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Studio-Talk. (From our own Correspondents.)

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Studio-Talk

requirements, make it conformable to our present ideas of comfort—give it, in fact, the impress of the age. Obviously, there were many and serious difficulties to be overcome ere this result was achieved; but that success has been attained no one can dispute, for the Boudoir de l'Art Nouveau Bing constitutes one of the first examples of *style* produced by the renaissance of decorative art in France.

All the woodwork in the furniture of this room is gilded, and everything has its distinct individuality. The chairs are covered with silk embroidery; the walls are hung with brocade; while the fireplace of white marble is designed in the form of stalks, which support the mantelpiece. Around the hearth is a strip of opaline, framed in repoussé brass. In a large bay, and ornamented with a

bordering of pale-coloured glass, is a little divan covered with a brocade similar to that on the walls. On the floor are silken carpets here and there, and in one corner stands a screen, a perfect gem of art. All the rest is equally beautiful, and one cannot praise too highly the artist who has contrived to combine so many materials into this perfectly harmonious *ensemble*. It all seems specially devised as a background for Helleu's female figures, for assuredly no setting could be found better suited to his delightfully graceful subjects.

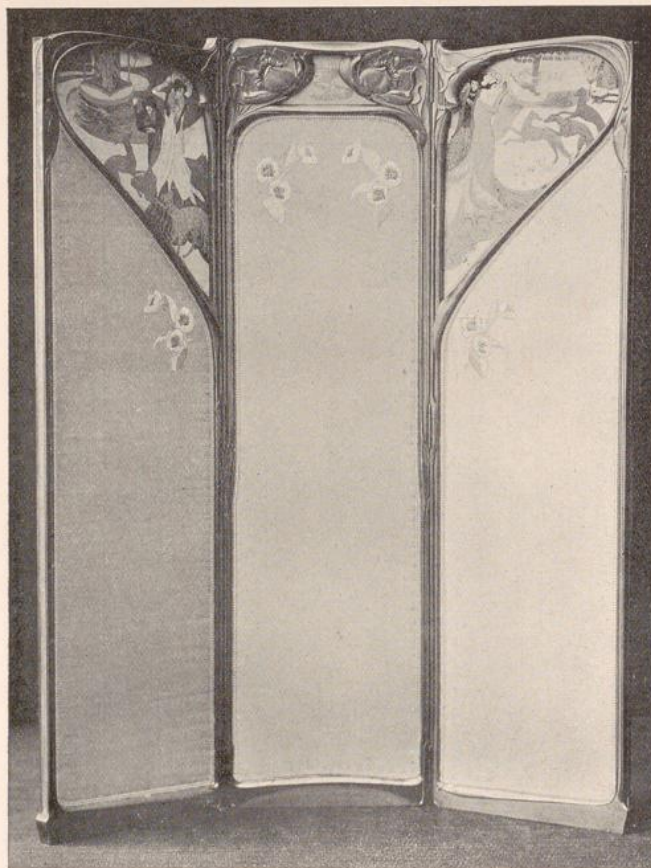
Such, briefly, is the display of the "Art Nouveau Bing," one of the most perfect pieces of combined decorative art-work in the whole Exhibition. It does the highest honour alike to the creative artists and to him who inspired them.

GABRIEL MOUREY.

STUDIO-TALK.

(From our own Correspondents.)

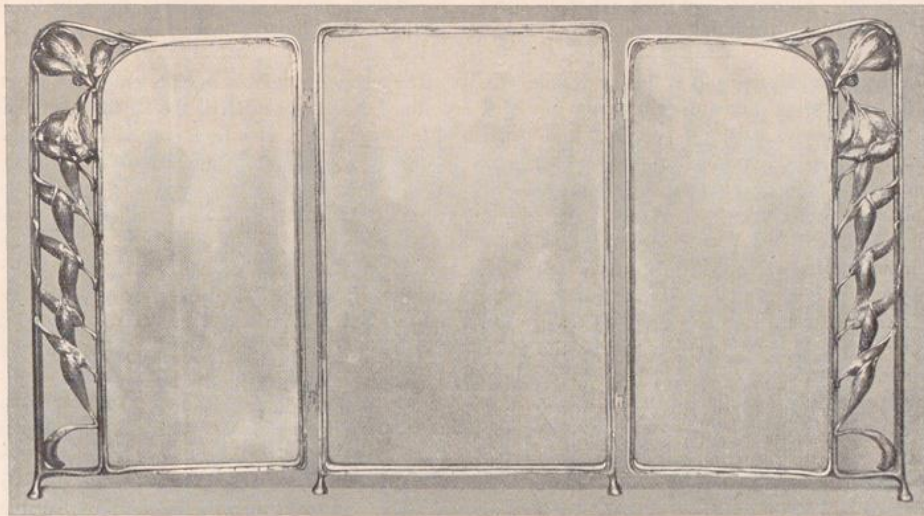
LONDON.—The water-colour drawings by Mr. H. L. Norris that have been recently exhibited in the galleries of the Fine Art Society deserve to be remembered as examples of dainty accomplishment. Their technical strength, their delicate freshness of colour, and their charm of atmospheric effect, made them, as a group, very well worthy of the attention of all people who like to see pretty motives well expressed. Some of the most interesting things in the collection were obviously direct transcriptions from nature set down with a straightforward simplicity that was not concerned with tricks of finish and elaboration, and depended solely upon correct knowledge of open-air tones and colour gradation; but even the more laboured drawings were free from convention, and were sincerely carried out under the inspiration of independent and intelligent



SCREEN

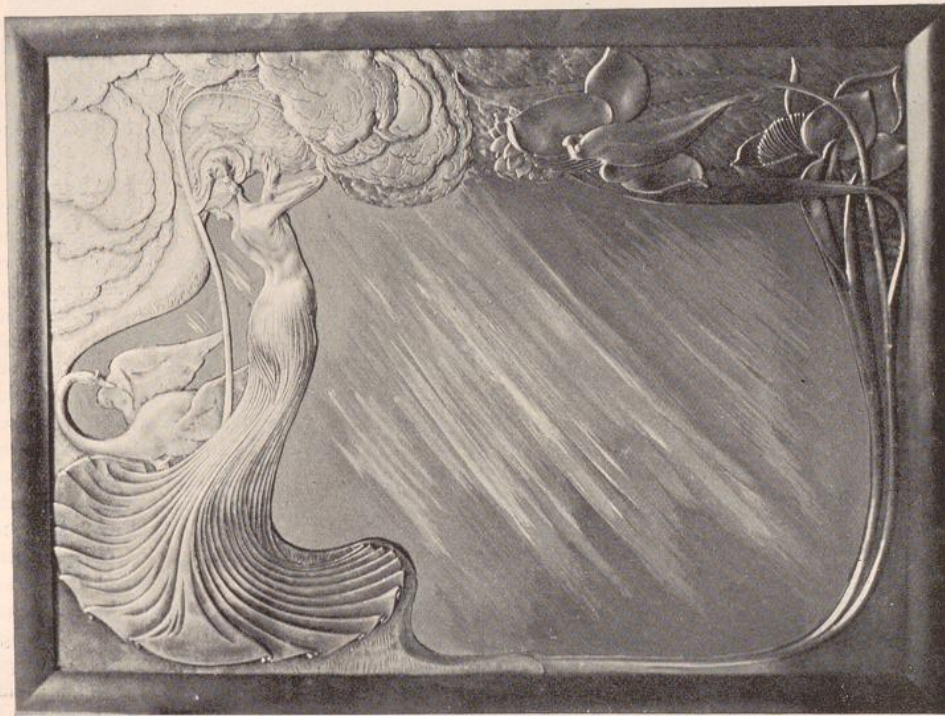
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BY G. DE FEURE



FIRE-SCREEN

BY G. DE FEURE



MIRROR-FRAME

BY G. DE FEURE

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observation. Altogether, the show was an excellent one and did the artist infinite credit.

In the same galleries and at the same time were to be seen some miniatures of dogs by Mrs. Gertrude Massey, some oil paintings and pastel drawings by Mr. T. Austen Brown, and a series of etchings by M. Edgar Chahine. Mrs. Massey's miniatures were not only excellently handled and delightful in colour, but they were also notable for their wonderful expression of animal character. They may fairly be said to be the best things of their class that have appeared of late years. Mr. Austen Brown's work was, as usual, thorough, earnest, and sincere; and M. Chahine's etchings, though distinctly reminiscent of the elegances of

M. Helleu, had a considerable measure of individuality and independence.

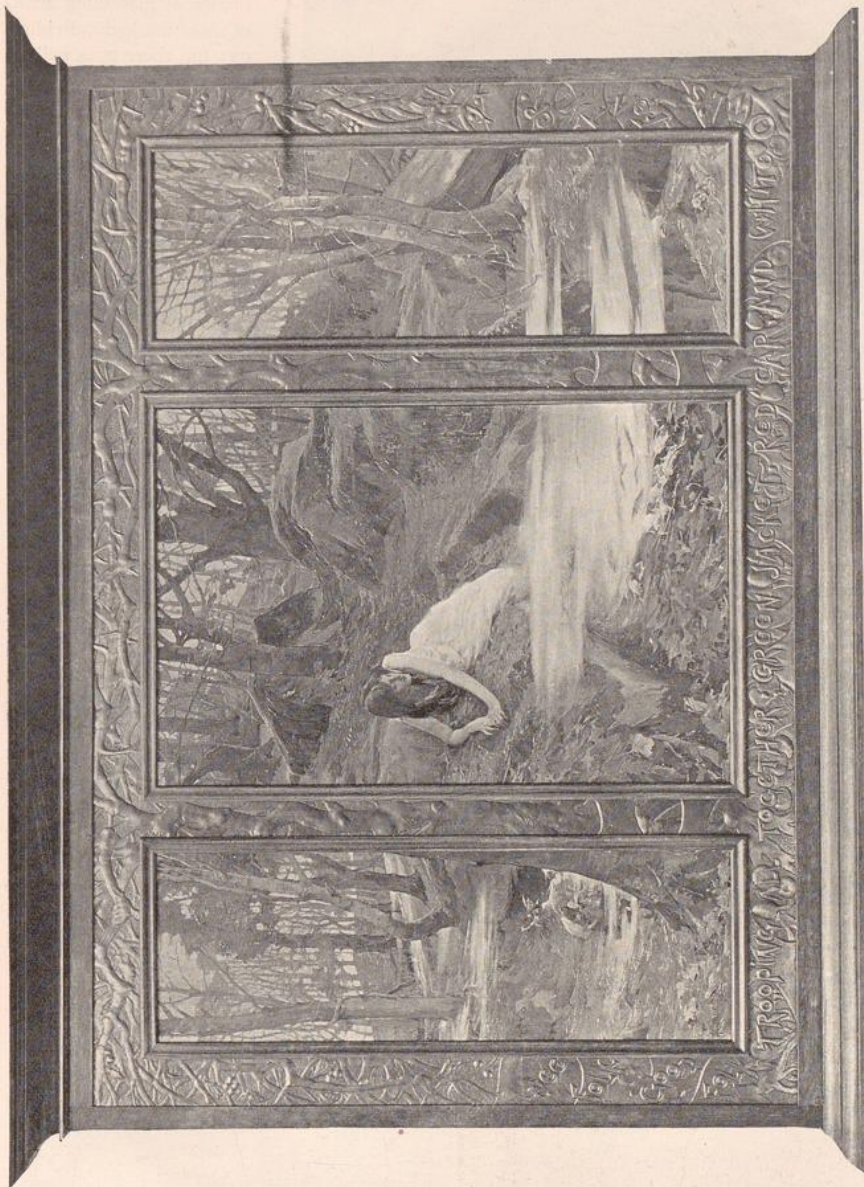
The enamelled gold casket presented last month by the Lord Mayor to H.H. the Khedive is typical of the way in which money is wasted by our public bodies upon the production of work of a pseudo-artistic character. A more glaring example of depraved design than this same casket can scarcely be conceived. The Egyptian toy-sphinxes and obelisks; the dome-like lid surmounted by a cushion and crown and flanked by Mohammedan minarets; the enamelled views of City buildings inset upon the sides of the box; all show by their treatment and juxtaposition a deplorable want of knowledge in regard to the common principles of ornament. What should we think of a casket of Indian or Japanese workmanship that mixed native ornament with the spire of Salisbury Cathedral and the Arch of Titus? And yet to such a fearsome object the Guildhall example is in every way akin. Why, in the name of common-sense, cannot commissions of this nature be entrusted to artists of ability who have made the subject of metal-working and enamelling a study, and whose productions are artistically beautiful and valuable, and a credit to the age in which they live?

The art gallery in the Woman's Exhibition at Earl's Court is of no little importance as a place where the latest developments in feminine conviction about æsthetic questions are adequately illustrated. It provides what is perhaps the most complete assertion of women's accomplishment in art that has as yet been made in this country, and gives exceptional opportunities for estimating the value of the effort made by what is called the weaker sex to help in artistic undertakings. The collection brought together includes not only pictures and water-colours, but also black-and-white drawings for illustrations, pastels, etchings, and designs of various kinds; and, besides, a few examples of modelled work are shown. A great deal



"THE GOOSE GIRL

BY BESSIE MACNICOL



"WILL O' THE WISP." BY
ELIZABETH STANHOPE FORBES



"UN VIEUX"

BY MARIE ANTOINETTE MARCOTTE

capacity for imitation, and reflects both in intention and manner the performance of masculine artists of more marked individuality; but there is, as well, an appreciable proportion of really original production in which true feminine qualities of invention and handling assert themselves. There are such pictures as Mrs. Stanhope Forbes's beautiful *Will o' the Wisp* (marred only by the faulty lettering on the metal frame), *Un Vieux*, by Mlle. Marie Antoinette Marcotte, *Dorothy and Francesca*, by Miss Cecilia Beaux, *Youth and Death*, by Sofie, Baroness von Scheve, Mrs. Swynnerton's *Danae*, Miss Bessie MacNicol's *Goose*

of what is exhibited is, as it is apt to be in displays of women's work, merely expressive of a

Girl, and other excellent contributions from Mlle. Olga von Boznanska, Mrs. Mary Davis, Miss



"YOUTH AND DEATH"

BY SOPHIE, BARONESS VON SCHEVE



"THE SIRENS OF THE FORD"
BY GILBERT BAYES

Studio-Talk

Amy Sawyer, Miss Fanner, Mrs. Jopling, and Mlle. Marie von Parmentier; and there is quite a large array of good drawings by Miss Margaret Bernard, Miss Coughtrie, Miss A. B. Woodward, Mrs. Allingham, Miss C. L. Allport, Miss V. Oakley, Miss A. Barber Stephens, Miss A. B. Giles, and the Marchioness of Granby. The total number of exhibits in the pictorial section exceeds two thousand, and this is supplemented by a very interesting group of applied art examples most of which are of superlative quality.

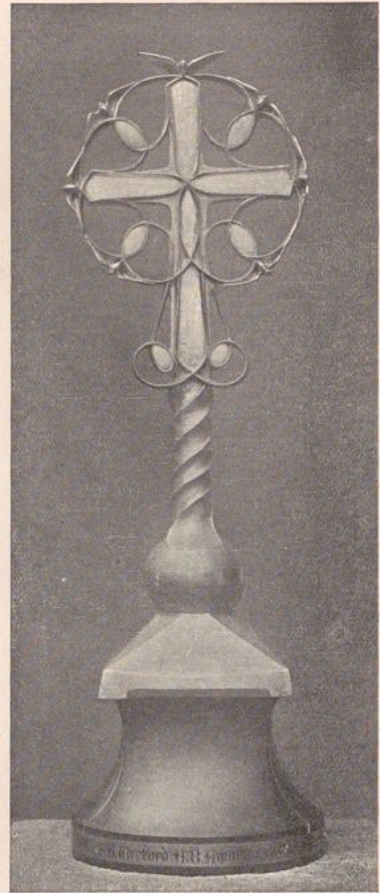
Mr. Gilbert Bayes, in his equestrian statuette of *The Sirens of the Ford*, blends romance with that degree of realism which is permissible in sculpture. The knight's legs are somewhat too short, but the spirit of the group has a winsome manliness, and the horse is modelled with sympathy and force.



EMBOSSED LEATHER BOOK-COVER

BY MARY G. HOUSTON

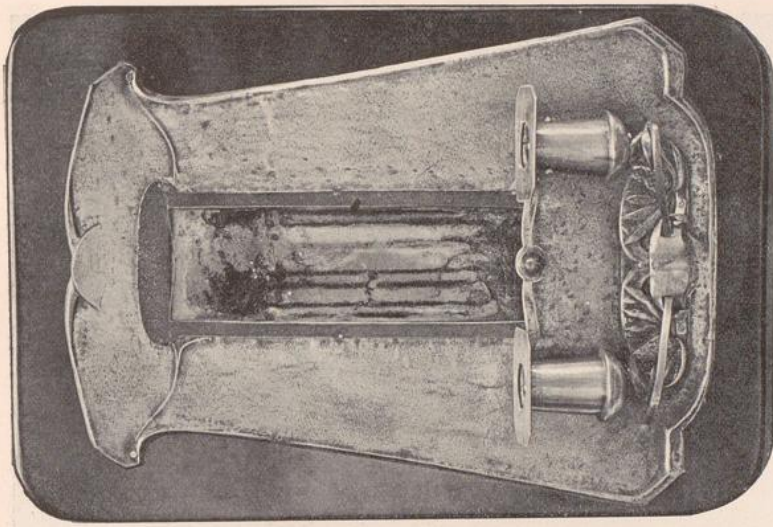
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WREFORD MEMORIAL CROSS

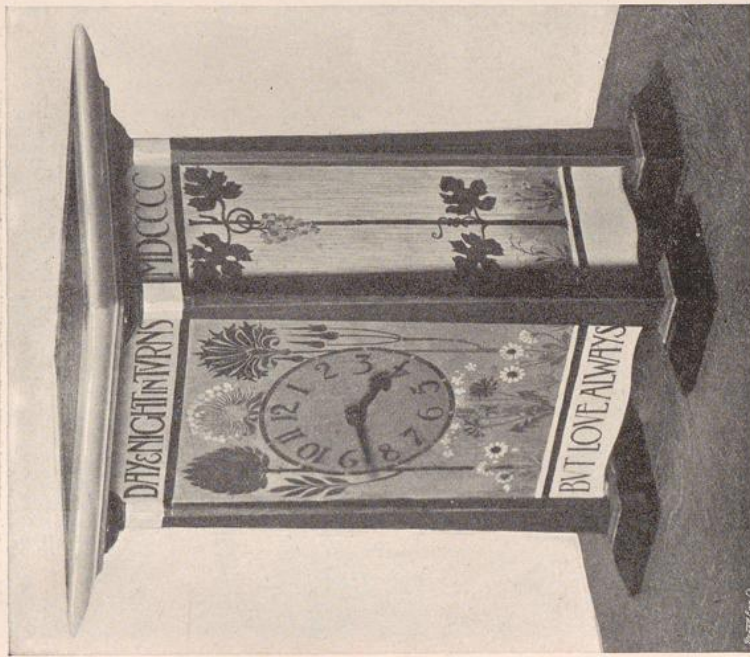
BY EDWARD S. PRIOR

The Wreford Memorial Cross, illustrated above, was made some years ago as a tribute to the fine character of one of the best oarsmen that Cambridge had then produced and lost. It is a cross in cast silver, with jewels of agate; the dove's wings are slightly gilded, and the flat surfaces are burnished. Cast work is seldom entirely satisfactory, and who does not feel in this graceful cross that the movement of its outline is broken where the rounded part of the stem joins the angular metal base?



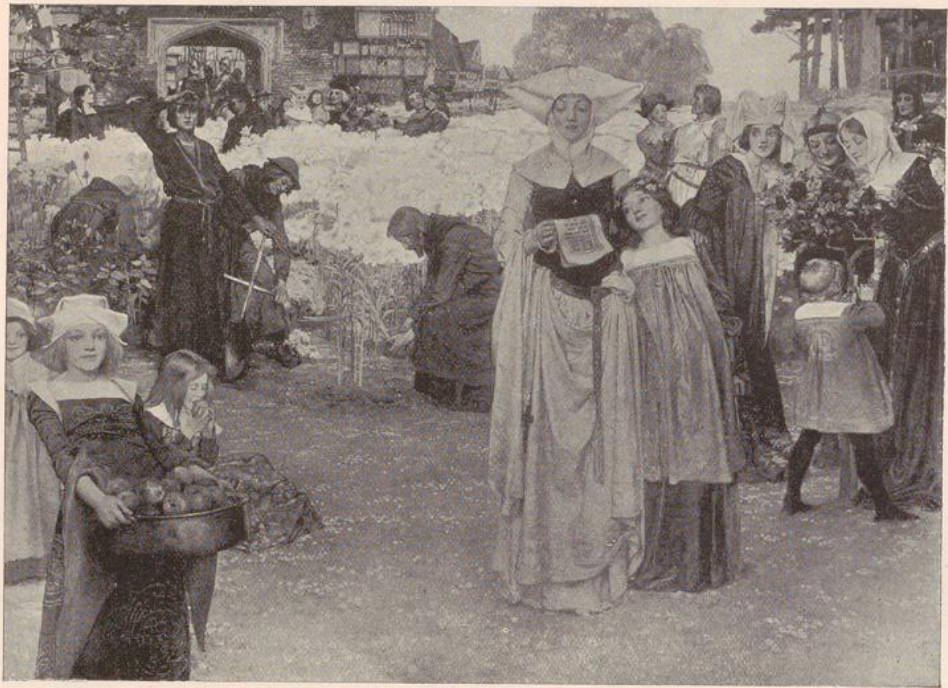
BY GERTRUDE SMITH

SCOUNCE



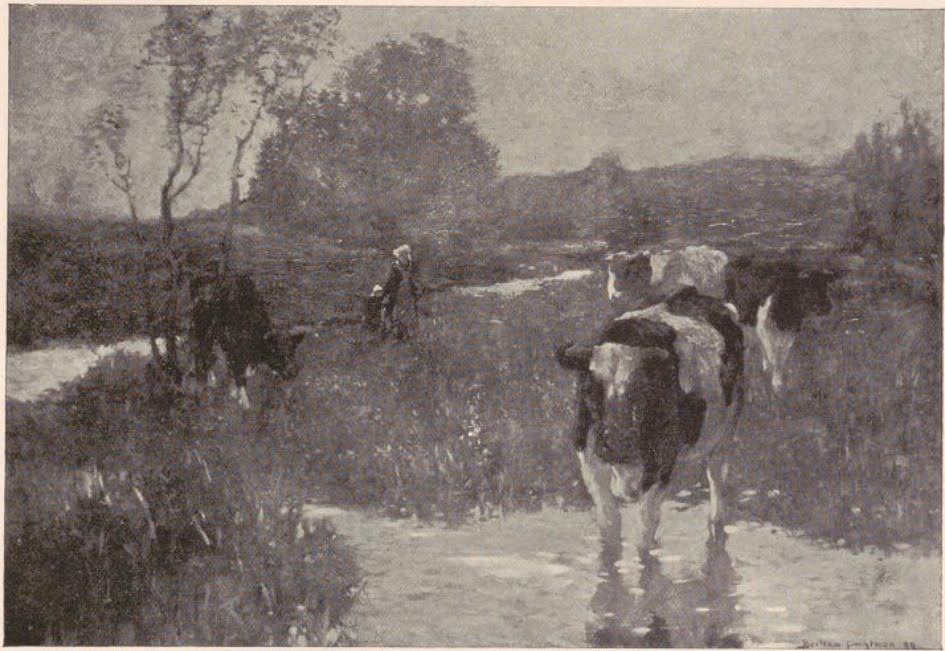
BY WICKHAM JARVIS

CLOCK-CASE



"THE KING'S GARDEN"

BY ARTHUR A. DIXON



"HOMEWARDS"
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(Purchased by the New South Wales National Gallery)

BY BERTRAM PRIESTMAN

Studio-Talk

We have pleasure in giving an illustration on page 186 of an admirable embossed leather book-cover for "The Passionate Pilgrim," by Miss Mary G. Houston.

A candle-sconce in hammered steel, the work of Miss Gertrude Smith, is illustrated on page 187. It is decorated with a fine enamel panel, representing some tall pine trees and a rich blue evening sky.

Mr. Wickham Jarvis has recently completed a design for a wooden clock-case, an illustration of which appears on page 187.

It is always worth while to make a special note of the manner in which the directors of public galleries turn to account the opportunities that come to them of adding to the collections for which they are responsible. In the case of those galleries especially which buy modern pictures there is a good deal of significance in the purchases made, for necessarily the works selected are not those that have been hailed by many generations of experts as indisputable masterpieces, but instead, the best obtainable examples of contemporary painters who seem to the men of their own time to be worthy of prominent places among the great art workers of the world. Therefore the recent acquisition of Mr. Bertram Priestman's *Homewards*,

Mr. John Lavery's *White Feathers*, and *My Crown and Sceptre*, by Mr. T. C. Gotch, for the National Gallery of New South Wales, deserves to be recorded. These three artists are ranked as leaders of the modern school by everyone in this country who watches the progress of æsthetic developments, and it is interesting to see that their powers are equally recognised in other parts of the world. On

their merits as instances of sound technical accomplishment the pictures selected are certainly worthy of places in a national collection.

There has been recently growing up in this country a school of what may be called decorative genre painting, a school that includes many of the most ingenious and imaginative of the younger artists who are making with conspicuous success the art history of our times. The chief among these artists is certainly Mr. Byam Shaw, in whose work the combination of qualities



"WHITE FEATHERS"

BY JOHN LAVERY, R.S.A.

(Purchased by the New South Wales National Gallery)

that distinguishes the whole group is best balanced and most complete; but there are other painters who are well worthy to be associated with him. One of these, Mr. Arthur A. Dixon, gave in the picture *The King's Garden*, which he exhibited at the Academy, evidence of the possession of a very pleasant fancy and a very sincere technical method. He has capacities that should gain him

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wide popularity, and a degree of technical power that should make possible to him really great achievement.

The new National Gallery at Hertford House is best described as an astonishingly varied and wonderful collection of pictures, furniture, bronzes, *objets d'art*, and European arms and armour. The task of displaying to good advantage these miscellaneous treasures required rare gifts of tact and patience, as well as a thorough sympathy with art in many historic manifestations. Mistakes of judgment have certainly been made, but they are few in number and not at all serious. Those pictures, for instance, which are hung too high, like Titian's

Perseus and Andromeda, can easily be lowered, and we may leave the atmosphere of London to tone down the rather obtrusively red walls of several galleries. As a whole, then, the arrangement of the Wallace collection leaves but little to be desired. The general public has now to prove that it knows how to value an inestimable bequest, and we earnestly hope that the furniture and the *objets d'art* will not be vulgarised by the persistent imitators among craftsmen and designers.

The following letter has been received from Mr. C. R. Ashbee:—"I notice, in the first article on 'Suggestions for the Improvement of Sporting

Cups and Trophies,' that you give one of the little cups on page 56 as being designed by me. The cup was designed by Mr. Ernest Codman, the figures modelled by Mr. W. Hardiman and the cup fitted by Mr. J. Bailey. As the cup in question was a gift to me from them, together with other pupils of mine, I am particularly anxious that the credit should be placed where it is due. It is often difficult in work such as is done at Essex House to determine who is and who is not the designer, and where the executant is left free to apply his own fancy the original inspiration is necessarily, and I think rightly, modified."

Miss Ethel Kate Burgess, whose spirited studies in water-colours are reproduced on pages 191, 192 and 195, is a student of the Lambeth School of Art. In 1897 she won a valuable scholarship offered by the London County Council, and last year, in November, she won at the Gilbert Sketching Club the first prize for figure composition. It will



"MY CROWN AND SCEPTRE"

BY T. C. GOTCH

(Purchased by the New South Wales National Gallery)



BY ETHEL K. BURGESS

"ON THE QUAY"



BY ETHEL K. BURGESS

"A YORKSHIRE FISHER BOY"

(By permission of *Salmyn Image, Esq.*)

be noted that Miss Burgess has been influenced by Mr. Nico Jungmann. The charm of this true artist's fine rusticity, at once so decorative and so racy of the soil, has touched the spirit of her youthful art; but none can say, with truth, that Miss Burgess imitates. She is true to herself—to her own nature. She draws and paints without premeditation, under a guidance that is intuitive rather than technical; her manner is nervous, impulsive, and hence there is no resemblance between it and the searching carefulness, or the elaborate simplicity, that forms a bond of union between Mr. Jungmann and the earliest great masters of the Netherlandish school—the Van Eycks, Hubert and John.

As Miss Burgess is a young art-student, her studies are to be viewed as apprentice work. They have faults of drawing, some errors of composition,

and some few touches of caricature, of inopportune ugliness; but these defects will pass away, and we are glad to overlook them now for the sake of the admirable strong points, namely, the good colour, the quiet humour, the keen observation, the easy breadth of handling, and the vigour and variety of appeal.

CANADA.—The Woman's Art Association of Canada recently closed its Annual Exhibition, which was in every way successful. The painting section contained, amongst many other works, several Dutch subjects, painted by the President, Mrs. M. E. Dignam, during last summer in Holland; two figure subjects by Miss Florence Carlyle, a clever young Canadian, whose illustrations are appearing in several American publications; a group of subjects by Miss Muntz, including two Dutch women in characteristic dress, and *Master Baby*, a child in white seated on a red floor; some French water-colours by Miss Hawley; and a few contributions from the Woman's Institute, London, England. A number of unframed sketches, the summer work of the members; some designs mainly for book covers; and the clever black and white work, mainly for posters, of Mrs. Emily Elliott; and a commendable collection of miniatures on ivory and china contributed to the interest of this part of the exhibition.

The main purport of the exhibition, however, was to discover Canada's whereabouts in handicrafts particularly suitable for women, as well as to give illustrations of the achievements of different nationalities and periods. Investigation revealed quite an amount of attention to lace-making, in individual effort, very good examples of Honiton, Point, and Limerick lace being forthcoming. Many beautiful articles were also carried out in leather. The extent of the interest in wood-carving was seen in well-carved chests, frames,



PENCIL SKETCH

BY ETHEL K. BURGESS

"YORKSHIRE FISHERFOLK"

FROM A WATER-COLOUR DRAWING BY

ETHEL KATE BURGESS



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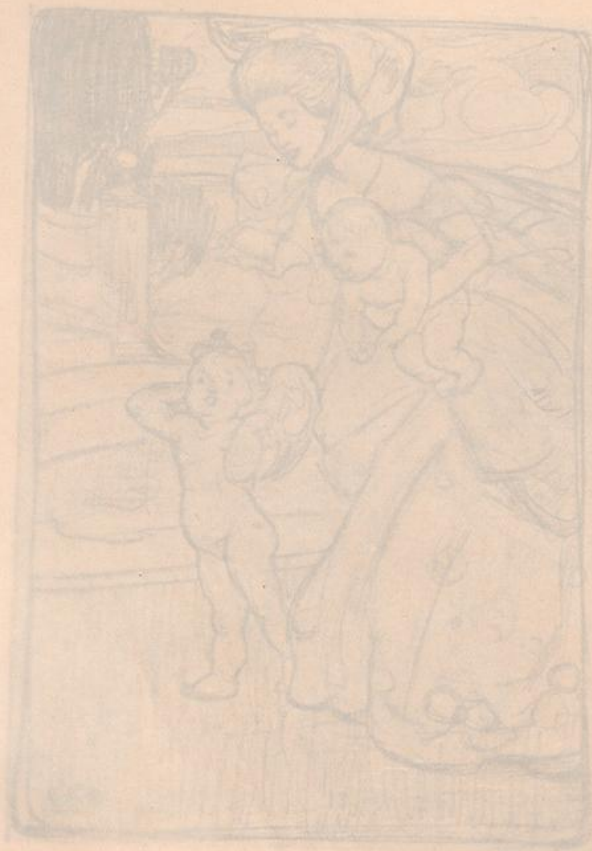
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PENCIL SKETCH

BY ETHEL K. SCHUBERT





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chairs, tables, etc. Good examples of book-binding, as well as modern embroidery on linen and painting on silk, were to be seen; while in the metal-work section a *repoussé* brass plaque by the President was noteworthy. Two pieces of native pottery by Mrs. Birely, of Hamilton, proved that pottery was within easy reach of Canadian women, very suitable clay being at hand. Two clever designs, one for point lace, and another for a carpet, were by Miss Marion Living, of Ottawa. Miss Living has given years of study to the principles of designing, and has also spent months in a carpet manufactory, studying the practical side of the work.

I hope to return to the subject of this interesting exhibition in my next letter.
J. G.

LIVERPOOL.—The exhibition at the Walker Art Gallery of a selection from the students' work in the City of Liverpool School of Architecture and Applied Art shows decided general progress since the last

exhibition. The Director, Prof. F. M. Simpson, and his able staff of assistants deserve full credit for the result of the year's work, the high standard of design and the excellence of the craftsmanship being very perceptible in each of the several sections.

The work of the architectural students evinces good practical acquaintance with planning and design as well as with the details of construction. R. P. Jones showed a creditable set of sketches of old work, chiefly from English cathedrals, and a model of a well-planned country house. One of the most versatile of the students is Miss G. A. Williams, who exhibited drawings and paintings from life, landscape sketches, and quick studies—copper *repoussé* work, design for leaded glass and silver work, some excellent modelling from life—several well-designed altar panels in low-relief coloured plaster, models for sundial, drinking trough, and for wall decoration, as well as various designs and illustrations in pen and ink. Her industry and skill won her some of the premier prizes, together with the City Council £60 scholarship.

In the decorative design class under Mr. Herbert McNair, Miss Christine Angus and Miss Olive Allen contributed some cleverly-executed illustrations in pen and ink, theatre posters and stencil friezes, and there was a good embroidered handkerchief case by Miss A. Kay. Miss M. Collen's wallpaper and frieze, and Miss C. Meyer's stained glass also deserve commendation.

Mr. Charles J. Allen's students continue to make admirable progress in modelling from life, and from the cast, and in designing for plaster decoration to wall surfaces for subsequent treatment in colour.



"THE END OF THE DAY"

FROM A WATER-COLOUR BY
ETHEL K. BURGESS

Studio-Talk

The metal-workers have reproduced some admirable specimens of craftsmanship in wrought ironwork under Mr. J. Platt, and in beaten copper-work under Mr. R. L. B. Rathbone. In both branches a high quality of design is well maintained. There are promising signs of vigour also in the stained and leaded glass designed and executed by the students, but the wood-carving and furniture construction classes remain in a more elemental stage.

Some additional illustrations of works shown at this exhibition will appear in the next number of THE STUDIO.

H. B. B.

PHILADELPHIA. — With the view of affording to decorative artists employed during the day on work from which they derive their necessary sustenance an opportunity of developing their creative powers and originality of conception, the Unity Art Club of Philadelphia was organised in the year 1889 by a group of students just graduated from some of the Industrial Art Schools. At present the Club has two large ateliers that communicate, one of which is used for the purposes of a night life drawing and modelling class; the other for a library and meeting room and by those engaged in draughting designs. The walls have been decorated by the members themselves, and are made interesting by numerous plaster-casts of their own work and by studies from the nude and draped figure in oil, water-colour, and black and white.

There are features in the practical management of the Club which distinguish it from any other. No strict rules are observed as to hours of work, every member having keys to the ateliers and being at liberty to come and go at any time he likes. There are, however, regular classes in modelling and drawing from the nude and draped figure three nights in the week throughout the year, except during June, July, and August.

From time to time subjects of original design are proposed to be worked out in clay and reproduced in plaster or metal. Most of the members have interesting results to show of this kind of experiment; but while those who have the time are expected to carry out work of this kind it is not regarded as compulsory, for it often



BOOK ILLUSTRATION

BY GERTRUDE A. WILLIAMS

(See Liverpool Studio-Talk)



DESIGN

(See *Liverpool Studio-Talk*)

BY CHRISTINE ANGUS



"MY LADY WIND"

(See *Liverpool Studio-Talk*)

BY CHRISTINE ANGUS



INITIAL LETTER BY CHRISTINE ANGUS
(See Liverpool Studio-Talk)

happens that more urgent calls of family support and aid require immediate attention. The members, being all engaged on actual works in progress in Philadelphia and surrounding districts, find that what they do at the Club is of decided benefit to them. This applies especially to the architectural sculptors and wood carvers. The designers, engravers, and modellers of metal work also have found themselves inspired to higher efforts in the direction of artistic work than those demanded by their employers.

The expenses of conducting the club are not heavy, and are met by fixed weekly dues. These are just sufficient to pay bills for rent, fuel and light. The models are paid by the members individually in rotation.

In the autumn of 1898 the Pennsylvania Academy of the Fine Arts, through the Managing Director, Mr. Harrison S. Morris, invited the club to make use of the Life Modelling Room of their building free of expense. The offer was accepted and the classes were continued there for two years. Subsequently it was thought more convenient to renew the studies at their own rooms. The present commodious quarters were then engaged, and are found in every way suitable.

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The club counts among its members three architectural sculptors, two wood carvers, two designers of metal work, two engravers of plate, one fresco painter, one water-colour painter, and two illustrators on the daily papers. For these last men and others whom they bring in there is a costume class on Sunday afternoons during the winter season. The objects of the organisation are somewhat similar to those of the "Art Worker's Guild" formed by Mr. H. Bloomfield Bare at Philadelphia in 1891, but it existed previous to that date and has in its membership some of the same men, and is intended more for actual handicraftsmen.

E. C.



ILLUSTRATION BY GERTRUDE A. WILLIAMS
(See Liverpool Studio-Talk)