

## CANADIAN ILLUSTRATORS.



FRED H. BRIGGS.

were a luxury. Now, no paper or periodical with any pretensions can afford to be without them. The cheapness of the pictures from oils produced by mechanical process has placed them within the practical reach of all classes of publishers.

Increased attention is being paid to black and white illustrations, and the leading men in this branch of art are being recognized as holding a position of equality with the best workers in colors. The professional and serious workers in black and white in Canada have not been a large company. There are, of course, many engaged in the various branches of art work, but the enthusiasts who make their work a pleasure, and who sacrifice all other interests for the love of their profession, are very few indeed.

In Toronto they may be found chiefly amongst the members of the Toronto Art Students' League, which institution has done a noble work in the interests of practical art. It was founded by a band of earnest workers in 1886, and occupied, at first, a room in the Imperial Bank building. Recently they opened up more commodious quarters at 75 Adelaide street east. Their rooms have always been the home of a vigorous and progressive art life. Study from life in the nude and in costume has been the chief work of the league, while the inventive and imaginative side has been encouraged by monthly compositions on given subjects. All mediums are used, and some of the leading color men of the city are amongst its members. But it is black

and white illustrating which has given the institution the leading position it holds to-day.

Perhaps the most striking evidence of the success of the League has been the series of Christmas books which, under the titles of "'93," "'94" and "'95," have attracted much attention amongst the artists and literary community of Canada. These have contained many valuable Canadian scenes and some excellent native verse. We believe that "'96" is already under way, and promises to excel all previous efforts. In these little publications there is an evidence that the artists have fully realized the needs of the process engraving, and have happily adapted their work to its end.

Another evidence of the success of the League is the Canadian art colony in New York, which is made up almost exclusively of its members. Among them we might mention T. Willing, the well-known designer, whose initials are seen on many of the most recent book-covers, initials and headings from that centre of brilliant ideas; W. Bengough, who draws full-page subjects for *Once a Week* and other periodicals; R. W. Crouch and J. Jephcott, younger men in the field of design; D. A. McKellar, who draws and writes for *Life*; C. W. Jefferys, the talented pen and ink artist, holding a leading position on *The New York Herald*; and D. F. Thomson, one of the youngest and latest additions to the colony, who is destined to make his mark in the higher fields of lithography.

It is one of the unfortunate sides of art life in Canada that native talent, while it is perhaps recognized, is not supported. In consequence, those of our artists who stay with us do so generally on account of family or business connections, which have to be very strong to make them resist the temptation of fields across the line. Amongst the leading men in Toronto are: A. H. Howard, the designer; C. M. Manly, the well known water-color artist, who has a large part of his



WASH DRAWING FROM LIFE

—F. H. BRIGGS.



"ON THE DOCK."

Pen and ink sketch from nature.

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