

Such are the mural decorations of the *Salle des Fêtes*. They are great art because of their utter sincerity, because, after their own fashion, they embody something of the fervor Delacroix put into his Palais-Bourbon frescos, something of the splendor Veronese painted on the ceiling of the Doge's Palace, plus their own intrepid modernity.

They seem ruthless now, yet they may some day rank as classic examples of interior ornamentation, just as our own White City, set among gleaming lagoons, has become an enduring type of outdoor beauty.

C. B.

Representative American Women Illustrators:

The Decorative Workers

BY REGINA ARMSTRONG



N art how much depends on the decorative feeling may often be estimated by its absence. It is the one quality which if unobtrusively handled refuses to be considered separately, and yet it gives richness and beauty to the work it permeates. It is the atmosphere of art, the varying sense of the picturesque, and in its expression reflects mood as well as temperament, so that it may convey the most exquisite delicacy and refinement, or it may be a fantasia of exuberance and exaggeration. It comes from a luxury of feeling for beauty and form, and it reduces both, as the lapidary facets the gem, to a concrete symmetry. The decorative tendency in pictorial art supplies covers for books and magazines, marginal expositions of text, initial letters, regular illustrations, mural designing, stained glass windows, and, to return more exclusively to the book-making trade, posters and color prints. Miss Violet Oakley, known best, perhaps, as an illustrator of books and in the current magazines of the day, has performed noteworthy efforts in all these mediums of expression. As one of the younger illustrators, she has shown sensibility and an individual power of interpretation; but more recently her fondness for color work has led her into the execution of designs for stained glass windows and other forms of tone expression which she feels more truly represent her.

Miss Oakley is a New Yorker by birth, but as she has lived in Philadelphia for the last four years she has become identified with the colony of women illustrators who reside in that city. She began her studies at the Art Students' League in New York, with the intention of learning to paint, a desire which she states was "hereditary and chronic." After a year of local study, she went to Paris, becoming the pupil of

E. Aman Jean and of Raphael Nelin, with a summer course under Charles Lazar, from whom she received the first visualizing power of her work. She studied two years in Paris, when she returned to this country and settled in Philadelphia, where she received instruction at the Academy of Fine Arts under Cecilia Beaux and others. As her work led naturally toward illustration she entered the class of Howard Pyle. The illustrations for "Evangeline," published by Houghton, Mifflin & Co. in 1897, in which she and Miss Smith were collaborators,



VIOLET OAKLEY

Drawn by Elizabeth Shippen Green

were undertaken shortly after joining his class, and with that color work came the first suggestion for stained-glass designing in which she is now mainly engaged. The usual illustrations followed this introductory work of Miss Oakley's; some poems and stories for McClure's and other periodicals were given her to illustrate, and she did covers for *Collier's Weekly* and similar publications in addition to routine commissions from publishers.

The color feeling has always been strong in Miss Oakley's composi-

tions and with it has been a balance which has carried her to an artistic alliance with architectural design. This is apparent in the covers she



JESSIE WILLCOX SMITH
Drawn by Violet Oakley

has executed and in the finished picture idea she has given her every study. It is even noticeable in the portrait sketches she contributes to this article. Her facility in window designing was in-born and therefore her partial adoption of it came naturally. She has been a frequent exhibitor at the Academy in Philadelphia, with studies and compositions in color and in black and white, and her window for the Church of the Epiphany in Boston was recently exposed at that institution, after having a studio exhibit by the makers in this city. She is at present engaged on a window to be placed in the local Church of All Angels.

Miss Oakley's collaborator of student days in the edition of "Evangeline" was Miss Jessie Willcox Smith, and their methods of work have many qualities in common, Miss

Oakley's being more restrained and Miss Smith's showing more vigor and force, though hardly more solidity. Miss Smith is a Philadelphian

by birth, studied at the Academy of Fine Arts for two years and a somewhat longer period under Howard Pyle. The practical career of Miss Smith began on the advertising pages of the *Ladies' Home Journal*, a fact which lends some point to an illustrator's recent declaration that the advertising pages of periodicals contain as good art as the body of the publications. For Miss Smith it proved a school in which to learn the limitations of reproductive work. It was not long, however, before she appropriated the covers of different periodicals and also furnished illustrations for books and magazines. The cover of the Christmas number of *Harper's Bazar* will be recalled for its simple directness. Miss Smith's aim is definite and frank, her method vital and strong, and she is also a colorist of charm. Among her present undertakings is the summer cover for *Scribner's Magazine*.

Elizabeth Shippen Green is a name one sees nowadays in the pages of the *Saturday Evening Post*, the *Ladies' Home Journal*, and in certain periodicals devoted to children. She confines herself almost exclusively to the interpretation of characters in quaint costume and to children's lore, caring most for the child feeling and for the fairy and poetic, although some of her work has been in more conventional illustration.

Miss Green, also a native of Philadelphia, was a student at the Academy of Fine Arts.



ELIZABETH SHIPPEN GREEN

Drawn by Violet Oakley

After a year's attendance at that institution, it became necessary for



CHARACTER STUDY IN "TRELAWNEY OF THE WELLS"

Drawn by Elizabeth Shippen Green

her to put her talent to practical test, and she accepted a position to illustrate catalogues for one of the department stores. Later she brightened the advertising pages of the *Ladies' Home Journal*, meanwhile attending night classes at the Academy and, still later, Howard Pyle's night class at the Drexel Institute — all this in her very young girlhood. The quality of her work, however, quickly won for her dignified recognition, and for the past two years she has been occupied with special commissions from publishers. Miss Green likes pen and ink as a medium, — the absolute effect of a telling line. While its scope is less facile than wash and crayon drawings, she finds it more authoritative and incisive; through it, also, she gets desirable decorative results.

In 1896, when

Miss Grace King wrote her book on "New Orleans: The Place and the People," her publishers, the Macmillan Company, accorded her the privilege of having the illustrations done on the ground. For that undertaking she selected Miss Frances Devereux Jones,



STUDY BY JESSIE WILLCOX SMITH

a young art student at the Sophie Newcomb College of that place, whose pen-and-ink work had appealed to her through its freshness, delicacy, truthfulness, and simplicity. In competition among the art students of the college for a cover design for the same book, Miss Katherine Kopman obtained second prize, and through her drawing was brought to the notice of the publishers, who bought the design for another purpose. Miss King then urged these young artists to continue

in a field so auspiciously opened, with the result that through their combined efforts the *New Orleans Calendar* was launched. This pub-



STUDY BY VIOLET OAKLEY

lication, which from time to time has witnessed changes in its personnel has sufficed to keep Misses Jones and Kopman before a not inconsiderable public as clever draughtsmen in the purely decorative and sketchy aspects of art. Both are residents from birth of the Crescent City, so they are in a manner born to an artistic transcription of the place. They are both graduates of the Sophie Newcomb College and both studied art under the instruction of the faculty of the school. Both have turned their attention to the decoration of the Newcomb pottery, and they have had commissions for

various magazines as well. Miss Jones is at present engaged on some work for *Harper's Magazine*. Miss Kopman paints in water colors. The influence of tradition and environment is palpable in the work of Misses Jones and Kopman. It is the direct influence of a familiarity with fine furnishings, glass, paintings, and statuary, and it fosters an art that is sumptuous yet delicate in its expression.

When one takes up the art of Pamela Colman Smith, so strongly decorative, it is to find that even in consideration with decorative workers, it occupies a distinct, a unique place. No one is doing quite the same kind of work that Miss Smith essays, and it is safe to say that no one could do it in quite her way. She sounds the top note in the gamut of exuberance and exaggeration. But she touches many notes besides,—the humorous, the grotesque, the mystic, the pastoral, and the severe. One who has suffered from her mirthful and clever caricatures will appreciate the latter designation.

Miss Smith was born in London of American parents and in the

matter of age has not yet entered on her second decade. But she has, nevertheless, been before the public several years, and is represented by an astonishing amount of work. Her art instruction consisted of three winters at Pratt Institute, which she considers were without effect on her methods. Most of her qualities are the result of contact with the world in different phases of life and scene. She took her first sea voyage when she was three months old, and since then has crossed the ocean twenty-five times. She has spent some of her time in London, has visited Ireland, has lived in Jamaica, and, having an animated personality, has imbibed the life of all. R. H. Russell took her first work, some single prints, and later published some drawings of "Trelawney of the Wells."

Last year the same publishing firm issued a book, "The Annancy Tales," for which Miss Smith furnished the text as well as the drawings. They were a series of folk tales which she had gathered during her sojourn in Jamaica.

From the press of Doubleday, Mc Clure & Co. several volumes have gone forth with examples of Miss Smith's vivacious interpretation: one was a collection of old English ballads; another a souvenir of Sir Henry Irving; still another "Widdicombe Fair," a ballad, and "In Chimney Corners," a book of Irish folk tales by Seumas MacManus. "Countess Kathleen," by William Yeats, whose writings Miss Smith particularly enjoys, has been another Irish medium for her work.

Miss Smith likes Irish literature, "the Yeats kind," she says,—that of fairies and witches and poetic legends. Just now she is mak-



1860 COSTUME STUDY BY ELIZABETH SHIPPEN GREEN

ing color drawings for his "Wanderings of Usheen," which is the Gaelic way of spelling Ossian. She also purposes to follow an inclination toward historical drawings. Some she has already done in her Shakespeare Alphabet, which she executed at the instance of R. H. Russell.



MISS ELLEN TERRY AS RAUTENDELEIN

Caricature by Pamela Colman Smith

(By permission of Miss Terry)

Miss Smith has the Japanese directness of line, but she disclaims any predilection for their methods. Oriental influence is perceptible, however, but without intention, for the accredited liking is "not so much as people suppose," she says. With a merry recognition of the association, however, she has caricatured herself in that guise.

The gamut of decorative treatment, as it stretches from Miss Oakley to Miss Pamela Colman Smith, would seem to have been sounded. Miss Oakley with her stable restraint and refined strength may be classed with the warm vigor and dignified handling of Miss Jessie Willcox Smith, and with the vital and human resources of Miss Green.

Misses Jones and Kopman display the sure yet delicate tracery of a more ornamental art, while Miss Pamela Colman Smith takes unto herself all the eccentricities of pronounced individuality, and shows, throughout, an elastic search for the expression of herself and of the wayward fancies and graces that possess her.



CARICATURE OF PAMELA COLMAN SMITH

Drawn by Herself

(By permission of Miss Ellen Terry)