

New English Art Club

WINCHESTER AND GLASGOW MEDALS

BY GEORGE FRAMPTON, A.R.A.

with the applied arts far beyond the supreme art of sculpture in which he excels. Hence one feels that a singular responsibility rests on the young artist, and that the shaping of the art of England for years to come is perhaps, so far as industrial art is concerned, more fully in his hands than in those of any other living artist. And as you leave, his quiet power and restrained force impress you with the fact that here is a born leader—one who by tact and absence of fads will do much to make the decorative renaissance of England a memorable period in her art. For years the Arts and Crafts Society and others have prepared the way, and now with a new generation under new leaders as well equipped and as enthusiastic as Mr. Frampton, the place of the applied decorative art should be assured. Already France and Germany acknowledge fealty to our ideals. America—once France has led the way by setting her seal of approval on the English movement—will no doubt soon follow; and in the new school of English birth, the new style so long looked for on both sides of the Atlantic may be found to have quietly grown up in our midst.

E. B. S.

THE NEW ENGLISH ART CLUB. BY FREDERICK WEDMORE.

THE interest of the New English Art Club resides less in its positive achievements than in its promise for the Future. How far that promise for the Future is to be realised, of course no one can say; but one may hope much from those of its members who are still young, and who have given signs already of vivacious and intelligent expression and unconventional aim. The Club has got its candid friends, who, for all their outspokenness, like it, appreciate it, and, in the way of friendship, take it by the elbow, and lead it in the way that it should go. And the Club, to tell the truth, is not invariably flexible—it knows

its own mind with horrible certainty, with the natural assurance of youth, and so resists or has resisted up to the Present, the invitation to drop one of its exhibitions and to concentrate its now too widely dispersed powers on an annual show.

And yet no unbiassed and judicial person, nobody whose view of the ideals of Art has been conceived and formulated in worlds of wider vista than the studios of to-day—no such person, I assert, can imagine that the Club does its best by exhibiting the second-rate work even of its own strongest members and by admitting in abundance the somewhat insignificant outsider—does he but bear witness to the true creed. An exhibition once a year might have real strength—might be much more than a “success of curiosity,” and might attract to its serried ranks of well-considered pictures, prints, and drawings (for the so-called “humbler” and less popular mediums are, rightly, not excluded*) a measure of attention which no show within the walls of the Egyptian Hall at present commands. What is the *clientèle* of the New English Art Club at this moment? A few *gens du monde* who like vivacity and novelty, and

* See Mr. Way's most skilful lithograph of a scene below Bridge.—F. W.