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Studio-Talk. (From our own Correspondents.)

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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.

266

STUDIO-TALK.

(From our own Correspondents.)

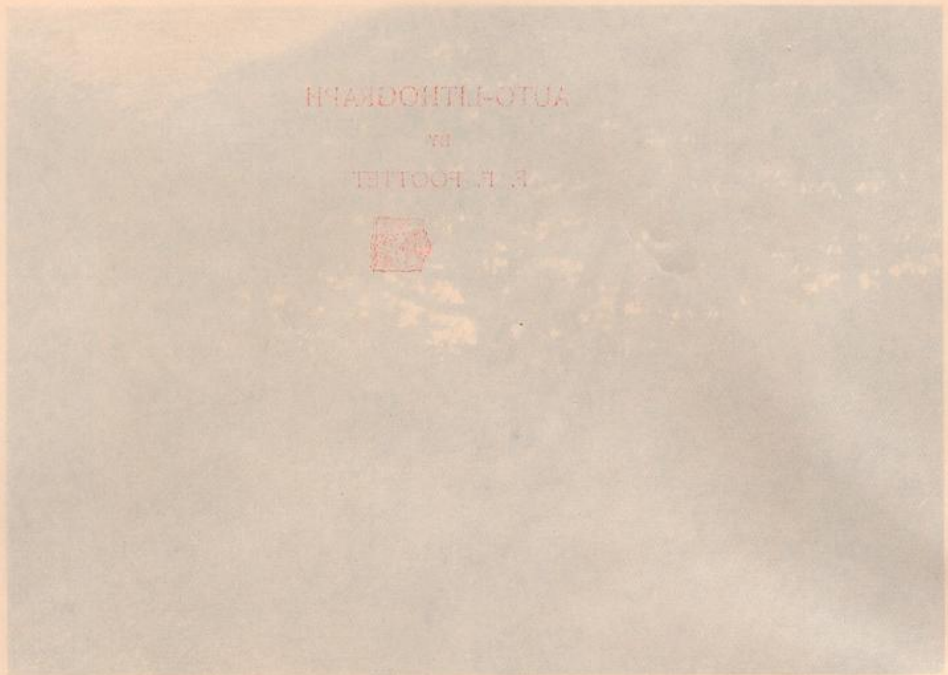
LONDON.—Mr. F. F. Foottet, three examples of whose subtle and imaginative landscape work in lithography are illustrated here, has had a somewhat chequered career in art. His earliest efforts in oil-painting were made more than a quarter of a century ago, and they bring one in touch with that precise 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

AUTO-LITHOGRAPH

BY

F. F. FOOTET





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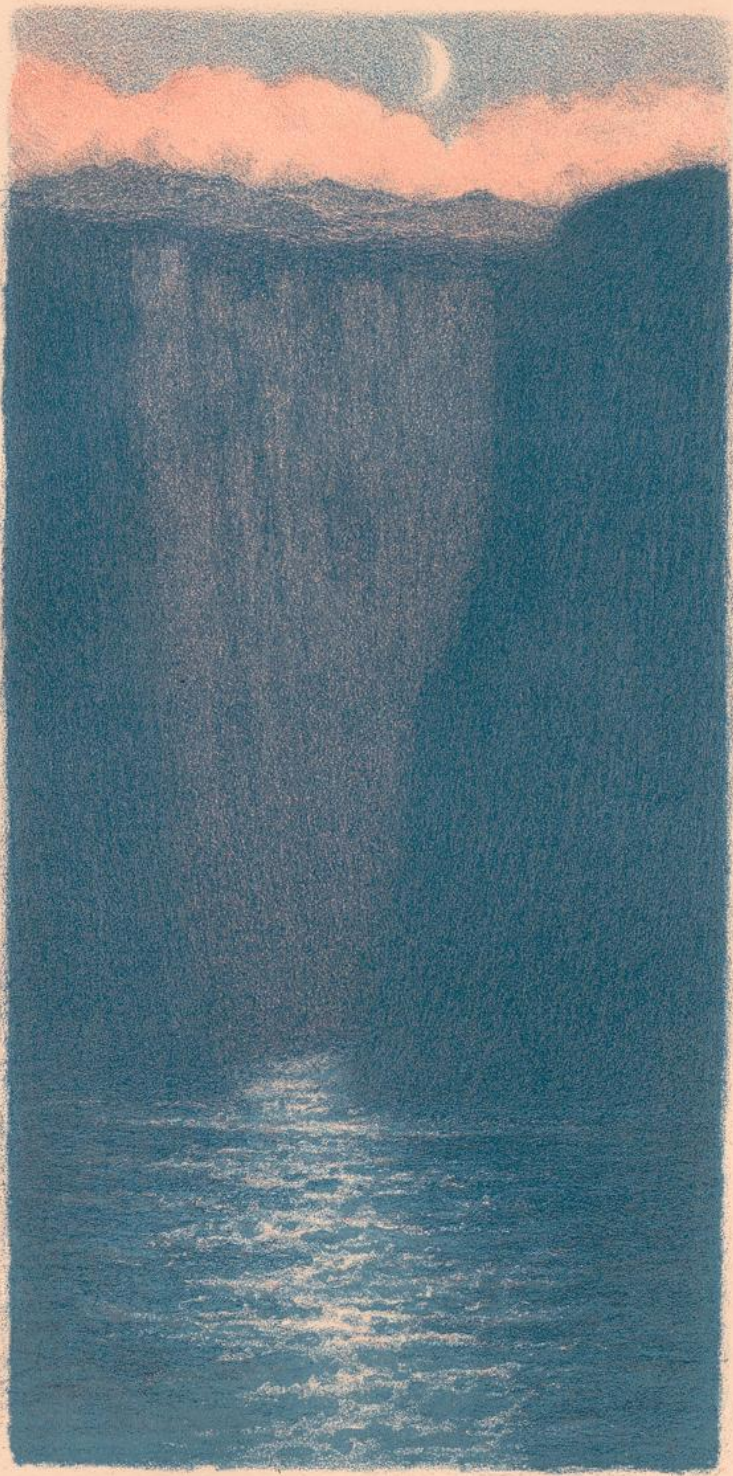
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*Karl
Lorenz*



Studio-Talk

artist left London to make his home at Derby, where for some time he worked successfully, painting landscapes and portraits. But the curious fascination of London remained with him, and in a letter to Ruskin he expressed a strong desire to return to its fogs and horrors; but Ruskin, writing from Venice on the 9th February, 1877, earnestly advised him to stay where he was and form in Derby "an honourable and consistent position, painting portraits with conscientious attention," and employing the summer in study out of doors. "To come up to London," the letter said, "would be to expose yourself to the chance of having to struggle wretchedly and meanly

among mean people, for work which you could not execute but to your own harm and degradation. A run up to London annually to see—not the Academy, but the National Gallery—prolonged sometimes to Paris, sometimes to Antwerp or Bruges, will keep your mind in true tone and sympathy with the highest work: of which photographs (the originals once seen) will be admirable auxiliary memorials."

This advice was followed for some time; then, under the influence of the Impressionist movement, Mr. Foottet began to try unfamiliar paths, and to form his present style, which has sometimes the peculiar "eeriness" of the landscape descriptions by Edgar Allen Poe. It has been said that Mr. Foottet is among the few living artists whose landscapes are symbolic and charged with human emotion. True enough, and if this mystical and poetic way of treating Nature is appreciated far oftener in prose than in paint, it is none the less very noteworthy to all who take serious interest in the productions of true artists.

Mr. Frampton's *Lamia*, a most impressive and exquisite bust in ivory and bronze, exhibited this year at the Royal Academy, is the subject of the illustration on p. 270. It was inspired, not by the *Lamia* in Latin superstition, where she figures as a witch who sucks the blood of children, but by Keats's haunting poem, where she is represented as a serpent who has assumed the form of a woman.

EDINBURGH. — Perhaps the most notable feature of the Exhibition of the Society of Scottish Artists, at present open in Edinburgh, is the charming effect of the galleries as a whole. It is somewhat difficult to believe that they are the same rooms as those in which the Royal Scottish Academy holds its annual shows. But a sufficiency, rather than a plethora of pictures, judicious hanging, suitable backgrounds, and arranging the sculptures tastefully, instead of dumping them down anyhow or placing them in a row like Aunt Sallies at a fair, have worked wonders, and the Society is to be congratulated



FROM AN AUTOLITHOGRAPH

BY F. F. FOOTTET



"LAMIA." BUST IN
IVORY AND BRONZE
BY G. FRAMPTON, A.R.A.

Studio-Talk

on having made its exhibition a delightful place in which to linger.

For the most part the sculpture comes from London, Mr. Goscombe John, Mr. Frampton, and Mr. Pomeroy sending pieces that have been seen before. But some of them, such as Mr. John's *Childhood*, are a pleasure to see again. Of the local work, Mr. E. W. Kennedy's *Design for Bronze Memorial Tablet*, although rather slight and pretty in motive for its intended purpose, and his sketch-model of a figure typifying *Religion*, are the most interesting.

Among the pictures the most conspicuous are by well-known painters. The *Jeune fille au fichu* is a slight, and by no means important, example of the painter of the *Déjeuner* and *The Bar*; but it is the first Manet that has been shown here, and, as far as it goes, it is characteristic of his later methods. As usual, Mr. Sargent supports the exhibition by sending something that is not a portrait. This year it is a *Spanish Dance*, full of the abandon and intoxication of rhythmic motion. Mr. McTaggart, the most fascinating and original of Scottish painters, is represented by two admirable examples, and Mr. James Guthrie by two portraits remarkable, even among his work, for distinction of design, sympathetic characterisation, and charm of subtle low-toned colour.

But the S.S.A. exists for the younger artist, and one turns to look at what he has to show. Often it has no great interest or merit, but when it is the painter's own, and not such mimicry as No. 48, or such straining after originality as some others one might indicate, it is not to be despised; and scattered

through the rooms there is work that is worthy of much more than this. Thus Mr. C. H. Mackie sends a portrait group somewhat teased in handling but intimate in feeling, pleasant in tone and engaging in design, and a charming study of sunset after rain, *The Hill Farm Pond*; Mr. Robert Burns's *Tapestry*, although it hovers, as his work is apt to do, between decorative convention and pictorial treatment, and is weak in drawing, has a fascination of its own; and Mr. Blacklock's idylls show a certain daintiness of fancy and a feeling for beauty.

In landscape, again, a vivid and convincing, if rather loose, study of an iridescent and brilliant *Summer Sea* comes from Mr. R. C. Robertson; Mr. Mason Hunter's *Alan's Country of Appin*



SKETCH FOR THE PORTRAIT OF LEO XIII
(See Paris Studio-Talk)

BY PHILIP LASZLO

Studio-Talk

catches something of the dreamlike glamour of the softly-shadowed West Highland hills; Mr. Wishart's effective sketch—for it is no more—*A Summer Breeze*, has much of the spirit of its title; and Mr. J. Campbell Mitchell, in three landscapes of very varied mood, shows a fine colour sense, a satisfying fulness of tone, and a real grasp of the material of nature, which is deficient in the work of the others named, and, indeed, in most of the work shown, both figure and landscape.

On the whole, the present exhibition is fairly representative of the younger talent in the East of Scotland, whence the Society draws the greater

part of its membership. The taste shown in the arrangement of the rooms is echoed in the cover-design and format of the catalogue. For this, as for several of the decorative advertisements which really adorn it, Mr. Robert Burns is responsible.

J. L. C.

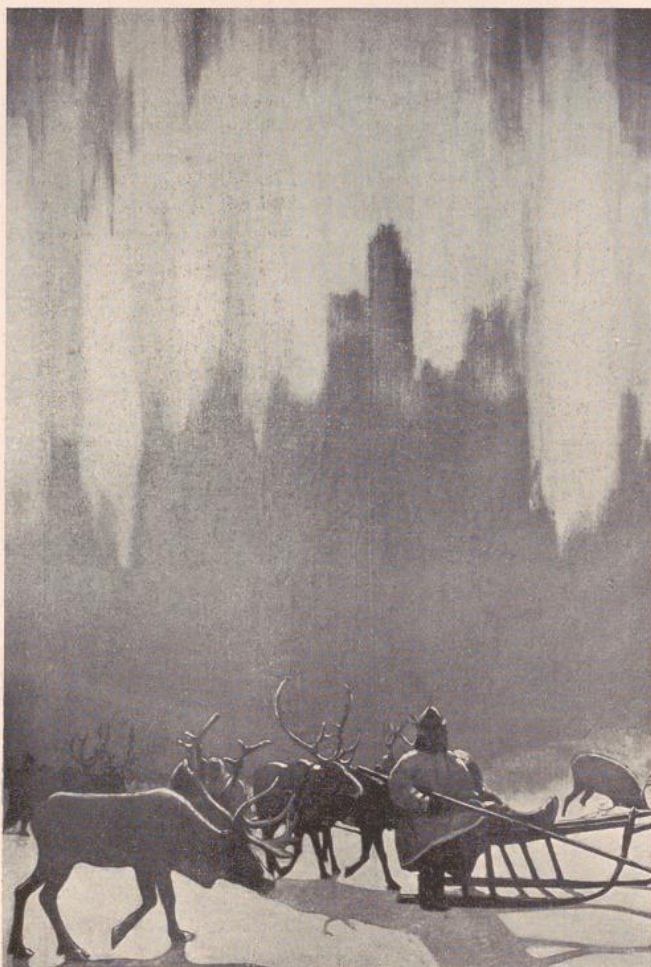
LIVERPOOL.—An interesting recent event at the Town Hall was the public presentation to the Lord Mayor of Liverpool (Mr. L. S. Cohen), by the Earl of Derby on behalf of the subscribers, of the portrait painted by Mr. George Hall Neale, a work pronounced on all sides to be a signal success, and one that will maintain and enhance the high reputation already won by that comparatively young artist.

The invitation of the Committee of the Walker Art Gallery to assist in hanging the Autumn Exhibition of 1900 has been accepted by the following artists, viz.:—David Murray, A.R.A., Arthur Hacker, A.R.A., and Robert Fowler, R.I. The Exhibition is to open on Monday, September 17th. The last Exhibition sold 172 pictures, the prices of which amounted to over £8,000.

The Liverpool Academy of Arts announces its Exhibition to open on the 15th October, and the artists appointed to form the hanging committee are C. J. Allen, F. V. Burridge, Isaac Cooke, R. Talbot Kelly, and W. Wardlow Laing.

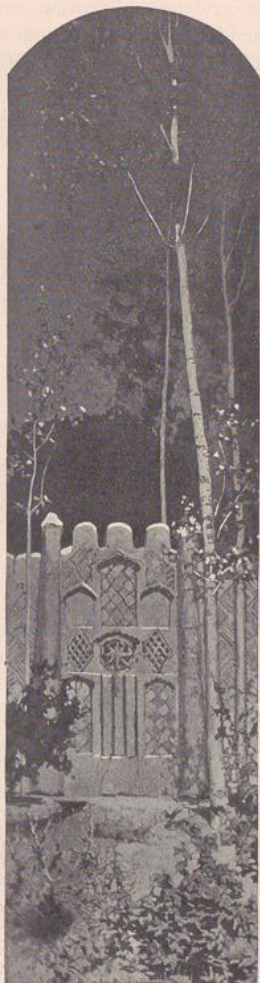
H. B. B.

PARIS.—There is very little new work—that is to say, work which has not been seen before—at the Exposition



DECORATIVE PANEL (See Paris Studio-Talk) BY CONSTANTIN KOROVINE

Studio-Talk



DECORATIVE PANELS

BY CONSTANTIN KOROVINE

Décennale in the Grand Palais. The majority of the painters have preferred to make a selection from among their pictures which have been most successful during the past decade, and may therefore be expected to make a certain effect at the Universal Exhibition. In my opinion they are wrong—those, at least, who stand as representatives of the new tendencies of French art, as viewed from abroad—for, taken as a whole, the Décennale is like a sepulchre, filled with the odours of decay. Never, I believe, has the pretentious nullity of a certain set of artists been displayed more strikingly than here. When will they learn? Who has the ability

to teach them this absolute truth: that the simplest piece of honest applied art, logically conceived, is worth all their canvases put together?

However, there are a few fresh things in the Décennale Française Exhibition, notable among them being two pictures by M. Charles Cottet—*Jour de Saint-Jean, Procession à Plougastel-Daoulas*, and *Nuit de la Saint-Jean, Ile d'Ouessant*—both powerful in colour and in sentiment. The first—a canvas of vast proportions—is full of decorative character of the most striking type, worthy to rank with Courbet's *L'Enterrement à Ornans*.

Studio-Talk

The second, a much smaller picture, of easel dimensions, is more *intime* in subject and in treatment. The artist has represented with marvellous effect the play of light on the attentive and astonished faces of a group of people standing round the "Saint John's fire." There is a sense of mystery and profundity about this canvas which recalls the celebration of some primitive rite, some legendary Breton observance.

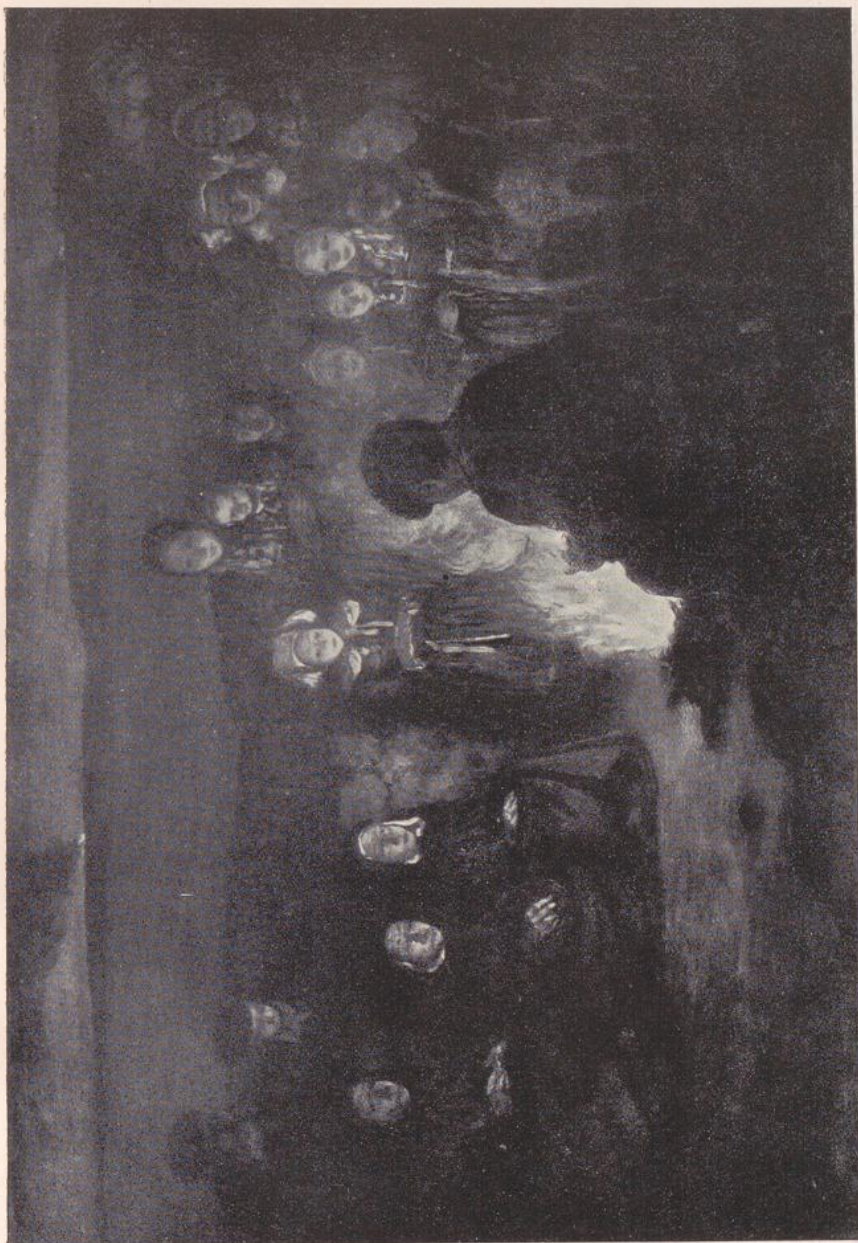
The ornamentation of the various apartments in the Asiatic-Russian Pavilion at the Trocadéro has been entrusted by the Russian Government to M. Constantin Korovine, a young artist of St. Petersburg. In the hall of *Central Asia* M. Korovine has painted a series of panels, of which we now give reproductions. They represent landscapes and monuments of Samarkand. Elsewhere, as in the *salles* of the *Far North* and *Siberia*, he had treated in admirable fashion, in a number of conventionally coloured friezes, the picturesque scenes of the septentrional lands, with the midnight sun, the fishing villages, the otters, the virgin forests of Siberia, the shores of the Yenissei and the Polar Sea, and the Isles of Commandor. Herein, M.

Korovine, who designed the architecture and arranged the scheme of the Russian village and that of the very successful exhibition of popular Russian industrial arts, reveals painter's gifts of the highest order. He is a sort of Russian Henri Rivière, and is doing for his own country what our great lithographer and wood-engraver has done for Brittany and Paris. Would I had space enough at command to deal as fully as the subject deserves with this earnest and original artist. I trust it will not be long before an opportunity occurs to make the readers of *THE STUDIO* better acquainted with his work.

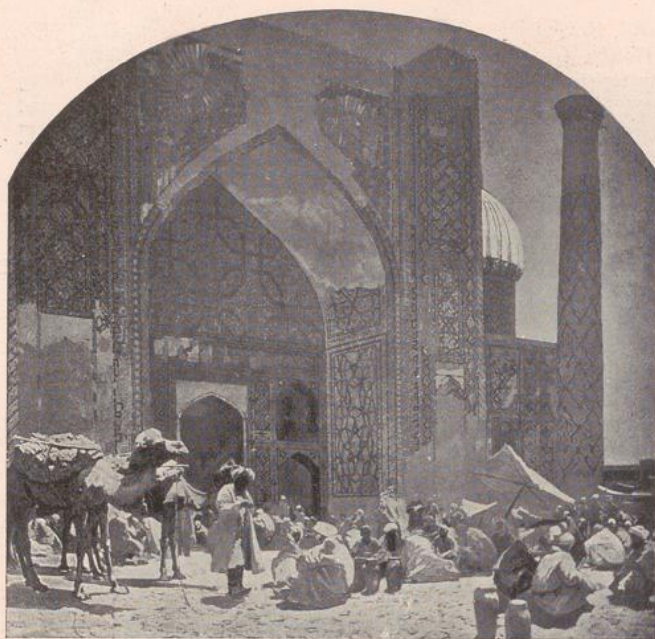
M. Adolf Fenyes' stirring picture, *La Famille*, in the Hungarian section, is attracting a great deal of attention. It is a sober work, broadly and originally conceived and executed, and full of real strength. So life-like are the types depicted that one feels bound to congratulate the artist on having turned his gaze on the life around him instead of being content to follow the brilliant principles of the Schools and the Academies. M. Fenyes' fine canvas is one of the best things in the Hungarian section of the Grand Palais. Striking work is also



"CONTE DE PRINTEMPS"



"NUIT DE LA SAINT-JEAN" (LE
D'OUESSANT) BY CHARLES COTTET



"SAMARKAND"

DECORATIVE PANEL BY C. KOROVINE

Government and the town of Ostend to do an equestrian statue of King Leopold the First, to be placed at the entrance to the Park. The pedestal will be composed of columns of pink marble, with low-relief work in bronze.

A sale of the works left behind by P. J. Clays, the celebrated marine painter, who died recently at the age of eighty-three, took place a few weeks ago at the Maison d'Art. He was the first seascapist in Belgium, and indeed in all Europe, to break away from the traditional storms and shipwrecks, whose wild lines and extraordinary colouring had so strong an attraction for his old master, Gudin; the first

contributed by M. Feri de Szikszay, and a few others, of whom I shall have something to say later.

We have pleasure in giving on page 271 an illustration of M. Philip Laszlo's preliminary sketch for his remarkable portrait of Pope Leo XIII. G. M.

BRUSSELS.—The album published this year by the Brussels Society of Aquafortists is a better production than that of last year. Forty etchings and dry-points were sent in for acceptance, and it was only after long deliberation that the judges decided to take the fifteen plates by MM. Elle, Fernand Khnopff, O. Coppens, A. Rassenfosse, A. Heins, Boulenger, H. Meunier, Werleman, Gaillard, Bernier, Cambier, Huygens, Voortman, and Gandy.

The Brussels sculptor, J. de Lalaing, has been commissioned by the Belgian

276



A BELGIAN GRENADIER

BY E. GANZ



EMBROIDERY

DESIGNED BY DARDENNE
EXECUTED BY FONSON

to set himself to paint quite simply the tranquil aspects of the waters, the life of the quays, in clear tones altogether unlike the dark, bituminous productions of other days. The big galleries of Europe and America contain important works by this artist; but the general public had no knowledge of the interesting collection of studies, freshly-painted from Nature, which covered from top to bottom the walls of his vast studio.

A new association, styled the "Société Nationale des Aquarellistes et Pastellistes de Belgique," has opened its first exhibition in the Musée de Bruxelles. There is a superabundance of work by amateurs striving to imitate the "professional" style in vogue at the moment, and also too much "professional" stuff which we have seen, and seen again, elsewhere. Among the new work—the *inédit*—should be noted that of Mlle. Art and M. Herremans.

F. K.

MELBOURNE.—Geelong, a town some forty miles from Melbourne, has recently held its first important exhibition of pictures. Owing mainly to the exertions of a well-known citizen of Geelong, Mr. J. Sayer, a scheme was set on foot to bring together some work lent by the Trustees of the Melbourne National Gallery, and representative work of the Victorian artists, and to establish the first Annual Exhibition, and thus to rouse interest in the people of Geelong with a view to starting a public gallery in their midst.

The Victorian artists who sent work to the Exhibition were:—Messrs. Fred McCubbin, Walter Withers, E. P. Fox, Arthur Boyd, Arthur Loureiro, Harry Waugh, H. Ramsay, J. Mather, Mrs. Boyd and the Misses Sutherland and Fuller.

Mr. Fred McCubbin's exhibit, *A Bush Funeral*,

has become very popular with the Geelong people, and an effort is being made to purchase the picture for the infant Public Gallery. As the picture treats of a side of Australian life which is rapidly passing away, a public gallery would be a fit resting-place for a work which depicts so faithfully and sympathetically a pathetic incident recalling

the days when Bush-life meant isolation, before the railway had penetrated into the stillness of the forest, and when the click of the electric needle was an unknown sound.

An interesting exhibition of etchings, mezzotints and autotype pictures was held in the Old Court



EMBROIDERED HANGING

DESIGNED BY DARDENNE
EXECUTED BY FONSON

Studio-Talk

Gallery in Melbourne recently. The work was imported by Messrs. Robertson & Moffat, and the collection contained examples of Seymour Haden, Whistler, Albrecht Dürer, Rembrandt, Jean François Millet, Helleu, Zorn, W. Strang, and Lionel Smythe.

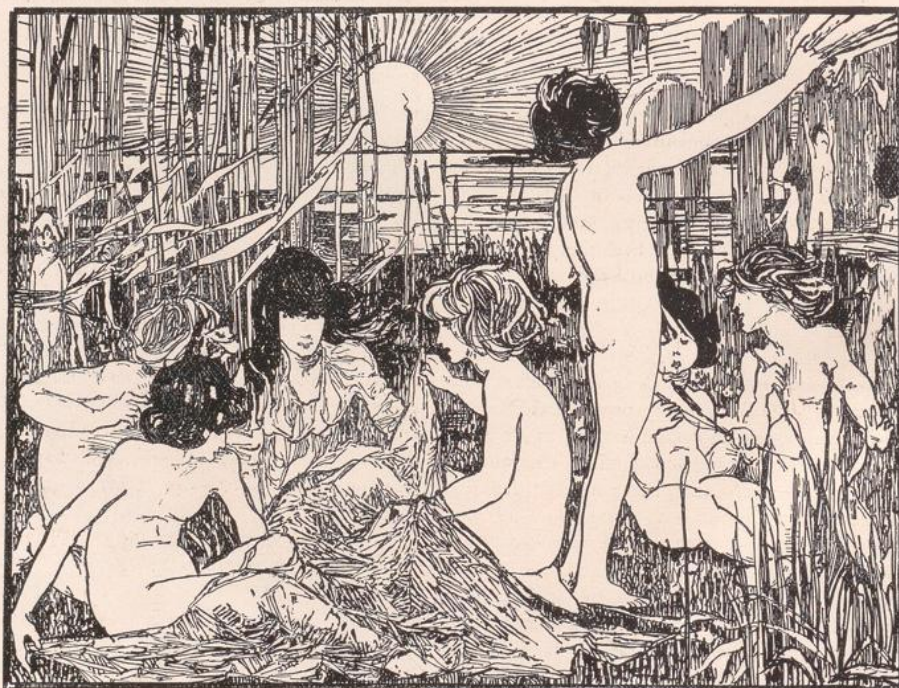
A fine portrait of Rudyard Kipling, by William Strang, was purchased by the Trustees of the Melbourne National Gallery from the collection. From a *plébiscite* taken, it was discovered that *Mont St. Michael*, by Axel H. Haig, was the favourite exhibit. This, it should be said, reflects the opinion of the general public, and not of the Melbourne artists.

Mr. Tom Roberts held a four days' exhibition in the same gallery during the last week of June. Six portraits in pastel proved what a beautiful medium pastel is for the delineation of women's and children's faces. Mrs. Whiting exhibited, at the same time, some charming miniatures of fresh young faces.

A new club, called the "T Square Club," has recently been started in Melbourne by the architects. It promises to flourish; and as it makes every effort to reveal architecture from its highest standpoint, it will do much to raise and develop the taste of the rising generation. The outward and visible sign of this inward and spiritual grace will be seen, it is to be hoped, in our modern dwelling-houses, both within and without. This movement, in connection with the mooted School of Arts and Crafts at the Melbourne National Gallery, should do away with that abomination of desolation the suburban villa.

The gifts of the writers and artists of Victoria are requisitioned in aid of the Melbourne Children's Hospital. A Booklet is being compiled, the proceeds of the sale of which are to be devoted to the hospital funds. Amongst the artists contributing illustrations are Messrs. J. Longstaff, Walter Withers, E. P. Fox, and F. McCubbin.

New South Wales has recently founded a



FIRST PRIZE (COMP. B LI)

278

"ASPIRANT"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. B LI)

"PAN"

Travelling Scholarship on the same lines as the Victorian. The first competition was held in June, and the Scholarship was awarded to J. Lambert. The judges were three native-born painters, Victorians, Messrs. J. Longstaff, Fred. McCubbin, and E. P. Fox. Mr. Longstaff had the honour of winning the first Victorian Scholarship in 1887.

REVIEWS.

Thomas Girtin. His Life and Works. By LAURENCE BINYON (London: Seeley & Co., Ltd.) Imp. Quarto, price Two guineas net. It is now nearly 100 years since Thomas Girtin was laid to rest in the churchyard of St. Paul's, Covent Garden. His life, all too short—for he died at the early age of twenty-seven—was a quiet one, enriched, however, by the friendship of Turner and other great painters, and rendered memorable by the execution of certain delightful water-colour drawings which show him to have been a painter of the greatest promise. Ruskin wrote: "There is perhaps no greater marvel of artistic practice and finely accurate intention existing, in a simple kind,

greater than the study of a Yorkshire Waterfall, by Girtin, now in the British Museum."

In another place he again wrote of Girtin's work that he considered it "to be entirely authoritative and faultless as a type, not only of pure water-colour execution, but of pure artistic feeling and insight into what is noblest and capable of enduring dignity in familiar subjects."

Mr. Laurence Binyon's essay upon this artist's work is extremely informing, and we do not find that he has in any respect overstepped reason in his appreciative criticism. The twenty-one reproductions in autotype which accompany the text are excellent, and illustrate some notable drawings by this little-known master of the brush.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR SILVER TEA CADDY.
(A LI.)

The FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (David Veazey, 27, Rectory Place, Woolwich).