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PADERBORN

Studio-Talk. (From our own Correspondents.)

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## Studio-Talk

trade standard; but Miss Smith complains that insufficient time was allowed her, so that she could not avoid several defects due to haste. This accounts for the somewhat cramped letters of the inscription. Why do sporting clubs forget that metal-workers cannot possibly do their best when hurried? There are times, no doubt, when cups have to be ordered in a hurry, but those which are needed for the Cowes Regatta, or for any other annual meeting, could and should be commissioned six or seven months in advance.

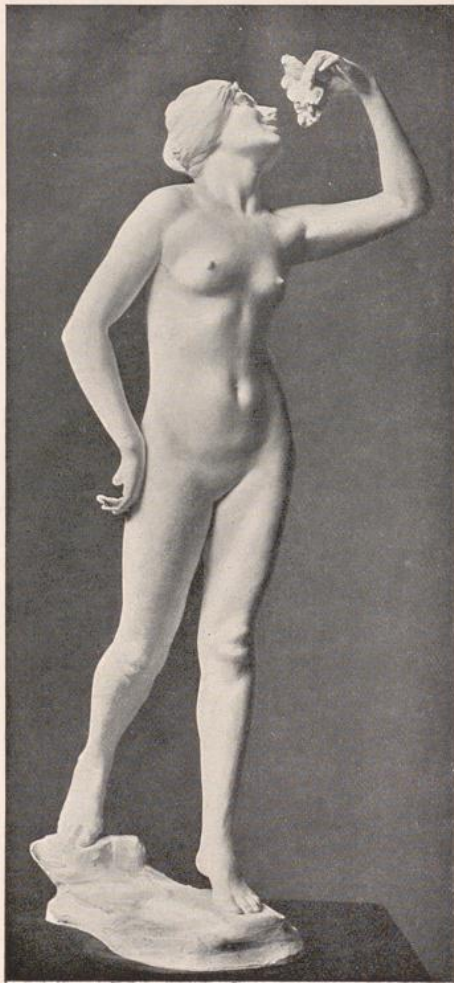
Mr. Whiting's model for a yachting trophy, represents an Elizabethan ship sailing over a globe supported by mermaids. There is room

for criticism here, if no figure in decorative art should be made to bear such a pressure from above as seems crushing in its force; but Mr. Whiting is free to say that he has many ancient and great precedents to keep him in countenance, and he certainly exhibits both thought and vim in the realisation of his *motif*. His trophy could be made entirely of silver, or the globe could be fashioned out of agate or some other beautiful stone.

The two designs by Mr. David Veazey are the result of a "Studio" competition. They are full of good intention, and should encourage Mr. Veazey to persevere. The use of leafed branches for the stems of cups needs reconsideration, as stems formed in this way would probably look brittle in silver.

Mr. F. Derwent Wood, in his model for a challenge cup, is influenced by a good old tradition of German silver-smithing. The base would no doubt be better were it less complicated, but the body and the lid are strong in character, and afford plenty of scope to any skilled metal-worker who sets adequate store by plain surfaces and vigorous lines.

(To be continued.)



STATUETTE

BY F. DERWENT WOOD

## STUDIO-TALK.

(From our own Correspondents.)

LONDON.—At the beginning of May the Fine Art Society opened an exhibition of Sir John Tenniel's drawings for *Punch* cartoons. This was the second show of similar works that had been held in the same galleries, and its 161 pencil drawings formed an invaluable commentary on the course of events in European politics since 1895. The last drawing in the collection had appeared in *Punch* on April 11, 1900, so that students of Tenniel's art had an excellent chance of comparing its present-day characteristics with those of five years ago, when the great humorist was already seventy-five years old. Here and there the touch was not so strong as it had been, but in the most recent cartoons of all, and especially in those relating to the Transvaal, there was a second youthfulness of vigour that surprised and delighted everybody. If Sir John Tenniel had been affected by what Carlyle described as "the sick sentimentalism" of the age, or if he had departed in any way from his unimpassioned desire to see things truly as well as humorously, his *Punch*

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cartoons could not have become what they have long been, *i.e.* unbiassed and memorable records of the greatest events agitating the public mind. That these historical documents in graphic humour and satire should be allowed to pass one by one into private hands is very regrettable. They ought to be purchased by the nation and hung in a public gallery.

approaches his subjects in the right spirit, for concerned though he plainly is with considerations of symbolism and ideas of doctrine, he does not forget the duty that he owes to his art. The pictures—there are nine of them altogether—are admirably drawn and painted, and are not without great beauties of colour combination and tone management. Moreover, their symbolism is



STUDY FOR "THE FASTING AND TEMPTATION"

BY A. E. EMSLIE

We have pleasure in giving an illustration, on the opposite page, of a well-modelled statuette by the clever young sculptor, Mr. F. Derwent Wood.

The series of religious pictures with which Mr. A. E. Emslie preaches a sermon on the text, "God is Love," deserve remark as serious and earnest efforts to deal with material that few modern men are accustomed to handle. Mr. Emslie, however,

neither abstruse nor weakly common-place but honestly impressive and suggestive. They deserve close study, and claim not less appreciation from lovers of good craftsmanship than from the larger public which is more interested in what the artist has to say than in the particular idiom he uses to express his beliefs. The series is being exhibited at the Egyptian Hall, in the upper room, which is called for the occasion the "Emslie Gallery."



STUDY FOR "THE CALL"

BY A. E. EMSLIE

As an assertion of what women can do in art, the exhibition at Earl's Court this year is quite worthy to be taken seriously. It shows very adequately the many directions in which the feminine capacities are progressing under the influence of modern ambitions and present-day educational facilities. The collection of pictures, drawings and sculpture that fills the Queen's Palace is interesting because it presents an agreeable mixture of British and foreign art, and affords chances of comparison that are definitely valuable. The average is reasonably high, for although a good deal of work has been included that can be passed by without attention there are many pictures of real merit that raise the level of the show and give it a good measure of authority. Most of these notable productions come from abroad, but some of our native artists—like Mrs. Swynnerton, Miss Fanner, Miss Stewart Wood and Miss Bessie Macnicol—hold their own well against all competition, and provide centres of interest in the galleries. Another section of the exhibition is given up to a collection, arranged by

Mr. Grego, of pictures of women of various dates, painted chiefly by deceased masters. Some admirable canvases have been chosen from famous private galleries, and an excellent result has been arrived at. In this same section is hung a series of water-colours of types of feminine beauty by Sir J. D. Linton, several pastels by Mrs. Jopling, and groups of pretty faces and figures by Mr. H. T. Schafer, Mr. Bernard Partridge, Mr. Harold Speed, Mr. Storey, and other artists who can treat feminine charms with success. As there is, besides, a great number of examples of those crafts in which women excel, the show is clearly acceptable as a sincere effort to fix the place that women should occupy in the modern æsthetic movement.

At Mr. Fordham's agency, in Maddox Street, Regent Street, Mr. J. Paul Cooper has recently been showing some refined work in shagreen and silver, one example of which is illustrated on this page. The varied



CASKET IN SHAGREEN

BY J. PAUL COOPER



ESCUTCHEONS

BY FRANCIS B. FULFORD

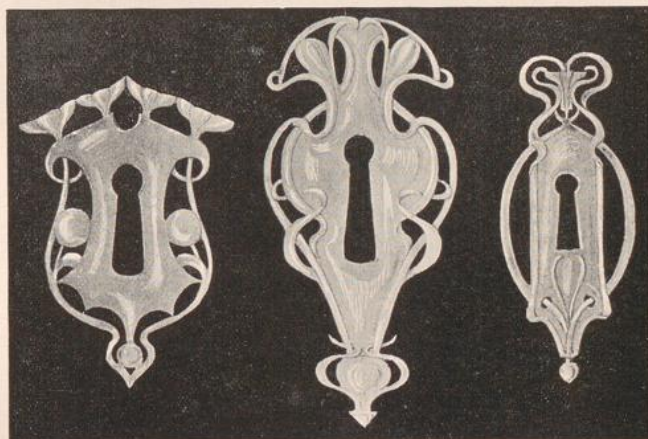
qualities of delicate colour obtained by Mr. Cooper are very pleasing, and it is to be hoped that he will succeed in his effort to make popular once more an exquisite material which has been too long neglected here in England.

Our age has produced a great many women who are painters, but very few painters who are women. The charm of womanliness in art has not been appreciated by the gifted fair, so they have wasted their time and impaired their talents by attempting to be manly. Here and there a great exception has been found, like Madame Morisot in France, and Lady Waterford in England, but the exceptions are very few. Among them Mrs. Stanhope Forbes now occupies a leading position, and it is pleasant to note that her recent exhibition at the Fine Art Society was deservedly a great success. It comprised forty-nine pictures and water-colour drawings, and there was not among them a single false note. Children, landscapes, flowers, and other subjects, like the *Basque Interior*, the *Shepherd of the Pyrenees*, and *The Bakehouse*, were all excellent in colour, with a tender firmness of touch in drawing, and with the distinction that always belongs to womanliness of sentiment and of observation.

**B**RISTOL.—The child is father to the man. In spite of the labours and munificence of one or two older citizens in

the cause of art, it is mostly left to the youth of Bristol to attempt the regeneration of their elders in this direction. Naturally, the result is discouraging. Civic bodies are not moved in a moment, nor a town full of busy men in a month; but the younger generation perseveres, and steadily turns out useful and artistic work whilst living for the while upon its own approval.

The Kensington Government School of Art, Berkeley Square, is one of the nurseries responsible for much of the artistic training carried on in Bristol, and it was there that a recently-held exhibition of students' work contained amongst others the designs, etc., here reproduced. The school itself was founded in 1890 under the direction of Mr. John Fisher, a master whose personality extends to every pupil who passes through his hands. Mr. Fisher is a clever workman and a winner of many medals, but he is



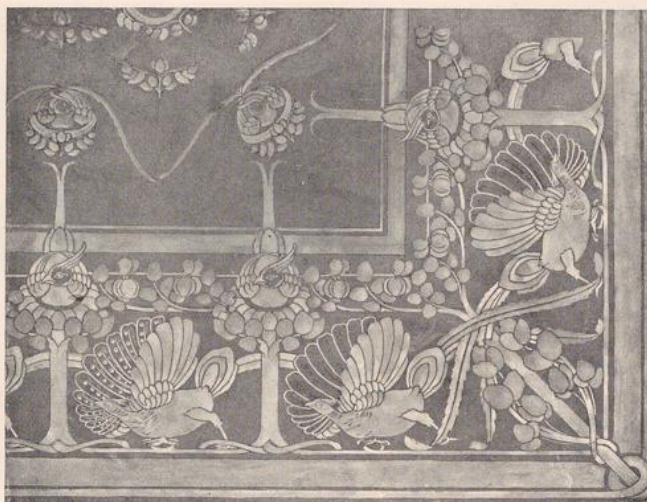
ESCUTCHEONS

BY FRANCIS B. FULFORD

## Studio-Talk

more than a mere prize-hunter, for he possesses that power of imparting his knowledge to those about him which is so essential, yet so often lacking, in those who make teaching their profession. The progress of the school is sufficient to prove this.

Everyone should be a specialist of some kind nowadays, and the speciality of the school is designing and modelling. Drawing is by no means neglected, however, as evidenced by two sketches shown at the exhibition, one in pen and ink for magazine work by F. P. Stonelake, and the other a lead-pencil drawing by Nelly Birch, to illustrate the well-known rhyme "Au clair de la lune." The designs for damask table-linen by F. B. Fulford were capital examples in one branch of manufacture, whilst D. Bryan's gates and railings were good in another. Silver-ware was contributed by Kate E. Hippiusley—a lady who, by the bye, has been successful in THE STUDIO competitions—and tiles were shown by C. V. Allen, who has drawn a strong but prettily-tinted pattern, with the pea as



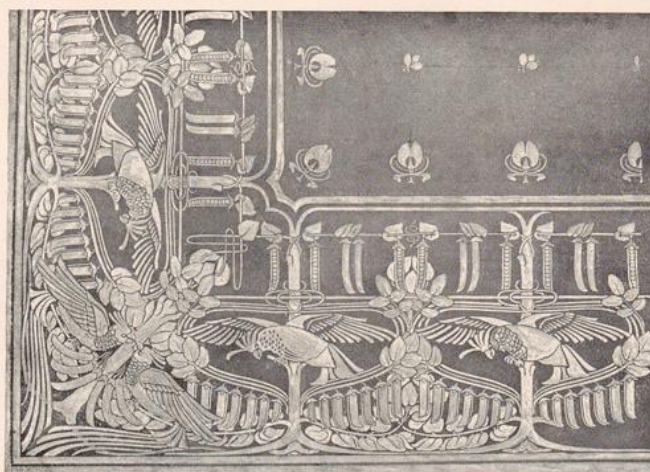
DESIGN FOR DAMASK TABLE LINEN

BY F. B. FULFORD

its basis. F. B. Fulford's escutcheons were also well arranged, and capable of being easily worked.

Of the modelling one can hardly speak too highly. Charles A. Sheehan's *Temptation*, a relief panel, showed really skilful treatment, as did also a design by Tracy Tratman, whilst a frieze by Mabel Thatcher was broadly modelled in excellent style.

L. A. B.



DESIGN FOR DAMASK TABLE LINEN

BY F. B. FULFORD

**G** L A S G O W.—The thirty-ninth exhibition held by the Royal Glasgow Institute of Fine Arts is now open. Apart from loan pictures the show is distinctively one of Scottish art, in which the East of Scotland gets a fair share of representation. The Hanging Committee consisted of Messrs. Corsan Morton, J. Reid Murray, and William Beattie, and these gentlemen are to be congratulated on their impartiality. The arrangement of

## Studio-Talk

the pictures on the walls, however, leaves much to be desired; even after making allowance for the limited accommodation afforded by the Galleries in Sauchiehall Street, and the consequent necessity for arrangements which do not make for harmony, there is an evident want of balance and method in the hanging which is unfortunate. The frieze of oil pictures in the Architectural room is an objectionable arrangement, and it is a pity that the upper walls could not have been simply draped as last year.



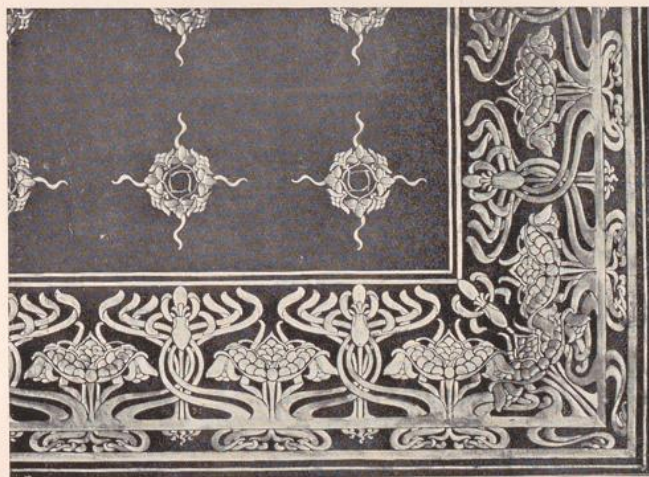
DESIGN FOR TILES

(See *Bristol Studio-Talk*)

BY CHARLES V. ALLEN

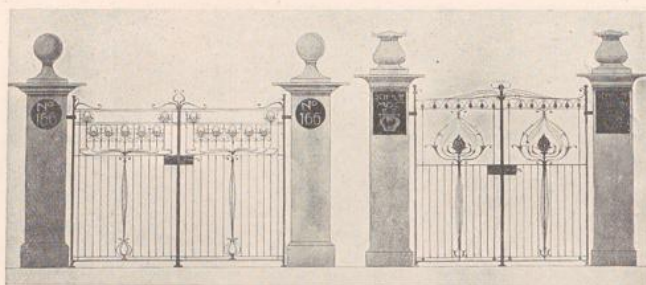
If the loan pictures are fewer in number than in some previous years they are without exception of high quality, and, in themselves, form an exhibition of sterling worth. They include *Charity*, by G. F. Watts, a splendid example of the later manner of that accomplished artist; Romney's portrait of *Mrs. Inchbald*; Colin Hunter's *Signs of Herring*; an interesting early picture by Rousseau; *Dysart*, a beautiful work by Sam Brough; and *The Devil's Bridge*, a brilliant impression of a mountain gorge by Turner.

Space will permit of only a brief reference to a few of the more notable exhibits. Portraiture bulks largely in the exhibition, while the art of the landscape painter is much in evidence, and, in a lesser degree, that of the subject painter. George Henry's portrait of *The Honourable Mr. Justice Darling* is reticent and dignified. In the portrait of a former Lord Provost of Glasgow, *Sir David Richmond*, J. S. Sargent has scarcely done justice to himself. James Guthrie's *Mrs. Watson* is an example in which dress is duly subordinated to the personality of the sitter. E. A. Hornel's *Fair Maids of February*, purchased by the Corporation, is remarkable for its decorative feeling and glowing colour, and marks a distinct advance on the former work of this artist.



DESIGN FOR DAMASK TABLE LINEN (See *Bristol Studio-Talk*) BY H. G. PALMER

Among the other artists represented are James Paterson, A. K. Brown, E. A. Walton, Tom McEwan, P. MacGregor Wilson, and Thomas Millie Dow. As usual, the sculpture is placed in the entrance hall. This section is much stronger than usual, and among the contributors are Shannan, J. Tweed, Onslow Ford, Pomeroy, and Kellock Brown.



DESIGNS FOR WROUGHT-IRON GATES  
(See Bristol Studio-Talk)

BY T. D. BRYAN

LIVERPOOL.—Mr. Thomas Huson, R.I., has designed and executed several repoussé copper panels representing scenes in the port of Liverpool, intended for the decoration of the dark mahogany moulded wall framing of a billiard-room. There is rich harmony of colour between the metal work and its woodwork surrounding.

Liverpool artists have very heartily co-operated in promoting an exhibition of pictures and of arts and crafts in the neighbouring Borough of St. Helens, where the municipalities have fairly well adapted the public museum in Victoria Park, in the hope eventually of establishing a permanent art gallery there.

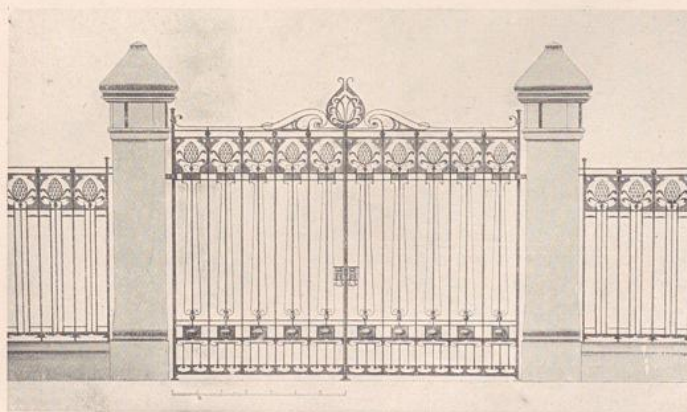
A prominent feature is made of Room VII., devoted to the works, about fifty in number, of Robert Fowler, R.I., with an effective portrait of the artist by R. E. Morrison. Other Liverpool artists contributing include Follen Bishop, A. E. Brockbank, F. T. Copnall, John Finnie, R.C.A., Hamilton Hay, J. Kirkpatrick, Mary McCrossan, G. Hall Neale, Mrs. Maud Hall Neale, Richard Wane, David Woodlock, and James Lowers, A.R.C.A. Loans of important pictures have been supplied from the Corporation Art Galleries

of Blackburn, Leeds, Oldham, Preston, Salford, Southport, and Warrington. Also many interesting works have come from private collections in the locality; the chief of these are some fine examples of paintings by Henry Moore, R.A., John Brett, A.R.A., John Reid, Albert Moore, J. Robertson, etc., lent by Mr. Frederick H. Gossage, J.P. The exhibition is further enriched by

contributions from a number of other prominent artists. The committee were well advised to include an arts and crafts section in this exhibition, and they may be congratulated on the success which has attended their resolution to make this both interesting and educational.

H. B. B.

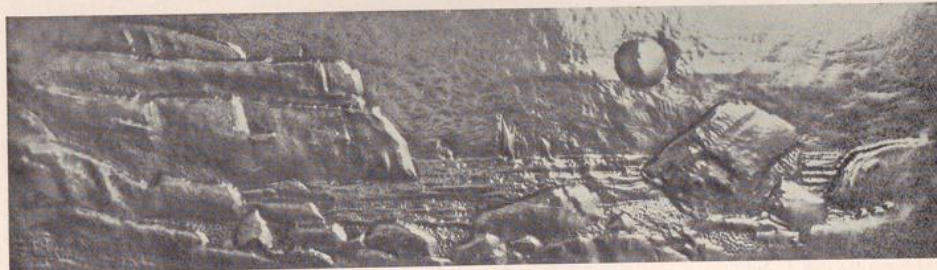
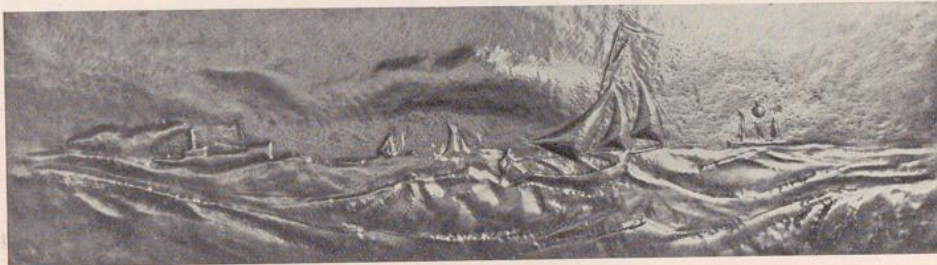
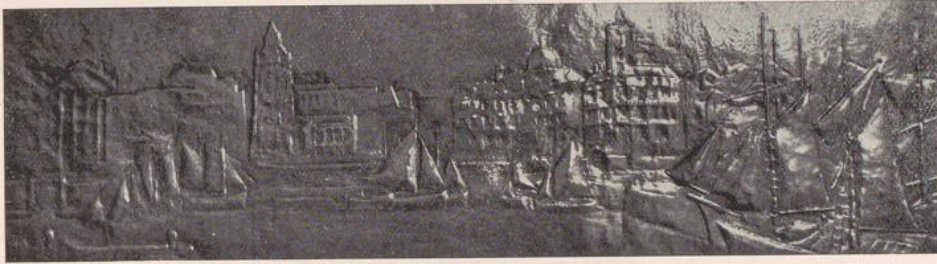
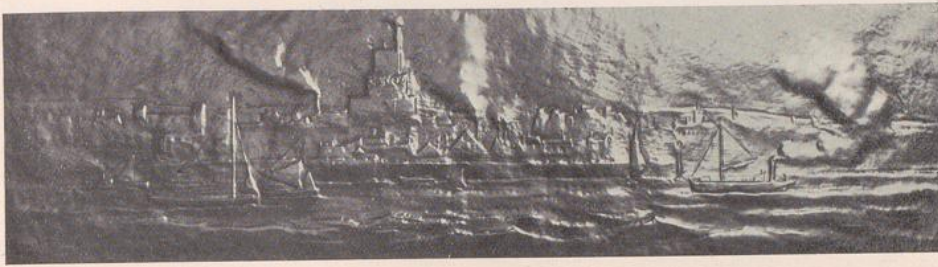
BERLIN.—The art movement has developed so rapidly that it becomes difficult to follow it in detail. But it may be asserted as a fact that practically all the good work seen here in the course of the winter was by artists of eminence, some of it too of no recent date. The question arises again and again whether there is any advantage in having exhibitions in five or six *Salons*, which follow one another so quickly that it becomes impossible even for the experienced art critic to maintain a clear perception



DESIGN FOR WROUGHT-IRON GATES  
(See Bristol Studio-Talk)

BY T. D. BRYAN





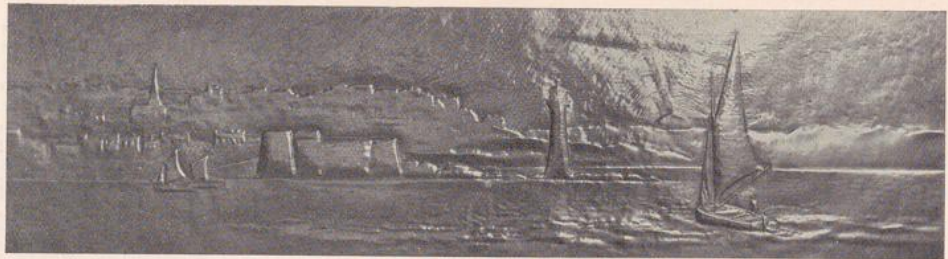
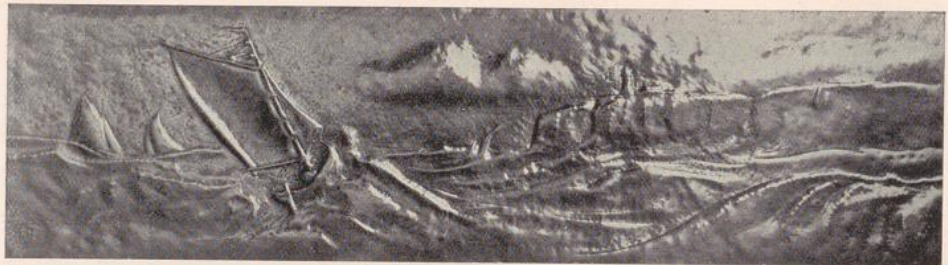
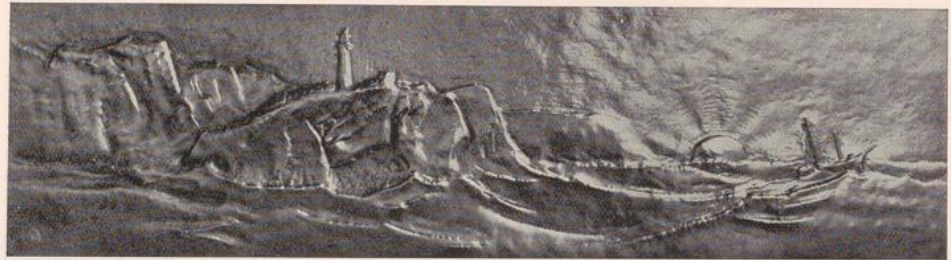
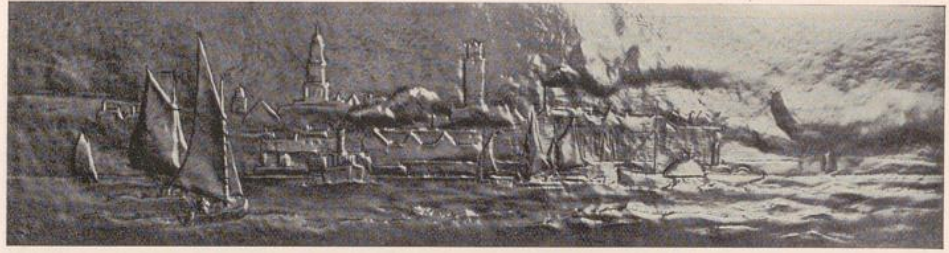
REPOUSSÉ COPPER PANELS

BY THOMAS HUSON

for each individual work, and to pronounce a just criticism thereon.

In our public exhibition of paintings of the 19th century were two pictures by W. Leibl, one of them consisting of two heads from the *Wildschützenbild*, which was destroyed by the painter.

We also saw a highly interesting landscape by Adolf Menzel, dated 1847; an early and very fine *genre* painting by Gabriel Max, who became known later by his studies of anæmic-looking women, and by his experiments in the direction of utilising spiritualism for the purposes of his artistic manifestations; an heroic landscape by Feuerbach; a



REPOUSSÉ COPPER PANELS

BY THOMAS HUSON

striking painting—the *Schusterwerkstatt*—by Max Liebermann, painted in Holland; and a large canvas styled *Abendmahlsfeier in Hessen*, by Bantzer of Dresden. Among the sculpture was a bust by Rodin.

The Academy organised during the winter a large exhibition of the works of Ludwig Knaus, in

celebration of his seventieth birthday. The paintings of this venerable artist are so well known, even abroad, by means of reproductions, that no description of his style is required. Together with Vautier, Knaus represents all that is best in the *genre* painting in favour thirty or forty years ago—that unambitious and humorous treatment of “parochial” life, which for a brief time seemed

## Studio-Talk

to become the chief aim of German art, supported as it was by the approbation of a public quite innocent of things æsthetic. Yet we cannot blame the initiators of a style such as this when, by reason of its popular favour, it is imitated, vulgarised, and carried beyond its proper limits by mediocre painters—a class not yet exterminated!

Ludwig Knaus was a real artist. He was a keen observer, and possessed the gift of reproducing faithfully all he saw. Not for nothing did he work in France at the time of the great colourists. His paintings, often rich and warm in tone, surprise one by their abundance of finely-executed detail. But the set purpose to entertain, even to amuse, is often too patent; and herein the painter exceeded his artistic resources. The present artistic generation will not be satisfied with mere "anecdotes"; it wants either more or

less, and thus our admiration for work such as that of Knaus is not unmixed with other feelings. The great public, however, on the occasion of this display, celebrated a new triumph for an old favourite to whom they owe many a pleasant moment.

Among the big *Salons*, Schulte's, hitherto very conservative, has undergone a marked change of late, and many good examples of the new art movement were to be seen at their winter show. There was little of importance from the Berlin painters, but many of their collective exhibitions during the winter became fashionable in Court and Society circles. The Hungarian painter, Philipp László, who lives in Berlin, was represented at Schulte's by numerous portraits of aristocratic personages. His pictures are somewhat superior to the ordinary conventional works

of the sort, possessing, as they do, a certain "knack," being passably discreet in colouring, and moreover undoubtedly clever. I prefer László to the Viennese artist, Angeli, but Winterhalter, certainly no great portraitist, invests his subjects with far more dignity than either. By far the best work ever done by László is his portrait of the venerable Imperial Chancellor, Prince Hohenlohe. Yet when we compare them, how much more distinguished, how much more artistic, the portraits of Lavery! With him the chief aim is to produce a work of art. Herkomer has achieved a great success here in fashionable society by his large display, which includes the celebrated *Dame in Weiss* (Miss Grant) and the *Dame in Schwarz*. Has not the Emperor himself sat to him? On the other hand, many people have received him very coldly. What will posterity's verdict be? There will hardly be a



DESIGN FOR DAMASK TABLE CLOTH

BY WALTER CRANE

## Studio-Talk

place for Herkomer beside Van Dyck, Reynolds and Gainsborough!

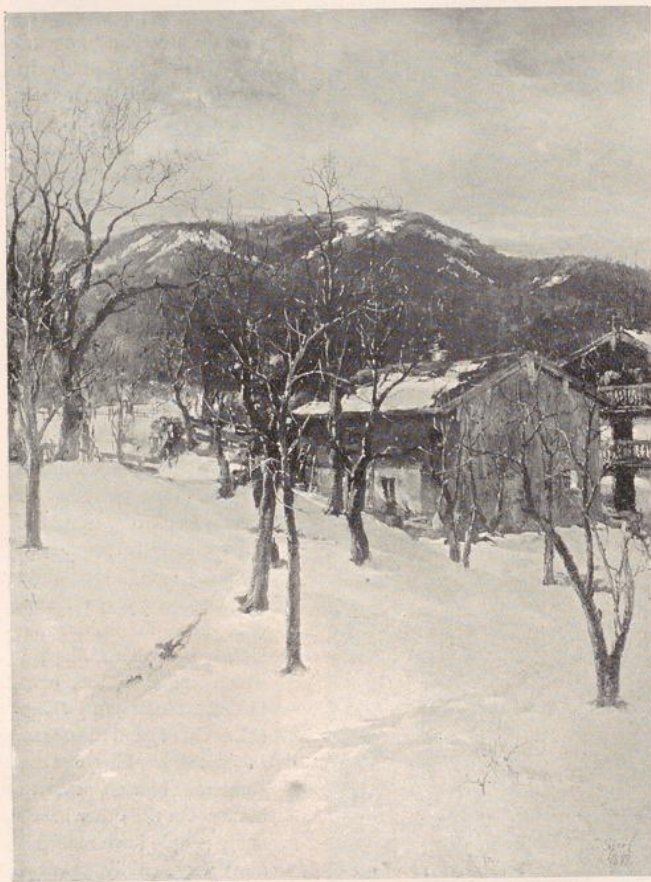
There was good landscape work seen at Schulte's from the easels of the young "Worpsweder" artists; but most of the paintings were too large, and sometimes over-laden with colour. G. Schönleber, of Karlsruhe, made a brave show with his strong, stormy landscapes, some from Holland, some from his native land. Equally good were the canvases sent by Fritz Thaulow (including several views of the old bridge at Verona), and the tender, finely-conceived paintings by Whitelaw Hamilton.

At Gurlitt's we have once more seen numerous paintings by Leibl, and several landscapes from the brush of Wilhelm Sperl. This exquisite artist,

since his youth a friend of Leibl, with whom he lives in a secluded village among the mountains above Aiblings, is not so well known as he deserves to be, even in Germany. On this account it is pleasant to be able, through the kindness of Herr E. Seeger, to reproduce some of his paintings in these columns. He has chosen his subjects among the Bavarian highlands where he dwells, and nothing is too simple to attract his keen observation.

Walter Leistikow of Berlin (see *THE STUDIO*, Vol. XI., p. 127) has repeatedly endeavoured to achieve good decorative work; and beauty of colouring and simplicity of line should surely appeal to the beholder. Yet now we find him returning to the realistic reproduction of actual detail—the foaming water and the play of the setting sun upon them; only the slowly circling gulls reminding us that he was wont often to use *motifs* of the same sort for ornamental purposes. In any case, Leistikow, with his sense of style, his power, and his brilliant colouring—displayed to the full as they are in his simple scenes from the neighbourhood of Berlin—remains in the front rank of our landscapists.

We are indebted to the Casserei *Salon* for bringing before the public the works of the great foreign artists. There we first saw many paintings by Monet and Degas; there, too, a small collection of old English paintings by Reynolds, Gainsborough, and Romney, with numerous small studies by Constable; and there we now have various pictures from the Fontainebleau School, and other charming things by Monet, Sisley, and Pissarro. Among the Germans represented are W. Trübner and Slevogt, who both reveal great but scarcely matured gifts for colour.

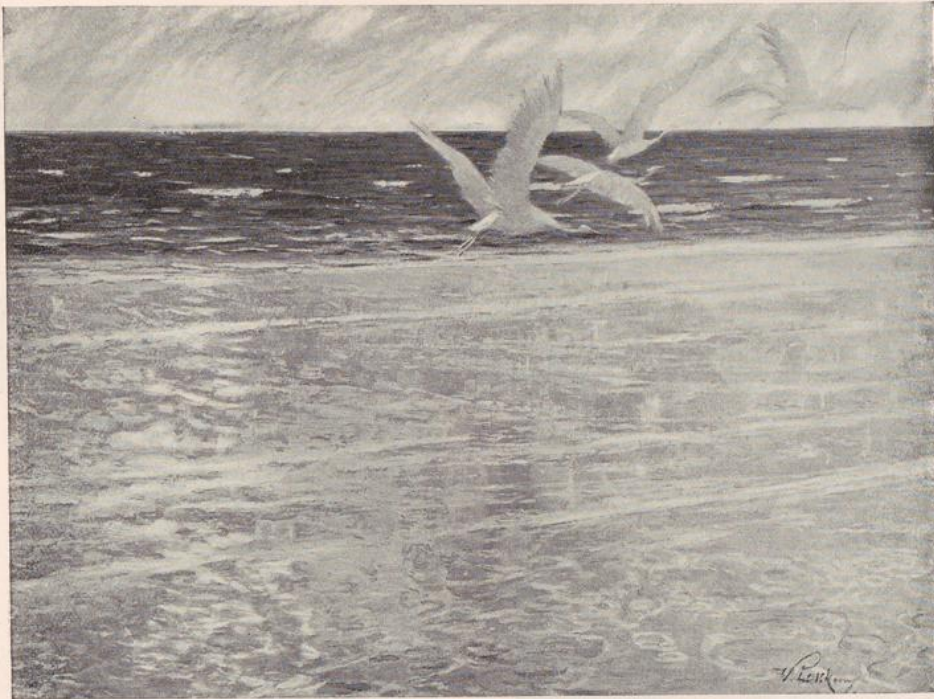


LANDSCAPE

(By permission of E. Seeger, Esq.)

BY W. SPERL

*Studio-Talk*



SEASCAPE

BY W. LEISTIKOW



"A COUNTRY COTTAGE."

(By permission of E. Seeger, Esq.)

BY W. SPERL



"THE DANCER" STATUETTE BY F. KLIMSCH

Reproductions of some of the work of a young Berlin sculptor, Fritz Klimsch, are now given. He was born at Frankfort-on-the-Main in 1870, and at first studied under his father, Eugen Klimsch, the painter. Subsequently he worked at the Berlin Academy, and was for some years in Rome and Paris. Some of his portrait busts and nude figures show careful observation of Nature and no little feeling. His figures are full of movement, but, as every artist knows, a great deal depends on outline in plastic work. It is to be hoped the young sculptor may have an early opportunity of displaying his skill on some larger monument (and monuments are springing up like mushrooms all over Germany), but, unfortunately, in the distribution of such commissions considerations not altogether artistic very often prevail.

A few words are due in conclusion to the de-

partment of art handicrafts. More interest is now being taken in work of this sort, and at the *Salon* of Keller and Reiner we have the opportunity of seeing many excellent examples of furniture, jewellery, pottery, glass-ware, etc. H. Hirschwald has also been exhibiting some novelties, such as rooms furnished and designed by Otto Eckmann or Plumet or Selmersheim, the work admirably executed in the workshops of the "Hohenzollern kaufhaus."

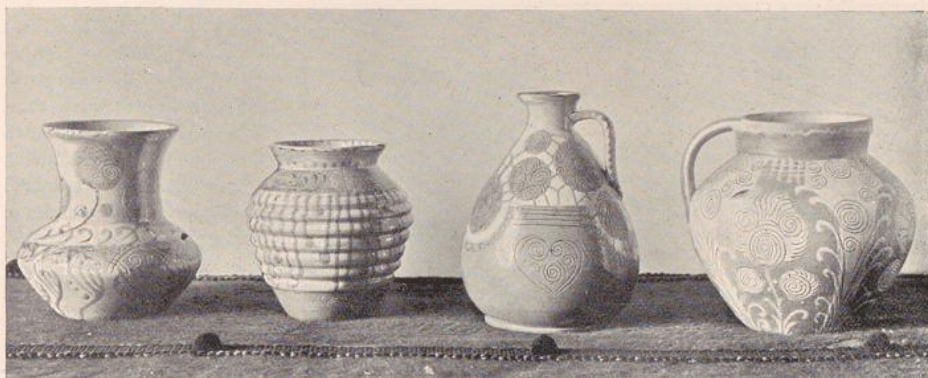
A number of designs for damask table-linen, one of which is illustrated here, afford further proof that



STATUETTE

BY F. KLIMSCH

## Studio-Talk



POTTERY-WARE

BY SCHMIDT-PECHT

among the better classes there is a demand for artistic house decoration, and that our manufacturers are meeting that demand. These patterns were designed for the firm of Norbert Langer and Sons, of Deutsch-Liebau (Moravia), by Walter Crane and H. von Berlepsch, of Munich. They are quite beautiful, and thoroughly adapted to the material. Herr E. Moldenhauer, the representative of the firm, was good enough to supply me with photographs of the sets, which are to be seen at the Paris Exhibition.

G. G.

**B**RUSSELS.—The arrangement of the Salon of the Société des Beaux Arts of Brussels in the galleries of the Musée is far from equalling that of last year at the Cercle Artistique, and the disposal of the works of art displayed seems to have been made somewhat hurriedly. Moreover the chief interest of the exhibition consists in the works of a few great foreign artists. One is attracted immediately by the delicate charm of Gustave Moreau's *St. Sébastien secouru par Irène*. This picture, of small dimensions, at once rich and refined in colour, and altogether done in the "grand style," is entirely worthy to stand as representative of the superb art of this curious master. Then we have the portrait of *Mrs. Ian Hamilton* by J. S. Sargent, R.A., which, by its supreme grace and cleverness of treatment, quite dominates the Salon. Mr. Sargent's works and gifts have been so recently considered in the pages of *THE STUDIO* that it would be superfluous to enlarge upon them now. The important exhibit by M. Fantin-Latour includes seven works of various sizes and styles. Among them are *La Lecture*, *Siegfried et les filles*

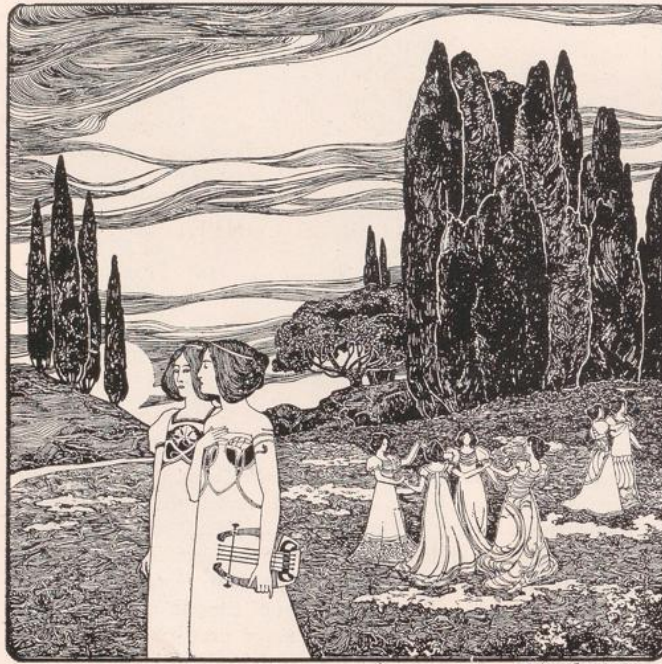
*du Rhin*, *La Déposition de Croix*, and *Vénus et ses amours*, and they all reveal the characteristic manner of this essentially French painter, of whom a critic has remarked: "his Siegfried is a Siegfried such as Racine might have conceived him, a Siegfried with nothing of German about him save his name." One never tires of admiring the simplicity of his style, the ease of his drawing, the sobriety of his tones, or the earnestness of his execution.

The astonishing dexterity of "the Glasgow boys" is marred, perhaps, by an apparent lack of sincerity, and their extreme cleverness in utilising all the most subtle combinations of paint and glazing is somewhat too evident. The members of the Glasgow school are abundantly represented here. We have, for example, portraits by J. Guthrie, J. Lavery, and Walton; landscapes by Macaulay Stevenson and G. Thomas; flowers by Stuart Park, and animals by G. Pirie.

The bronze bust of *M. W.* by J. de Lalaing is the most remarkable Belgian work in the Salon. The other sculptors have sent simply replicas or unimportant "bits;" moreover, these galleries are ill adapted for sculpture exhibits.

The Belgian paintings displayed are nearly all landscapes, among the contributors being Claus, Courtens, Frédéric, Linden, and Wyttsmann. Mention must also be made of a picture by Mdle. d'Anethan—*Les saintes femmes au tombeau*—and of the clever drawings by Mertens and Gilbert.

M. Pol de Mont, the well-known poet, of



DRAWING FOR AN ALMANAC

BY E. VAN AVERBEKE

Antwerp, has just had published in Vienna a series of studies styled "Études sur quelques artistes belges d'aujourd'hui," the artists concerned being A. Lynen, A. Heins, F. Maréchal, J. Ensor and Fernand Khnopff. These studies are worthy of the reputation won by M. Pol de Mont in his capacity of art critic. They are illustrated by numerous reproductions, executed with extraordinary care by the "Gesellschaft für Vervielfältigende Kunst in Wien," to whom they do full credit.

We have pleasure in giving, on page 59, an illustration of some admirable pottery by M. Schmidt-Pecht. F. K.

ANTWERP.—The "de Skalden" Club—a group of energetic *jeunes*—devoted its third annual exhibition to Applied Art; and, frankly, this little *Salon*, contained in one of the galleries of the Old Museum, had far more real interest than many bigger and more widely advertised shows. Apart from some furniture by Van de Velde, an excellent collection of Flemish earthenware produced in the popular style at a factory in Kortrijk, and the embroidered panels by Mme. de Rudder, already exhibited in Brussels in the "Pour l'Art" display, all the work seen was produced by actual members of the Club. There was



DRAWING FOR AN ALMANAC

BY K. COLLENS



## Awards in "The Studio" Prize Competitions

a church-choir carpet, executed in a scheme of blue after a remarkable design by Van Offel; a very interesting piece of door glass-work, representing the prow of a Viking vessel, by Van Averbek; a fire-grate in iron and copper by the same artist; a lamp in hand-wrought iron by Verhees, and some truly original bindings by Alfred. Among other sculpture of varying merit was a charming female figure by Anthonie, symbolising the flower known as *Pensée* or heartsease; a little figure full of grace and simplicity, by Geleyn; also several rough models for statues by Dupon, F. Decken, H. Deckers, Baggen, Joris, Strijmans, and Van Perck. The draughtsmen sent a most interesting collection. Many of the members are applying themselves very successfully to illustration, and here they have been displaying numerous drawings, intended, some for the ornamentation of books or magazines, and others for artistic post-cards.

The "de Skalden" men are quietly doing that which older and more influential societies dare not attempt. This year they have published in almanac form their third *annuaire*, tastefully printed and bound by De Vos-Van der Groen. This almanac contains verses in the Netherlands tongue for each month in the year, together with drawings of considerable interest by Van Offel, Van Averbek, Collens, Van Neste and others.

Space lacks, or I would do more than make bare mention of the plans and schemes of the architects Van Mechelen, Diehl and Van Averbek, and of the designs for medals by Baetes, the able and hard-working President. A fact on which I insist with satisfaction is this: that the works of the Antwerp members are all distinguished by a very characteristic Flemish and Germanic tendency.

P. DE M.

THE Special Summer Number of THE STUDIO, 1900, entitled "Modern British Water-Colour Drawings," will contain twelve facsimile reproductions in colours, as well as a large number of other illustrations after selected works by G. Wetherbee, G. S. Elgood, Walter Langley, J. Fulleylove, G. C. Haité, J. W. North, A.R.A., Napier Hemy, A.R.A., Albert Goodwin, Professor von Herkomer, R.A., Alfred East, A.R.A., Mrs. Allingham, E. H. Wimperis, Eyre Walker, Sir J. D. Linton, E. A. Waterlow, A.R.A., Moffat Lindner, F. G. Cotman, C. J. Watson, Matthew Hale, Hugh Carter, Frank Walton, Herbert Marshall, Lionel Smythe, A.R.A., A. W. Rich, Wilfrid

Ball, Thorne Whaite, R. W. Allan, H. Brabazon, Kate Greenaway, G. Clausen, A.R.A., Clara Montalba, Edgar Bundy, Leslie Thomson, Sir F. Powell, J. Aumonier, T. Austen-Brown, Robert Little, Byam Shaw, Rose Barton, J. R. Weguelin, Alexander McBride, R. B. Nisbet, H. S. Tuke, A.R.A., James Paterson, and others.

### AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

#### DESIGN FOR A CLOCK CASE.

##### (A XLVIII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (D. Veazey, 10 Brewer Street, Woolwich).

THE SECOND PRIZE (*One guinea*) to *Damon* (C. J. Shaw, South Grove, Erdington, Birmingham).

Honourable mention is given to the following: *Ursa Major* (S. N. Simmons, Woburn Hill, Addlestone, Surrey), *illustrated*; *Bruno* (Thomas Cook); *Genevieve* (Josephine Riverstone); *Lino* (C. J. Beese).

#### DESIGN FOR A PICTORIAL BOOKPLATE (EX-LIBRIS).

##### (B XLVIII)

THE FIRST PRIZE (*Two guineas*) is awarded to *Gar* (E. G. Perman, 50 Chelsham Road, Clapham).

THE SECOND PRIZE (*One guinea*) to *Sal* (S. A. Lindsey, "Limnersland," Southbourne, Hants).

Honourable mention is given to the following: *Abrach* (Miss Aberigh-Mackay, 9 Chenies Street Chambers, Gower Street, W.C.); *Ahue* (Arthur H. Verstage, Park Villa, Godalming); *Enid* (Enid M. Jackson, 12 Forest Road, Birkenhead); *Excelsior* (Auguste Kichler, 28 Waldstrasse, Darmstadt, Germany); *Fairy Glen* (Scott Calder, The Rosery, Bookham Common, near Leatherhead); *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Jawkor* (Janet S. C. Simpson, 199 Camberwell Grove, Denmark Hill, S.E.); *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall); *Pomona* (Miss L. J. Ward, Silverton, Exeter); *Sablier* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.) *these are illustrated*; *Heather-Bleat* (John McHutchon); *Murre* (Lydia Skottsberg); *Seventeen* (Birger Brunila).

#### STUDY OF CUT FLOWERS.

##### (D XXXII)

THE FIRST PRIZE (*One guinea*) is awarded to *Photogram* (E. Baynes Rock, Saville Lodge, Bromley Road, Beckenham, Kent).

THE SECOND PRIZE (*Half-a-guinea*) to *Nature* (Mrs. Caleb Keene, 112 Gloster Road, Bristol).

Honourable mention is given to the following: *Sweet Pea* (Miss P. Rochussen); *Ullswater* (J. C. Varty Smith).