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The National Competition, 1900. By Esther Wood.

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The National Competition, 1900



DESIGN BASED ON A FLOWERING PLANT

BY EDITH A. JULIA WRIGHT

knows the mechanism of his craft can still take his place beside the masters of decorative painting who were the ornaments of past centuries; and, above all, it repeats, with an emphasis that cannot be misunderstood, the great truth that æsthetic successes are only within the reach of those men who are prepared to strive for them with honest sincerity.

B. S.

THE NATIONAL COMPETITION, 1900. BY ESTHER WOOD.

THE annual exhibition of works sent up to the South Kensington examiners from the various art classes throughout the kingdom was



FURNITURE COVERING

BY W. STODDART



DESIGN FOR A WOVEN FABRIC

BY REGINALD WEST

opened at the Royal College of Art at the end of July—a time somewhat ill chosen for Londoners, making the exhibition occupy the holiday season, but perhaps convenient for provincial visitors, to whom it widely appeals. Of the London schools,

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apart from the South Kensington students, Battersea and New Cross may be said to share the honours of the year, the former receiving two gold medals and showing a high average of work in textile design. New Cross again takes the lead in decorative designs for metal, and the adventurous little group of draughtswomen at Lambeth well sustain the distinctive traditions of that school in colour-prints and black-and-white illustrations. The provincial students are more and more scattered in area—an encouraging sign of the spread of good teaching in the smaller towns; and it is pleasant to find much excellent work coming from new and obscure quarters. Sheffield and the midland centres are notably fertile in design, especially in architectural decoration. The Royal College students and exhibitors seem to be more rewarded for conventional exercises than for original invention, though their work on individual lines is often thoughtful and interesting.

There is an inevitable sameness about the rooms devoted to copies of the antique and studies of historic ornament, and neither the quality of the subjects nor the conscientious labour lavished on them kindles our interest short of that point at which they are brought



DESIGN BASED ON A
FLOWERING PLANT

BY JAMES A. HANCOX

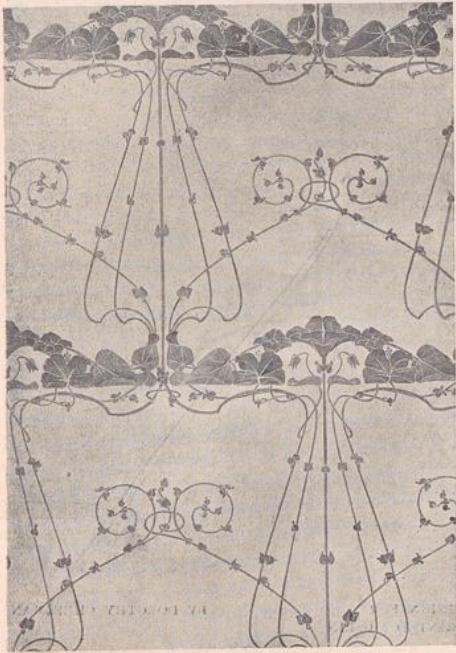


DESIGN FOR A DAMASK SERVIETTE

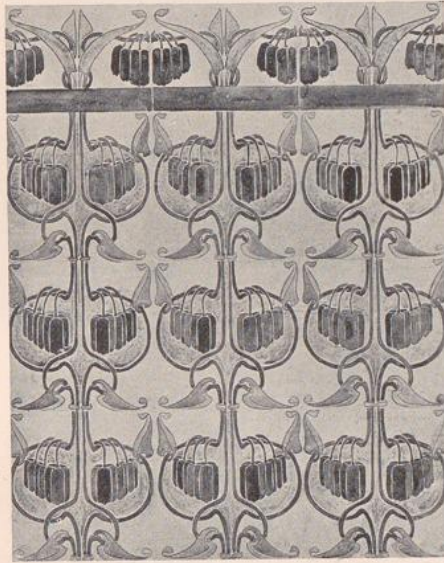
BY ALICE G. LOCK

into lively relation with modern feeling and design. One or two students succeed in doing this, notably W. A. Buckingham (Worcester) in his spirited painting of a floral ornament suited for a border or frieze. The life-studies bring us nearer to the exercise of selection and interpretation in art, and through these the student is often able to shake off that sense of finality which settles upon the copyist, and to infuse that spirit of adventure into his work which presses it ever forward into the creative field. The model of a girl's head by Fanny E. Brown (Heywood) is an instance of a simple subject, full of character, handled with dignity and re-

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DESIGN FOR PRINTED SILK BY HELENA APPELYARD



DESIGN FOR TILES BY LOUISE LESSORE



DESIGN FOR CRETONNE BY CHARLES CORNWALL



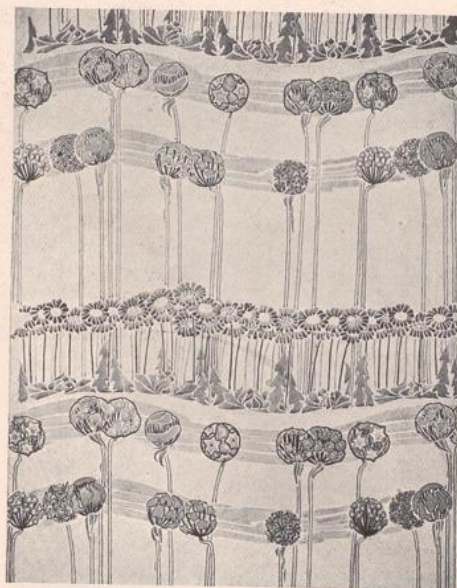
DESIGN FOR PRINTED MUSLIN BY T. W. LONG

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DESIGN BASED ON A
FLOWERING PLANT

BY BEATRICE M. TURNER



DESIGN FOR
PRINTED MUSLIN

BY DOROTHY CHEESMAN



DESIGN FOR PRINTED MUSLIN

BY FRED COPE

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DESIGN FOR WOVEN MUSLIN BY FREDERIC F. MAY
(The property of Messrs. John Brown & Son.,
Bridgeton, Glasgow)

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straint. The study of a man's head in oils by W. R. S. Stott (South Kensington) gives excellent promise in portraiture. The modelled ornament is, for the most part, tedious and florid, but there are some admirable plaster bas-reliefs from nature. The *Sunflower* by Ormond E. Collins (Birmingham) is the best of this class; the growing plant is boldly modelled, and the unconventional back-view of the blossom is wonderfully effective. In contrast to this is the slender and dainty little *Oleander* panel by Leonard T. Howells (Lydney), in which the severer habit of the plant is very happily caught. The studies from animal life are less successful. The group devoted to the drawing of birds in an ornamental manner does not yield such fresh and original work as might here be expected, neither is there any specially

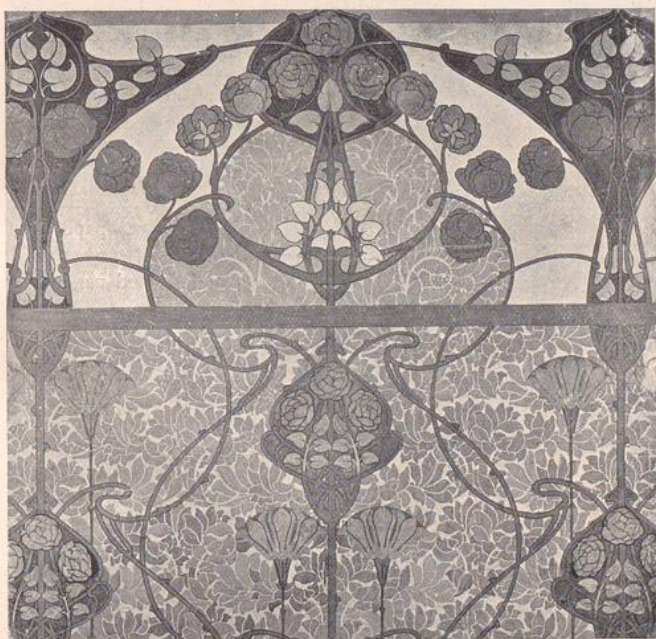


DESIGN FOR A STENCILLED NURSERY FRIEZE

BY LEONARD SPENCER

good modelling in this subject. "Designs based on a flowering plant" always afford an interesting section, and here some very careful and intelligent work is shown by James Hancox (Keighley), Edith A. J. Wright (Battersea), and Beatrice M. Turner (South Kensington). Some criticism, however, should be made of the insufficient naming of these exhibits: we should surely be told the object of the design—whether to be woven, printed, or wrought

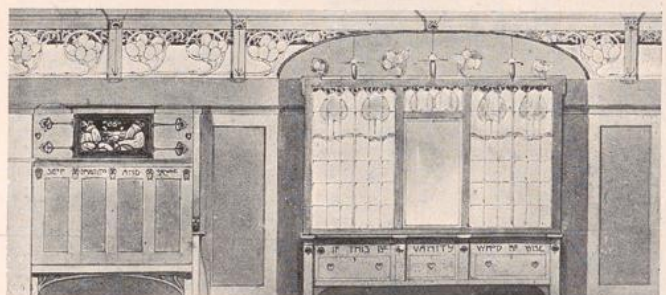
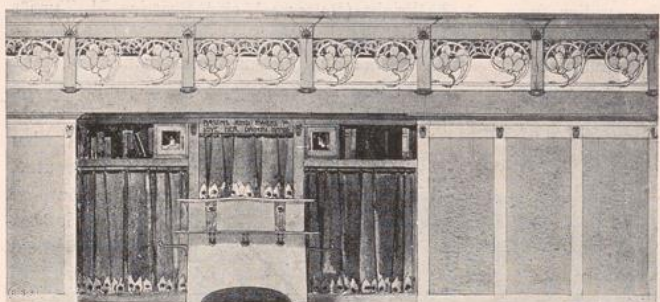
with tools, and in what material to be executed, since there is no purpose served by making it look good on paper, without relation to its practical working out. The designer must habitually think in material, and know instinctively that certain natural forms which yield delightful textile patterns may be quite unsuitable to wood and metal. Hence the superior value of that class of exhibits in which the applied design is placed side by side with the working drawings—a rule which offers the severest test to the competitors, but is fulfilled in several cases with complete success. The nearest approach to failure in relating the drawn design and the finished object occurs among the



DESIGN FOR A WALL-PAPER AND FRIEZE

BY J. J. WHITCOMBE

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DESIGNS FOR THE DECORATION OF A BEDROOM

BY ARTHUR H. BAXTER

needlework, where the students seem to find a difficulty in realising the limits of silks and stitches, and in bringing the execution up to the level of the original suggestion in softness and subtlety of colouring.

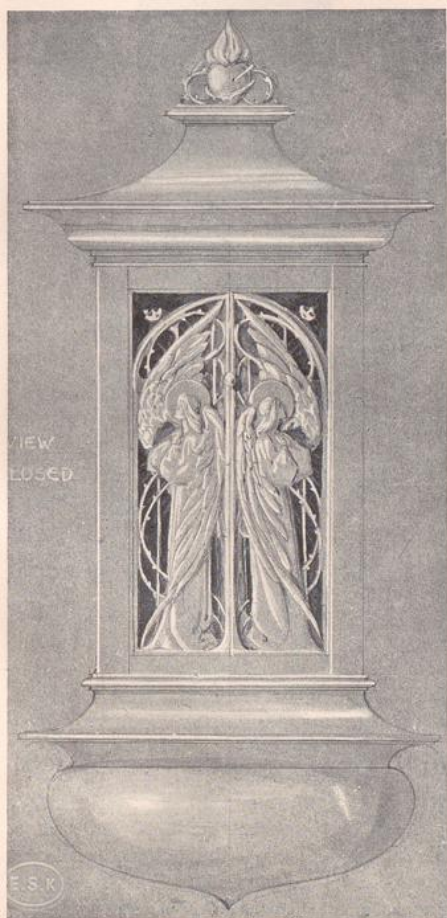
That some of the best work in the larger kinds

and Indian red. The designs of Arthur H. Baxter, though showing a fine sense of form and space, are a little reminiscent of well-known modern designers. The attempts of several students to introduce animal and human forms into wall-papers have not been successful. It is by no

of decorative design should come from the women students is happily no longer a matter for surprise. Their wall-papers this year are especially good. The design for paper and frieze by Martha Bauerle (South Kensington) is vigorous and pleasing, and the artist has not allowed her strong sense of decorative line to outrun the restraints of a flat surface in a paper rich in colour. Another good paper with a frieze is by Alice Tyrer (Blackheath). The colouring, a bold but careful combination of blue, green and purple, is, perhaps, better than the pattern, and the frieze better than the body of the design. The same student shows a ceiling-paper, which compares to no disadvantage with another by Janet Robertson (South Kensington). These break new ground in a rather neglected department, and the greater subtlety and airiness required by a ceiling as against a wall-paper have been well observed. Another good paper is by Eveline Pears (Birmingham), and one of the best is by J. J. Whitcombe (Bath) — a strong and well-balanced design, broadly conceived and sober in colouring, in a scheme (if we remember rightly) of clay-browns

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means easy to treat these in flat pattern except through the grotesque, and it needs rare and unique qualities in an artist—rare, at least, in the present age—to grapple with the grotesque in decoration. For it is not precisely humour, or the desire for caricature, that seeks this expression; it is rather the growth of a robust and childlike fancy, not yet oppressed by subjective ideas. The modern world is too reflective to find in such a mode its natural utterance. The wall-paper by Frederick Kiefer (Battersea) is a little suggestive of Morris and Burne-Jones in its use of tangled briars, but the whole effect is very pleasing, notwithstanding some lack, in the pattern, of a strong, coherent idea. There is also a dainty and graceful design



DESIGN FOR A TRIPTYCH BY AGNES KERSHAW



DESIGN FOR A TRIPTYCH BY AGNES KERSHAW

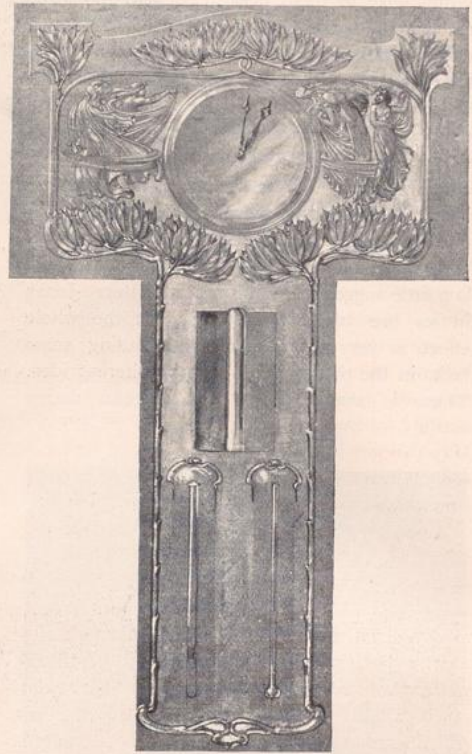
founded on the *Nasturtium*, by Arthur R. Smith (Keighley). The obvious danger in the use of climbing and trailing plants as subjects for the decoration of a wall has been generally avoided; the beginner is apt to take their habit too literally, and not to conventionalise enough to remove them from the realistic effect of running wild as in a bower.

The wall-tiles by Mary Bailey (South Kensington) answer the same problem on a smaller scale, and the difficulty of covering a large surface in so many repeats is very satisfactorily dealt with. The pattern and colouring are kept in a fairly low key, and would make a good decoration for a bathroom, or for the dado of a larger apartment. Louise Lessore (South Kensington) also shows an interesting tile-design which may be classed with mural decoration.

The use of stencilling for light conventional ornament on friezes or hangings is more worthily recognised than in previous years. The nursery frieze by Leonard Spencer (South Kensington) is

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a good example of this work. To express a decorative figure in the fewest possible lines, and these with due regard to the forms that can be safely pierced in the stencil-plate, demands a selective eye and keen invention and judgment on the student's part if the result is to be a bold and clearly defined ornament, and not a mere glint of colour seen, as it were, through a grille. The charm of colour thus treated may, of course, play a large part in the effect of a good stencil, but it is more important to obtain, through the slight and broken forms permitted to it, the impression of an ornamental figure at once simple, fluent, and well sustained. Other excellent friezes are by W. K. Blacklock (South Kensington), S. Griggs (Blackburn), R. W. Higham (Holloway), John A. Chell (Wolverhampton), Jessie Gavin and Roberta Glasgow (Liverpool). The designs for stencilled hangings show a marked improvement; one by George K. Wood (Bradford) is especially suc-



DESIGN FOR A
BAROMETER CASE

BY CHARLES R. WILLETT



DESIGN FOR BELLOWS BY BEATRICE M. TURNER

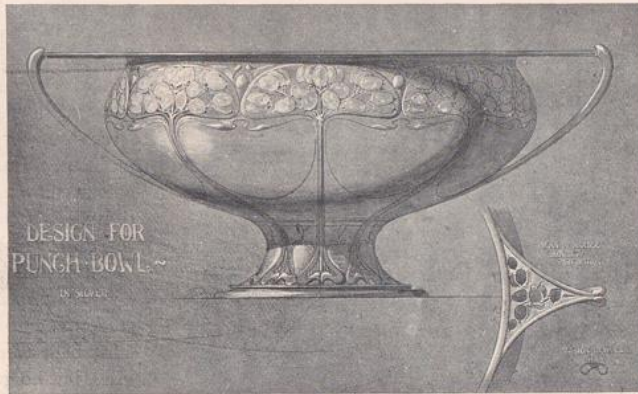
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cessful. There are also some good designs for hangings and friezes intended to go together, the figure on the frieze being modified to suit the folds of the textile, or contrasted there with some different style of ornament. Fred Smith (Keighley) achieves a happy combination of this kind, and among the separate hangings those of David Hill (Battersea), Arthur Walbank (South Kensington), and Ethel Smith (Nottingham) deserve special mention.

Textiles are altogether the strongest feature in this year's work, and seem to suggest that many of the designing schools are—as they should always be—in actual touch with the process of manufacture. Printed muslins seem to be a very favourite subject with the students, and quite a number of exhibits in this class are extremely pretty and suitable. Five of the best are from Battersea, by John Ray, Bernard Smithers, Mary F. Mitchell, Sarah C. V. Jarvis, and Thos. W. Long. The work of this last designer is admirable in its

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light and piquant grace. Beatrice Turner (South Kensington), whose "design based on a flowering plant" has already been noted, also sends a muslin design showing excellent taste and inventive power; and other good examples are shown by Allan Inglis (Dundee), Mary S. Perrott and Rosa K. Warner (Holloway), and Fred Cope (Macclesfield), whose design is one of the most striking in this group. A series of designs for woven muslin is by Frederic F. May (South Kensington), and is admirable in not attempting too much for the process in view.



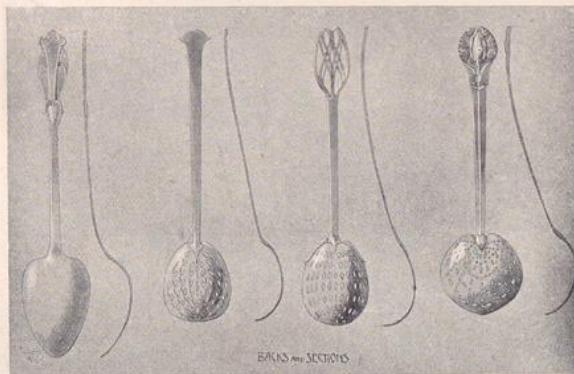
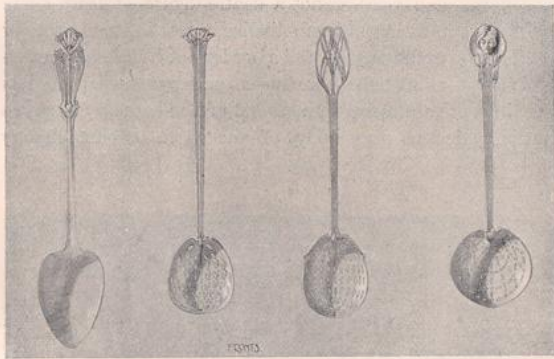
DESIGN FOR A PUNCH-BOWL

BY ARCHER L. ELLIOTT

Among the embarrassing number of designs for

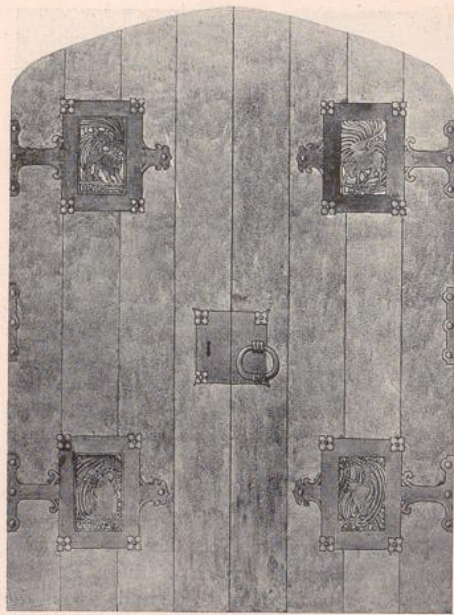
"printed hangings" in which the material is not specified it is difficult to select the best for praise,

since so much of the effect of a pattern must depend upon the quality of the surface on which it is seen and the nature of the drapery which it falls into. The charming little "printed hanging in four colours" by Dorothy Cheesman (South Kensington) appears as "muslin" in the catalogue, but would look well in a light washing silk. Her printed velvet is a good example of design for a heavier material, and Charles Cornwall's cretonne is well planned for a coarser fabric ranging between these two. Of the other South Kensington prize-winners, Helena Appleyard shows most promise with her ample series of designs for printed muslin, cotton, velvet, and silk. Winifred M. Kennett's printed velvet is excellent, and from the provinces we have an imperfectly defined but very pleasing "printed hanging" by William Ferguson (Glasgow) and a good "woven fabric" by Reginald West (Lancaster). Another single exhibit deserving notice is the little printed silk design from Mile End, by Dorothy Fièrè. The New Cross students, too, seem likely to support the high reputation they enjoy



DESIGNS FOR FANCY SPOONS

BY HARRY MORLEY



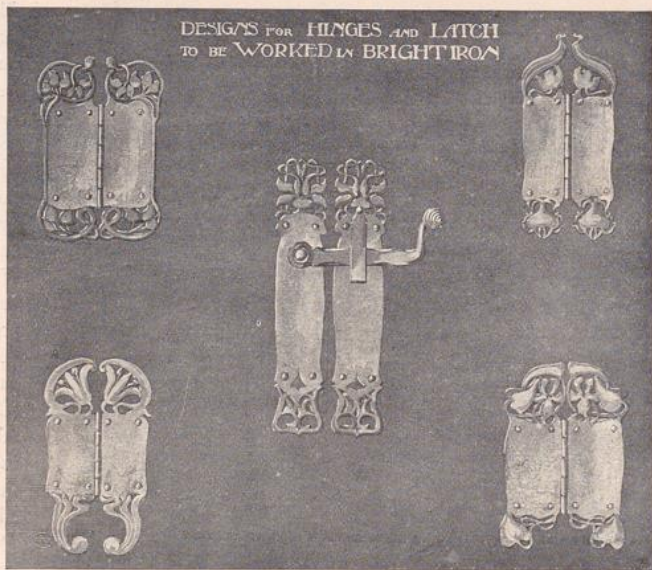
DESIGN FOR AN
OAKEN CHURCH DOOR

BY ARTHUR E. PAYNE

for metal design by an equally good name in textiles. Their exhibits include printed muslin, velvet, and cretonne designs by Edith A. Leworthy and Herbert Rankin, and there is a strong and original design for woven tapestry by Hilda Pember-ton, which, however, does not excel her admirable work in the same material last year. Another im-portant group of textile designs is from Manchester, whose several schools are well represented in printed cottons and silks, woven tapestry, and interweavings of silk and wool. The exhibits of John E. Birks, C. A. Bauer, Allan W. Rains, Chas. E. Mason, S. G. Ashley, and Alfred Alexander are especially commendable. The Burn-ley students show no less promising quality,

especially in the woven silks and hangings of Wilfred Wetherell; Newcastle also exhibits largely in weaving designs, and Blackburn ranks well with the sincere and careful work of William Stoddart in silk and cotton furniture coverings.

Designs for damask table-linen raise the problem of making a flat decoration, without colour, show equally well from all points of the compass. Considering the severe limitations of this exercise—a difficulty which exceeds (by lack of colour) the difficulty of carpets, ceiling-papers and counterpanes—it is surprising that so many students are attracted to damask design. A fairly high average of merit is sustained in this class, but no great originality is noticeable. The serviette and tablecloth by Alice B. Loch (South Kensington) are perhaps the best among a large number of designs from this school. Comparatively few have taken refuge in the geometric method, and, indeed, table-linen seems rather to invite decoration by natural forms, especially of fruit and flowers. The task is to select subjects that lend themselves to circular convention, and yield, if not a centre figure, at least some pleasing and unobtrusive repeat in stars, knots or trellis-pattern, and a border not hopelessly intractable at the corners—as many promising borders are apt to be. In several of the best of this year's designs the body of the cloth is but lightly



DESIGNS FOR DOOR-LATCH, DOOR-PLATE AND HINGES BY GWENDOLINE WATTS

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DESIGN FOR A SALT-CELLAR
BY PHILLIP W. HOLYOAKE

decorated with some figure borrowed from the border itself. There seems a perennial difficulty in relating the border satisfactorily to a strong centre-design. The number of examples sent up from the Belfast classes speak well for the local spirit which thus preserves the good traditions of Irish linen industry. Among other exhibitors deserving special mention are Mary D. Baxter (Clapham), whose earlier damasks will be favourably recalled from last year, Helena Appleyard, already commended, and Lydia C. Hammett (Taunton), who will be remembered by her designs for lace. The same prolific group of Belfast students also show designs for printed and embroidered counterpanes, and another of last year's prize-winners, James Hogben, is again conspicuous. The printed bedspread by Janet Robertson is tasteful and ingenious, but nothing in this group is of really original merit, and there should certainly be room for invention in such a distinct branch of textile design.

Lace is another favourite subject with the students, both men and women. Here, again, there is a lack of distinction and originality, but the work shows a decided improvement in quality upon last year. One of the most original of several designs for lace fans is by Ernest Aris, of Bradford—a school remarkable for the versatility of its work. It seems obvious that the subjects used for lace design should either be of themselves ethereal and filmy in character, or should be suggested in the most delicate and

imaginative way. The more ambitious student will probably take the latter and more crucial alternative. Both methods have been intelligently essayed by many competitors, of whom we may mention Jeanie Tobin and Ethel M. A. Campbell (South Kensington), Lydia C. Hammett and Eva Brown (Taunton), and students at Cork, Dublin, Birmingham, Battersea, Dover, Nottingham, and Leeds. The lace mat by Margaret L. Baker calls for criticism in being an unsuitable object for so fine a decoration. Handkerchiefs and dessert d'oyleys seem to mark the proper limits of lace on the side of utility, and to carry it further is to risk the blunting of that sense of seamliness in the use of choice and fragile things which is the essence of good taste.

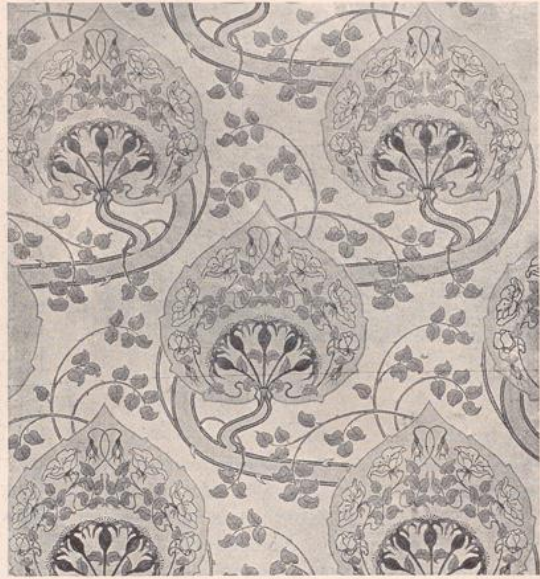
There is very little novelty or variety in carpet design, which seems to be somewhat out of favour, owing partly, no doubt, to a growing dislike of the old-fashioned heavy and unwieldy article, and a



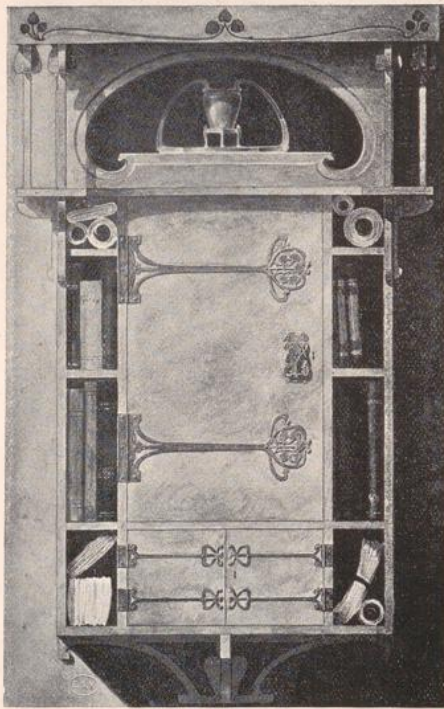
MODELLED DESIGN FOR A WALL-FOUNTAIN
BY HUBERT MILLER

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tendency towards a lighter and more cleanly treatment of floors in a climate where mud is a factor to be reckoned with in the ordering and daily care of the dwelling. Embroidery for furniture and for personal apparel does not come under this ban, though we may notice the total disappearance of the embroidered footstool—gone, let us hope, with the worked slippers that once reposed upon its gorgeous beads and wool. The embroidered gown by Alice B. Loch (South Kensington) marks an attempt, which should be warmly encouraged, to restore dainty hand-stitching to the decoration of clothing. A gown simply modelled, of good material, and adorned with some interesting design upon the cuffs, collar, waistband, and hem, or with an embroidered yoke or panel, should surely be more beautiful than one upon which machine-labour has been lavished for the production of tucks in so many



DESIGN FOR A PRINTED HANGING BY WILLIAM FERGUSON



DESIGN FOR A HANGING CABINET BY FREDERICK BURROWS

rows of mechanical stitching. The needlework panel for a fire-screen by Robert A. Dawson (South Kensington) is an instance of the discrepancy already noted between an excellent working drawing and its execution in silk embroidery. A charming little design for a mantel-border, based upon the airy "puff-ball" or "what's-o'clock," by Katherine M. Warren (Nottingham), is one of the most successful in this group.

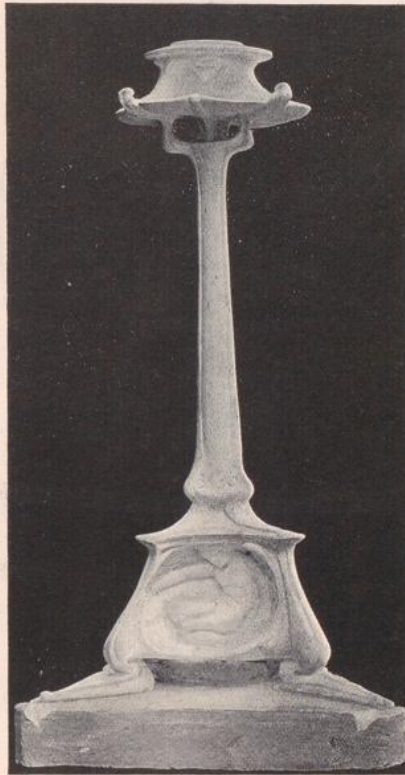
Designs for screens and panels for walls or furniture are few in number, and do not wander far from the safe ground of needlework. It would be interesting to see more attempts towards panelling in gesso, metal, and wood. The "panel of screen," by G. Bernald Benton (Birmingham), is one of the best of the decorations for furniture. This school, or rather the several schools within this city, send a large contingent of furniture design and some very good work in architecture and metals. The wrought-iron gates and railings by James A. Jones are admirable in their freshness and simplicity of treatment, and in their straightforward and workmanlike structure. The highly promising talent of Joseph Else (Nottingham) has already been illustrated in these pages. He is here represented by a very pleasing little modelled study for a hospital doorway. The principal decoration is a bas-relief depicting the healing of the sick. This, and the various details of structure and orna-

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ment, are carefully set forth, and the whole work is beautiful in feeling and expressed with refinement and restraint. Arthur E. Payne (South Kensington) is one of the most versatile exhibitors. In the architectural group he shows a good design for an oaken church door, well-proportioned and dignified in treatment, hinged and decorated with beaten, chased, and pierced iron. The use of the materials shows originality of feeling as well as an intelligent knowledge of mediæval types. From Deptford, Hubert Miller sends a modelled wall-fountain which, for so hackneyed a subject, succeeds well in escaping the commonplace, and pleases by its quiet and unpretentious character. An attractive scheme for the decoration of a bedroom is presented by Edward Walker (Bradford) in a series of coloured drawings good in scale and detail, and giving many effective and workable suggestions for furniture. The colouring is a little laboured and heavy, but the plans and proportions of the seats, shelves, cupboards, and so on, are very pleasing.



DESIGN FOR A PANEL OF A SCREEN
BY G. BERNALD BENTON



MODELLED DESIGN
FOR A CANDLESTICK BY ARTHUR SCHOFIELD

The decoration of the wardrobe might be toned down in the execution of the plan. A hanging cabinet by Frederick Burrows (Putney) is another good example of furniture design. It may not always occur to the students that cabinets and bookcases of any considerable size and weight, intended for hanging, should be designed in careful relation to the walls which are to hold them. They can only be properly fixed in a sound building, and attempts to hang them on nails upon an ordinary drawing-room wall are always disastrous.

The only stained-glass work of any striking merit is by May Cooksey, of Liverpool. This is modestly called a "domestic window," but it would not be unbecoming in a public hall. The subject—*King Lear and His Daughters*—is handled with a quiet sincerity which promises well for the student's future in design. The composition is graceful and restful to the eye, and the limitations of

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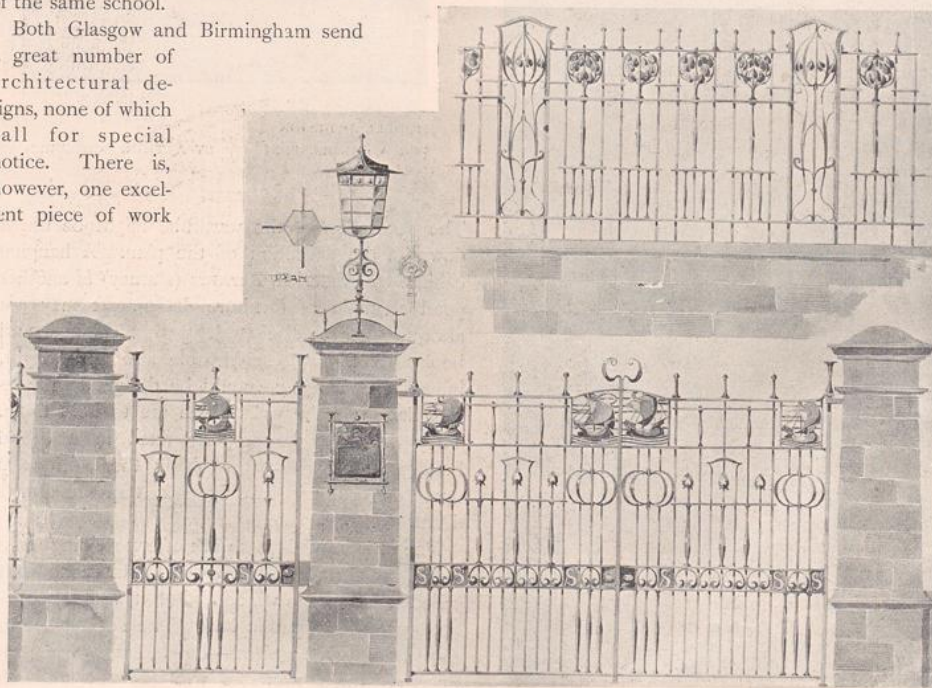


DESIGN FOR A SGRAFFITO CARD-PLATE
BY ERIC R. GILL

the method have been wisely observed. There is also a good window design by Alex D. Clark (Glasgow), depicting the meeting of St. Columba and St. Kentigern, and another on a Tristan subject by Dorothy Smyth, of the same school.

Both Glasgow and Birmingham send a great number of architectural designs, none of which call for special notice. There is, however, one excellent piece of work

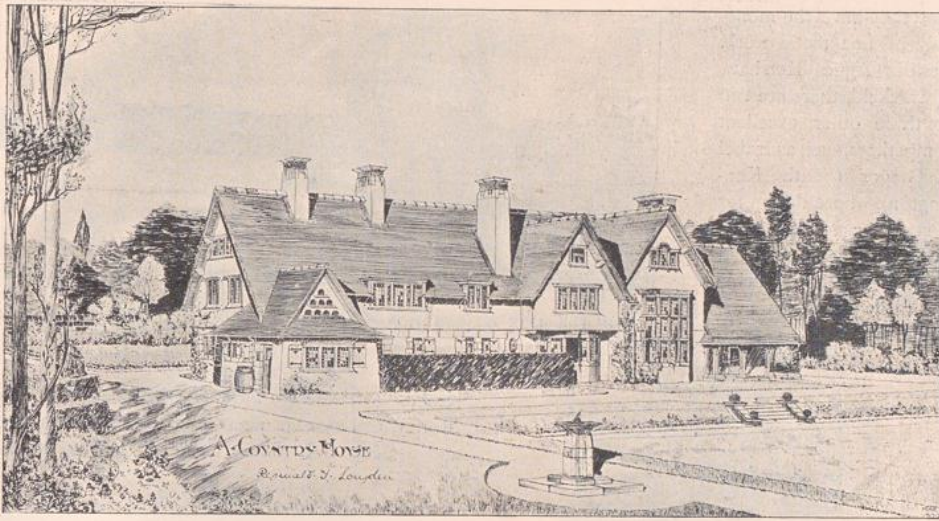
from Burslem, by Reginald Longden; a design for a country house, very fully and thoroughly worked out in the plans and remarkably pleasing in perspective. Reminiscences of a few favourite modes of modern architects were perhaps unavoidable, as in the windows breaking into the roof, and the austere treatment of the chimneys, but the design as a whole shows strong originality and freshness of spirit. The absence of any serious architectural work from the southern schools is remarkable. The happy exception is at New Cross, where several women students have made good essays in the larger kinds of metal decoration. Special praise is due to Edith J. Pickett for her designs for street lamp-posts—a neglected but very fruitful subject—and also for wrought-iron gates. In this school may be welcomed four other metal designers who distinguished themselves last year—Hilda Pemberton, Maude Ackery, Kate Allen, and Isabel McBean; and a new student, Gwendoline Watts, who sends some very pleasing designs for pierced hinges, latches, and plate for a door. The barometer case by Charles R. Willett is remarkably good, and



DESIGN FOR WROUGHT-IRON GATES AND RAILINGS

BY JAMES A. JONES

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DESIGN FOR A COUNTRY HOUSE

BY REGINALD LONGDEN

breaks fresh ground in the application of design in a modern spirit to familiar furniture. The decoration is slight but sufficient, and aptly disposed. It is intended for reproduction by the electro process. The designs for jewellery and enamels from this school are again distinguished for beauty and simplicity of form and purity of colour. Those by Kate Allen and Isabel McBean are especially good. The latter also shows an interesting series of studies for church metal work and electric lamps. Her chalice and paten for enamelled gold take rank with the similarly choice and rich designs by Agnes Kershaw (Sheffield) for an altar crucifix, triptych, and holy water stoup in enamelled silver. These objects, if they fulfil the promise of the working drawings, need not fear comparison with some of the best contemporary work in ecclesiastical enamels. To return to more secular ornaments, Maud Avery's silver fishing-trophy deserves notice as a refreshing departure from the stereotyped and tasteless kind of cups and vases that so often

load the champion's board. It is a handsome and well-proportioned vessel decorated with a bold design of fishes. Exceptionally promising as the New Cross students are, it must not be thought

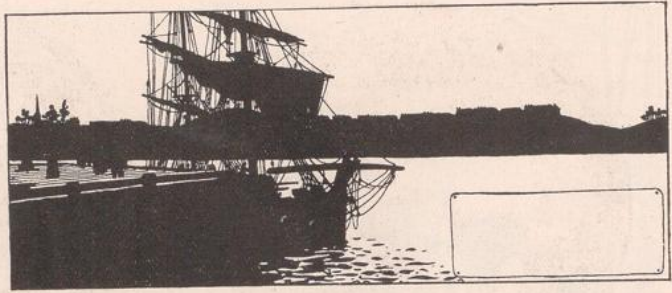


DESIGN FOR A STAINED-GLASS WINDOW

BY MAY COOKSEY

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that they have the monopoly of fine metal work. Besides Agnes Kershaw, of Sheffield, there are two or three other excellent competitors, such as Isabel McGregor (South Kensington), whose design for a stained and embossed leather belt is enriched by a silver *repoussé* buckle and fittings, and Katie M. Fisher (Liverpool), who



DESIGN FOR BOOK ILLUSTRATION

BY CHARLES WANLESS



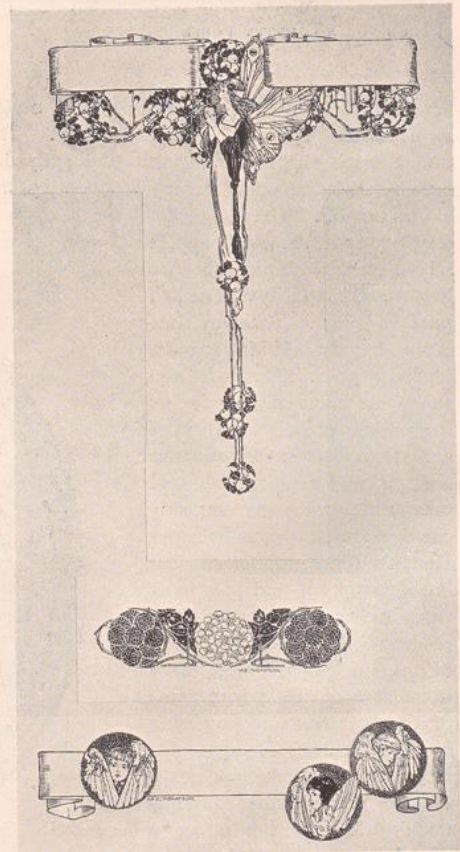
DESIGN FOR BOOK ILLUSTRATION

BY GERTRUDE STEEL

shows a pretty design for a chatelaine in silver and enamel. From Leamington there is a delightful little salt-cellar with spoons, by Phillip Holyoake. The design of running figures round the bowl is full of animation and grace, and the working drawing has the brightness and finish which are praiseworthy characteristics of nearly all the designs for precious metals. Another admirable piece of work in this group is the punch-bowl by Archer L. Elliott (Sheffield). The beauty of the form is emphasized by a bold and massive decoration, harmonising well with the general

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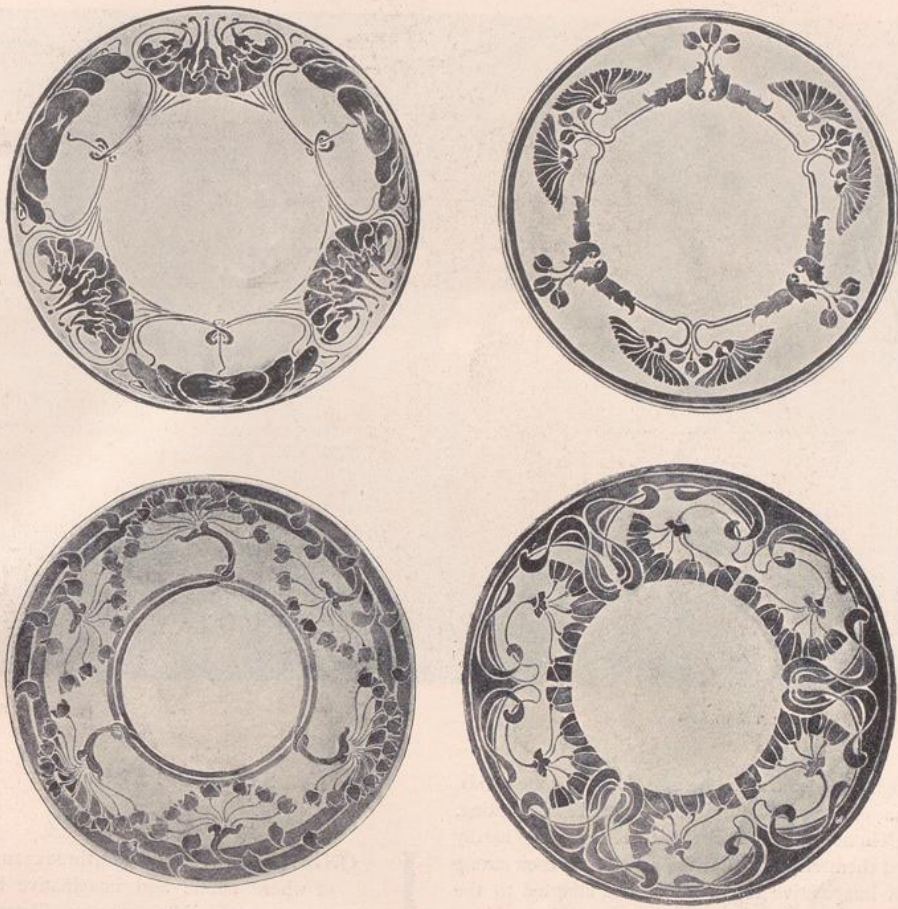
structure. A design for a set of spoons, by Harry Morley, of Leicester, also shows pleasing invention and a fresh and robust treatment of the metal.



DESIGNS FOR BOOK ILLUSTRATION

BY MARGARET E. THOMPSON

The National Competition, 1900



DESIGNS FOR DESSERT PLATES

BY LOUISE LESSORE

The same student sends a good design for an ewer and chalice. Among the modelled designs which might be carried out in other materials than metal, two excellent candlesticks may be noted, one by Arthur Schofield (South Kensington) and the other by Bertha Goff (Holloway). Several other distinctive designs strike the eye favourably in passing, such as the newel-post by Ormond E. Collins (Birmingham) and the inn-sign by Thomas Dugdale (South Kensington). There is very little remarkable in the direction of pottery; among the most satisfactory examples are the sgraffito card-plate by Eric R. Gill (Chichester) and the quiet and delicately coloured set of dessert plates by Louise Lessore, already mentioned.

Among the designs for book illustration and

decorative printing in black and colours, the name of Arthur E. Payne is again conspicuous. His decorations for the backs of playing cards show admirable resource and fertility of invention, and veil a surprising variety of pattern beneath their delicate colouring. The Scarborough school sustains its reputation for black-and-white design, though the work of Sunderland Rollinson hardly shows the advance and development that was expected of this student. His magazine cover for *The Puritan* is his best achievement of the year. Charles Wanless reveals a true decorative feeling and excellent draughtsmanship in his book illustrations. In this field some distinctive and promising work is shown by Janet and Mary Simpson (Lambeth) and Margaret Thompson (New Cross). No less praiseworthy are some of the Christmas cards,



FROM AN AUTOLITHOGRAPH

BY F. F. FOOTTET

programmes, and menu designs from the same hands. The excellent colour-drawings for block-printing, by Thomas B. Blaycock (South Kensington) hardly lend themselves to illustration here, but their strong and imaginative treatment is well adapted to the process in view. The same may be said of the Lambeth colour-prints, which form an important and very interesting group. The work of Ethel K. Burgess, always individual and adventurous in colour, has gained in sobriety and dignity of form. The designs by Gertrude Steele and Daisy Hansford also show a delicate fancy and a skilful use of contrast in form and colour. The exhibits of Alice Giles strike us as falling a little below the high standard of draughtsmanship and careful finish which her former work has led us to expect. With regard to posters, it is probably felt that designs in the modern style are not much encouraged or appreciated at headquarters, so it is not surprising that the attempts are poor. That the arts of decoration and of advertising are by no means incompatible the French and Americans have distinctly proved, while in England this important fact is unfortunately realised only by a few.

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STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. F. F. Foottet, three examples of whose subtle and imaginative landscape work in lithography are illustrated here, has had a somewhat chequered career in art. His earliest efforts in oil-painting were made more than a quarter of a century ago, and they bring one in touch with that precise style, often so small in handling and so narrow in vision, which most Englishmen found attractive before the great revolution worked by the Impressionists. As early as 1873 Mr. Foottet sent a picture to Burlington House, where it was accepted and hung. It was a landscape entitled *December*, and it attracted considerable attention. Ruskin noticed it and liked it, but said, with characteristic faith in his own teaching, "Yes, the artist is painting trees, but is he sure that he can draw a leaf?" Mr. Foottet was willing to try, and Ruskin, who lived then at Herne Hill, was ready to help him with advice, and several months were passed in making elaborate studies of fruit and leaves. Shortly afterwards the young