

### Christopher Dean

lovers of modern art is a certainty, for they are at once new and good in a simple straightforward way that comes with still greater freshness after a pause during which subtlety and simplicity have been almost omnipotent.

In Mr. Nicholson we have a singularly novel force, that it is delightful to remember is wholly British, and a proof that the vitality of British imagination and power is not limited to any particular school. He is outside the schools. He is neither an impressionist nor a "decorative" artist. In many respects his methods are nearer the first, but his achievements are entirely decorative in the best sense of a much abused term.

Perhaps the secret, if there be one, is that he is fully an artist. And if a man be that the idiom through which he elects to speak is supremely unimportant. There are many things which delight for a time, and yet all the while no devotee believes in their lasting power to charm. In fact, because you enjoy them so keenly at the moment, you feel inclined to distrust their power to arouse equal enthusiasm a year or ten years hence. But the engravings of Mr. Nicholson do not belong to the *bric-à-brac* of the moment, but to good and sufficient craft that looks as if it would wear well. We are justified in expecting much from him.

G. W.

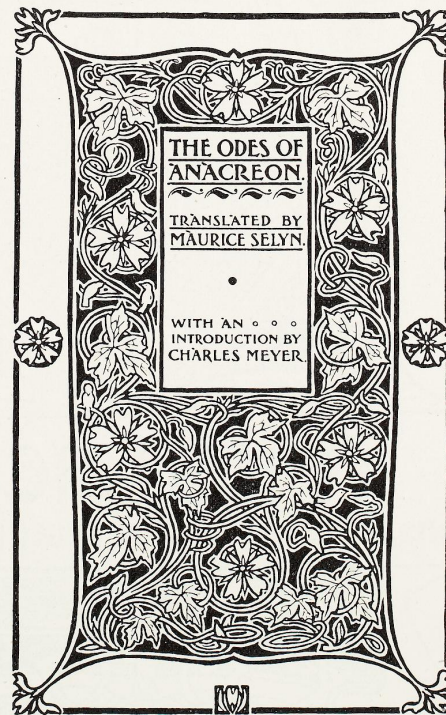
**M**R. CHRISTOPHER DEAN,  
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THE army of black-and-white draughtsmen is constantly being reinforced by recruits fresh from Art-Schools, in London and the provinces. There are "the younger generation knocking at the door," of whom we have heard much since Ibsen coined the phrase. It is difficult for the best-intentioned critic to be judicially impartial in his estimate of their work. If promise is there, he is apt to be unduly lenient, and if the new comer shows a high standard of academic craft, he hopes, often against the result of his experience, that with the increased facility which is only to be gained by practice, something more than mere craft may be developed.

In devoting some short articles to the newer designers, we hope to open the door to some few who stand knocking; but it is necessary to guard against a false impression being deduced. The works illustrated may be quite worthy to take their place in the open market, or they may only betray promise

of better things. But in neither case is it the intention of THE STUDIO to put forward these younger artists as its "discoveries," much less to hail any one of them as a new genius. In the crowd of candidates for popular favour, some often fail to gain a hearing. It is not every boy or girl, scarce out of their teens, who has the needful confidence in his or her powers to force unsolicited interviews upon art-editors. Nor, even if the draughtsman is much older, is it a very pleasant ordeal to open a portfolio and stand demurely by while a harassed editor is scanning his wares. Only those who have already experienced the criticism of silence, which is worse than open censure, can realise the utter despair it inflicts. Some people never overcome the natural dislike to submit the result of much care and effort to strangers; such, by their nervous, hasty depreciation of their own work, do much to prejudice their case.

In treating of these younger artists, some already fairly well known, and others whose work is still unpublished, THE STUDIO is but endeavouring to



BOOK COVER

BY CHRISTOPHER DEAN