

*Sketch Book of Norman I. Black***L**EAVES FROM THE SKETCH BOOK OF NORMAN IRVING BLACK.

It is always a pleasure to us to bring to the notice of our readers the work of talented young artists, especially if that work carries with it evidence of an individual outlook and promise of future progress. The art school is too often the beginning and ending of a youthful artist's ambitions, and many a time the triumph of the classroom, the gaining of a medal, a diploma, or perhaps a studentship, has turned out to be the prelude to a career barren of anything beyond common-place achievement. We should be sorry to think this is the rule, but if it is, there are fortunately many exceptions, and not a few artists could be named in whose careers the honours gained at school have been no more than stepping-stones to far greater successes earned in later life.

The young draughtsman of whose work with the lead pencil and pen we give some examples in the sketches reproduced on this and the succeeding pages can look back upon a particularly brilliant school career. Entering the Eric Pape School at Boston, Massachusetts, in 1903, at the age of twenty, he quickly distinguished himself, and by the time his training at that institution came to an end, in 1906, he had received, in addition to various minor prizes, a silver medal and a bronze medal, the one for drawing from the life, and the other for lead pencil drawing. Wisely recognising that the artist's education is never ended, he set off to Europe, making first of all a tour of Great Britain, in the course of which he executed a series of drawings of the Oxford colleges, and then proceeding to Paris, where he joined the Julian Academy, and qualified for the Ecole des Beaux-Arts.

During a subsequent sojourn in Paris he studied under such eminent masters as Lefebvre, J. P. Laurens and Robert Fleury.

The sketches selected for reproduction are but a few from a large number executed by Mr. Black during his tours in Europe, but they are sufficient to show that besides being a facile and sensitive draughtsman, he has a good grasp of the fundamental principles which govern the medium he works in. In his pen drawings especially he has been careful to avoid those extremes of over-elaboration and understatement which differentiate the efforts of the inexperienced from the productions of the draughtsman who has mastered the secrets of successful line work; and what he has done so far augurs well for his future achievements.



"DUTCH CHILDREN" (LEAD-PENCIL DRAWING). BY NORMAN IRVING BLACK