



Introduction

IN publishing a work of this nature, it is perhaps advisable that a few words should be said about how it has been done.

My principal training in art has been acquired while working for a newspaper, and the knowledge that my drawing must be suitable for quick printing, on cheap paper, has no doubt had some influence in forming my style. This work, which must be done very rapidly, affords artists a characteristic and varied training, familiarizing them with many branches of draughtmanship, and insisting upon their securing results by the simplest means possible.

A great many of these portraits were made under conditions far from favourable; sometimes in a small dressing room, with insufficient light, while I expected the sitter to jump up at any moment as soon as the cue was given. The likenesses of Kubelik and Gerardy were taken in ten minutes, and that of Bispham in a quarter of an hour. They were drawn on rough paper, with a soft crayon. The portrait of Harry Kellar was drawn with black and white crayon on brown paper, and was finished in less than half an hour.