

Views and Reviews in the World of Art

(Continued from preceding page.)

being limited to one example. The entire floor space of the Penguin will be utilized and converted into a series of three galleries.

Water colors by Mildred Bailey Carpenter and etchings by Frank Brangwyn have been placed on view in the galleries of Samuel Schwartz & Son. Mr. Brangwyn's work is now famous on two continents and the opportunity to see a full representation of his recent moods is one that lovers of etching know how to appreciate. No style is so massive as his, nor none at present more vigorous. He has a special fondness for bridges with great arches and has communicated his enthusiasm to many followers. In the Schwartz Gallery are to be seen many of the most admired of Mr. Brangwyn's bridges, including the "Alcantara of Toledo"; the "Pont du Tarn, Albi," with a sun flare in the distance; the "Pont Neuf, Paris," with its solid masses, and the "Pont Marie." There is also an impression of the Church of "Notre Dame at Eu," with groups of wrestlers and other attractions of a street fete.

"N. C. B." has written the following description of the country where Paul Burlin made the paintings he now exhibits at the Daniel Gallery:

"New Mexico—a land of wide skies, unbroken solitudes, fantastic mountain ranges; sun scorched, deep shadowed, colorful, mysterious; snow peaks and lava crested mesas cutting the sky, canyons cutting the earth, the scars of violent volcanic action scarcely healed; terrible yet beautiful; New Mexico, the home of an invading Latin people medieval in simplicity, aloof, isolated, inbred.

"In scattered villages or adobe they cluster, these descendants of the Spanish conquerors, who braved the wilderness in their long northward march from old Mexico in the sixteenth and seventeenth centuries. Their lean, sinewy forms and dark skins show the strain of native Indian blood and make them kin, Spanish though they are, to this untamed land. Left behind by civilization, they have struck deep root into the savage soil, sinking back into archaic primitiveness and superstition, their religion as barbaric as any pagan cult; till now half buried amid mountains and deserts, in the silence of rocks, pines and cactus, they seem but a product of the land itself, a human evolution of wind, erosion and wide oblivion."

Timed to be of service to the exhibition of industrial arts at the Metropolitan Museum, the *Bulletin* contains an interesting study of the publication of early applied art designs by means of prints. It reads in part:

"Of the designs from which our forefathers immediately produced by far the greater part of the various things to-day loosely classed as examples of decorative art, many were drawings, but most were prints, and from a cultural point of view many of these are of the very greatest importance. Much of this 'ornament,' as the drawn and engraved designs for laces, furniture, metal work, &c., are called, in the technical language of the print-room, is from the hands of men who have won their greatest popular fame as engravers and etchers of pictorial prints, their ornament being either 'original' or variations upon themes found by them in actual objects, or often mere 'copies.'

"In any event in pure ornament there is little difference between the first two classes; for no one in all probability has ever invented a wholly new and original design, while as for the 'copies' they are like two editions of the same musical score, their value not differing materially if the transcriptions be accurate.

"Moreover even in the case of a direct copy of the decoration and form of a piece of metal work, it must be remembered that the craftsman who works from a piece of paper pinned on the wall over his bench bases his work upon the eyesight, draftsmanship and taste of its draftsman rather than upon that of the supposititious 'original' creator.

"Large, however, as is the amount of ornament designed by engravers or etchers, most of it has been made by men learned in the several crafts for which they were working, and their designs have been made definitely for the purpose of being engraved by other hands, just as the musical composer intends that the notes

in his manuscript shall be stamped into zinc by the music engravers.

"As engraving had its origin in the workshops of the gold and silver smiths, so did few of the great print makers of the Renaissance fail to produce their engraved ornament. Thus, to mention but a few of the more popularly known personalities, Schongauer engraved a series of armorial bearings, a crozier, a censer and several leaf patterns; Durer not only made his magnificent coats of arms with the cock and with the skull, but produced bookplates and six woodcut copies of the celebrated engravings of 'Knots' by an anonymous Italian engraver of the school of Leonardo da Vinci; while the German Little Masters devoted a large part of their efforts to exercises in design for use by metal workers and carvers of wood and stone."

The Slade Art School has played so large a role in the modern art history of England that the news that Henry Tonks has been elected to the Slade Chair of Fine Art in University College, as recounted by

with the New English Art Club almost since its foundation. His own contributions to art have been considerable and he is represented in the National Gallery of British Art by the pastel portraits of M. and Mme. Rodin, a portrait of himself, 'The Girl with the Parrot' and the 'Study of a Girl.'

"Mr. Tonks has served during the war with the Royal Army Medical Corps. He has utilized for the service of the world in a remarkable way his combination of medical and artistic faculties. After experiences in hospitals immediately behind the French and Italian fronts and many months of voluntary work at Aldershot, he has been concerned in starting a hospital for facial injuries and is now associated with the Queen's Hospital at Sidcup, which is entirely devoted to this purpose.

"While at Aldershot and later he made a series of drawings and models in connection with the work of facial restoration, which scarcely another man possessed the strength of mind, the medical knowledge and the sureness of technique to make.



"The Dreamer." by Edmund C. Tarbell. At the Knoedler Galleries.

"M. A." in *Burlington Magazine*, will be read with interest. M. A. says:

"Mr. Tonks's career is especially interesting. He was educated at Clifton College and the London Hospital Medical School, qualified as a medical man and became a Fellow of the Royal College of Surgeons in 1888. He obtained a high reputation as a demonstrator and teacher in anatomy. His artistic instincts asserted themselves and he decided on a career as an artist and as a teacher of art, taking his training at the Westminster School of Art under Prof. Brown.

"Since 1893 Mr. Tonks has been very closely associated with Prof. Brown in his work at the Slade School, and the co-operation of the two men has led to the remarkable and distinctive success of that school; indeed Mr. Tonks is recognized as one of the most stimulating teachers of art in this country.

"Under his influence his pupils do not become lesser Tonkses, but are developed to the highest degree that their individual powers are capable of reaching. Besides the names of pupils that immediately occur to the memory, such as Augustus John, William Orpen and Ambrose McEvoy, there are many highly accomplished artists in the most diverse styles who owe their accomplishment to the combined stimulus of Profs. Tonks's and Brown's teaching.

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ciation with the New English Art Club almost since its foundation. His own contributions to art have been considerable and he is represented in the National Gallery of British Art by the pastel portraits of M. and Mme. Rodin, a portrait of himself, 'The Girl with the Parrot' and the 'Study of a Girl.'

"In the work of the Slade School of this session Prof. Tonks will be assisted for the time being by his predecessor, Prof. Brown, and by P. Wilson Steer. That Prof. Tonks and Prof. Brown should be working together again with reversed precedence is striking evidence of the single mindedness of both and of their unity of purpose. The work of the sculpture department will continue under the direction of Prof. Havard Thomas."

Miss Janet Waring, who has been much complimented upon the decorated chest which she has contributed to the exhibition of the Architectural League, has given a description of her induction into the ancient arts of furniture decoration. She says:

"I have for the past four or five years been interested in early American decorated chairs and furniture, especially the stencilled Hitchcock chair type of thing and similar work, and the old Pennsylvania painting which combines colors with gold.

"What led to my doing the work was the difficulty I had in finding any one who could restore the much worn chairs I owned myself. The method of the old process seemed to have been quite lost, and the reproductions were so unmistak-

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ably reproductions that they were most unsatisfactory. It was then that I determined to try to discover the old process myself, and that has led to many experiences and much information, all of which is too varied to more than touch upon.

"During the last five years I have studied with three old men, all of them early expert decorators; one of these was 97 years old, and to within three years ago, when he died, had kept all the cunning of his hand and brain. Another was a painter of trays and bellows, who has recently died, and the third, although he is now 85 years old, could last year still do an old chair back with all the flare and charm of the period of 1850.

"I am fortunate in having many of his stencils and in addition to these I have a collection of 100 stencils which belonged to an early painter of Springfield, Mass. The stencil used for the borders on the chest I have sent to the Architectural League is one of this collection. The process of repeating the same leaf in different shades of gold is a very old one. It has been most fascinating studying with these 'old masters' in the attic shops, &c., and they have all had an enthusiasm for this work that has been infectious.

"In order to give the look of the old work I use the old method of using size and gold, the early designs, the same type of brush, which is not an unimportant factor, then I rely upon time to give the further look of coveted old age. I do this rather than paint a fake old age by making imperfections, worn surfaces, scratches, &c., on the new paint."

When the prints division of the New York Public Library, in November, opened its exhibition of etchings by Rembrandt, lent by J. Pierpont Morgan, it was pointed out that the chronological arrangement of an artist's work serves best for the study of his progressive development. The exhibition was, accordingly, so arranged, following the precedent set by the Burlington Fine Arts Club and the British Museum. At the same time, however, it was announced that later on the exhibition would be rearranged in accordance with the plan generally followed hitherto in this country. This meant classifying the prints by subject (portraits, Bible scenes, landscapes, &c.), as they are listed in Bartsch's famous catalogue of Rembrandt's work. That has now been done.

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