of some that are being erected on the Gidea Park Estate, near Romford, in Essex, one of the latest ventures in Garden City planning.

The Lay Figure

THE LAY FIGURE: ON THE VICE OF OVER-PRODUCTION.

“WHAT a lazy lot artists are!” sighed the Plain Man. “How they waste their time! Really, I do not think there is any other class of men which lacks so lamentably all sense of responsibility, and evades so persistently the serious obligations of existence. The artist is by instinct and habit a loafer, and drifts through life carelessly, leaving everything to chance.”

“That is a serious slander on a very sincere and hard-working body of men,” protested the Man with the Red Tie. “Artists are quite as conscious of the obligations of existence as any other type of worker, and their conscientiousness is beyond question.”

“But they work without system,” argued the Plain Man; “and they do things by fits and starts. The want of orderly method makes their production irregular and their output uncertain—such ways in any commercial undertaking would rightly be regarded as entirely indefensible and would lead to inevitable disaster.”

“The artist’s profession has happily not yet sunk to the level of a commercial undertaking,” returned the Man with the Red Tie; “so your argument does not apply. He works in the way that suits best the particular conditions of his practice, and it is ridiculous to call him an idler merely because he does not keep regular office hours.”

“I would like to say,” broke in the Art Critic, “that in my view the real ground of complaint against artists is not that they are idlers or lazy loafers, but that they do too much. Whether they keep regular hours or not is a matter of no importance; the real point to discuss is whether they make the best use of their working time.”

“You say they do too much!” cried the Plain Man. “That is absurd, because there must always be waste of time when work is done irregularly and without system. Every artist could increase his output by adopting businesslike methods.”

“And do you think it would be to the artist’s advantage to increase his output?” asked the Critic. “I contend that the output of nearly every artist is already greater than it ought to be, and I want to see it reduced, not increased.”

“Then you do not understand the rudiments of business,” replied the Plain Man. “The artist is a producer and there is a certain demand for his wares, therefore the more of them he can put on the market the more efficiently will he meet this demand. Obviously it is to his advantage to be able

to increase his sales by adding to the amount of his stock-in-trade, and as obviously is it his duty to choose that method of carrying on his business which will give him the fullest measure of production.”

“I suppose the quality of his work does not matter in the least,” exclaimed the Man with the Red Tie; “it is only quantity that counts.”

“Ah! there you have it,” agreed the Critic. “The artist is so constituted that if you systematise his methods of production or if you encourage him to work beyond his natural inclination you take away from his art just what makes it worth having. My complaint against modern artists is that they have so far adopted commercial methods that they are all, or most of them, struggling to do much more than they are capable of doing, and as a consequence there is an all-round deterioration in the quality of their work. Over-production is the curse of the art of our times, and it has brought into existence a hasty, ill-considered, and incomplete kind of work which has no right to attention. Our artists must always be doing something, always rushing to put new things before the public, and as they will not allow themselves time to think, their stuff comes out in a condition of indecent imperfection that is altogether deplorable.”

“Do you really mean to say that the quality of an artist’s work falls off when he produces it rapidly?” asked the Plain Man.

“Not necessarily,” answered the Critic; “but it is certain to fall off if rapidity of production is gained by the sacrifice of preliminary thought and of care in execution.”

“I cannot see why a man’s work should deteriorate simply because by adopting a more orderly system of working he enables himself to produce two things in the time he has hitherto given to one,” protested the Plain Man.

“Ah! that is because you do not understand how necessary it is that the artist should give long and careful consideration to everything he does,” said the Critic. “The man who has fallen into the vice of over-production trusts simply to his manual dexterity to carry him through, and any hasty idea seems good enough to work on if only it affords him chances of showing his executive cleverness. As a result, his art goes on getting emptier and more superficial until at last it is hardly worthy of even casual notice. That is what happens to the artist who tries to do two things in the time that is barely enough for one.”

“I am afraid you are right,” sighed the Man with the Red Tie.

THE LAY FIGURE.

Louis Potter: Sculptor

LOUIS POTTER: SCULPTOR

THE recent sudden death of Louis Potter, one of the most promising of American sculptors, is a matter of universal regret, and his loss will be keenly felt in the art world. Mr. Potter's first instruction in his art was received from Charles Noel Flagg. He also studied painting under Montague Flagg during his college vacations. In 1896 he went to Paris and remained there for three years, studying painting under Luc-Olivier Merson, and modeling



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THE EARTH MAN

BY LOUIS POTTER



Copyright, 1912, by Louis Potter

THE EARTH'S UNFOLDMENT

BY LOUIS POTTER

under Jean Dampt. His first exhibition was a bust of Bernard Boutet de Monvel, in the Champs de Mars. Mr. Potter also spent some time in Tunis, and while there was commissioned by that government to represent Arab life at the Paris Exposition. For this service the Bey conferred upon him the decoration of Officier du Nicham Itikar, or Order of Renown.

After his return Mr. Potter devoted himself to distinctively American subjects. The Indian particularly, both Alaskan and American, became one of his favorite subjects.

For the purpose of arriving at some higher spiritual insight, which might enable him to carry out his art conceptions and accomplish something which would benefit the world, Mr. Potter became interested in the investigation of the occult sciences. This he had abandoned, however, during the last few months of his life, declaring the prac-

Louis Potter: Sculptor



Copyright, 1912, by Louis Potter
THE EARTH'S UNFOLDMENT

BY LOUIS POTTER

to portraiture and to transcripts of actual life. Since then his art took a great leap. His later figures and groups were peculiarly imaginative. They had gained in poetry, in width of appeal and beauty, and yet had lost nothing in force and truth. His work has been compared to that of Rodin and Meunier, although bearing unmistakable evidence of the vitality of the American spirit.

The two figures reproduced with this article were the last conceptions of Mr. Potter, and are a fitting climax to a career that has ended all too suddenly. These figures were accepted unanimously by the French Salon Exhibition of the Spring, 1912, and attracted great attention. So much so, in fact, that *The Earth's Unfoldment* has been asked for the exhibition at Monte Carlo in October, and *The Earth Man* for the International Union Exhibition this fall. Both of these examples are modeled a little over life size, and symbolize evolution. The man with his eyes closed is groping for the light, which is realized in *The Earth's Unfoldment*—the spiritual awakening of the woman.

Mr. Potter was born in Troy, N. Y., in 1873, and was graduated at Trinity College, Hartford, in 1896.

Two years ago special attention was attracted to his work by his exhibition of his bust of Mark Twain. His conception of the author was pronounced wonderfully lifelike, notwithstanding the fact that he had never seen the great humorist, but knew him

tice of no value, possibly harmful. Up to and including the period that Mr. Potter spent in Alaska, his work was strongly realistic; he tended

only through pictures and his writings. In his work and his lineage, Mr. Potter was distinctively American.



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THE EARTH MAN
BY LOUIS POTTER

The Little Theatre

THE LITTLE THEATRE

THE LITTLE THEATRE, which opened in New York on March 11, 1912, marks a new era in theatre design. As its name implies, it is of limited proportions, the object of this being to secure that intimacy between actor and audience which is necessary for the best interpretation of modern intimate drama. Whether viewed exteriorly or interiorly this theatre gives eminent satisfaction; there is hardly a discordant note. It presents a good example of the Georgian in its design. The materials used in the exterior are red brick and French limestone, and the outside woodwork is painted white. The

shutters are a "blind green," and the ironwork flat black. The effect of the building at night, when concealed lights are reflected upon the façade, is very pleasing.

The lobby is done in white, in Colonial style, with a fireplace at one end, opposite the entrance. A stairway leads down to the smoking room and the tea room. The only relief to the white walls is a large piece of valuable old Spanish brocade velvet that still holds its rich coloring.

The ladies' parlor, which opens from the lobby, has white woodwork and walls and is furnished in mahogany. Downstairs the smoking room has woodwork in walnut effect, with a red tiled floor and red leather upholstery on the wall benches.

A number of old English prints of actors hang on the walls.

The tea room, which is half as big as the auditorium, has white woodwork, and also has a big fireplace at one end. The furniture is of oak, of the period of William and Mary. The other rooms of the building follow closely the Adams period of Colonial design. In the tea room there is a large service table and a number of small tables. Here tea and coffee are served free during the intermissions.

The auditorium is elliptical in shape; the woodwork is of birch, stained a deep walnut brown, and reproductions of the Bouche tapestries have been hung in the panels. The curtains are of blue and silver brocade, with tapestry borders, and the drop curtain of Gobelin blue. The carpet is mouse gray, and the seats are upholstered in brown leather.

The placing of the seats entirely on the main floor, thus making them all of equal importance, has eliminated the impressions of class distinction between

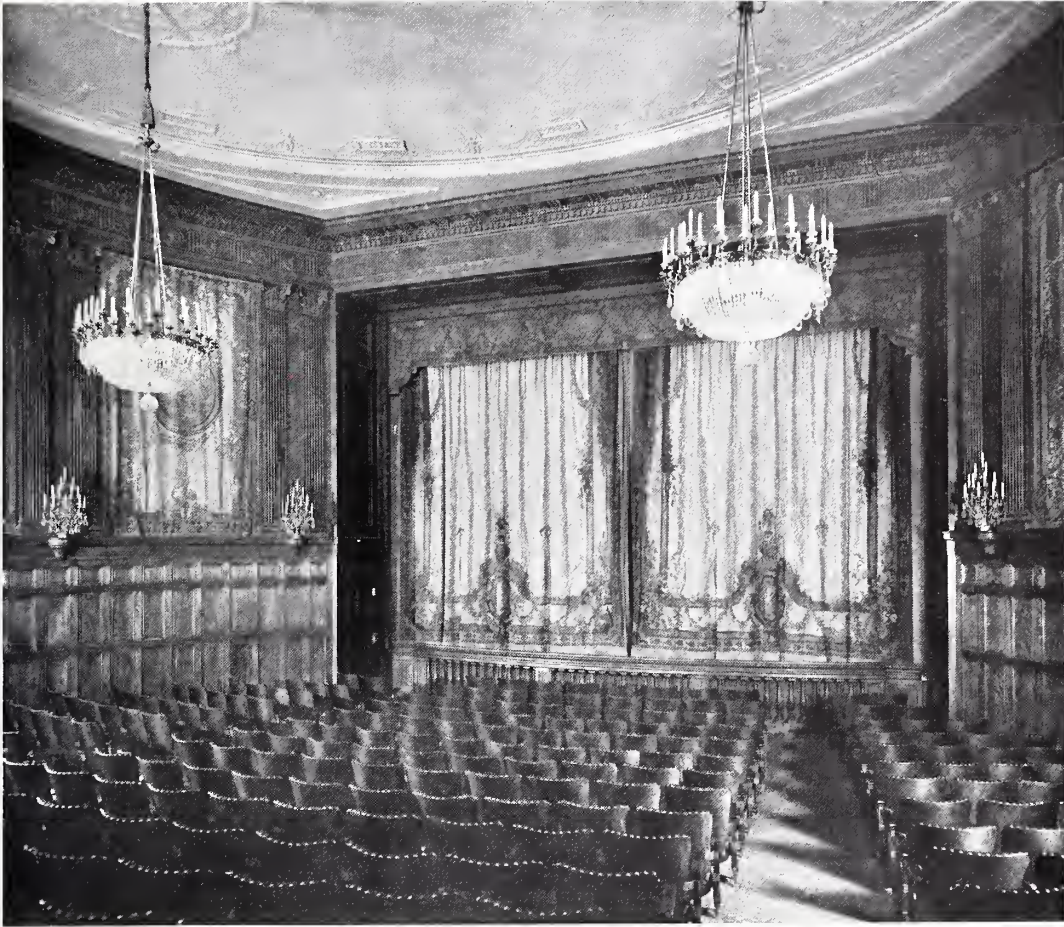


Robt. W. Tebbs, Photographer

THE LITTLE THEATRE

HARRY CREIGHTON INGALLS AND F. BURRALL
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The Little Theatre



Robt. W. Tebbs, Photographer

AUDITORIUM
THE LITTLE THEATRE

HARRY CREIGHTON INGALLS AND F. BURRALL
HOFFMAN, JR., ASSOCIATED ARCHITECTS

boxes and orchestra, balcony and gallery. Two hundred and ninety-nine people may be accommodated, and this bringing of the audience and actors into close contact emphasizes those features aspired to by Mr. Winthrop Ames, the founder, inasmuch as the general effect is that of an entertainment in a large drawing-room.

The stage equipment calls for special mention, owing to its almost unique instalment of a revolving stage. This permits of the permanent setting of the various scenes, thus saving much time and labor and rendering possible more elaborate staging than could otherwise be produced.

The Little Theatre is deserving of all the praise that has been bestowed upon it, not only for its perfect adaptation to the purposes for which it was erected, but also as being a striking example of the new order of things in theatre design. It may be safely predicted that its influence will be for good, and that the spectacular type of theatre,

at one time so common in this country, may be replaced by this newer form of architecture.

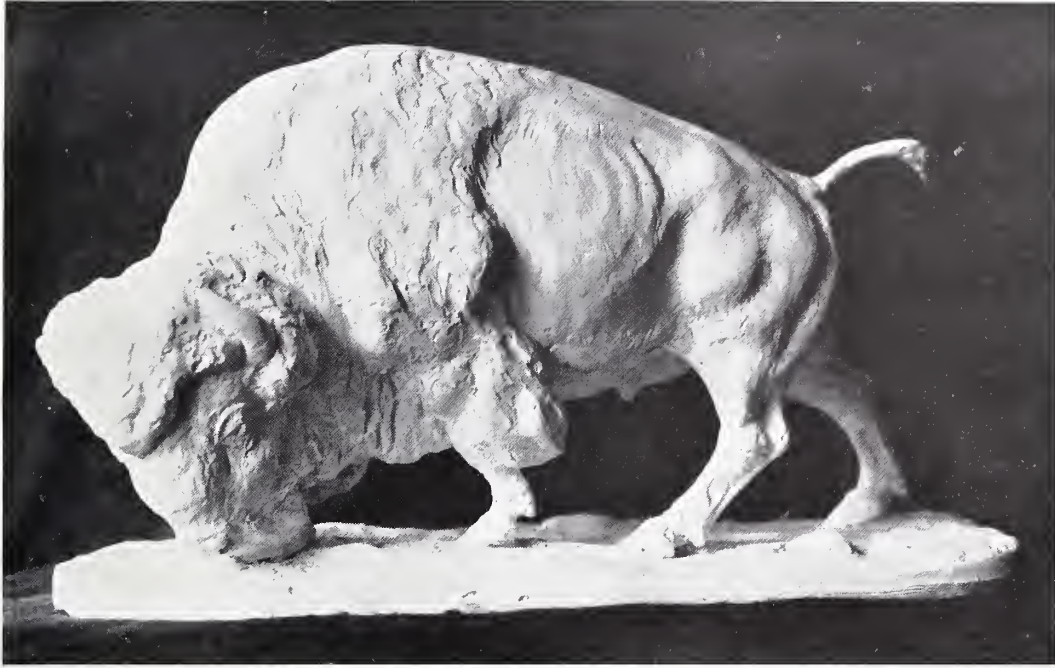
MR. MARTIN BIRNBAUM, of the Berlin Photographic Company, has returned after a summer spent principally in the Scandinavian Peninsula, and is brimming over with plans for a series of exhibitions during the coming season, which will eclipse even his achievements of last year along these lines. All of the exhibitions will be distinct novelties, and if there is any one characteristic which binds them together, it will be the fact that for the most part they are representative of contemporary German graphic art, a phase which is little known in America. Among the first artists whose work will appear at these galleries this fall is Marcus Behmer, a native of Weimar, who now resides in Florence. He is a brilliant etcher, designer of book plates, and a decorator of the books of the famous Insel Verlag. He is said to be a



Robt. W. Tebbbs, Photographer

THE FOYER—THE LITTLE THEATRE
HARRY CREIGHTON INGALLS AND F. BURRALL
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A Boy Sculptor



A BUFFALO

BY AVARD FAIRBANKS

EXHIBITED AT THE NATIONAL ACADEMY WINTER EXHIBITION, 1911-12

man of extraordinary versatility and of an originality which borders on the bizarre. This will be the first exhibition of his work in America.

A BOY SCULPTOR

REMARKABLY promising work in sculpture is being done by Avard Tennyson Fairbanks, a fourteen-year-old school boy. His ability was first discovered through a clay model of a rabbit which he made from one of his own pets, in his father's studio.

Later, while copying Barey's *Lion and Snake*, in the Metropolitan Museum of Art, his work attracted the attention of Mrs. Hoard and Mr. Frazen, of the Art Students' League, who were instrumental in securing for him a scholarship in that institution. He displayed such ability, particularly in his modeling of a bear and a tiger, a second scholarship to the League was tendered him. His recent productions are a lion and a buffalo—the latter he expects to dedicate to the Schools of America, as the buffalo is exclusively an American animal, and as the work is that of an American school boy.

Young Fairbanks is so enamored of his work that he seems to require little other recreation. He is truly American, his ancestors having come to this country in 1633. They settled in Dedham, Mass., where their old house still stands.

RAPHAEL LIMAURO, PASTELIST

THE two pastels reproduced on the following page were exhibited at the Twenty-second Annual Exhibition of the New York Water-Color Club, and are the work of Raphael Limauro, who lately returned from Italy. This artist prefers to work in pastels rather than oils, because he feels that by using his chosen method of expression he can translate the enhancing beauty of nature in a more rapid and beautiful way. It seems to him that in the dashing fusion of a thousand colors which is afforded only by pastel he can reproduce on a cold piece of cardboard all the radiant joy of a sunny day, all the melancholy of a cloudy, rainy sky, all the sleepy quiet of a woodland, or the turmoil of the busy street. It is Mr. Limauro's aim to study nature with the utmost sincerity and to take every precaution to get a sound sense of drawing and a genuine feeling of color.

MESSRS. MOULTON & RICKETTS have purchased the American business of the well-known firm of Messrs. Arthur Tooth & Sons, of London and Paris, and have removed their New York galleries to the premises previously occupied by that firm at No. 537 Fifth Avenue. Early English masters, choice examples of the Dutch, Barbizon and American schools, and etchings and engravings by modern masters, are always on view in these galleries.



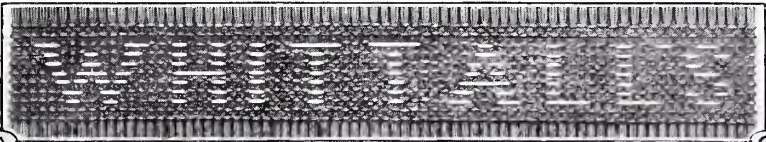
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BY RAPHAEL LIMAURO



MEADOW MERE

BY RAPHAEL LIMAURO



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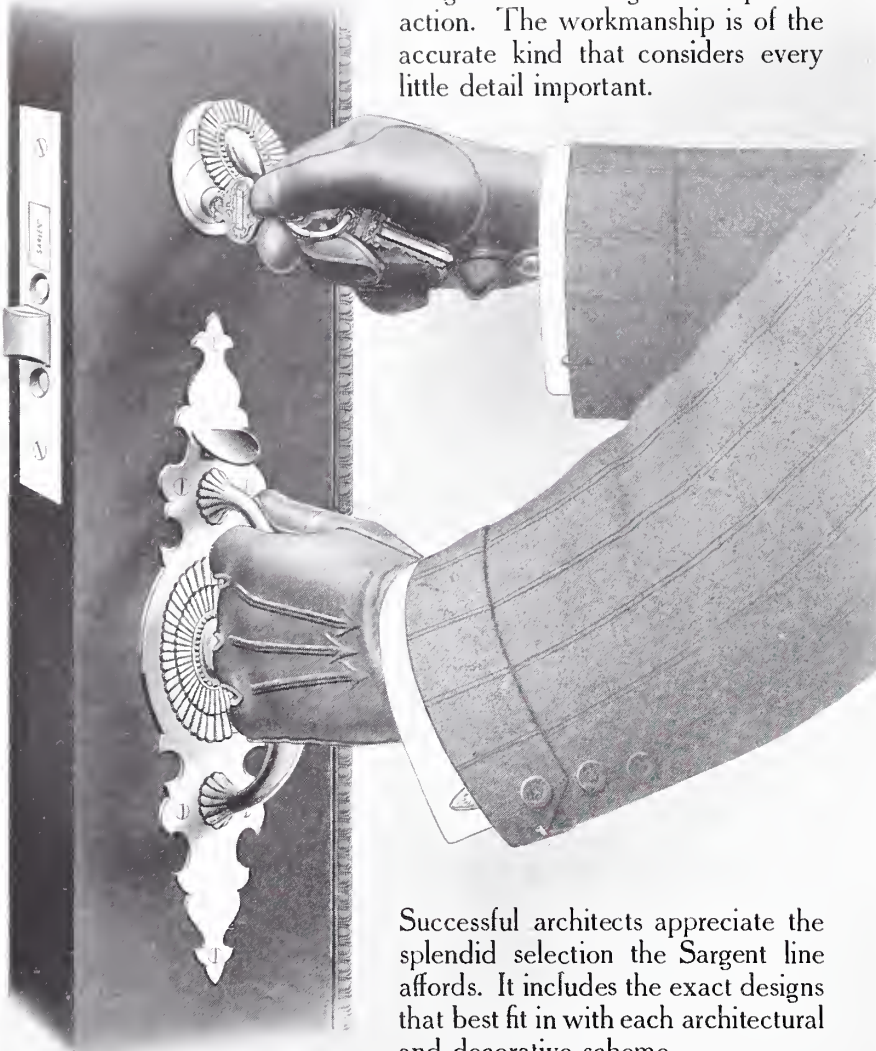
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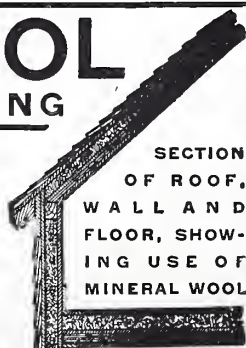
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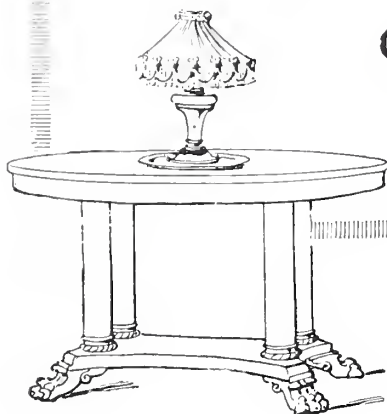
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the faculty is L. Everett Holt, a graduate of the School of the Boston Museum of Fine Arts, who has been engaged to take charge of the classes in applied design. Other instructors include Mrs. Alice R. Hadley, ceramic decoration; Alexander Sangernebo, modeling, and Brandt Steele, lecturer on design.

This school aims particularly to train its students in the practical side of art work, whether it be for illustrating or advertising art or in applied design, so that they may be fully equipped to practice their professions profitably to themselves after leaving school.



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The fall term of the Arts and Crafts School, Washington, opens October 2, with classes in design, wood-carving, metal work, jewelry, hand-weaving, basketry, leather work and book-binding, under a corps of teachers including Prof. Arthur Wesley Dow, Howard Walker and Denman Ross.

There is a project under way involving the idea of turning the school into a national industrial school. Last year's pupils were drawn from nearly every state east of Montana and Texas, and from as far south as Florida. Some of them have since assumed charge of the handicrafts in the mountains of Kentucky, Tennessee and South Carolina. Others have taken up the work in various sanitariums and rest-cures in Massachusetts and New York State, and still others have devoted their energies to the arts and crafts in connection with settlement work in Salem, Mass.

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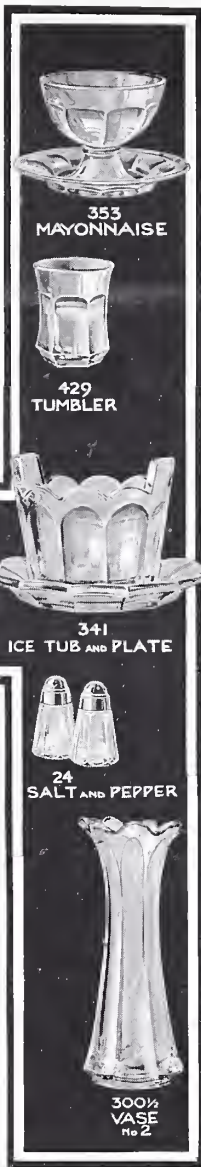


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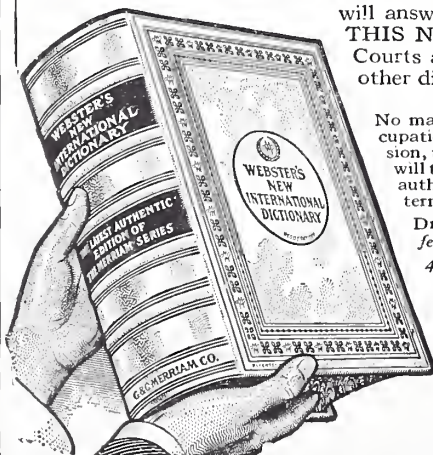
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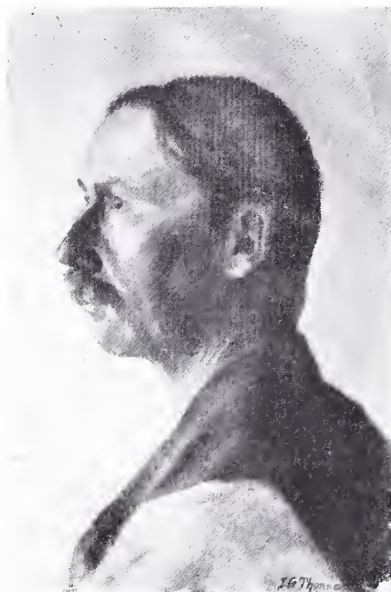


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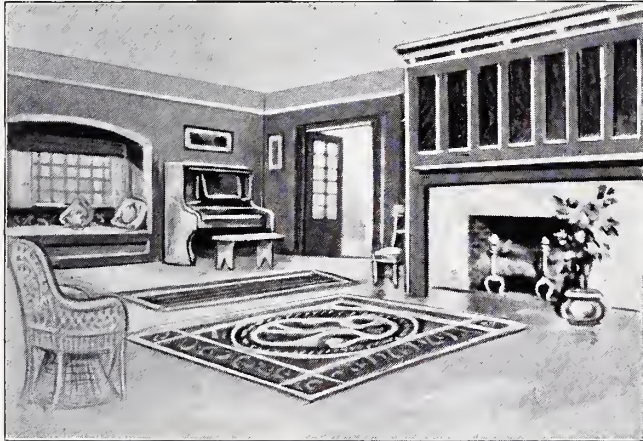
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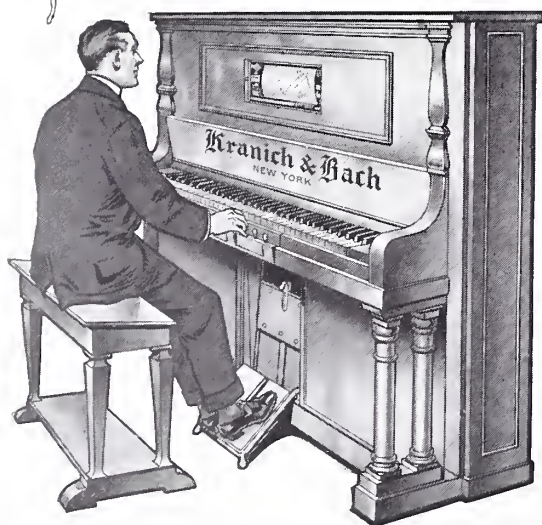
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