



UNIVERSITÄTS-
BIBLIOTHEK
PADERBORN

Some Work By The Students Of The Glasgow School Of Art.

[urn:nbn:de:hbz:466:1-69992](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-69992)

Glasgow School of Art



"MEDUSA." BRONZE BUST

BY EVELYN DE MORGAN

the case with all of those which Mrs. De Morgan has painted.

It must not be thought, however, that the foregoing pictures, varied as they are in style, give the full scope of Mrs. De Morgan's work as an artist. She has produced in black and white many studies so excellent that they could not well be bettered, and she has recalled to our minds the fact that gently imaginative painters often develop unexpected strength when they turn for recreation to sculpture, and enjoy the realistic exercise of modelling in clay. To this exercise we owe the great contrast which exists between Leighton's dream-like paintings and his masterful, virile *Athlete*; and a similar contrast will be found when you turn from Mrs. De Morgan's *Ithuriel* to her *Medusa*, an impressive bust in bronze, as largely handled as it is strong and noble in con-

ception. And the other piece of sculpture, the *Mater Dolorosa*, though naturally conceived in a milder spirit, is no less remarkable for the uncommon beauty of its type and the reticent character of its fine pathos.

SOME WORK BY THE STUDENTS OF THE GLASGOW SCHOOL OF ART.

THE analogy between a school of art, equipped as it should be to deal with art as expressed in any material, and the *atelier* (*bottega*) of a thirteenth century Italian artist, is much closer than at first sight would appear. In the latter a master craftsman surrounded himself with a crowd of workers and apprentices, to whom he stood in the relation not merely of supervisor, but of a master mind whose directions gave bent to the whole outcome of the studio, and the stamp of whose workmanship appeared upon every article issuing therefrom.

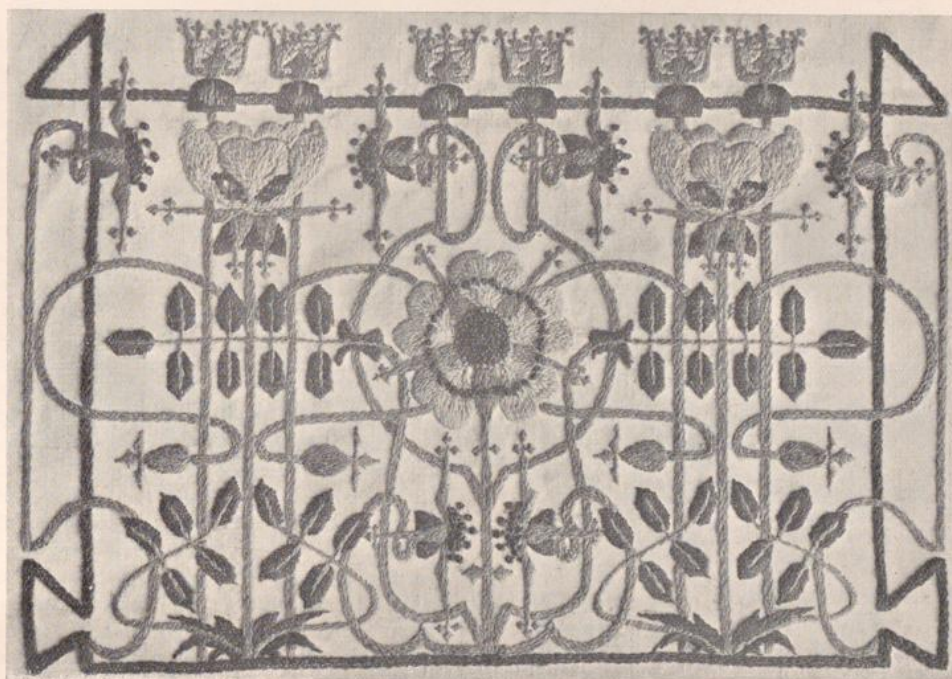
In a school of art, given a certain character of work proceeding from it and the cause will not be far to seek in the work of the staff, or of their head under whose direction the school is organised and conducted. And, as in the case of the artist's *atelier*, it was not in the preliminary work that any dis-

tinctive characteristics were to be looked for, but rather in those essays which called for personal effort; so in a school, its disciplinary work cannot differ in much from that given to any beginner, and it is only when the student is able to express his ideas clearly, and in artistic language, that any "egoism" or assertion is possible. And the analogy can be pursued farther; for the output of the artist's studio did not consist entirely of pictures, as our modern twentieth-century idea of an artist's studio would lead the "man in the street" to imply, but work was executed and material dealt with that lent itself in any way to explain the thought of the designer and the handicraft of the worker. From a banner to a piece of tapestry, from a signboard to an altar-piece, from a ring to a chalice—any method in any material; nothing came amiss, all were attempted. So in a

Glasgow School of Art

school of art, every channel whereby the student can express himself is, or should be, at his disposal. One is inclined, sometimes, to wonder why it was that the old men in Italy and elsewhere seemed capable of combining in one personality so many artistic excellences. The painter, the architect, and the decorative worker were often contained in one and the same artist, and this to such an extent that a fact common enough in the early centuries of the Italian Renaissance, seems past belief in these days of specialised men. The reason appears to be that the early workers were, from the very first, instructed by being brought into contact with material, were, in fact, educated in and through the use of material, and were not given, as our students often are, an artificial and unrelated instruction in methods and theories having no practical application, and often not even containing the elements of intelligence. To a thirteenth century artist's apprentice to draw in line, to model in clay or wax, to grave with chisel or other tool were all means of expressing form; to paint, to enamel, to colour with mosaic, to lead together stained glass were but methods of expressing his sense of colour. He had to

paint because some existing object required such treatment; to decorate because construction required decoration; and this course of education was animated throughout by a technical knowledge of architecture. In the work produced by the students of the Glasgow School of Art, this principle of individuality is the one quality underlying all the productions. And in this matter the school is much helped by the fact that it belongs to a city in Scotland, and that this city is already much in evidence as having given birth to a school of painters whose powers are recognised wherever modern movements in art find a place. Produced in a city in Scotland, the art of Glasgow is less influenced by metropolitan considerations than is the work of many of the English and provincial towns and cities, and it carries certain local and national imprints which are most interesting in these days of centralisation. There appears, moreover, to be a local treatment even in such matters as the education of its art students, while the means taken are not apart from the ordinary course of school work. A certain tradition is established, and to this all students are drawn, and the outcome takes the form of work



EMBROIDERED PANEL

DESIGNED AND EXECUTED BY MISS YOUNGER

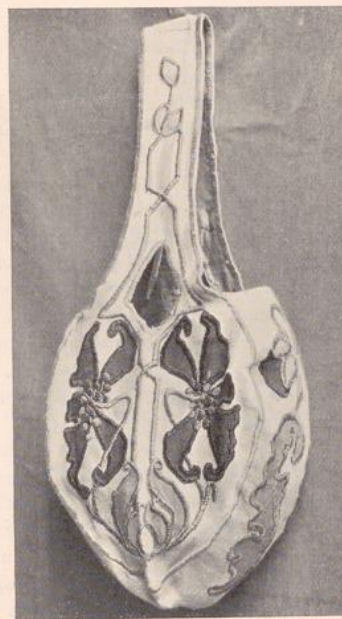
Glasgow School of Art

specially executed for the demands of an institution worked by students for students and known as the Glasgow School of Art Club.

The Club expresses itself in set terms as being established as a common meeting ground for present and past students, pledged to forward its objects by the production of art work by its members. Monthly competitions, covering all classes of work, are set by the Head Master, aided by the various directors of departments, and are judged by him; but the authorities rely chiefly for the material for their annual exhibition upon the work executed during the summer vacation. A vacation working scheme is prepared, at once varied and comprehensive, and on a given date outside judges are called in (and of these Glasgow possesses most capable examples) to decide merit, and a public exhibition crowns the year's programme.



CARTOON FOR STAINED GLASS
BY MONRO S. ORR



WORK BAG DESIGNED AND EXECUTED
BY MISS MCBETH

The Head Master is the director of the Club, and there is every reason to congratulate the members upon the high standard reached in the last club show. The exhibition was, in fact, one of the best which has been brought together, and proved itself of especial interest to those who study the trained efforts of the students of the coming generation, many of whom are destined to become working designers, occupying varying positions of more or less influence. In most of the exhibits there was noticeable that individual feeling and treatment spoken of above, thus practically proving the existence of that independent thought and action so desirable to foster and encourage. It is said by some that this striving after originality ought rather to be repressed in the work of students, and that every genius must learn to obey rules before it can intelligently discard them; but there is no fixed time when the student ends and the artist begins. The student is the artist, and the artist must be the student to the end of the chapter. Especially in design, ideas are by far the more important, and no amount of faultless execution will atone for a poor conception. Given just the requisite amount of audacity, combined with the sense of beauty and proportion required by a designer to raise his work

Glasgow School of Art



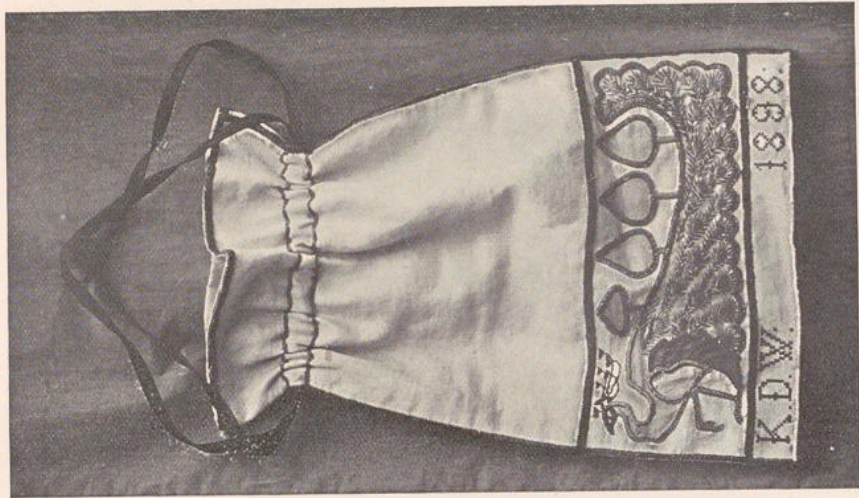
EMBROIDERED CURTAIN

DESIGNED AND EXECUTED BY MRS. NEWBERY



PULPIT FALL

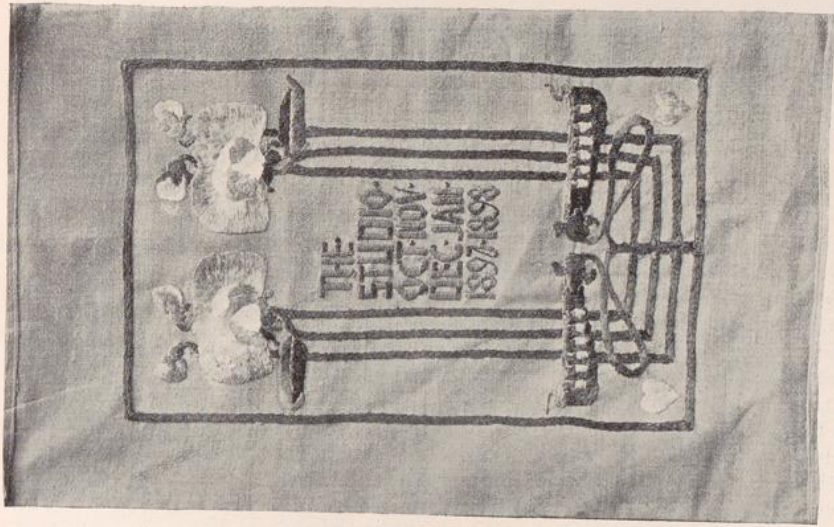
DESIGNED AND EXECUTED BY MRS. NEWBERY



WORK BAG DESIGNED AND EXECUTED BY MISS MCBETH



WORK BAG DESIGNED AND EXECUTED BY MISS GORDON



MAGAZINE COVER DESIGNED AND EXECUTED BY MISS KAYDEN



DESIGNED AND EXECUTED BY MRS. NEWBERRY

EMBROIDERY

Glasgow School of Art

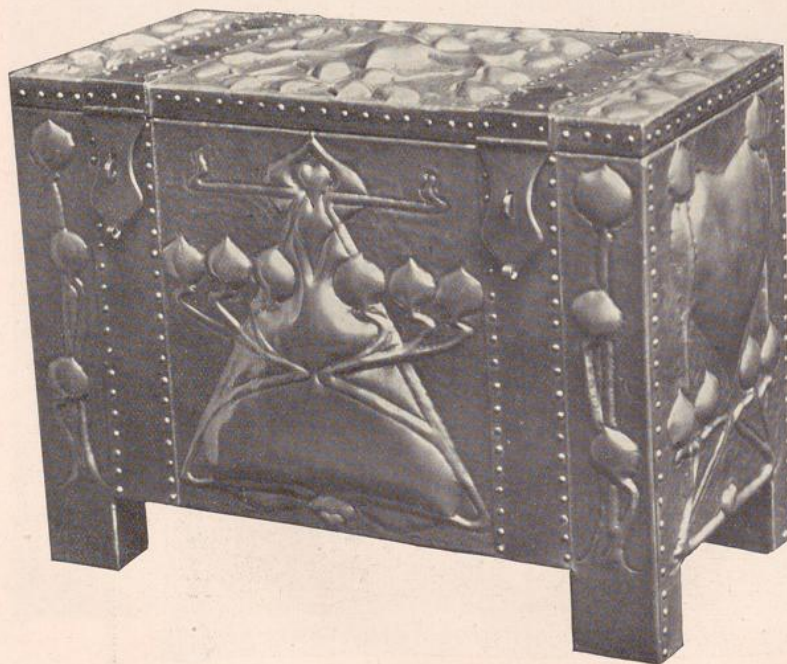
above the average level, and you have the making of an artist. When the aim is to train a designer, his ideality and invention, even if it be crudely expressed, should be encouraged at all costs, otherwise the effect will be to produce an unimaginative machine. To insist on accuracy of drawing, knowledge of structure and arrangement, which are principles capable of being taught, is extremely desirable, but to do so without depriving the student of his originality, and reducing him to a mere mechanical transcriber of other men's ideas, is difficult indeed. How far the Glasgow School of Art has been successful in imparting to its students sound knowledge of the principle of design without sacrifice of originality or freshness is shown by this exhibition, especially in the Decorative Art Section, under the supervision and control of Mr. John Guthrie. Words used to express the qualities of any art production are naturally inadequate, and our notice of this interesting show is necessarily brief. Pictorial art naturally occupied most space, and the marked advance on the part of some of the older students was not less noticeable than the signs of progress and confidence in the work of younger students. Some of the portraiture work reached a high level of artistic

excellence, and noteworthy in this gallery was *The Seal Coat*, by A. Struan Robertson, a study of a lady in black, strong in realisation of character and treatment, and the portrait by A. C. Hector. In landscape and *genre* subjects there were many pictures calling for detailed notice, but reference can only be made to two or three. One of the most promising pictures in the exhibition was *Holmes Water*, by Colin G. Mitchell, a broad stretch of an inland river with wooded bank, the foliage bright with summer tints. Mrs. Newbery's *White Cottage* showed how, in the treatment of a simple theme, familiar details can be set down with fine pictorial effect. One of Emmet Brady's contributions, *Southwick*, was full of life and sparkle, sketched in a light silvery scheme of colour. Miss Rowat showed a water-colour drawing remarkable for its sympathetic appreciation of child character, simply treated with excellent effect.

Munro Orr showed some of his characteristic work in black and white on brown paper, which were charming examples; one in particular, *The Phantom Ship*, displayed a fine power and understanding of the right interpretation of anatomical detail and action. Architectural drawings were

formerly considered uninteresting and dull by the general public, but in Glasgow a new school has arisen, and Mr. Donald McK. Stoddart showed two admirable *pastel* drawings which could not fail to interest. We hope soon to illustrate a selection of this clever young artist's work.

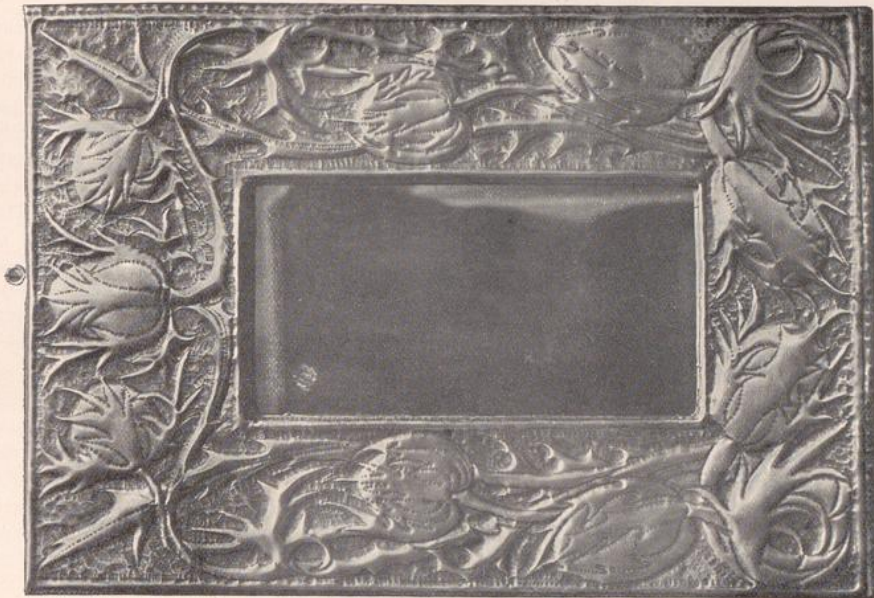
Turning now to a few of the more important exhibits of actual works designed and executed by members, it



JEWEL CASKET

238

DESIGNED AND EXECUTED BY MISS DE COURCY L. DEWAR



MIRROR FRAME
DESIGNED AND EXECUTED BY MISS MUIR-WOOD



MIRROR FRAME
DESIGNED AND EXECUTED BY MISS MUIR-WOOD

Glasgow School of Art

was interesting to observe a tendency to produce practical designs for things of everyday use, such as furniture, book-bindings and finger-plates. To keep before students the necessity of producing schemes which are capable of being carried out economically, and calculated to improve the artistic level of ordinary manufactured articles is excellent training, because; after all, this is perhaps, the most arduous effort that confronts a designer. His client may be a man of taste, willing to experiment, and not always deterred by unprofitable ventures, but even the most artistic merchant has to face his annual balance-sheet; and so it follows that the designer, if he is to find acceptance with the different trades, has a double duty—to art first, but also to commerce. Some of the metal work exhibits were well designed, showing a peculiarly sympathetic treatment, with no sharp edges to be damaged or to inflict damage, beauty of form being obtained by mass rather than line. The finger-plates by Miss Harvey, mirror frame by Miss Muir-Wood, candle sconce and white metal jewel casket by Miss Dewar, all of which we illustrate, are excellent in design and execution, and worthy of study.

Reference should also be made to Miss Dorothy Smyth's two charming low-relief heads in gesso on wood panels. Unfortunately these do not come out well in reproduction, or we would have pleasure in illustrating them. Too high praise can hardly be given to the reserved and dreamy treatment, combined with a wholesome sweetness of spirit, which confer distinction on this lady's work. The exhibits of embroideries were numerous and of great merit. A few specimens are illustrated here. As most of the embroideries were evidently conceived as schemes of colour, they suffer greatly by translation into black and white; but although they lose some of the charm due to their refined and harmonious colouring, the qualities of the design are in no way impaired. They are absolutely suitable for expression by the needle, and preserve all the best traditions of the art. When examined in detail the well-considered forms, the contrast between line and plant forms, and in others the skilful arrangement of intricate lines, commend the highest admiration.

It is impossible to notice all the works of merit exhibited, but the injustice thereby wrought is due entirely to the limited space at our disposal.

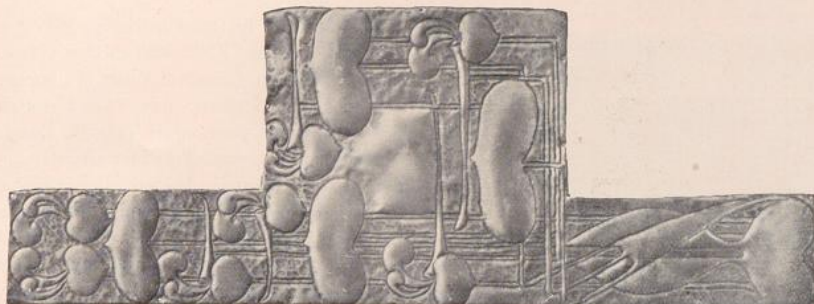
It is officially notified that all applications for space at the Glasgow International Exhibition, which is to be opened in May, 1901, must be lodged not later than the 1st of June with the General Manager, Mr. H. A. Hedley. There are in all eight classes, embracing agriculture, mining, industrial design and manufactures, machinery and labour-saving appliances in motion, locomotion and transport, marine engineering and shipbuilding, lighting and heating, science, education, music, sports and sporting appliances.

Separate sections will be devoted to women's exhibits, archæology and fine art.



PLAQUE

DESIGNED AND EXECUTED BY MISS MUIR-WOOD



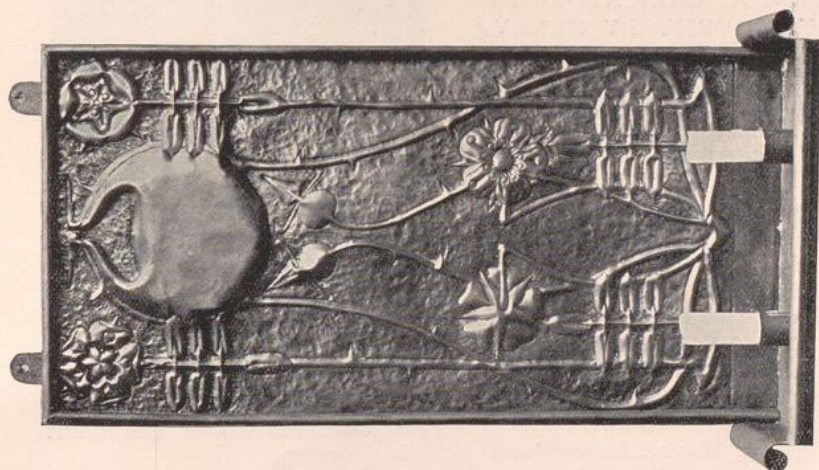
DESIGNED AND
EXECUTED BY
MISS HARVEY

FINGER-PLATE



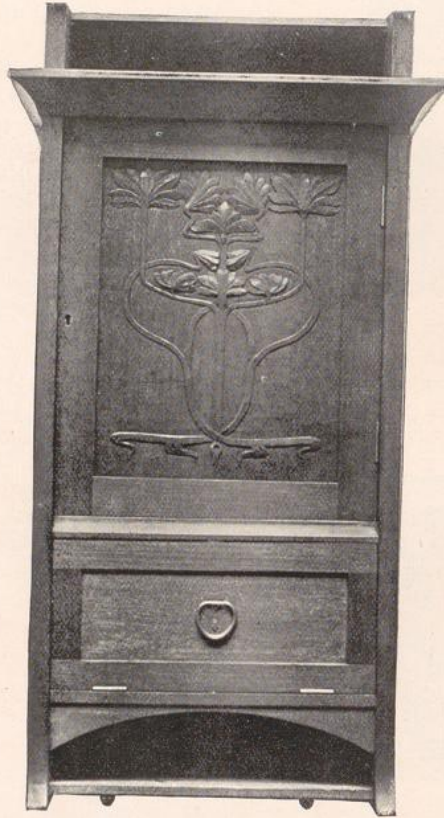
DESIGNED AND
EXECUTED BY
MISS HARVEY

FINGER-PLATE



DESIGNED AND EXECUTED BY
MISS DE COURCY L. DEWAR

CANDLE SCONCE



SMOKER'S CABINET BY W. STEVENSON

his genius. Some of his most seductive gifts were inspired by the brilliant illustrators of that period: Marillier, Saint-Aubin, Gravelot, Eisen, Debucourt and others. The Italians, too, had a certain influence over Morin, particularly Tiepolo, Longhi and Canaletto, who appealed to him strongly and with the happiest results. In fact, he neglected none of the sources whence he might derive inspiration; and thus, without any slavish imitation, he developed the manner and the style which characterise his most delicate and beautiful art.

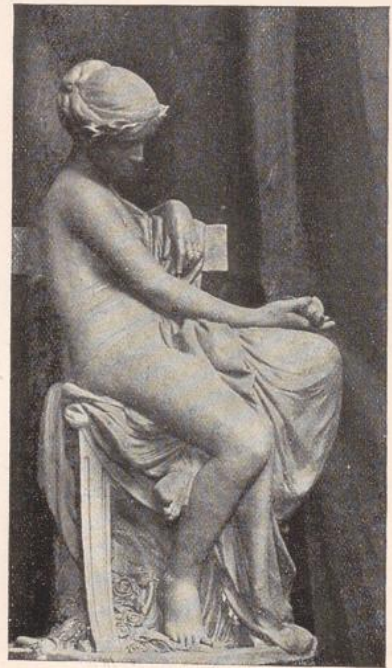
Far from confining himself to one art, or to one particular groove thereof, Morin tried his gifted hand in all directions. Above all else, Morin is an illustrator, that is certain; and I shall have more to say on that point presently. But he began with architecture, then turned his attention to sculpture (as witness his delicate and charming piece *Le Moineau de Lesbie*, his *Bacchante*, and his bronze portraits); he next showed that etching had no terrors for him; nor the little pastel stick, wielded with a fanciful grace which was far from ordinary. Needless to add, he knows how to paint, and that is the least of all. Morin is a most amusing and

A FRENCH CARICATURIST: LOUIS MORIN. BY HENRY BOUCHER.

ONE phrase, and that used in its most manifest sense, suffices to describe the subject of this article: Louis Morin is an artist. In him we find all the exceptional qualities, so rare in these days, which go to make up the true artist.

The original and quite personal nature of his work causes one something like surprise at this century-end, for there is that about it which would suggest that the author was even now carrying on the tradition of the *maitres galants* of the eighteenth century, but in the spirit of the present day.

Morin is incontestably the direct descendant of the incomparable and glorious masters, chief among whom for all time are Watteau, Fragonard and Chardin. Yet not to them alone does he owe all



"LE MOINEAU DE LESBIE" BY LOUIS MORIN