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VOL. 28. No. 1 163rd ISSUE SEPTEMBER, 1944

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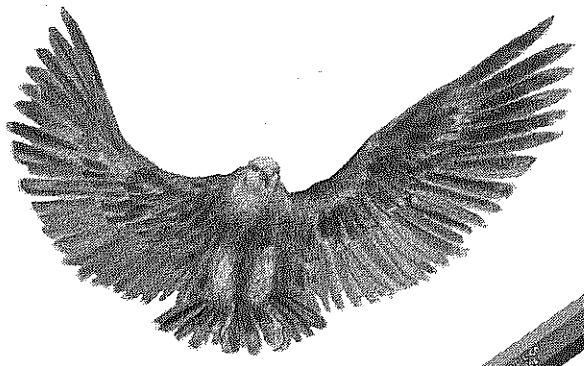

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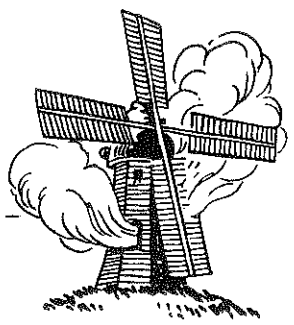

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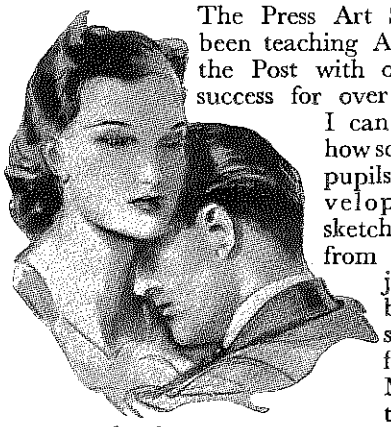

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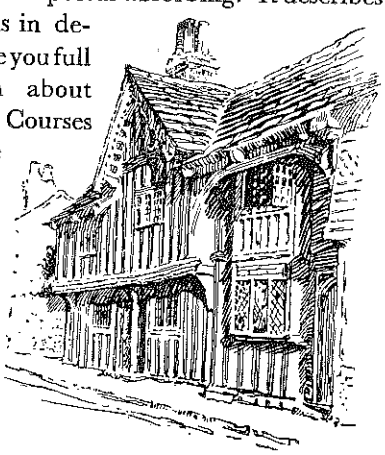

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PRACTICALLY all our practising artists have made more money during the war than in any of the years preceding it. More pictures have been sold at the art exhibitions, in the dealers' galleries and in the artists' studios. The chief reason is that there has been more money circulating amongst people who possessed little before the war. These people have had artistic longings; they have seen pictures they would have loved to purchase had they possessed the money before the war, but the small amonnt they earned was 'ear-marked' for more necessary things of life. Now they earn more, and buy the things they have longed for. We have learned that more people loved pictures than we had thought; we have learned that the desire to possess original paintings was greater than we imagined. Let us therefore hope that the new world we look forward to will allow more people to continue to earn enough money to build up even small collections of good paintings and drawings. They will derive immense enjoyment through so doing; they will improve their artistic tastes; they will improve their artistic knowledge. Only contact with original pictures can do these things. As we have stated before, the love of art is in all of us in some degree; let us hope more can exercise it when peace comes to the world. (Ed.)

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Oil painting, size of original, 9″ x 7″

By R. O. Dunlop

THE AIR FORCE AT TEA

COLOUR: ITS APPLICATION TO OIL PAINTING

R. O. DUNLOP, A.R.A., N.E.A.C., SHOWS HOW READERS CAN IMPROVE THEIR COLOUR SCHEMES AND CREATE HARMONIOUS PICTURES

Part I

COLOUR—what wonders even the word conveys! How would one feel in a colourless world, a sepia or black and white world? Colour gives stimulation, creates emotion, adds impulse to life. Colour is intimately related to all our moods; doctors and nurses are realising more every day the healing effect of colour. Hospitals, nursing and convalescent homes, which have for so long been barren and drab are now using colour effects to help the sick to health and renew their vital interest in life.

Some men have tried to make charts of colour, to reduce it to a scientific formula, have even made scales and tables like pianoforte keyboards. But these studies, whilst helping in various ways to clarify the thoughts of psychiatrists, enabling them to diagnose and give treatment, inevitably break down because colour defies scientific tabulation and intellectual treatment. Colour is so intimately wrapped up with one's inner self, one's deep emotional self, that it cannot be put in a pigeon hole. After all it is our own personal vision of life and the colours we see are only fully recognizable by ourselves.

That is not to say that some sort of tabulation is unhelpful or that the scientific outlook cannot work with that of the artist: it has done so and will go on doing so to a greater extent as time goes on.

It is always a much debated question in the art school class room as to whether the tutor can really help the student in the matter of colour realisation. I think it is generally accepted that very little can be taught about colour. Form and drawing, yes; structure, composition, anatomy and perspective, yes. All these can be taught with a fair degree of satisfaction; but colour, no. It defies the mind to pass on the personal vision of colour that each person possesses to a greater or lesser degree.

Some people, as we know, are definitely 'colour blind.' They just do not register reaction to colours at all. Very many have various degrees of colour blindness. Whether one is a so-called 'good' colourist or not, seems to depend on the instinctive side of our nature and character. The realisation of colour values is not so much a conscious process as a subconscious one.

The greatest example of this amongst modern masters of painting is probably that of Cézanne. His colour is admitted by all to be his strongest natural gift, yet he never mentions colour when speaking of his æsthetic problems. He struggled to realise forms, to see the underlying approximation all natural shapes had towards the sphere, the cone and the cylinder, to realise receding planes in the picture space and to build his compositions with this recession in depth. But no mention is made of his colour realisations; those he seemed to take for granted. It did not seem to him that his sense of colour was original or unique: all his headaches were reserved for his perpetual struggle to realise more fully his conception of form and contours.

The blues which seem to dominate all his pictures are quite original to him; they are never cold blues, they seem to 'sing' in a marvellous way throughout the canvas, binding it together with emotional feeling that is quite a contrast to the rather heavy rendering of his shapes and his clumsy, sombre forms.

I take Cézanne as an example because he was essentially an artist involved in the technical problems of his work—they were almost an obsession with him. It was this 'one-pointedness' which gives him his position of importance as the leader of the modern schools of painting. But it is practically the same with all the other great masters who have expressed their views on their art or written treatises on their technique. Colour is hardly ever mentioned. It is taken for granted or referred to obliquely and often quite obscurely.

In writing these articles on colour, I realise I am trying to express what it is almost impossible to put into words. All I can hope to do is to vaguely indicate some of the things which may help to clear up doubtful points, or to set the mind to discovering things of its own in nature or art.

The scientific discovery of the spectrum in the middle of last century had a profound influence on the painters of the day and led to the rise of that remarkable set of artists, whom we now know as the Impressionists. Pure unmixed colours were used, side by side, to fuse in the eye of the onlooker, when viewed from a certain distance. Pure blue, pure yellow, pure red of varying shades were squeezed out of the tubes and set in small dabs or little

St. Francis and the Birds **By Giotto**

round dots to co-mingle at the right distance into the required hues. Shadows became violet, purple, even pure blue. But although crude, this revolution had brought sunlight into the picture space. Real vitality of dazzling light spread itsel. abroad on their impressionistic canvases. People were amazed, dumbfounded, annoyed.

It is a curious fact that the general public hates any form of innovation. Dislike and abuse, however, soon gave way to admiration, first among the young painters of the day, gradually spreading to the collectors and connoisseurs and then to the lovers of art amongst the general public. Today, all modern painting, of all types, is influenced to some degree by the sunlight of impressionism and the experiments of the early Pointillists.

Coloured Lithograph **By Toulouse-Lautrec**

Black and white illustrations cannot, of course, give very much help where colour is concerned, but I have chosen for my first illustrations in monochrome two very divergent subjects, both of which, I think, can be easily imagined in their colour. The first is *St. Francis and the Birds,* so well known by almost every man, woman and child in the land, through the numerous coloured reproductions, that it will be immediately sensed in its colour and atmosphere from the small black and white reproduction. It is by Giotto, and is one of that series of frescoes in the Upper Church at Assisi, painted towards the end of the thirteenth century. Giotto brought nature into the rigid tradition of Byzantine art. A peasant shepherd boy, he brought his love of natural things, especially animals and birds, into his art and gave the world of his day a shock akin to that given by the Impressionists six hundred years afterwards. Giotto, apart from bringing nature into art, also brought the delicate dawn of roseate colour that relieves his austere draughtsmanship. It is no wonder that his *St. Francis and the Birds* has been loved by all generations since. There are obvious faults of composition: St. Francis seems too low down in the picture space, but this is offset by the subtle pink-grey sky, flushed with an indescribable sense of purity, and the shapes of the blossoming trees to left and right. There are most fascinating shades of grey-green and the colour of the earth seems to depict both soil and grass combined; it is painted in an almost unrelieved mass but by the wonderful colour of that tinted shape the earth becomes a complete symbolic unity. The natural, free way in which the birds are drawn and coloured links them in our minds with modern painters of the present age. In this painting by Giotto we find that there is both naturalistic and symbolic colouring side by side, again reminding us of the surrealists of today. There is piety and gaiety in this remarkable work: the drawing gives the piety, the colour gives the gaiety—full to overflowing of tranquillity and the freshness of spring-time.

My second illustration is of an entirely different sort, yet it, too, may be understood in colour even from a glance at the monochrome version for who does not know the great lithographed poster designs of that curious little dwarfed aristocrat, Toulouse-Lautrec? This one was des gned and printed in 1893.

We can picture the patches of buff and mauve and the dark accents of subtle purple against the lighter green and yellow, as we look at the reproduction. There is an interesting story told about the poster. The figure working at the printing press in the background is a likeness of one of the greatest craftsmen printers, on the lithographic side of the business, that France has ever had, and she has had many brilliant lithographers. This master craftsman always wore the same dirty beret on his head year after year, and we cau see it is indicated on the wearer in Lautrec's poster. This headgear contained many years' accumulation of the greasy ink used by lithographers and many magical effects were obtained by the printer giving his beret a press with his finger and thumb, thus adding the extra amount of ink to the right spot. The beret was always worn and became famous; it indicates one of those ' tricks of the trade ' that all craftsmen employ almost instinctively.

Whilst talking of these tricks of the trade, I may mention a small point I have found useful in connection with painting in oils with a palette knife. Do not clean all the paint from the foot of the knife: leave wee bits of the paint on, and allow these to accumulate towards the handle, gradually smoothing off until the pointed portion of the blade, about an inch or so, is kept quite clean and free from paint. This gives a certain degree of rigidity at the base of the blade, and produces great flexibility at the top. I pass this tip on to the growing number of painters in oils who find the palette knife a good and useful tool. Remember, a too clean knife and one which is too flexible, may be a drawback.

Returning again to the Lautrec lithograph, notice the strong main mass of colour on the right hand side, with the strong, deep accents on the woman's hat and coat trimmings, followed right through the composition to the darks under the press supporting the paper and those near the printer himself, finally ending with the note of the famous beret. Lautrec was the

(*Continued on page* 7)

EXPRESSION OF AN ARTIST'S IMPRESSION

HENRY G. COGLE, SHOWS THE READER HOW TO EXPRESS HIS IMPRESSIONS IN A VIVID WAY

Part I

BY the expression of an impression, I mean the recording graphically of something seen and felt, physically or mentally. It may be a phenomenon of Nature, such as a thunderstorm or the stirring of bud and leaf in Spring. On the other hand, it may belong to the imagination.

I think it will be generally accepted that we do not react to the seeing of things always in the same way. Occasionally a fortuitous combination of factors —the objects themselves, their setting, lighting, etc., produce a vibrant shock, an experience worthy the expression of an artist. These emotional experiences are not confined to big and elaborate subjects, they can be felt in the smallest and simplest, if conditions prevail; it is simply a matter of scale. A Red Admiral butterfly hovering over some Scabious flowers in a Welsh field on a sunny afternoon is one of my own choice experiences. I use the present tense, for such a thrilling experience does stay with one and is not merely of the moment.

We are today being constantly reminded of this emotional response in the work of children. There we have the expression of an experience pure and unalloyed, untarnished by technical compromise to ensure its respectability as 'accepted Art.' The child has no 'artistic nerves': that comes later and one can often see in the older child's work the beginning of that adaptation to measurable proportions and other compromises which so often is the first stage of his decline *as an artist.* I intend to deal with this more fully later on, but I mention the child and his work to illustrate the substance of these articles. A child reacts to experience frankly, shyness and evasion come later with the effect of education on the developing consciousness; eventually the power of response to emotional stimulus becomes adversely affected.

And here I may as well state my reason for writing and what I hope to effect by so doing. It is to encourage the young to hold on to that precious possession of frank emotionalism, whilst training and developing the means of expression; in the case of the 'other than young,' to relax the shackles imposed by a too narrow conception of the expressive side in training, which probably disciplined the body and ignored the spirit.

Maybe I am a bold man to tread on such delicate ground. Suppression of emotional reactions or at least any visual sign of such, has become a cult, but it is inimical to the artist for his work cannot be divorced from his life. Repression of emotional stimulus will be reflected in his work which will lapse to a flat standard of mediocrity.

Thus the grandest moments of all go unrecorded, the most dramatic subjects so often wistfully dismissed as being outside the scope or ability of the artist. And so we follow the easier way. Organising a sketching trip we proceed to a well-known 'sketching ground,' where the orthodox arrangement is ready for us. On our way we see effects which stimulate, but we pass them by, wistfully perhaps, unless we are altogether lost. We have stretched our paper and have a rendezvous with success—of a kind. We might have wasted our day and paper by trying the other thing, but I would remind you that such so-called failure may have a beneficial effect on your future work.

And now for a personal experience. One winter afternoon I called at a house to ask for permission to look around for a possible subject. A carriage drive led to the house and I had noticed in passing a clump of green laurel 'shouting' in the sunlight against a background of dead beech leaves. I was courteously received by the owner of the house and grounds, so much so, that he offered to guide me to *the* spot from which artists usually painted. Yes, it was commonplace, whilst the green and brown combination I had seen became more and more insistent in its appeal to my mind. On my way out the effect had vanished and at that time I would not have thought of attempting to paint such a subject from memory. Now I would attempt it if I could re-live those few intense moments of observation.

It must not be thought that I am unaware of the amount of routine work and study which form the bulk of an artist's training. It should be remembered that I am dealing with a specific phase of an artist's work, and this would be useless without the backing of intensive training.

Perhaps it is time something was said about the *expression* of the experience. Must one still be a child at drawing and painting? I think, if one is sincere, that is impossible; the child grows up, learns *facts* about *things* and can never be the

Thames at Chelsea, November **By H. G. Cogle**

Water colour, size of original, 21″ x 15″

By H. G. Cogle

TRAWLERS LEAVING HARBOUR

child again. It would be absurd and wrong to check the child's desire to learn, to cramp its power of seeing things as they physically are and attempt to force a false sense of values for the sake of art. I believe that an artist cannot know too much about material things: how they are made to function. It follows that I believe in the art student having a thorough training in Anatomy, Perspective, Architecture and as much constructional drawing as possible. I believe it is good for him to know how furniture is put together, how buildings are built and so on. There is no dearth of subjects that can be definitely taught. Whether the creative side of the student's work can be taught or only stimulated is perhaps a matter for the individual teacher to decide for himself; but when students are afraid of learning and think only of creating, they are in danger. Uninformed work is useless and there is nothing more pathetic than the aping of the work of an artist, the copying of his mannerisms, without the knowledge behind them.

Preliminary Sketch for 'Trawlers Leaving Harbour.' **By H. G. Cogle**

The gist of the matter seems to be in the development of the necessary training of an artist without impairing the natural impulse to observe and enjoy. The training of the memory is important, for I think it will be conceded that no subsequent deliberation will strengthen the first impression, but rather tend to soften it.

It will be seen that I am dubious over the assumption that an artist progresses by means of academic training from nil to ability. To me there are two distinct developments, one progressive, due to the acquisition of skill and knowledge, the other, sometimes a retrograde movement, at its peak in childhood and declining with the years. The one belongs to the body and mind, the other to the spirit; the one is acquired, the other is a personal possession as easily impaired as strengthened by outside effort to control it.

Is it possible to develop the two side by side? I think so, and prefer that solution to that of ignoring the child's natural efforts and aspirations, and limiting him to a course of study which precludes participation in such activities.

This has an important bearing on my subject, for in the individual expression of his experience will lie the germ of the artist's creative instinct. By practice he will develop his power of observation and his memory for retaining the first impression, the skill needed for his expression being developed with more zeal when the need is indicated by failure to achieve his purpose. If properly controlled, this proves a means of sharpening the appetite for closer study.

I am writing primarily for the artist who is constantly striving to express himself through his art. I realise that special work needs special training and that teaching should be adapted to meet special requirements. I believe, however, that all art students would benefit by a broadening of outlook with regard to subject and a freer method of expression than is usually acquired. This is not meant to suggest lack of what is known as ' sound study,' which so often consists of calculated representation of form and excludes the freer application of acquired knowledge, but accepts both as of equal importance.

The habit of noting and expressing experiences is one way in which the interplay of the two factors, I believe, can and will strengthen the whole training to the great advantage of the student. I will go further and suggest that this habit of noting, by sketch or description, personal reactions to experience, would not only prove of interest but be a valuable incentive to observation for all who practised it.

This concludes my survey of my subject. In my next and following articles I intend to deal with practical methods of expression based on my own practice and experience gained from teaching.

The ' experiences ' are a matter for the individual, but intelligent seeing may be stimulated. Appreciation of visual experiences often lies dormant and awaits a touch of understanding for its revelation.

(To be continued)

COLOUR (*Continued from page 4*)

forerunner of the modern school of poster artists. The great Beggarstaff Brothers, James Pryde and William Nicholson, followed in his steps in this country. What a thousand pities that the poster has not gone on from strength to strength in this artistic tradition, instead of remaining in the slough of vulgarity that it seems to be in, for the most part, at the present time.

One must above all things remember ' accent ' of colour in design; bold, contrasted masses and contrast of *spaces* as well. There is nothing more insipid or boring than an ' all-overish ' design, all the same in tonality of colour. It is hard to describe exactly what makes Toulouse-Lautrec's designs so æsthetically subtle and satisfying. The colour contrasts are never cheap, they are seen with the eye of the born colourist and simplified from close study of nature.

I hope to have more to say about tone in its relation to colour in my next article, and will then try to show how colours need not necessarily be local or bright to be good in value.

(To be continued)

THE DURABILITY OF YOUR PICTURES

PROFESSOR H. J. PLENDERLEITH, M.C., B.Sc., Ph.D. GIVES HELP ON THIS SUBJECT TO BOTH PROFESSIONAL AND AMATEUR

Part I

THE aim of the artist should be to produce work that will remain for all time fresh and permanent, as far as possible in the condition in which he leaves it: that will not readily deteriorate and in time redound to his discredit. How many restorers' studios could not provide examples of paintings foredoomed to decay by imperfections of material or structure! The masters themselves supply a warning that virtuosity is not enough: Reynolds, Turner, Whistler, Manet, Cézanne, to mention only a few.

Many works of art are created only to become in due course problem pieces for the picture restorer! The young artist might prefer to be the author of a novel ruin, if nobility is otherwise unobtainable, and with this view we sympathise; but as a definite policy such an attitude is obviously unhealthy and futile. He must be ambitious. His ambitions are only worthy if they lead him to wish to produce permanent work, and in order to do this two things are essential: to have a knowledge of the stability of materials and to have facility of expression. Such are the requirements of sound craftsmanship which is the basis of all great art.

In the middle ages the young artist served a long apprenticeship in his master's studio learning how to select and prepare his grounds and pigments and thus laying the foundation for the future development of his art; today the student obtains material of unquestioned excellence from the artists' colourman, with great saving of time and temper. Much has been gained, but a little has been lost which is not easy to replace, for craftsmanship cannot be taught; it must be developed by experiment, practice and experience.

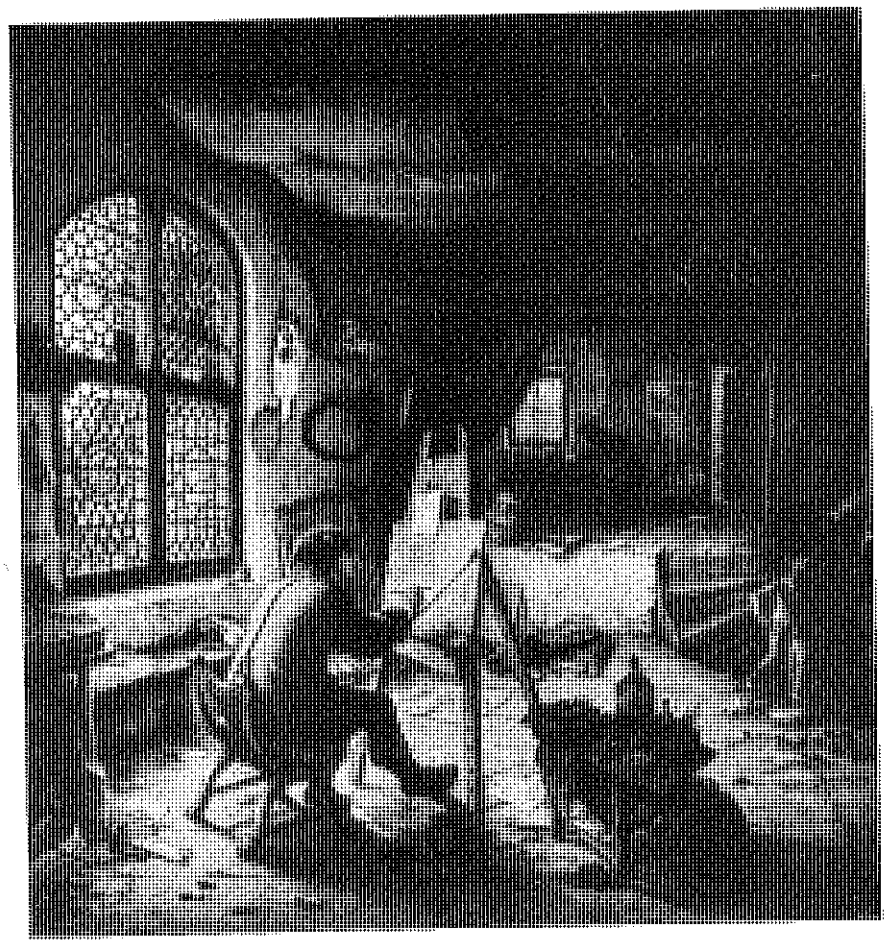
The study of materials is fundamental to anyone who would use them with effect. The danger is that one should fail to realise that even materials of purest quality require to be studied: they are individuals to be chosen for their known characteristics and used in such a manner that their durability is unimpaired. Durability is clearly a relative term: it depends on the influences to which materials are subject in the course of working and it depends on the conditions under which they are conserved. There are thns those mutually dependent factors bearing on the permanence of a work of art: (1) the durability of the materials used; (2) the skill with which they are manipulated (craftsmanship); and (3) the conditions, atmospheric and otherwise, to which the finished work is exposed (conservation). By the judicious choice and use of materials the artist can do much towards ensuring that there is a reasonable prospect of his work lasting.

Such are the subjects of which we propose to treat in the following notes. Much has already been written on the matter by artists themselves and by technical men, but this information is scattered. It is not proposed to attempt to be comprehensive or to compete with the various source-books, but rather to illumine important passages that may be instructive to the student and of general interest to the draughtsman or painter in oil or water colours.

Paper consists of bleached vegetable fibres of which a variety are available (cellulose) and these are matted to form sheets (water leaf, blotting-paper) and sized to give strength and reduce absorbency (writing and drawing papers, etc.). It varies greatly in permanence according to the materials employed in manufacture, but under the best conditions stability is of a high order as is the case in linen rag papers tub-sized with gelatine. The long bast fibres of the mulberry tree are used in making Chinese and Japanese papers and tissues and such papers are immensely strong and lasting. Papers made from wood pulp (e.g., newsprint) are at the other extreme; the fibres are short, the sizing poor and these papers weaken and discolour very readily.

The sensitivity of paper, as shown in the diagram, is largely due to the effect of damp on the size which in time causes staining, 'foxing,' mildewing and general weakening as the binding medium deteriorates. These effects occur more readily near the sea or under conditions of damp heat such as obtain in tropical climates. They are the normal accompaniment of bad storage and often of bad studio practice as when the paper is kept damp for too long at a stretch. All operations involving the use of water, painting, sizing, pasting should be conducted with reasonable expedition and the paper allowed to dry thoroughly thereafter.

The fact that damp relaxes paper is at the basis of many manipulative processes. The toughest papers from a roll can be flattened by sponging lightly with fresh water and placing overnight under a heavy sheet of plate glass. Persistent creases are removed by wetting the paper thoroughly, mopping off excess of moisture and fixing the edges to a glass sheet with pasted strips or guards. The guards must be wetted on both sides otherwise they curl up and become unmanageable. As the paper dries and shrinks the creases disappear. A similar process may be adopted for stretching paper in preparation for water colour painting—



Adrian Van Ostade in his studio

In those days apprentices spent long periods in mastering methods whereby durability was assured

though it is customary to use a clean drawing board and pin or glue the damp sheet to it by securing it firmly around the edges.

Many such studio processes are very simple and are greatly facilitated by having suitable equipment at hand. The main thing is to have a good work bench, preferably one that can be moved about. Nothing is more convenient than a table, to the top of which a large sheet of plate glass is permanently attached by wooden beading nailed to the table around the edge of the glass. A sheet of white paper is kept below the glass and thus it is easy to see when the top requires to be sponged clean. Paper may be stretched on this glass, cut, pasted and sized; if a second sheet of glass is available it makes an ideal press which is useful for a variety of purposes, including the mounting of finished drawings.

Incidentally, the glass-topped table makes a very useful palette for oil or any opaque colour which can be kept moist and free from dust when not in use by placing the second sheet a matchstick's width above the paint, and it is easily cleaned with a palette knife. With an oil painting a short distance below the upper glass, notes of colour may be applied to the glass and their effects on the painting below ascertained before making any final and invincible decision; this scheme may be occasionally of great service at the finishing stages of the work. The glass with its white backing can even provide a pleasant sketching ground for carbon inks if the surface is freed from grease by rubbing with French chalk and a few drops of diluted photographic 'Wettol' are applied so that every stroke of the pen counts. A narrow nib gives lines of all widths according as it is applied lightly or heavily. The glass-topped table is a great asset in any studio because of its adaptability for so many purposes and it has the merit of cheapness and simplicity.

Cleanliness is essential when handling paper. Dirt, pencil marks, etc., should be removed by rubbing with a piece of stale bread or soft indiarubber before wetting the paper, as water activates the size which then behaves as a fixative. The greatest care must be taken to preserve the whiteness of paper whether for the highlights in water colour painting or for contrast in ink drawings.

Sometimes even the best papers become yellow in storage; there is a simple and safe chemical means of removing such staining without danger to the paper. It depends on the use of a substance called Chloramine-T, obtainable from any large druggist. It is purchased as a white powder which keeps well in this form. When dissolved in water, a half ounce to one pint, the liquid has bleaching properties for a time though these are soon lost and this, curiously enough, is a virtue, because prolonged bleaching weakens the paper. The danger with bleaching powder and hypochlorites is that they are difficult to control and very thorough washing is required after they have done their work in order to ensure that no free chlorine remains in the paper. With Chloramine-T there is not this danger, but to be effective it must be freshly prepared. The paper should be wetted with the reagent by immersion or by using a clean sponge or brushing, preferably in sunlight, and when the action is complete it is as well to rinse in water or to sponge the paper with fresh water, though this is not absolutely essential as traces of the chemicals remaining are harmless. Several applications are required to bleach iron inks and rust marks, but one suffices to cure a general yellowing of the paper. Carbon inks are unaffected, so that it is a useful material for the draughtsman and—curiously enough—for the picture restorer also, as it has little apparent action on water colour pigments. These remarks apply only to the freshly prepared cold solution of the strength indicated.

(To be continued)

SOME TIPS

The wise water colour painter cleans his palette and box at the end of every painting session. This act lengthens the life of the box by keeping the enamel in good condition; dry paint rots the enamel in time. If old paint is left on the palette or box, when next he uses it any new colour mixed will be tainted with the old colour, to its detriment. So force yourself to get into the habit of cleaning up immediately after painting. Such discipline is well worth while.

Keep water colour paper flat if you have the space in which to do so. The surface, when rolled paper is straightened out, can easily be strained.

Distilled water is best for water colour painting; straining tap water through clean blotting-paper removes many impurities.

SENSITIVITY OF PAPER

- DAMP, Softens Size
  - Weakening
    - Increased Absorbency
    - Stretching & Cockling
  - Fungus Attack
    - 'Foxing', 'Mildewing'.
    - Fermentation,
    - Destruction.
- DRY HEAT, Non-destructive
- CHEMICAL AGENTS ETC.
  - Oxidization (Oils & Varnishes) Staining, Embrittlement.
  - Acids (in certain inks) Etching, Embrittlement.
  - Alkalis, Softening, Embrittlement.
  - Iron Staining from many sources.
  - Dirt.

BE SELF-CRITICAL

In a provincial town, recently, an exhibition was held of water colours painted by a local artist. It comprised various subjects, all landscapes, all painted very sincerely, the aim being to create straightforward pictures of surrounding scenery. Technique was good, but there were many weaknesses, and a recital of these will show readers what to guard against in their own work, for the faults are those often found in the advanced amateur's pictures.

This particular artist had obviously concentrated on 'style' for this was the outstanding feature of his work. But in so doing he had neglected composition, and the result of such neglect was very obvious. Old walls separating fields were running in all directions, at ugly angles, and these caused confusion and bad balance. Many could have been omitted, others should have had their direction altered, and the result would have improved the general arrangement. Awkward lines were caused by these walls, running here and there with no idea of order or design.

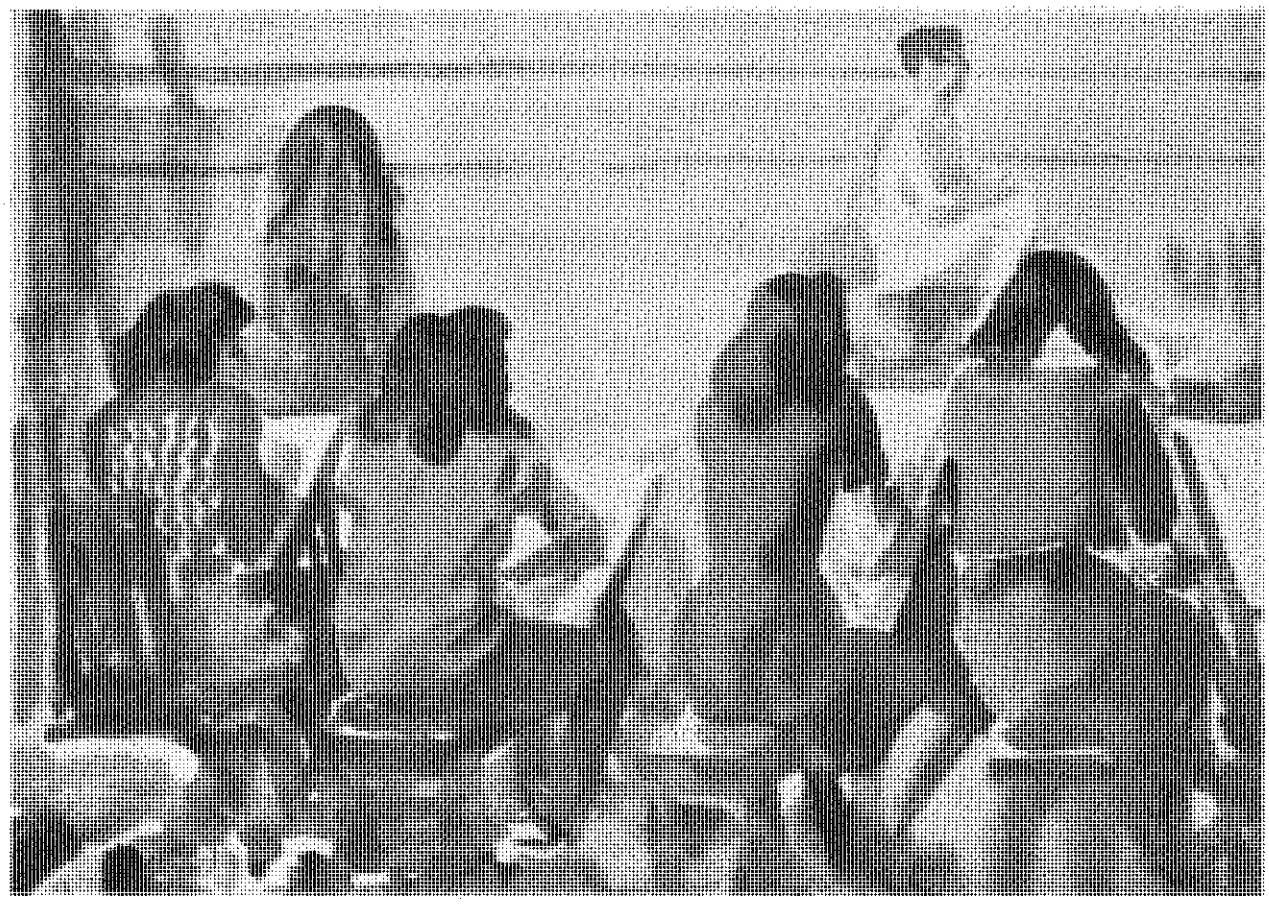
Another noticeable thing was that though buildings, walls, streams, hills and skies were excellently painted, trees were distinctly poor. They were ugly looking masses, heavy (no light shone through the foliage here and there to break up the masses), they were shapeless, lacking in character, branches were badly drawn, trunks unstudied and much too thin.

Imagine the damage these badly drawn and painted trees did to the well painted skies, buildings, hills, etc. They simply ruined the pictures and told us that the artist, for some reason, could not or would not concentrate on mastering tree drawing and painting as he had done in the case of all other components of his pictures.

Finally, his tone was weak. He was obviously endeavouring to work in a *delicate* style, but instead his tone was weak and uninspired.

Maybe he did not realise his weaknesses. Had he done so, and concentrated on mastering them, his work would have been of front rank quality. Some parts of it was; but the parts mentioned placed him in a low category.

So, readers, you are urged to be self-critical. Search for your weaknesses and faults and *master* them by concentrated study. Guard against lines which look ugly and damage your composition; work out your composition by means of outline drawings, and when a pleasing arrangement is achieved, work over the drawing with sepia so as to obtain tonal balance. Then go ahead with the final painting.



Water colour, size of original, 13½″ x 19½″

By A. Egerton Cooper

THE LIFE CLASS

A R T I S T S O F N O T E

A. EGERTON COOPER, R.B.A.

By Adrian Bury

IN an age when it is safer for an artist to specialise on one particular subject we are apt to lose sight of the value to art in general, and to an artist's own experience of versatility. During the Renaissance artists prided themselves on being able to express themselves in all media and took many subjects for interpretation. They did not limit themselves to one idea or one method and when, as sometimes happened, they reached ultimate fulfilment in painting and sculpture, they could be poets or explore other intellectual provinces, contributing some new thought or invention to the sum total of human achievement.

We might ask whether one reason for the decline of art in modern times is due to a lack of enterprise in not tackling more subjects. It is amusing that, with the whole visible universe before their eyes, some artists can get no farther than to express a completely fatuous and unintelligible theory. Others have thought that the be-all and end-all of art is to make everything appertain to the cone, the cube and the cylinder. 'Three Apples on a Plate' has been regarded as the justification for a great expense of time and labour. Even were such a picture an absolute masterpiece, it would surely not be sufficient to put the painter in the category of great creative minds, any more than a number of squalid bed-sitting rooms or murky street scenes is worth the praise that is lavished upon the painter of such subjects.

I have always admired Egerton Cooper's efforts because there is something of the grand manner about his gifts and intention; if the latter do not always succeed as well as he would have wished he is to be commended for trying.

To how many artists could we say, 'Go to the House of Lords and paint the interior with a score of portraits,' and expect a good result. Cooper would do it. Similarly he could render a picture of Derby Day with great crowds full of life and colour. I have seen many portraits by him of men or women; he has never failed to express their salient character or subtle beauty. Still-lifes, flower-pieces, houses, seascapes, landscapes, nudes, ships, interiors, he can tackle all subjects. He has done mural decorations and stage scenery. He can work in any medium, pencil, pastel, water colour, oil and tempera, for he has every technique at his finger tips, having made a study of all the methods of painting from the earliest times to the present day.

Cooper began his career very early, and was, in fact, a professional artist long before most students have learned to cover a canvas with paint.

As a boy he did designs for pottery, and his dexterity might have brought him a fortune could he have borne the discipline and limited expression of this craft.

His next job was in a picture factory where landscapes, portraits, and sporting pictures were 'turned out' by the gross—all very slick, but not Cooper's idea of art, however much money was made in those far-away days by pandering to popular sentimentality. But the famous artist who, finding Cooper putting highlights in the eyes of some pseudo 'Monarch of the Glen,' was indignant, asserting that the boy was wasting his time, was not wholly right, for the young painter had, at least, learned his way about the canvas with precocious skill and confidence. He may not have known then the subtle difference between a Rembrandt and a Manet, but his hand was not restricted by any precious theory. It did not take Cooper six months to paint three apples on a plate.

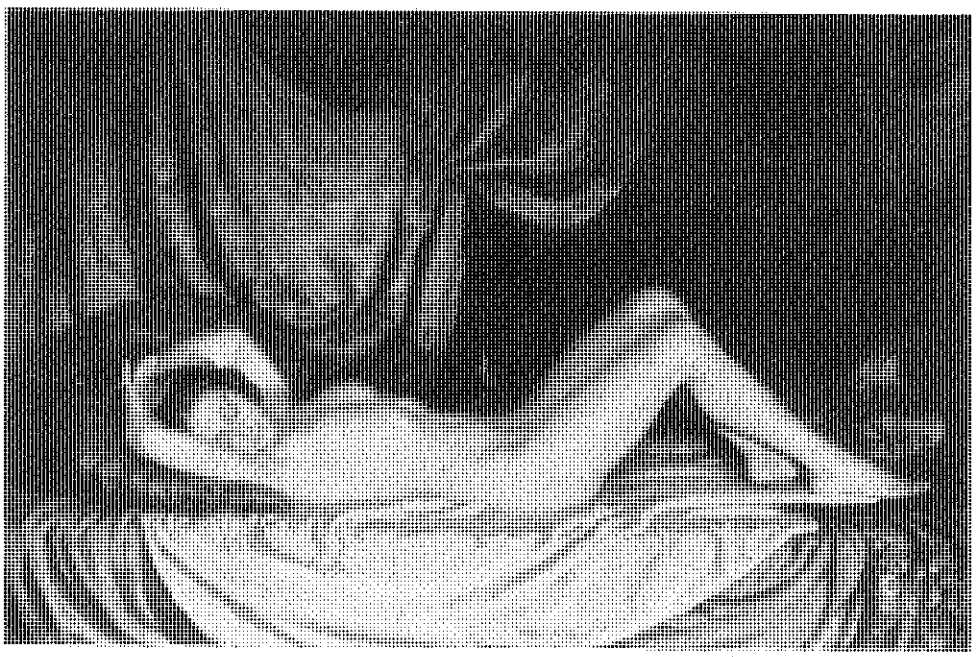
None the less he is the first to admit that when he came to London to look at fine art and to study seriously, he had to unlearn many tricks, to put a bridle on his brush and delete the superfluous 'adjectives.'

Knowing his early career and the energy with which he always works, it did not surprise me to learn that he soon won all the prizes at South Kensington, and was hardly regarded as a student there. In fact he soon became an assistant to Professor Moira. Miles ahead of other students in technique, it was easier for him to understand the Old Masters when he had the opportunity of studying them face to face.

This is an important point. Too long has it been the fashion to laugh at technique, with the result that any maladroit and futile effort can be offered for and not infrequently get hung in exhibitions. Because of this, critical values, for the time being, have been destroyed, and craftsmanship, without which there can be no art worth while, is despised. Let us look at some of Cooper's work from the technical point of view.

I watched the work on *The Reclining Nude* from its inception to conclusion. Many were the preliminary drawings, or studies in charcoal and pencil to get the right pose and composition before a canvas, which would contain this life-size figure, was put on the easel. When the artist had decided exactly what he wanted, the figure was carefully drawn with monochrome, i.e., umber and white. It was, in fact, a finished work in these tints before any colour was applied. But with this presentation of form and tone, in which drawing, light and shade and atmosphere were rendered explicit, the question of colour became a matter of thin glazes, though here and there a stronger touch of pigment, by way of emphasis where necessary, was applied.

To a lesser extent the same method was used in the large Derby Day crowd. The picture was first painted in monochrome, wrought together from a number of sketches of scenes on Epsom Downs.



Reclining Nude **By A. Egerton Cooper**

Piccadilly and St. James' Park **By A. Egerton Cooper**

While some of Cooper's most popular and successful works have been carried out in this manner, including portraits of distinguished personalities, he frequently paints direct, completing a portrait in one or two sittings. A vigorous study entitled *An Australian*, with its strong and realistic characterisation, was done in this way, drawing, colour and tone built up spontaneously from the initial impression to the finished portrait. As Cooper himself would say, it does not matter how a picture is painted, as long as the result comes within one's intentions, as long as one knows what one is doing, and how one is doing it. Technical knowledge, plus feeling and intelligence, is of paramount importance, for without craftsmanship even genius will make a poor showing.

The mood, subject, and time at one's disposal often dictate the method of interpretation. In catching fugitive effects in landscape or figure subjects Cooper uses the water colour or gouache medium, and I have been interested to see him cover a half imperial sheet of water colour paper towards the end of the day when the light is going. In an hour-and-half, perhaps, he will render a coherent landscape, true to tone and atmosphere. It might be a country scene, with hills in the distance, or an urban scene with buildings; but eliminating unnecessary details, and restricting colour to the essentials, the artist will express the subject with adequate vision and force. Such skill, of course, can come only with long and devoted practice.

With so little time in hand Cooper makes little indication, if any, with the pencil, but gathering up his subject in his mind and eye, as it were, he seems to give it out with the brush with no less hesitation than a quick writer can inscribe a letter.

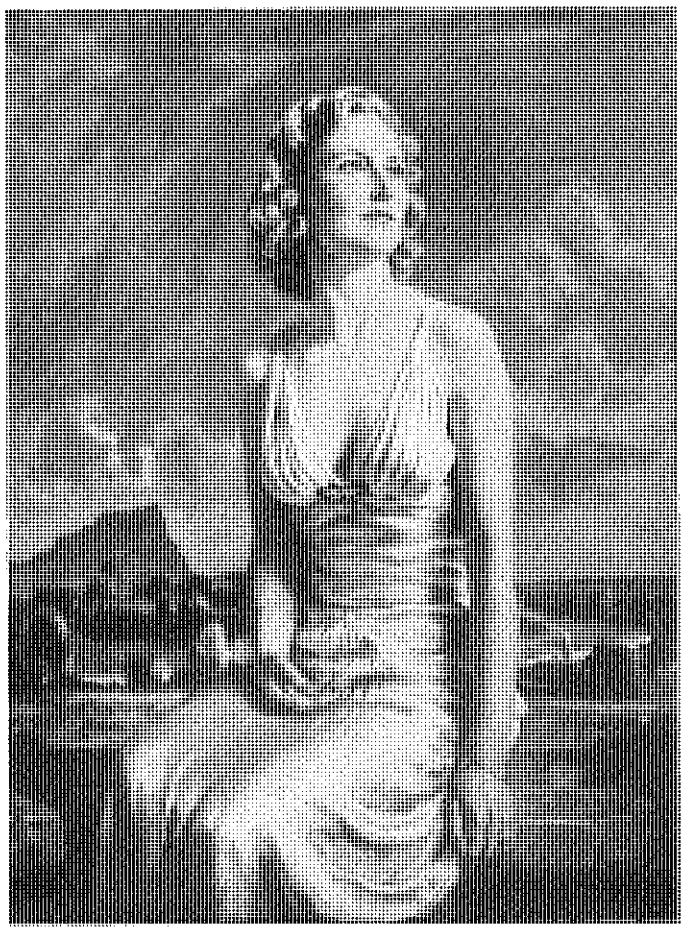
A most difficult subject to paint in water colours is the nude. Not only does it demand exceptional knowledge of the figure, but a certain way of simplifying drawing, colour and tone, while keeping the wash fluid and untroubled. All these we see in nudes executed by Cooper. A lively piece of figure characterisation, the artist gives us, in a brief but perfect style, the essentials of form, the brilliance of lighting here and there, and the warm shadows. The work of an hour or so, painted absolutely direct and not retouched in any way.

For many years Cooper has been a teacher of art at various schools, and in normal times he conducts his private class. In company with other artists who have benefited by his knowledge I should like to render tribute to his methods of teaching. While some artists are apt to find it tedious, Cooper's enthusiasm is such that he seems to enjoy it. As everyone who has taught drawing and painting knows, it requires no small tact and patience and the right kind of encouragement, to get the best out of a pupil. To overpraise is unwise, not to praise at all is to dampen the ardour of the aspiring student. To keep a class happy in spite of the moods and depressions that are sometimes inseparable from the difficult task of trying to paint is not easy, but Cooper's sense of sympathetic humour never fails to adjust the balance. I mention this because I regard good teaching as very important, and it is a branch of the profession of art which seldom seems to get the recognition due to it.

(*Next month: Leonard Squirrell, R.W.S.*)

PAINTING ROADS

When a road or a cart track has to be introduced into your picture, study it carefully. Introduce wheel ruts and the footprints of horses and cattle with care, as these are useful to break up the mass of road. If properly done your road will be much more interesting. Ask yourself whether the road is a well-used one; are the cart tracks numerous, are they deep? Model the tracks lightly but show their character. When they run back into the distance, draw and paint them lightly, but carefully. Keep the edge of the road soft, do not show a sharp edge where it joins the grass area or it will stand out too sharply. And see that the colour of the road is correct; search out any variety of colour and tone in it, look for shadows from nearby trees and make the most of these to break up the road mass. Shadows always provide variety in a road.



Mrs. Brian Mountain **By A. Egerton Cooper**

COMMERCIAL ART: ITS STUDY & APPLICATION

KENNETH HUNTER, BEGINS BY TELLING YOU ALL ABOUT THE MARKETS OPEN TO THE COMMERCIAL ARTIST

Part I

EVERY year scores of young people make the decision to become Commercial Artists. Some believe that in commercial art they will find an easy way to make a lot of money, others arrive at the decision because above all things they want to be artists, and commercial art appears to them to be the only economic way of becoming one. In almost every case these young people have either no conception at all of what commercial art is or, which is worse, a totally wrong conception gained from teachers with an academic background only.

The would-be commercial artist is very poorly catered for in the majority of our colleges of art and there is a good deal too much of that type of snobbishness amongst the academics which regards commercial art as *infra dig*. The main trouble is that only a very limited field is covered in the commercial classes. Commercial Art is a very wide field indeed and the student ought really to have a clear idea of the various types of work which come under this one general heading, and also of the different kinds of studio in which they are executed, before he makes his choice.

Of all these scores of young people who swell annually the ranks of enthusiastic commercial art, only a very small percentage will make a financial success. I say 'financial' success because in this profession it is quite possible to make a name without making a lot of money. Contrary to the belief of most students who come freshly into the profession, the average commercial artist, by whom I mean the second and third rate artist employed in a studio is not too highly paid. This is, I think, partly due to the fact that there is no strong corporate body to act on behalf of artists, and also to the large numbers of young women in the profession who are not wholly dependent on their earnings and who are willing to take ridiculously small salaries in order to secure positions.

Most young artists are, rather naturally, attracted by the idea of becoming free-lances, but it is essential that they should first have several years' experience of working in commercial studios. I use the plural advisedly because there are several different types of stndio, and to have experience in more than one type will stand the artist in very good stead if he or she eventually becomes a free-lance.

The types of studio with which I propose to deal in this series of articles fall into four main classes. They are: Advertising Agency, Commercial, Printers' and Display Studios. Each class handles its own distinctive brand of art work and although there are all sorts of combinations between each main group, for the sake of clarity I shall deal with them as completely separate entities.

ADVERTISING AGENCY STUDIO. Advertising Agents range from small businesses with only a dozen clients to the huge concerns in London, some of which have even got their own private film studios. They all have one activity in common, however, in that they all employ artists. They are mainly concerned with the production of advertisements in the press and periodicals. This work provides excellent training for the young artist as it makes very great demands on him. Ideas must be got out quickly and he is forced to develop a system of 'controlled inspiration' of stream-lined thinking which will stand him in good stead in no matter what branch of commercial art he eventually finds himself. Not only must the ideas be quickly thought out, but once decided on they must be roughed out speedily but intelligibly so that the client can understand them. When the designs are 'passed' the artist must decide on the technique to be used, check up on any technical data (a very important feature in advertisements appearing in trade papers and read by experts) and then execute the finished drawings, usually to a strict 'deadline.'

Ideas and layouts are not always done by the artists who do the finished drawings, although this is the rule in the majority of agencies. However, I will deal with these various divisions of labour more fully in my next article.

Besides press advertising, agencies handle a wide variety of allied work such as direct mail (which consists of folders, broadsides and leaflets to be mailed to customers), showcards, posters, packages and various other types of advertising matter and media and so, as you see, a young artist can get a great deal of useful experience by spending a year or two in an agency studio.

The type of artist most popular with the majority of agencies is the 'all-rounder,' an artist able to tackle most types of work but not necessarily having specialised knowledge of any one type. Some agencies, handling a bulk of one type of work, say engineering advertisements or stores' publicity, will employ a few specialists to deal with it as well as their basic 'all-rounders.'

COMMERCIAL STUDIOS. These studios employ only specialists and

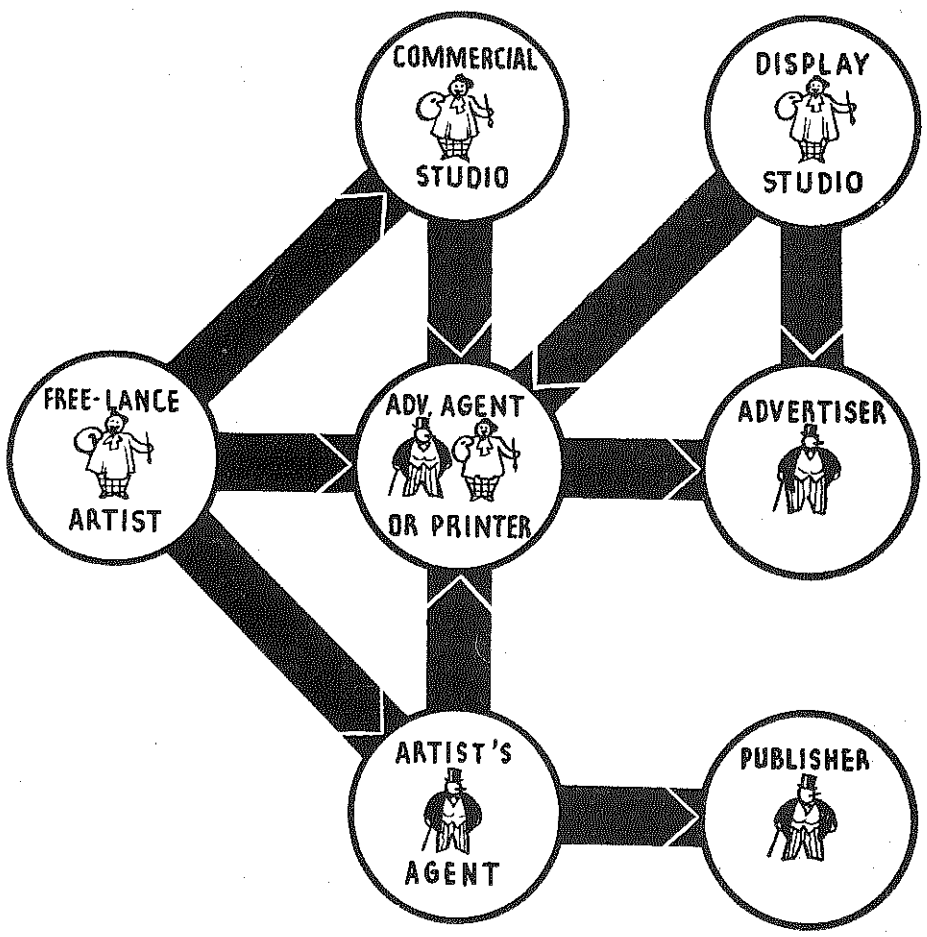


Diagram to explain sales channels

youngsters who intend to become specialists. Like agencies, these studios differ widely amongst themselves in size and function. The ordinary commercial studio produces a type of work best described, I think, as catalogue illustration. This includes drawings of fashions, furniture, household goods and, of course, lettering. They do not as a rule produce layouts or ideas, these being produced by the advertising agency. This, as I said before, is the general run of commercial studios and you will readily see that such studios will of necessity turn out a great deal of work which is ultra-commercial —a nicer term than 'hack.'

At the top of the commercial studio tree, however, there is some very fine work turned out. The big studios in London for example can produce anything from a really first-class book illustration to the very best of fashion drawings. Naturally it is difficult to enter this latter type of large studio as only the cream of each specialised branch is employed.

There are other studios which produce only one type of work. One very famous studio produces only drawings of furniture and interiors and others specialise exclusively in fashion drawing.

My personal opinion of 'specialised' commercial art is that it is an evil and perverse thing born of industrialism and economic necessity. A reasonably good specialist can be quite sure of earning a good living all the time; it is, in fact, the only *sure* way of making money in commercial art, if you don't mind selling your soul in exchange. The fact is that any youngster of average intelligence can be trained to do the type of work churned out by the ordinary run of commercial studios. It is not necessary to be an artist in order to do this type of work; all that is required is application and technical dexterity.

PRINTERS' AND ENGRAVERS' STUDIOS. Most Printers maintain their own studios for the production of designs for such things as showcards, posters and packages, but the majority of their important work is bought from free-lances. The ordinary artist in a printers' studio has a good deal of 'hack' work to do such as the addition of backgrounds and lettering to other people's drawings, but on the other hand he gets first hand knowledge of the printing processes which will be invaluable as he progresses in his career.

Some of the large printers at one time employed first-class designers in their own studios as well as the ordinary general purpose artists, but this practice has been pretty generally dropped, partly because it was found to be disproportionately expensive, and partly because too much of the printers' work had the stamp of one artist's style. The usual practice nowadays is to employ free-lances who often receive a 'retaining fee' which is paid to them whether they are called upon to do any work or not, but which also obliges them to do work for that particular printer whenever he requires it.

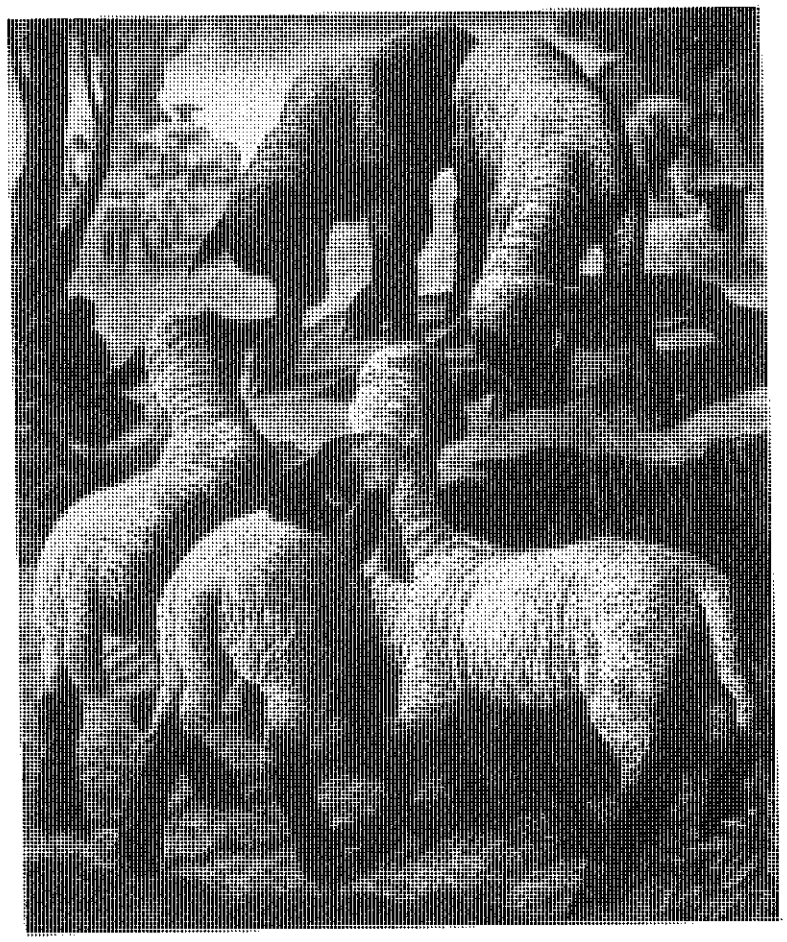


Illustration for Press Advertisement **By 'T.E.'**

(By Courtesy of Imperial Chemical Industries Ltd.)

Process Engraving Houses usually maintain similar studios to those of printers, largely for lettering, re-touching photographs, etc. In addition to this work they often produce what are termed 'stock-blocks.' These are small standard illustrations used by advertisers, usually small shop-keepers who do their own advertising without the assistance of an agent. The designs consist mainly of 'sale' headings, fashion drawings and similar subjects.

Photo-retouching, which I mentioned a couple of sentences back, is a very highly skilled job but not, strictly speaking, an artist's job. It consists of improving by hand photographs intended for reproduction. Retouchers of a different type are employed in most reproductive processes to sharpen up and improve the photographic negatives used to transfer the image on to the sensitised plate.

DISPLAY STUDIOS. These studios offer scope to anyone interested in working on a large scale. They produce a very wide variety of publicity matter ranging from the humble price ticket to large and elaborate exhibition stands. Most of the work is done by hand and such reproduction as they do use is done mainly by the silk-screen process, a method of hand-printing through fine stencils particularly suited to this type of work as it is more economical on 'short runs' than any other method.

Some large Chain Stores, manufacturing concerns and film companies have their own display departments for the creation of window displays, exhibition stands and foyer displays.

This type of work was developing rapidly before the war and had attracted a number of very good designers. Naturally, the war has made a greater difference to this field of advertising than to others owing to the shortage of materials, but many of the best display firms have carried on the good work by designing very fine exhibitions for the various Ministries.

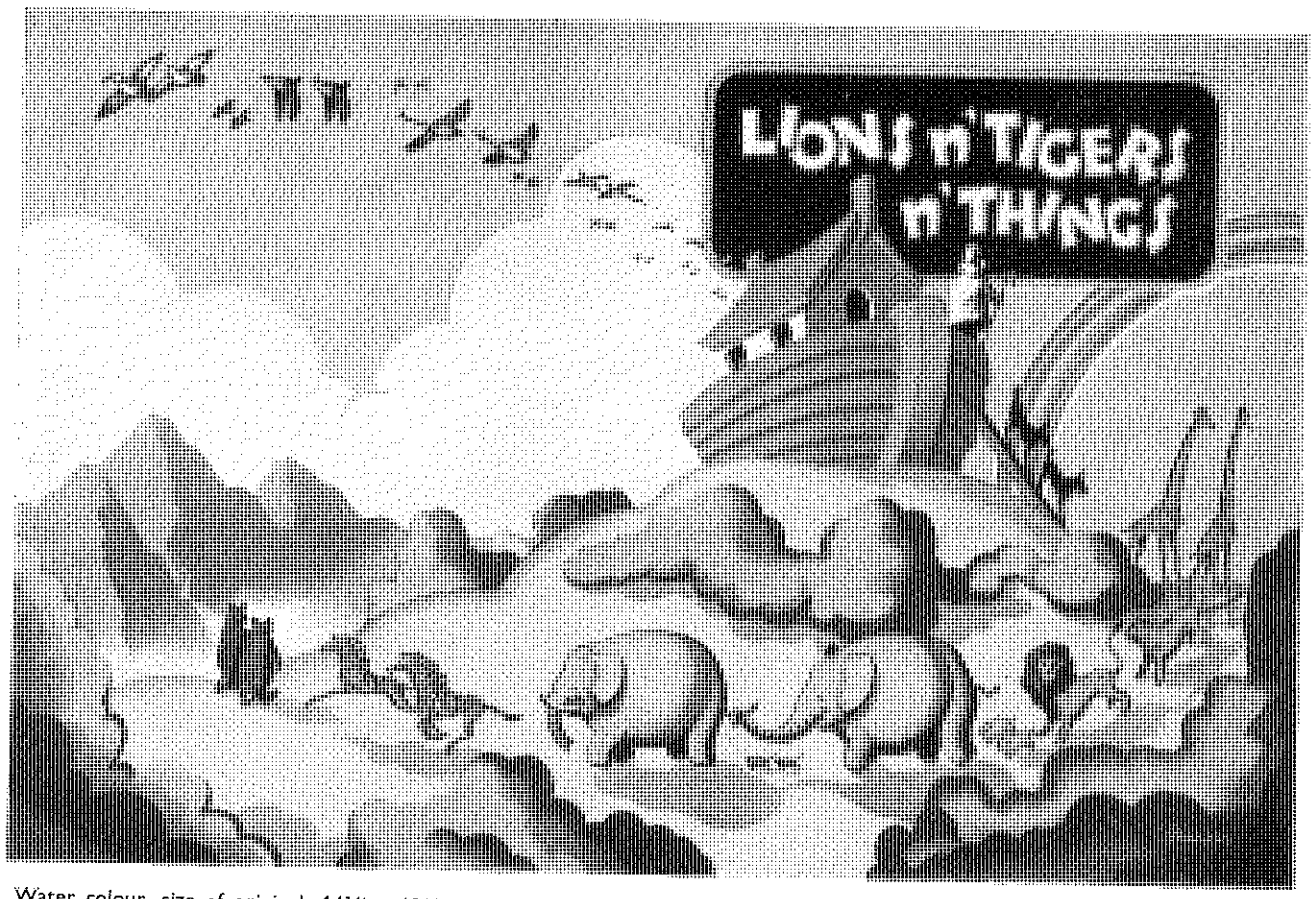
Having listed the different kinds of studio with which I intend to deal in the present series, I will now attempt to explain the position of each type of studio in relation to that very important person, the art buyer.

Art buyers come under two main heads, advertisers and publishers, but the artist himself does not normally come into direct contact with either of these exalted people. The little diagram may help to explain how this comes about. You will notice that the advertising agent, the printer or the art agent acts as the intermediary. The first two maintain their own studios but also buy work from the commercial studio (specialised work), the artists' agent and the free-lance. Most commercial studios have a number of free-lances 'on call' to supplement the work of their staff artists, and quite a lot of free-lances deal directly with advertising agents, but most well-known artists prefer to deal only through an artists' agent. These agents usually, though not always, handle the entire output of each artist on their books. They attend to the whole of the business side of the artist's work in return for a commission of from 20 per cent. to 25 per cent. on work sold.

(To be continued)

A TIP

Many readers ask how dry water colours can be moistened. No satisfactory method is known, but the wise course is to guard against this trouble by keeping your colour box away from heat, and placing a small sponge, duly dampened with water, in the box.



Water colour, size of original, $14\frac{1}{2}''$ x $10\frac{1}{2}''$

By Kenneth Hunter

STORY BOOK COVER

(By courtesy of Alf. Cooke Ltd.)

READERS' QUERIES ANSWERED

Readers desiring information on matters relating to art should write to the 'Query Dept.,' THE ARTIST, 51, Piccadilly, London, W.1. Answers will be given in these columns; if an answer by post is preferred, stamped addressed envelope must be enclosed. A coupon from the current issue of THE ARTIST must be sent with each query; it will be found on the top corner of one of the advertisement pages.

A.P.D., NEWCASTLE-ON-TYNE. — I have carried out your advice by working in monochrome water colour until I felt I had mastered drawing, tone and the handling of the brush. Now I am working in full colour, and enclose an example of my work. Whilst I know that colour is not yet good, I would value your opinion on brush handling and general technique.

(A.) Your drawing proves beyond all doubt that the course you adopted was the right one. Tonal qualities are excellent, brush handling is practically up to professional standing; but colour will need a good bit of experiment and study, and we advise you now to concentrate on this. Once it is mastered, your work will be quite up to any exhibition standard.

P.H.J., WISBECH. — When submitting water colours to various exhibitions, what type of mount and frame should be used? Can wide frames be fitted to the picture, and must they be gilt frames? I am a lover of exceptionally wide mounts, that is, plenty of white space between picture and frame. Is this in order?

(A.) Exceptionally wide mounts are not favoured by exhibition authorities. They increase size of pictures, and the extra space means that a smaller number of paintings can be hung. Normal mounts should be used. Narrow frames also should be fitted, and these should be either gilt or plain oak.

R.E.H., MANCHESTER.—Is the enclosed water colour an old master? I bought it for two pounds.

(A.) No. It is a very poor copy of a painting by Rembrandt and is not worth five shillings. If you look at the back you will see that the canvas was made by one of our foremost artists' colourmen, whose firm did not exist when Rembrandt was alive.

C.N., DROITWICH.—Is the enclosed composition properly balanced? I am told it is not, but cannot see where it is wrong.

(A.) The bad balance is in the tonal scheme. There is too much dark tone on the right. This should be balanced by introducing more dark tone on the left.

H.J., CARLISLE.—I sent the enclosed joke drawing to one of our foremost papers, and they returned it with 'regrets' note, to which was added, 'Not good enough.' Can you tell me whether this refers to the drawing or to the joke?

(A.) It refers to both drawing and joke. The figures lack character, hands, feet, and features are not well drawn, and the background is very carelessly introduced, and looks as though it had been drawn from memory, without any observation at all. Go out and find and draw backgrounds, for you have not enough knowledge of these to draw on your memory. Also, draw figures from life and learn more about character in figures. Then you will get somewhere.

VICTOR J., PORTSMOUTH.—Why is it that the R.A. do not charge any fee for exhibiting paintings, yet other societies do so? I am not grumbling because they do, but would just like to know why.

(A.) The R.A. is the largest of our exhibitions, and therefore commands more in attendances. For this reason, and because it possesses funds, it can afford not to charge a fee for exhibiting. The other societies are smaller, and their expenses, for that reason, are proportionately heavier. This does not mean they are of less real importance.

P.L.O., SUNDERLAND. — I have been studying art on my own for several years, but during the past twelve months have been taking postal criticisms from an artist who advertised in your magazine. Do you consider that study shows that I have made progress? I enclose two paintings executed recently, and one prior to my taking criticisms.

(A.) The result is so obvious that you should see it for yourself. There is no comparison between the work executed some time ago and that carried out recently. You have made great progress.

CRITICISMS

It is with great regret we have to announce that the criticism of drawings and paintings must cease for the duration of the war. This is entirely due to the calling up of so many on the staff; the few remaining members' time is more than fully occupied in producing the magazine, which, you will all agree, must come first. Queries will be answered as usual.

PETER G., YORK.—I enclose a water colour painting, in which you will see that I go altogether wrong on tone values. My trouble is that I get my distant and foreground tones muddled up, and consequently ruin my recession. How can I overcome this difficulty?

(A.) It is all a question of forcing yourself to work methodically. If a painting comprises foreground, middle distance and distance, select the darkest masses in each plane and indicate these by filling them in. Then take care that nothing in each plane is darker than that darkest mass. It is quite simple, if you keep an eye on those darkest areas. At present you are not keeping an eye on each plane, and this causes you to become confused. The method advocated will act as a guide.

G.W.P.M., MORECAMBE. — I find that David Cox paper is much easier to work on than other papers, but is it not possible to obtain this type of paper with a white surface? I have never been able to obtain it, but that may be because I am up here and rather out of the way.

(A.) You cannot obtain this type of paper with a white surface.

BEN. J., NOTTINGHAM. — What are the various methods one can employ when using the palette knife? By this I mean, does one plaster the colour on thickly, or are there other methods?

(A.) There are several methods. One is to use colour thickly, in small dabs; a second is to use it thickly but in a broader manner, building the picture up in masses which are somewhat flat; a third is to use the paint thinly, in fairly flat masses. In the first method the tip of the knife is used, but in the second and third paint covers more of the knife, up to two inches of the blade, which is drawn across the canvas sideways. If the edges of each stroke of paint are allowed to stick up, interesting effects are obtained in the way of broken masses. This especially applies when thin paint is used, or thick paint in fairly flat masses.

P.F., LONDON.—My daughter will soon reach calling up age, but I want her to study art. Is it true that if a girl is studying for a career she will not be called up?

(A.) If your daughter had been studying art for some time she would probably have her calling up delayed if she applied for exemption. But as she has not yet begun to study, and will be called up soon, the exemption board would naturally conclude that she had arranged to attend an art school so as to avoid being called up.

CHAS. P., SHEFFIELD.—For years I have been keen to obtain books on art, but could not afford them. Now that I am earning better money and can buy them, they seem to be unobtainable. Surely some of the paper could be used to print art books.

(A.) Some paper is used for art books, but the majority of art books are printed on good quality paper, and very little of this is available now. Another reason is that publishers make more money out of novels and such-like books, than they do out of art books, and for this reason some have discontinued publishing them during the war. Your wisest course will be to put your money safely away until art books are available.

V.M., GLASGOW.—Is the enclosed cartoon up to publication standard? I have sent it to three newspapers, but each one returned it with the editor's compliments and regrets.

(A.) Very few newspapers can spare additional space for cartoons. Those who do so, have their own cartoonists. Odd cartoons are seldom accepted by the national newspapers, but local papers often accept them when they are outstandingly clever. We are afraid yours is not, chiefly because you have not learned to draw figures well, and your background is too roughly and inaccurately introduced.

DESIGNING SCENERY FOR THE STAGE

ROBERT FORMAN, SETS OUT TO HELP THE AMBITIOUS AMATEUR TO MASTER THIS BRANCH OF ART WORK

Part I

THE art of scene painting has always appeared to be somewhat shrouded in mystery. The reason for this is possibly the fact that it is so difficult to contact scene painters, and when one does, one finds that they are reluctant to discuss their art from the practical angle. To support this contention there is a story, which has almost become a legend, of a man who was anxious to obtain inside knowledge of the art. To accomplish this he cunningly persuaded his friend, a scenic artist, to imbibe a large quantity of malt liquor, hoping, that under its influence, the friend would disclose some of his closely kept secrets. The friend proved very loquacious but not as regards his art.

Again, there are few opportunities for study under a master, especially in the continental method, which I propose to describe together with the more familiar English style of approach.

The art of scene painting has a magnificent tradition and it is interesting to note that Æschylus, who lived about 500 B.C., reputed to be one of the greatest of all Greek producers, was instrumental in introducing scenery. Incidentally, he also erected the first permanent theatre; for previous to his influence the open air had been used for the purpose of dramatic entertainment. His, however, was stationary scenery and the movable type, with which this treatise deals, was introduced some 2,000 years later. The English playwright Davenport, has been given credit for this although there is considerable controversy on the subject. To these first steps, however, we owe the highly developed scenery of the present day. Much of the more modern technique has originated abroad, and we are particularly indebted to the Russians who have contributed in no small measure in this field of design.

Those who were fortunate enough to see Diaghileff's Russian Ballet will remember how this magnificent production achieved what has been termed an artistic revolution. One cannot help but admire the manner in which many prominent Russian artists turned their skill to scene painting. Today, the old naturalistic type of painting has been superseded by something that is both alive and vital. The producer, with his highly developed sense of composition, realises that scenery which has an emotional justification is essential for the successful interpretation of a play.

I trust that the following observations on design, methods and media will prove of interest both to the professional and amateur scene painter, particularly the latter. Practically every town and village in this country has its own dramatic society and in the large cities there are usually several. It is only natural that being of an artistic bent they desire to carry out the work of stage design themselves. Some go so far as to make their own costumes and even write their own plays, so why not design and paint the scenery to suit?

Attention must be drawn to the fact that there are two ways of carrying out scene painting. The English method, whereby the scenery is suspended in the manner in which it will actually hang in the theatre, and the continental method in which the canvas is stretched out flat on the floor. Both methods have their respective advantages and disadvantages which will be described in due course. The reader is left to decide for himself that which is best suited to his individual technique and the facilities at his disposal. It is assumed that in addition to artistic knowledge, that is, the ability to draw and paint really well, the embryo designer has some idea of the back stage of the theatre and its requirements. For those whose knowledge is scanty the following observations will be of interest.

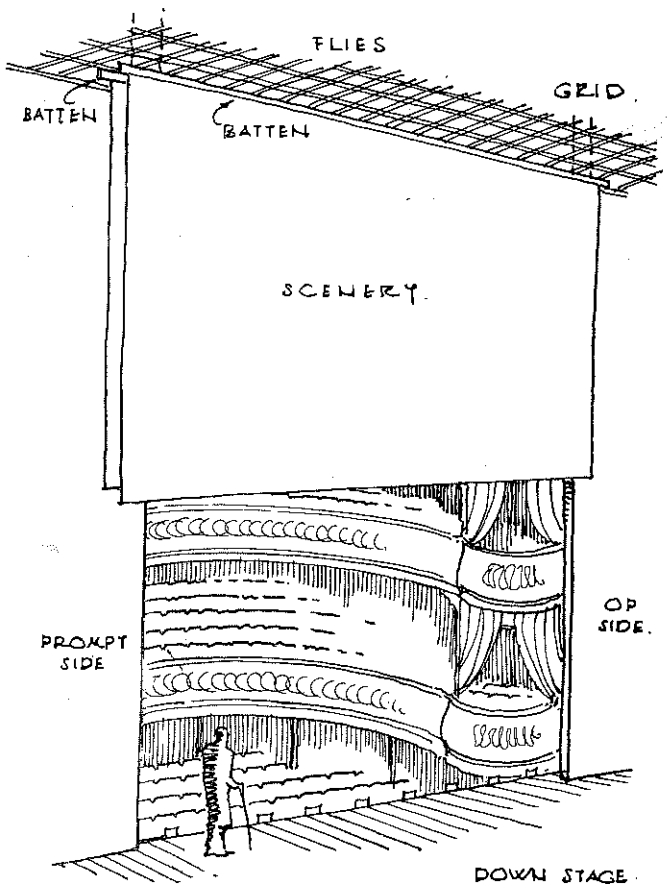


Fig. 1. NOTE THE TREMENDOUS HEIGHT OF THE STAGE TO ALLOW THE SCENERY TO BE HOISTED CLEAR OF THE PROSCENIUM ARCH

Generally speaking, scenery can be divided broadly into two types: hung scenery and built scenery. The former consists of a number of canvases, or to use the technical term ' cloths,' suspended parallel to one another. This is, even today, the simplest and most efficient method for the representation of practically any subject. The latter is comprised of canvas stretched on frames, these frames being set upright and at any required angle to build up a scene. On account of the construction involved it is naturally more expensive. In addition it is sometimes awkward to handle and involves more complicated transport. Back cloths and cut cloths are the technical terms for types of hanging scenery and usually these are supported by side pieces and backing to mask everything in. A stage cloth and a drop curtain are also included as a rule.

Relief is sometimes actually modelled on the flats and again in some particular cases the entire structure is built up and then the work of the scenic artist merely consists of surface painting with, perhaps, the addition of a few decorative features. However, the soundest idea is to visit a large theatre and obtain permission to inspect the stage together with some responsible person who will point out the various features in operation. You will see then that the stage is really much larger than the view from the theatre auditorium leads one to suppose, and how the electric battens are suspended from what is termed the ' grid ' (*see Fig. 1*) which is set parallel to the proscenium arch. These battens are from six to eight feet apart and are used together with the footlights and other more complicated lighting apparatus.

The cloths necessary for various scenes are hung between the battens. The first initial step before designing any scenery is to visit the theatre for which your work is intended, and after examining everything thoroughly, obtain a plan of the stage, which is always available, from the manager. All necessary heights should be procured by careful measuring and a general idea of the layout mentally recorded.

As mentioned earlier there are two distinct methods of painting scenery,

and the choice of a suitable studio is largely governed by the type of approach contemplated by the artist.

With the continental method, where the canvas is laid out flat on the floor, a room of considerable dimensions is necessary and there must be no pillars or other obstructions to interfere with a clear uninterrupted floor space. On the other hand, if the English method of suspending the canvas in a vertical position is preferred, then floor space is not such a vital feature as a sufficiency of height in the studio.

Again, with the continental method the floor finishing is of paramount importance. If the floor boards possess loose joints and are thin and badly matched, lines will appear on the surface of the canvas which will persist even when the scenery is hung in the theatre. They will be particularly noticeable where there are large areas of flat colour. Also an uneven floor surface will tend to form pools of pigment during painting operations. Surplus colour will seek its own level in depressions and the raised portions of the canvas will retain only a thin covering.

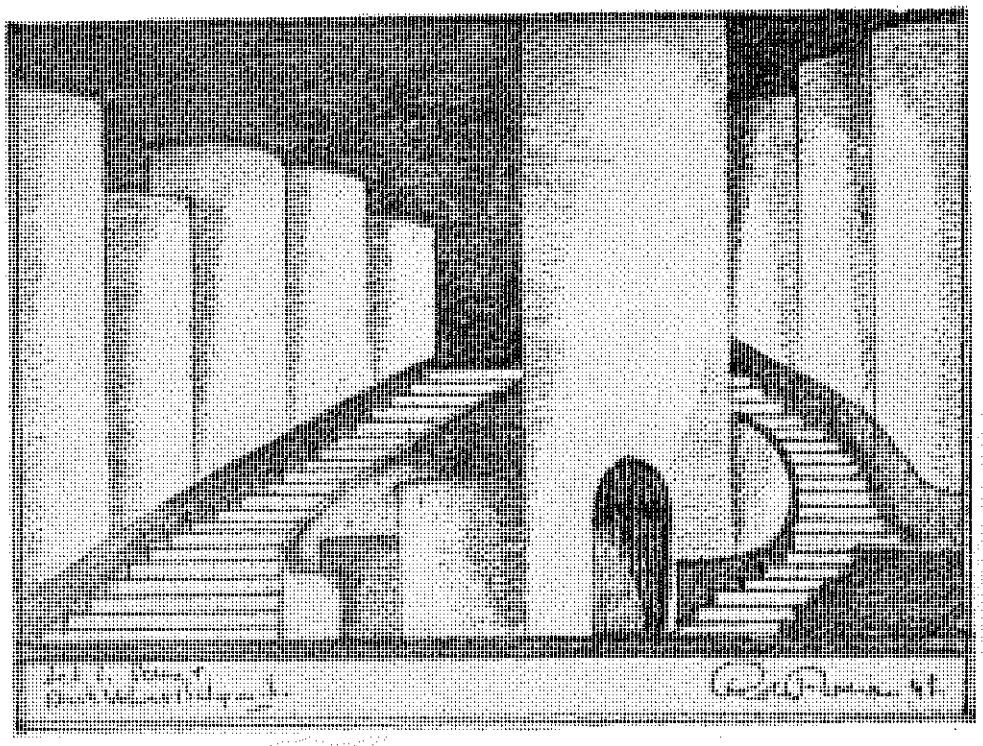
Finally, it is obviously exceedingly difficult to use a chalk line on an uneven floor. For the continental method a floor space of approximately 45 feet by 65 feet is a good safe area, but in addition to this a small room or alcove should be available for the purpose of a paint shop (*see Fig. 2*). For those who prefer the English method a fairly large room is still necessary but the condition of the floor is not so important.

As previously noted a fair amount of height is desirable, but a lack of this can be overcome by allowing the canvas to pass through a slit in the floor into the room immediately underneath. The artist can stand on the floor of the studio, and as one portion of the painting is completed it is drawn up and a fresh area presented for treatment. This naturally necessitates requisitioning the room immediately underneath the studio. Ladders, steps or light scaffolding can be used for working on a fully exposed suspended canvas, but this is a matter for the scene painter to decide himself. Amateur scene painters working for local societies would find a large outhouse sufficient for their purpose, and if the scenery is fairly small it can be laid out on the floor by unrolling a portion at a time. As a rule, however, the most effective method is to either procure a room with an exceptionally large floor space and work in the continental style or suspend the canvas by means of ropes and pulleys.

The studio should be well lighted with a good north light if possible. Top lighting is good but may have disadvantages such as too much sun in summer (in which case blinds will have to be provided), also possible leakages in wet weather. Water is one of the most destructive agents as regards scenery but more will be said of this later. Side lighting is sufficient providing there is a good distribution, and if the room has sound, water-tight top lighting together with side lighting then you are well equipped.

Artificial lighting will also be necessary, and for this ordinary electric lamps, of a suitable voltage, hung well clear of the floor and in the best position for working, is all that is required. Several portable lamps are advisable for examining or concentrating light on certain portions of the canvas. When the canvas is suspended the lighting should be directed on to it by suitable shades, above the head of the worker. If heating apparatus is already installed in the prospective studio you will find this a great help for speedy drying of the wet canvas, especially in our usually damp climate. If there is no apparatus a stove or stoves will be adequate and a Primus can be used for preparation of materials, although if gas is laid on, gas rings of different sizes are most convenient items. A supply of clean running water is essential and the tap should be fixed over a large trough or sink, fairly close to the floor. This is the most convenient position for washing brushes.

(To be continued)



Design for stage setting where only the painting of properties is necessary Such a design calls for a thorough knowledge of form and masses

POST-WAR ART

Many readers are asking which branches of art will be most in demand after the war. With all the new building to be done, more mural decorations will be required, and it will be well worth readers taking up this study. Commercial artists will be in great demand, owing to the vast amount of advertising which will have to be done by firms who desire to get back to pre-war status. Christmas card designs will be in great demand, also calendar and textile designs. Poster work will also be required on a large scale. Magazine illustrators will have more work than they can handle. Lettering artists will always be in great demand for both large work (posters, etc.) and small work (advertisement lettering, etc.). These requirements will show readers which types of work are worth concentrating upon.

PLAN & SECTION OF A TYPICAL STUDIO FOR SCENE PAINTING IN THE CONTINENTAL METHOD.

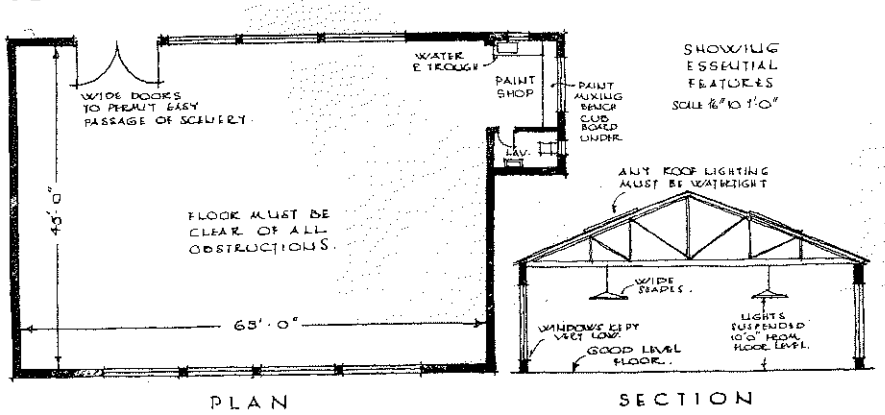
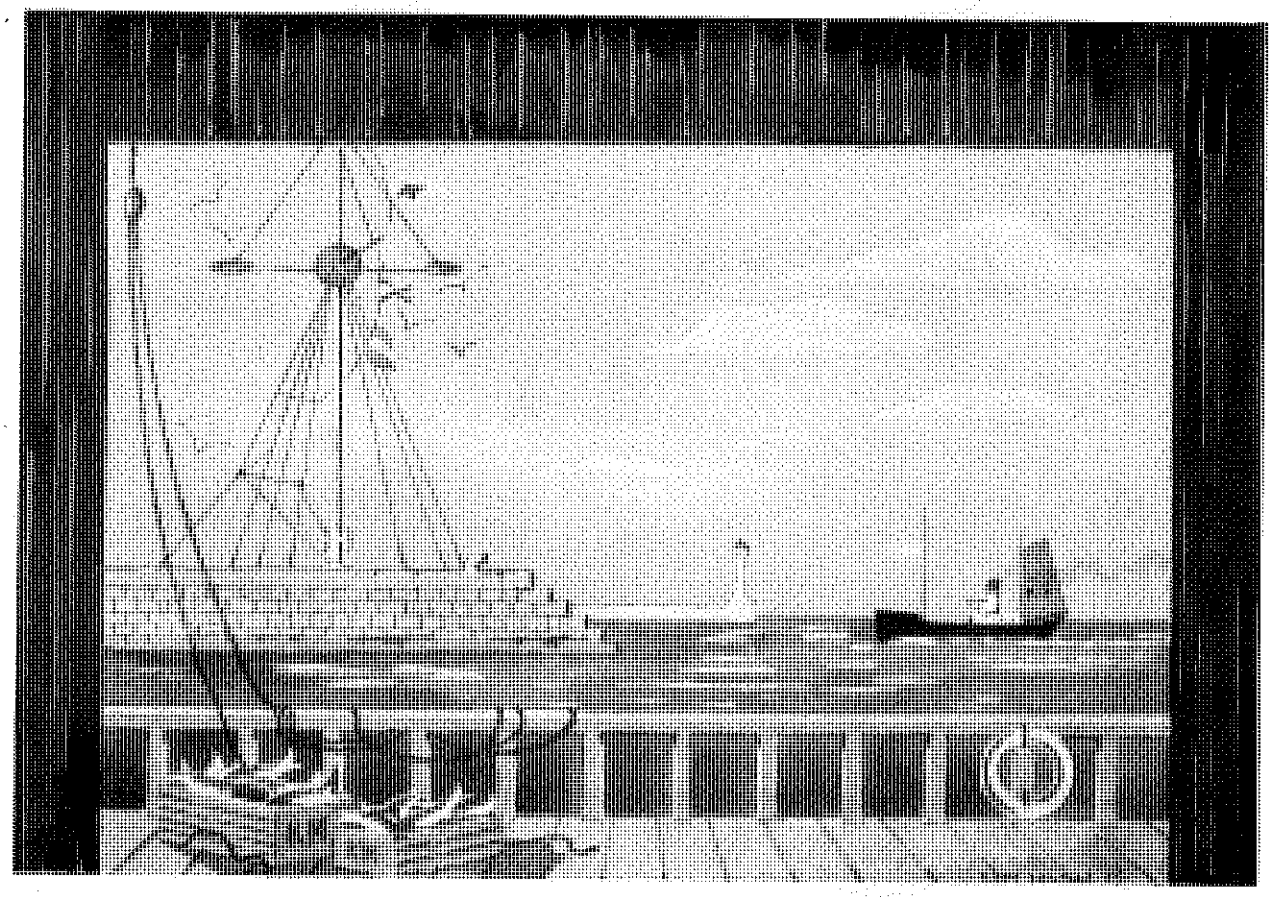


Fig. 2



Water colour, size of original, 8½″ x 6″

By Robert Forman

NAUTICAL SETTING

THE PRINTING OF YOUR ETCHINGS

DAVID STRANG, PLACES HIS VAST KNOWLEDGE OF PRINTING ETCHINGS AT THE DISPOSAL OF READERS

Part I

MOST etchers will be faced, at some time, with the question of whether they are to print their plates themselves or to employ the professional printer. This is a matter for the individual to decide for himself, but certain general comments may be made. Intaglio printing is a craft depending to a very great extent on manual skill, and if the etcher can give sufficient time to it to keep his hand in practice he may develop a style of printing which will suit his work. Yet he may, subconsciously perhaps, be etching his plates to suit the methods of his printing, and the usual customs of the most skilful printer he may know might then not meet his case. The etcher who instals a press and prints no more than an occasional trial proof is likely to be misled hy it, and his further work on the plate may set such problems to the printer that disappointment will result. It is safe enough to suppose that on the whole the best proofs will be made by the most skilful printer, whether he be the etcher himself or someone else, provided, in the latter case, that the printer has knowledge and understanding of the etcher's aims.

These remarks are not intended to dissuade the young etcher from learning something of the craft of printing. A knowledge of it will in fact be very helpful to him, for to grapple with its difficulties and perceive its limitations will improve his handling of the plate, and show him that though printing has many possibilities, the cure of faulty needling or biting cannot properly be one of them. The writer would make it clear at the outset that in printing there is no absolute right and wrong regarding many of the details, and when he refers to these as being done in some particular way, he will mostly be describing his own procedure. The etcher, as he becomes familiar with the work, will modify these details to his liking —to suit his hand, his taste or the space at his disposal in his studio.

In the following pages, it will be assumed that the etcher has a general knowledge of the craft, and this series of articles is addressed to those who wish to go a little further. But before discussing what are purely technicalities in printing, a few remarks on final results may not be out of place. The term 'etchings,' unless the context otherwise suggests, will be intended to include also the other processes in common use by etchers and engravers, and these articles will deal with the printing of such plates in monochrome.

There is, of course, an almost unlimited variety of ways in which the plate may be 'wiped,' but in the main a proof can be classed as either rag-wiped or hand-wiped. The former type of proof will usually, but not of necessity, be associated with a strong and rich effect, though the line will largely depend for its strength on the ink which clings around it and fills the spaces between itself and neighbour lines. The tone will usually be granular, and sometimes even spotty in its texture, and a variation in its depth as between one part of the plate and another may often be expected. This variation is secured more easily and controlled with greater certainty than is the case with hand-wiped proofs, and both the etcher and the printer may be tempted to overdo it, producing a cross between an etching and a monotype. It is to this that the inexperienced etcher will trust as a means of disguising certain passages where faults of draughtsmanship exist. Yet nothing but inky obliteration of the lines would really serve that purpose.

In these two modes of wiping, there is no question of one being better than the other. Some plates will suit the one and some the other, and some will be satisfactory with either, or a combination of the two. It is possible, indeed, to print from a plate a group of proofs which may all be good yet different from each other. And when a plate is 'proved,' the usual practice is to print a few trial proofs from which the etcher will express his preferences.

The Wrestlers (Drypoint) **By W. Strang, R.A.**

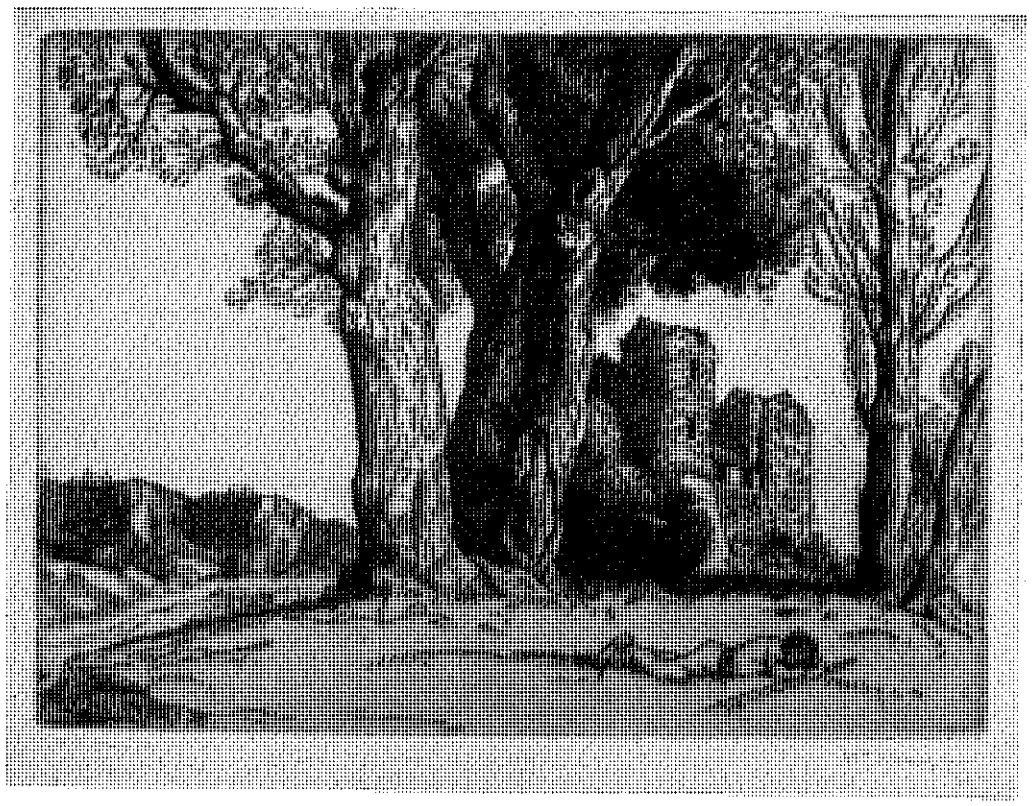
The illustration, *The Wrestlers* (drypoint by Wm. Strang, R.A.), is a rag-wiped proof; though this method may sometimes lack refinement and be just a little coarse, it is likely to have a unity which hand-wiping does not always give. This is particularly true of drypoints with extremes of strength. The rag-wiped proof (*The Wrestlers*) for instance, would, had it been hand-wiped, have been intensely black on the woman's coat and on the hats, while the finest lines on the child's dress would not have been so strong. The unity which marks this kind of proof can be expected both in etchings and in drypoints. But by the nature of the rag-wiped line, the blacks will probably have little sparkle in them, and in the case of an etched plate where the lines are closely spaced and rather lightly bitten, rag-wiping will produce an almost lifeless proof.

Examining now *The Ruined Castle*, which is a hand-wiped proof, it will be seen that the tone is smooth and almost textureless, and the quality of line and tone gives greater scope for delicacy and refinement than in the other proof. And though the plate is strongly bitten, this delicacy can be felt not only in the distant landscape but even in the trees, where the lines, while rich and black, are very little broader

than those on the plate itself. To soften them, the ink has purposely been spread a little from their edges in a manner which will later be described, yet the spaces between them are not filled up with tone. Thus the blacks have a liveliness or sparkle which shows good line-work to its best advantage.

The depth of tone in this proof varies from fairly heavy on the foreground to rather light on the sky. And though variations in a hand-wiped tone can be extremely difficult for the printer, the skilful etcher who knows the printer's problems can help in their solution, as in this case he has done. For between the foreground, where he wished the tone to be, and the sky which he wanted light, is the distance which the printer could use for blending these two tones. A sudden change of tone would seldom be attempted in the printing, as this would be out of keeping with the spirit of what is essentially a line process. And to follow a complicated outline with a change of tone would, in addition, be so difficult that it would be better not to try it. For if exceptional difficulties have arisen, whether in the needling, the biting or the printing of the plate, it is not unreasonable to suppose that the fact will be to some extent apparent in the proofs, even to one not versed in all their technicalities. It cannot be mere coincidence that on the whole the best etchings are the most easily printed, and an etcher who employs his skill with this in mind will do so not because of friendliness towards the printer but to achieve results where freshness and spontaneity are features.

It might have been the case in this plate of *The Ruined Castle*, or in some other plate where hand-wiped proofs were tried, that certain passages came too intensely black. The printer can modify the wiping to reduce this fault, but sometimes, try as he will, he cannot secure the unity he wants. In such a case, he probably will change to rag-wiped proofs. But here fresh troubles may await him, for blemishes such as scratches on the plate, or 'foul-biting' or other forms of pitting will show more strongly on a rag-wiped proof than on the other. He may be forced to local treatment as a cure, destroying, perhaps, the unity he seeks.



The Ruined Castle (etching) **By W. Strang, R.A.**

Scratches can be a source of great annoyance to the printer, and there are certain plates which he can hardly wipe without producing more of them. These plates, some etchers will say, are soft. But it is often the hard and brass-like copper that is troublesome. The writer would suppose that modern methods of manufacture are to blame, for whereas the plates were formerly hammered to a homogeneous state, the rolling mill may leave them with a skin.

In other ways than those just mentioned, the plate may itself dictate the method of its wiping. The printer, for example, may be asked for clean and brilliant proofs from a plate which holds a heavy tone. Clean proofs are sometimes described as 'natural,' though the reader will later see that in such a case as this the description is quite untrue, for a drastic departure from the usual modes of wiping will be made. A plate which needs some forcing of the strength is also a case in point, and the wiping must be modified to meet this need. But it should here be said that forcing the strength beyond that justified by the actual work on the plate will usually produce a proof in which the quality both of line and tone will suffer.

Even the title of an etching may be an instruction to the printer. If he knew, for instance, that the plate was entitled *Dusk*, he would not print it brilliantly. But the title, or the subject of the plate, may not in every case be known. The writer once received a drypoint with a request to prove the plate. It was a small and very lightly needled figure subject but in a prominent place there was a mass of burr so strong that he supposed an accident had happened. And wishing to be helpful, he burnished it to a strength he thought correct. But his efforts were not appreciated, for the subject, it appeared, was *Samson and Delilah*, and the strong man's hair had gone.

The etcher, before he instals his press, should consider what size and type will suit him best. In the next article this question will be discussed, and a few suggestions will be made which, it is hoped, will help in the arrangement of the printing room.

(To be continued)

IMPORTANCE OF GREY

Grey is the most valuable colour the painter can use. The average picture contains too little of this colour, either on its own or mixed with other colours. Most subtle colour schemes contain a fair amount of grey. It will repay the reader to mix a good amount of grey, making this from cobalt, light red and chrome yellow (with flake white if oil paints are used) and add a quantity to each of his raw colours. Paint in one inch squares, and note the beauty of each colour; note how the crude colour is neutralised to some extent, and made more pleasing to the eye. The addition of grey seems to quieten down the colours, and, when colours are placed adjacent to each other, the grey seems to produce better harmony. This does not suggest that you should always add grey to each colour used. Judgment is required, but it is safe to say that very few colours should be used as they come from the tube or pan, in their full strength. They require a certain amount of neutralization, by mixture with other colours. It should also be remembered that grey, placed next to any other colour, adds to that other colour's brilliancy, owing to its neutrality. To prove this, cover a four inch square with grey and, whilst it is wet, paint other colours over it, as they come come straight from tube or pan. Do not cover the whole area; leave portions of grey here and there, so that it can influence the other colours.

THE ELEMENTS OF LANDSCAPE DRAWING

IAN STRANG, R.E., GIVES THE READER VITAL AID IN HIS EFFORTS TO MASTER THIS IMPORTANT SUBJECT

Part I

THE art of drawing is at once the simplest and most difficult method of reproducing, on a flat surface, the appearance of Nature; simple, inasmuch as the materials required are the least complicated: a flat stone and a graving tool, or a sheet of paper and a pen or pencil. But that very simplicity of materials necessitates the highest degree of knowledge and skill in their use to impart to the beholder the intention of the artist in representing his subject.

Although a knowledge of draughtsmanship is essential to the painter, the etcher and the sculptor (and many others), in the case of the painter there is the addition of colour to delight the eye, while in etching the qualities peculiar to the medium have a charm of their own, but do not by any means hide bad drawing but, on the contrary, make it more apparent. In sculpture the three-dimensional view of the work may seem more real to some than the seemingly more simple drawing.

It can be understood, therefore, that drawing is a most difficult (or perhaps *the* most difficult) form of graphic art.

Perhaps I may quote here what Hokusai, the great Oriental artist, is supposed to have said towards the end of his life: 'When I was a young man I thought I could draw; when I was about thirty years old I knew that I could not; at the age of fifty I realised that I was beginning to know the rudiments of the art. Now that I am over eighty I know that I can draw some simple natural objects and if I live some years longer I shall be a draughtsman.' These words are quoted from memory and may be mythical; but they may make one realise the difficulties of the medium.

It is in no one's power to teach the art of drawing to another; as much depends on the student's power or inclination to make use of the instruction and advice given to him, as on the instructor's ability to impart to another whatever knowledge he himself may have acquired.

Therefore the intelligent student should make use of whatever he considers helpful to him, and at the same time be willing to learn from any source, whether from the old masters, his fellow students or his juniors, and even from children. Also, the cave drawings of primitive man, with their animals full of action and the natural attitudes of human beings, form a valuable source of study for anyone who wishes to learn. The close observation of Nature, and, in some cases, even a sense of composition, whether accidental or planned, form a valuable lesson for the student. But in the end the artist, however much he may learn from others, and whatever branch of art he practises, must depend on himself alone.

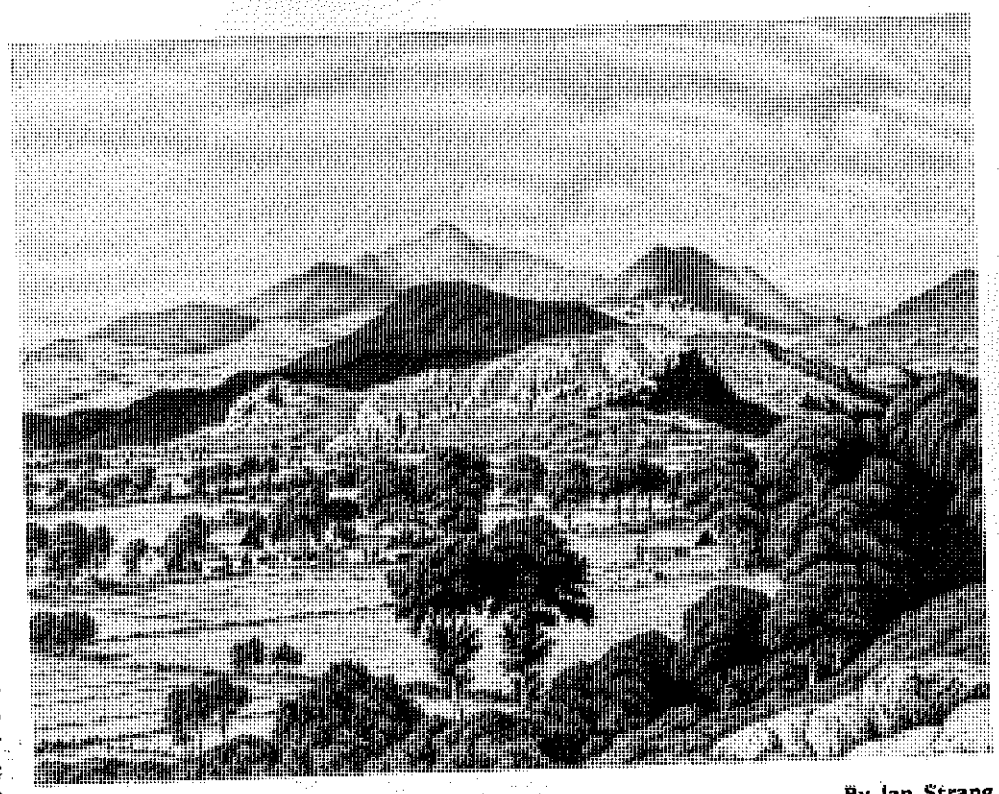
It must be understood that landscape drawing (with which these articles are concerned) is not a branch of the art of drawing to be learnt separately, but that draughtsmanship, whatever the subject may be, should be the aim of the student.

Therefore, I should like to say something about the teaching (and learning) of drawing. I advise the student to practise drawing anything that he thinks suitable for his medium: an old boot, a group of trees, the attitude of a man passing in the street, old (or new) buildings, a cloud effect, a pattern of fields and hedges, rock formations or indeed anything that interests him as an artist. I use the phrase 'as an artist' advisedly, meaning that he should approach his various subjects solely from that point of view, and not as a botanist, a geologist, an architect or an archæologist. And, as the basis of drawing is the representation of form, he should at first concentrate wholly or mainly on that quality, leaving till later such things as the suggestion of local colour and the rendering of surface texture, not to mention other and more complicated effects which I shall go into later.

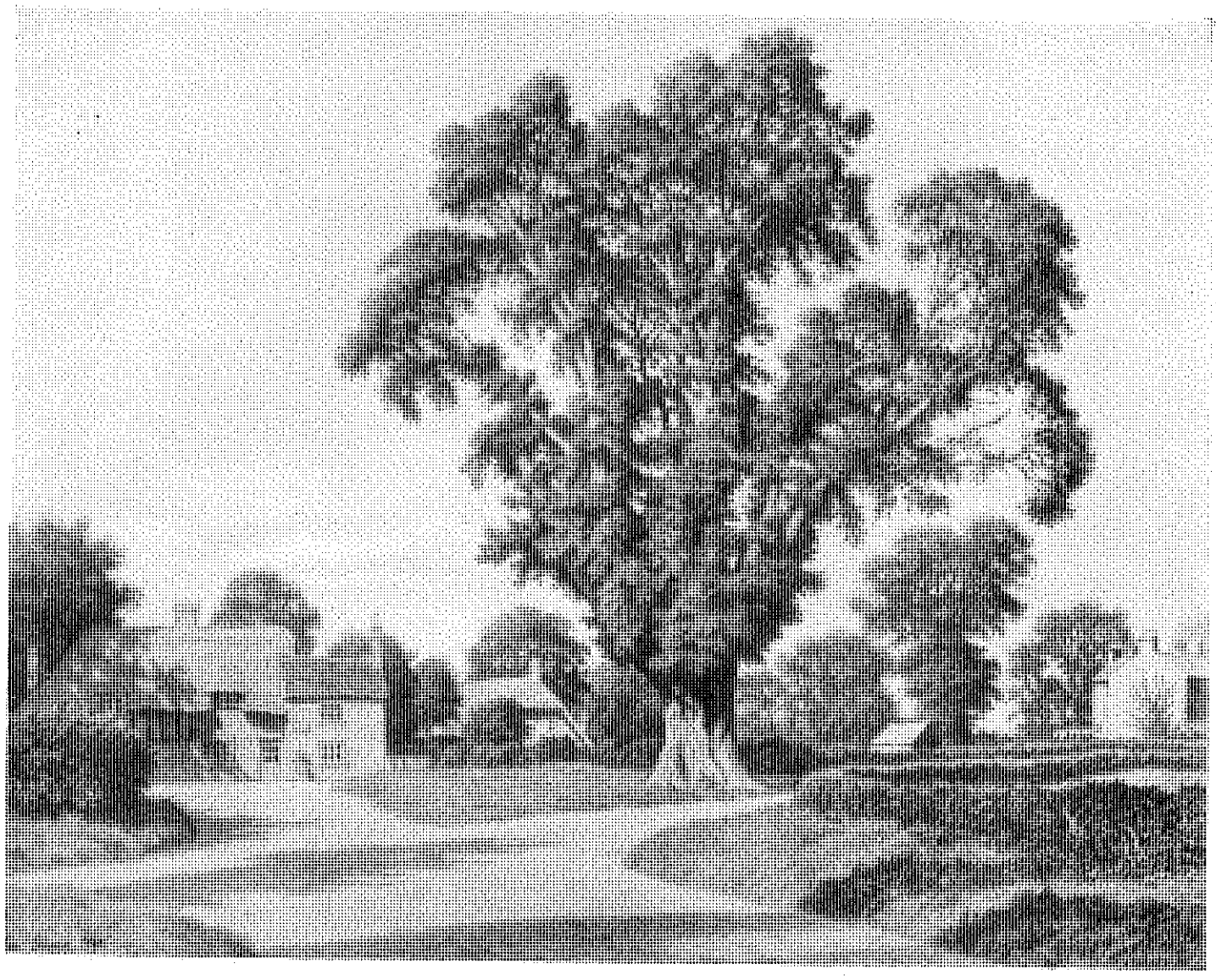
With regard to the subjects he chooses, the beginner would do well to confine himself to the simpler ones; that difficulties will increase as he progresses in his art is a foregone conclusion, drawing not being a craft which, like some others, can be learnt once and for all. As his skill increases he will, if he is a serious artist, set himself more and more difficult problems to solve, problems of light and shade, composition, perspective, general effect and all the other qualities that go to the making of a picture.

These self-imposed difficulties are necessary for the development of his art; if he were content with only a certain degree of competence, he would make no progress, his work would become stereotyped, he would repeat himself and the result would lack interest both for the artist himself and for others. Therefore he should look on each new subject as an absorbing and exciting adventure, with greater difficulties to be overcome and better results to be obtained. But in spite of his natural excitement, and even nervousness, he must discipline himself to set about his task with calmness and method. The combination of these emotions should be inherent in the character of all true artists, but unfortunately cannot be acquired.

As part of the training of a student, study from the living model, both nude and clothed, is perhaps the greatest test of his power as a draughtsman and, at



Snowdon (pencil drawing 14″ × 18″) **By Ian Strang**



Pencil Drawing, size of original, 18½″ × 14½″

By Ian Strang

THE ELM TREE, MILTON KEYNES

the same time, the best method of acquiring that power. As the human figure is perhaps the most difficult of all subjects, so the ability to represent it is the greatest help in drawing anything else.

Therefore a course of study in an art school is strongly to be recommended. Apart from the instruction of the teacher, the natural rivalry among his fellow students is a spur to his ambition to excel. The beginner, also, may learn as much from his fellow students as from the instructor. And more than once have I heard an art master say that he himself has learnt as much from his students as they have from him. I should, however, not advise the student to instruct the instructor!

Baumanière, Les Baux (Pencil drawing, 18″ × 14″) **By Ian Strang**

With regard to life drawing as part of his training, a word of warning must be given to the student. Many times have I known students who were very capable figure draughtsmen, took all the prizes for drawing and painting from the life, but yet could not make a picture. Without a model in front of them they were without inspiration and unable (or unwilling) to put pencil to paper.

I should advise the student, then, to make use of his increasing powers of draughtsmanship acquired by his practice in drawing the figure, by tackling other subjects, landscapes, street scenes, architecture, groups of figures, or anything else that interests him, and at the same time to continue studying in the life class. Each of these studies will help the other.

All these subjects should, of course, be drawn direct from Nature and not copied from the work of another or from a photograph. It is the solidity of the actual object seen in three dimensions and translated into line and tone on a flat surface that will give the appearance of reality to his representation.

I have never found photography of the slightest use as an aid; I flatter myself that I can compose a picture to fit a given space better than the camera (or its manipulator); I can see deeper into the shadows, and, in light passages in brilliant sunshine represent the slight differences of form and texture in a more interesting way, in my opinion, than the camera can do. But in thinking so I may, of course, be wrong.

And, as regards the suggestion of movement the artist can render it much more suhtly and indeed accurately than the photograph. If one looks at the ' stills ' from a cinema film one has the impression that the figure, man, horse or whatever it may be, is frozen stiff in that attitude for ever.

In writing the foregoing I have expressed a personal opinion based on my own experience, and though I have never consciously copied the work of another, I may, like many others, have been influenced by work that I admire and envy.

But the student has, of course, a perfect right to make use of anything that he finds a help to him in his work. If he finds that instruments such as ruler, compasses or plumb line aid him, by all means let him make use of them; but to rely too much on these mechanical aids may end by hampering freedom of technique and freshness of outlook, qualities which are natural to some artists, but to others difficult to attain.

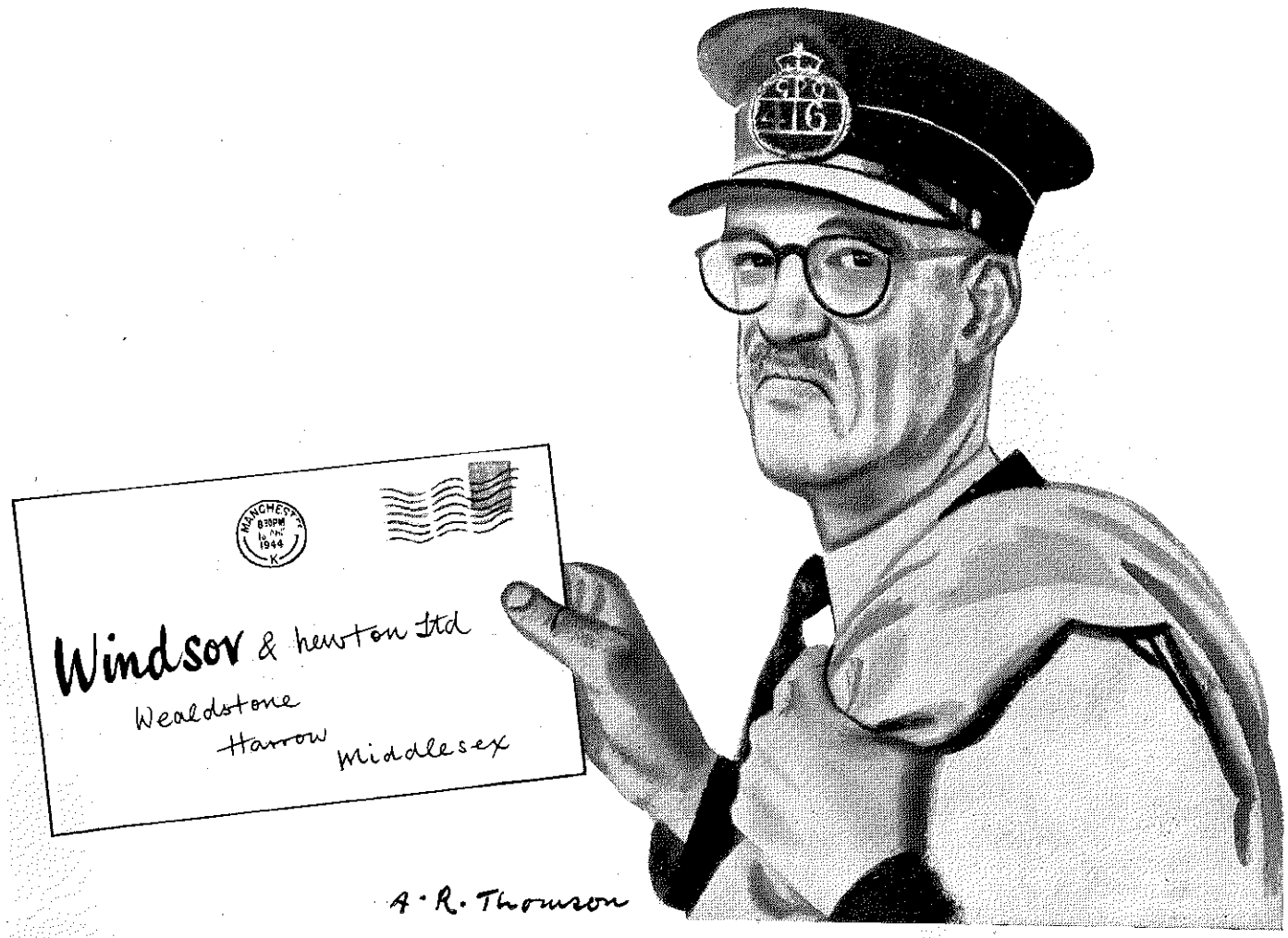
As regards the study of the work of other artists, whether old masters or contemporaries, if it is done in an intelligent manner the student can learn much. As he will, no doubt be influenced in his work by what he admires, he should endeavour to cultivate an admiration for what is beautiful, if such a thing is possible. As no two people are agreed on what constitutes beauty, that is perhaps a counsel of perfection. To some, bluebells in a wood make the perfect subject for the artist (but not to the present writer). On the other hand, subjects which to some people seem sordid and ugly, such as grimy barges in a dirty river, factories belching forth smoke, slum dwellings or trees shattered by shell-fire or storm, have provided themes for artists who have made of them beautiful pictures.

The aim of the student, then, should be to learn the art of drawing by every means available to him, studying firstly, Nature, which is both the raw material of art and the inspiration of the artist. Secondly, he should study the work of the great masters, learning what he can from them but not slavishly copying their methods or idiosyncrasies. By these means he may bring his own talent to maturity and produce work of quality and individuality. But he must be prepared to study assiduously and with determination, if the problems facing him are to be properly mastered.

(To be continued)

WHERE TO BEGIN

Many students find difficulty in deciding where to begin when making a drawing or painting. Actually it does not matter, provided you have a good idea of what you want to do, but it is wiser, maybe, to start on some object which can be used as a sort of focal point. This enables you to ' position ' other objects around it more easily and more accurately, and keep them in their respective order of importance. Many artists start off by indicating the most central object, and then introducing adjacent ones, working outwards from this central object. Others draw in, roughly, the shapes of several objects in different places on the paper or canvas, and then link them up with less important ones, building up the whole subject in this way. Others again, commence by making a careful drawing of the foreground, and then working in the distant planes one by one, whilst some reverse this process, starting on the most distant plane and working forwards to the foreground. It is all a question of what the individual prefers; one finds one method suits him best, some another. The wise student experiments with all these methods, until he discovers the one which produces the best results. As Sir George Clausen once said: ' the great thing is to get something down,' the idea being that once a few lines are drawn, the mind begins to build around them.



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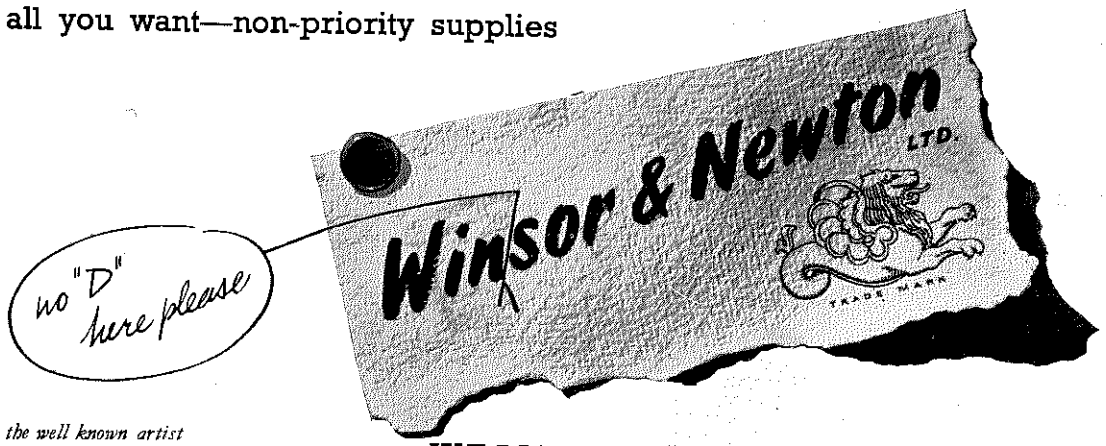

This advertisement is illustrated by the well known artist A. R. THOMSON, A.R.A. using for his original—Winsor & Newton's Poster Colour, Whatman Paper, Lamp Black, Process White, Mandarin Ink and brushes.

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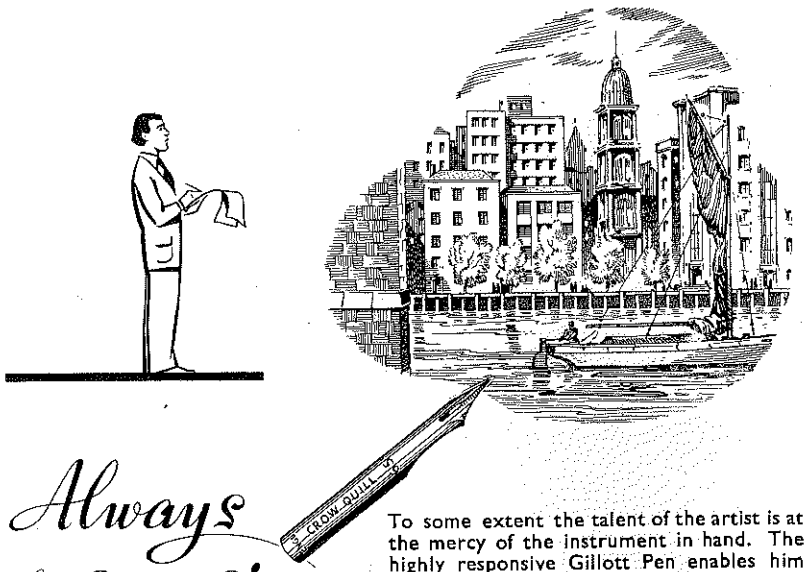

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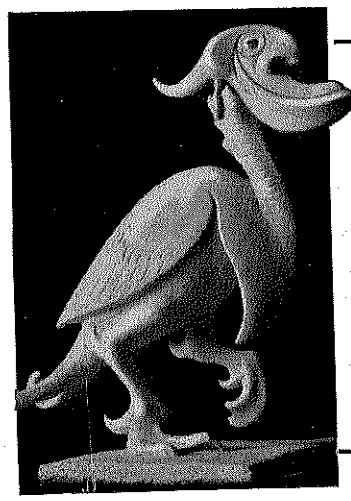

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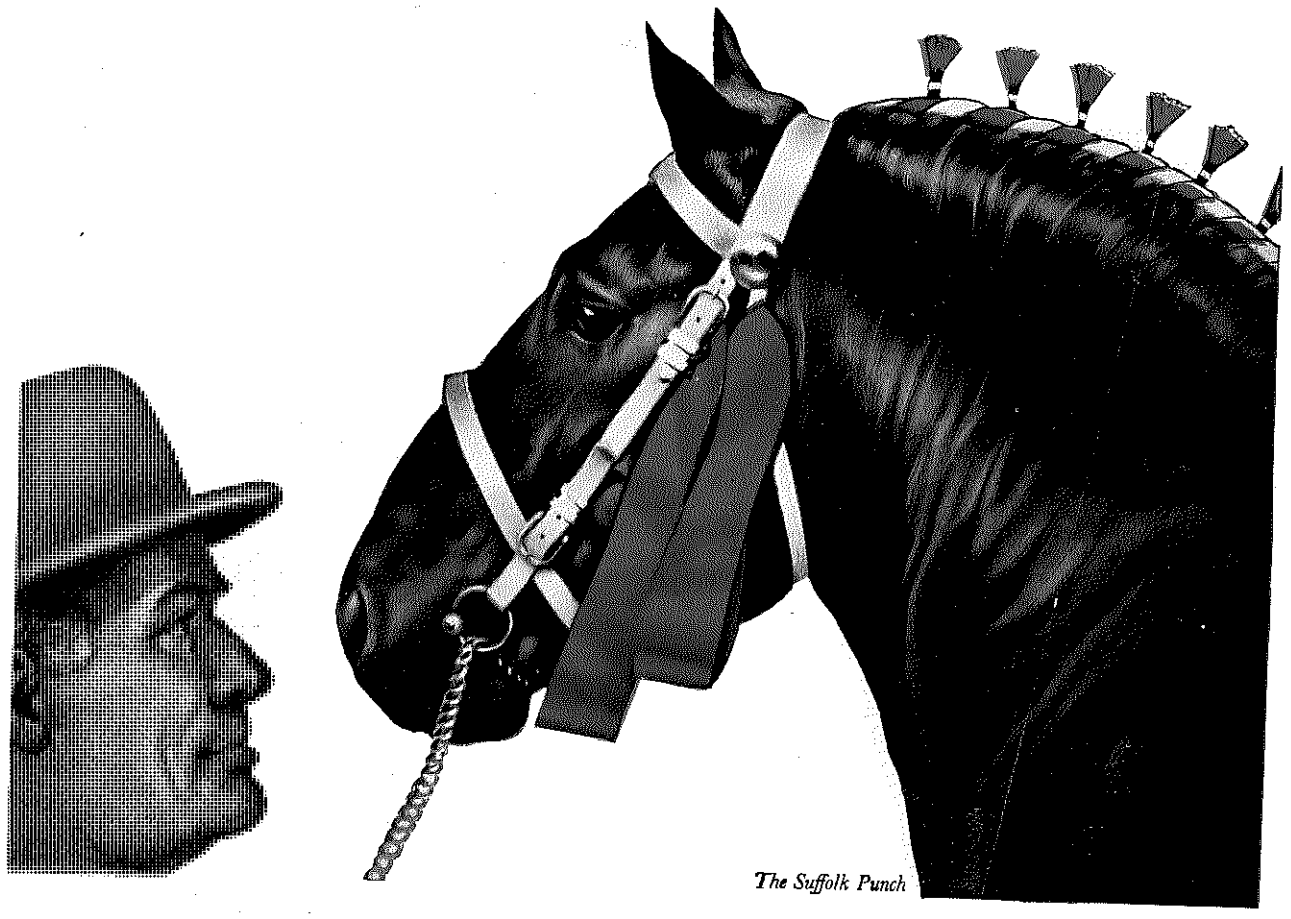

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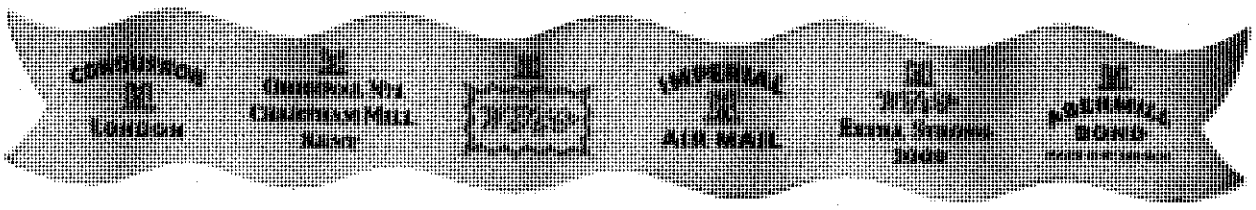

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