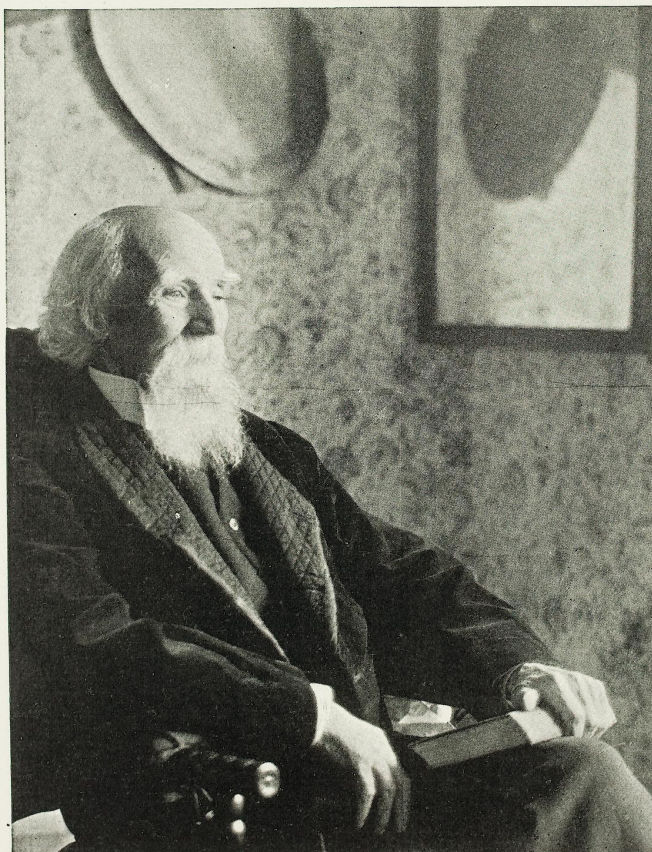


George Chester

deemed suitable for posters; but the subject is too big to treat in the final sentence of a chapter. We yet await permanent decorations from the hands of Messrs. Pryde and Nicholson (the Beggarstaff Brothers), from Mr. Maurice Greiffenhagen, from Mr. Aubrey Beardsley, and dozens of the younger men who have exploited flat-colours in simplified masses; yet that there is every reason to hope for a new spirit in mural decoration these illustrations of Mr. Mackintosh's work surely prove in part. As we shall see later by Mr. Walton's work, which is less influenced by the poster than by the mural decorations it has obeyed, it is not the personal expression of any one artist which is here commended, but the systematic conventionalisation of form, the use of bright colours, and the absence of hackneyed motives which mark the experiment.

In another chapter the work of Mr. Herbert McNair, Mr. Talwin Morris, and Mrs. Francis Newbury will be fully illustrated, and later on we hope to represent the work of Mr. George Walton, and of Mr. Oscar Paterson no less fully. So with an ample selection of the achievements of young Glasgow, people at a distance will be able to form some idea of its aims. Even to a person who lacks sympathy with certain aspects of its work, it would appear that the movement there is worth study and worth out-spoken approval, for one has but to call to mind the platitudes in the flat which adorn (?) the walls of most of our public buildings to feel grateful for any consistent effort to produce something at once novel and, in its own way, beautiful.



THE LATE GEORGE CHESTER

FROM A PHOTOGRAPH

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G E O R G E
C H E S T E R :
T H E L A S T
O F T H E
O L D
L A N D S C A P E
S C H O O L . B Y A . L .
B A L D R Y .

ONE of the chief glories of the art of this country is, beyond question, the school of landscape painting which flourished during the earlier years of the present century. The record of the achievements of the group of artists who, breaking away from the older traditions and conventions, set themselves to paint Nature not by rule but devotedly and with sincere respect, is an extremely notable one in every way. It shows us a remarkable series of great painters, keen observers and careful students, whose one aim was always to reflect intelligently what they saw, regarding Nature as an infallible teacher whose precepts were worthy of acceptance without hesitation or question. By their