

*Maxwell Armfield, Painter and Decorative Artist*

Mr. William Nicholson too; while occasionally in the Exhibitions of the Senefelder Club one of the members, Mr. Spencer Pryse, for instance, will show a coloured lithograph. Yet in a modest way there is a school of colour-lithography growing, and this is due to the teaching of that sound master of lithographic technique, Mr. F. Ernest Jackson, at the Central School of Arts and Crafts. There he rightly teaches his pupils to work direct upon the stone, and to print their own stones. Strenuous work this, with many intricacies and vagaries to master, but so extremely interesting that Miss Katharine Richardson, for one, cannot imagine any genuine lithographer confiding the printing of his stones to a trade printer. Miss Richardson has done several prints artistically in the true spirit of lithography. Two of the most interesting of Mr. Jackson's pupils are Miss Louise Jacobs and Miss Dora McLaren, both of whom, not afraid of delicate colour, use the medium legitimately for their effects. Miss Dorothy Hutton has a sensitive vision and much lithographic skill, and she has been especially successful in *The Turnip Fields* and in *The Thames at Chelsea*, with her subtle treatment of the tender tones of twilight upon the river. Very different from any of these is clever Miss Margarite Janes, with her fantastic designs in frankly decorative schemes of colour in flat tones. But there is a great deal yet to be done with colour-lithography if only the artists will be true to the spirit of the medium, and take care not to aim at effects which are attained more legitimately with painters' methods. The art of the colour-print lends itself sympathetically to the modern decorative spirit, whether the expression calls for the medium of wood, metal, or stone.

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MAXWELL ARMFIELD, PAINTER AND DECORATIVE ARTIST. BY GEOFFREY WHITWORTH.

IT is a good maxim in art that the achievement of any artist may be measured to some extent by his power of assimilating the work of other artists. As a man is known by his friends, so, according to this theory, is the painter known by the masters of his adoption. And on the same principle the youthful productions of great painters become a peculiarly fruitful source of study, since they preserve for us that period of imitation which can reveal as nothing else the natural affinities between the spirit of one artist and that of another. Not thus do we seek to limit the need of a unique personal inspiration. Sensitiveness to the style of others does not carry with it any such disastrous implication. On the contrary, the greatest artists have often been the most



"THE CALL"

BY MAXWELL ARMFIELD