



SINCE in these days of decoration no newspaper, book, pamphlet or business card is complete without illustrations in many and varied styles of design, a few words on the subject may not come amiss to those of our readers who are amateur devotees of the pencil in all its whimsical vagaries.

Originality is the first essential for beginners. They should make Nature their one greater teacher, and her handiwork their object lesson. They should remember always to keep their values in light and shade, since almost the whole art of illustration after the conception is the exercise of strength in proportion to intensity, and depth of shadow and relief.

Line or pen work proves the artist's merit to a greater degree than wash or half-tone, as each line in the former is facsimiled in reproduction, whereas in the latter a certain amount is lost, sometimes beyond recognition, much to the distress of the artist. Originally high lights had to be left to the discretion of the engraver's tool; but recently a new medium, albanine, has been found, which photographs white and is a great acquisition to illustrators in half-tone.

In pen work, cross-hatching is to be shunned as much as possible, letting the strokes of the pen have clearness as well as meaning.

When lines are broken and blurred in reproduction, much of it is due to the pen and quality of paper and ink used. Strong sweeping lines which only come with practice are very desirable.

Sketch first in pencil, getting an accurate drawing of the chosen subject, then fill in with ink. Gibson, whose celebrated drawings are known so well, makes a finished pencil sketch before applying his pen; and one sees for one's self with what spirit and expression he infuses his sketches.

The poster craze has broadened this field not a little and in this, most effective illustrations are made with flat washes in black, leaving the white paper for high lights. The original design loses less in reproduction with their strong effects than in any other method of illustration.

It is best to first sketch the figure, afterward putting in the black shadows and working up to the softer ones.

Wash or half-tone sketches are done in many ways, with lamp black, laid on with a water-colour brush; always remembering that the more relief that can be indulged in the better.

Oils are a medium much used for half-tone work, and good results may be secured with a black and white tube, especially in mysterious and evening effects, or smoky camp scenes. It is often preferred to the water-colours.

Photographs may be advantageously embellished by painting out the original background and inserting a suitable and artistic background with the paint brush and the invaluable bottle of white.

The illustrating world of New York has lost a valuable artist in the death of Mr. C. Johnston, one of its well-known illustrators, who achieved so many artistic and dainty things to beautify American magazines. His delightful little cupids and artistic conceptions in illustrative verse are inimitable. Many American illustrators are doing exceptionally strong work; in fact, surpassing their older

competitors in this branch of art. We hope Canada will not be far behind in this respect.

The present poster craze is doing much to encourage the decorative in art. It can hardly be called a new branch of art, as posters were devised by some of the early Italian masters, for pictorial advertising. The spirit of the Japanese dominates the modern poster in boldness and freedom of outline, with suppression of detail. A cleverly designed poster is very attractive; but a poor poster is a poor thing indeed. The success of the poster rests in its power to attract and entertain.

Realism is not an essential of the successful poster. Grotesque distortions and whimsical effects that yet must possess certain artistic qualities of grace and pose, effects that achieve criticism if not admiration—these are essentials of the modern poster.

Mrs. M. H. Holmsted, of Dundas, is engaged working up views of historical points of interest in the neighbourhood of Hamilton. Her work is in connection with the Wentworth Historical Society.

These sketches will be exhibited in Toronto at Roberts' gallery, during the second and third weeks of September.

The mural decorations for the new Congress library at Washington will be very beautiful. Robert Reid, one of the artists selected to assist in this work, has just finished five panels intended to represent the five senses. They are 6 feet 6 inches in diameter, and when mounted will be 35 feet from the floor.

In works of this character, artists usually make use of severely classical figures. Mr. Reid has taken a wide departure from this custom. He evidently sees no reason why a nineteenth century girl cannot exercise her senses as well and as picturesquely as a maid of the time of Homer. He has, therefore, taken for his models very modern and very beautiful New York girls.

In the panel "Hearing," a golden-haired, blue-eyed girl, clad in a blue figured silk skirt, with the draperies above the waist so arranged as to reveal most of the bust and all of the bared arms, is sitting on a bank of fleecy blue and white clouds with a shell held to her ear.

Another very good-looking girl of the blonde type, also seated on a cloud bank, represents "Touch." Out of a summer sky, flecked with blue and white and pink clouds, the sunshine lights up her yellow hair. There is an expression of mild surprise on her face as she looks at a butterfly that has just alighted on one of her arms. Until the coming of the butterfly the girl's attention had been entirely taken up with a great hound lying behind her.

The lap of the maid who typifies the sense of smell is heaped up with roses and lilies, and out of the mass of flowers she has picked out a great white rose, which she is holding to her nose. The expression of the face indicates that the girl would rather sit on a bank of blue clouds, inhaling the fragrance of a rose, than do anything else she knows of.

A happy inspiration came to the artist when he gave form and shape to the sense of sight. A young girl in a light green gown, which blends well with the pale blue of the cloud she sits on, is looking at her pleasing personality in a mirror which she holds before her.

The only brunette in the group is the girl who illustrates the sense of taste. She is in a gown of purple silk, figured with white flowers. She is holding a vessel to her lips.

In the execution of his commission, Mr. Reid has striven for simplicity and to have the panels convey the idea that they are simply mural decorations.

BLACK AND WHITE.

#### MONTREAL NOTES.

Your Montreal readers observed with pleasure the excellent cut of the medal which appeared in the columns of the August number as having been awarded to successful competitors at the Chicago Exhibition in '93. All Canadians take pride in the success of their artists, at home or abroad, but in the higher fine arts, Montreal in particular is proud of its artists and especially its lady artists. They will be pleased to know that Miss Sarah B. Holden—whose pictures have always been a source of delight to us—has received her medal and diploma for her successful exhibit in the Department of Fine Arts at the great Chicago Exhibition.

It is worthy of note that Miss Holden is the only young lady among the professionals in Canada to receive this diploma and award. We find in the official publication the following names of Canadian artists to receive the award, viz.: J. A. Fraser, G. A. Reed, F. C. U. Ede, Sarah B. Holden, Robert Harris.

Visitors to the fine arts building will remember Canada's little section containing 196 pictures; a mere drop in the bucket amongst the thousands of all that was great and noble in art. Canadians will be glad to know how well we held our own, and the women especially, that one of our successful ones was of their number.

Miss Holden's pictures were three in number; one, a portrait, also "A Brittany Interior" and "To His Taste." This last a Salon picture.

We had the pleasure a short time ago of viewing the work executed by the pupils in connection with the classes of the Art Association during the past winter. The stages of progress acquired reflected great credit upon master and pupils alike. These classes are in charge of Mr. Wm. Brymner, and the advantage of class work here, amid refined surroundings, should be more freely emphasised. The Life class scholarship was awarded to Miss Ethel Arnton, whose work breathed earnest endeavour, and with the two years' tuition accorded to scholarships she will, no doubt, prove a valuable acquisition to the ranks of artists. Miss Pauline Lounsend and Miss Fitzgibbon followed close upon the winner, and received honourable mention. In the Antique class, the highest position was awarded to Master Zolique H. Fabien, quite a youthful artist, and one who is sure to be heard from in the future, as many others of his race in the art world before him have been.

We note with pleasure that our already excellent high school is to be advanced a step further in the interest of art. We know of nothing so favourable to the fostering of art in any country as the teaching of colour in its primary uses and stages to the young. These stages of study have been so arranged as to come in their simplest forms within the scope of the 'tots' in the kindergarten. The intention is to commence first of all with the junior classes, and when school opens again this fall the pupils of these classes will each be provided with color tablets and paint boxes. Later, or so soon as success is promised, colour will also be introduced into the senior classes, and will continue to advance until the art of sketching from nature is reached. The arrangement of these details is under the clever management of Mrs. Simister who has given much time and attention to this work as carried on in the schools of other countries. For some time past Mrs. Simister has conducted classes in the art of wall-paper and oil-cloth designing, and with so much success that many of the executed designs have been accepted and purchased by wall-paper manufacturers.

XMAN.

Use Winsor & Newton's artists colours.