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ART. Umbrella, (an artist's tramp abroad). To say that these talks, as Mr. Smith modestly terms them, were instructive, amusing and highly entertaining, is to give only a slight conception of their scope and effect. On the platform Mr. Smith has a most refreshing manner, which makes the listener feel that he is talking to a friend who is talking to his best and most sincere friend. In speaking of the different art schools, he takes a middle ground, and finds neither all the good nor all the bad in the camp of impressionists or extreme realists.

"Summer days in Holland and Venice," was the way Mr. Smith designated the forty water colors he brought west. The title well expresses the nature of the work. The artist, for one seldom gets a swifter sense of sunshine, of lazy warmth, and soft air, than could be felt by stepping from cold March winds and fog into the room which held these lovely sketches. The pictures were nearly uniform in size, measuring about 20x30 inches. The majority were painted on varying shades of gray paper. This paper formed the broad background of the pictures, and the prevailing tone of the pictures, but the shadows were washed in and the high lights obtained with white crayon.

Mr. Smith says that after he had decided what he wants, he works very rapidly, in order to catch a good likeness before Dame Nature changes her expression. This method and his lavish use of fresh water in mixing his paints (instead of the usual glassful of dirty liquid, he insists on having a large pail refilled every five minutes), doubtless, accounts for two striking characteristics of his pictures, a certain absence of any attempt to cover the penciling of the original sketch, and the remarkable brightness and purity of his coloring.

These pictures demonstrated that this artist is instinctively drawn toward the picturesque. One felt that he had wandered through highways and byways and no place had been without attractions to him. He seems to have taken up his abode with the fishermen or to have returned to the palace, with equal grace. A picture of a birdlike gondola, with gray-colored wings, amid its warm surroundings, or another of the quiet tub-boards of the Dutch—so like their footgear—in cooler gray tones, showed that each had its peculiar charm for the painter. Out of all these grays and blues, the one which struck the eye was a sharp contrast, and proved by its bright lights and brilliant hues that this genius need not confine himself to simple effects and gray paper unless he chose.

A noticeable feature in the Venetian pictures was the frequency with which pigeons appeared. "The ubiquitous pigeons," Mr. Smith calls them in his book "A Day at Laguna and Other Days." If one would know this artist's pictures, he should read this book. It contains the artist's sketches, lightly on any and every subject that has interested him, from the thrill and glow of an artist at work; and the quality of the sketches, down to some choice wine in cob-webbed bottles.

These pictures had been sold at from \$300 to \$500 apiece in New York and \$200 to \$300 apiece in Omaha. They were exhibited at their late journey. Their recent destruction by fire was a sad loss to those who have seen them, as well as to those who had acquired them. To Mr. Smith the loss is a double one; for, while some satisfaction is derived from the knowledge that he has been confronted by two facts, one of a financial side of the matter, one realizes that it must seem almost a bereavement to him, because an enthusiastic worker puts sketches of himself into every stroke of his brush.

A man who is equally successful in many lines is not found every day. Mr. Smith is a painter, an architect, an engineer. He built the tower and dome of the Lincoln Memorial, and the pedestal of the statue of Liberty in New York harbor, took an active part in building the Croton aqueduct and has been connected with many difficult engineering feats. Rarely are so many gifts combined in an individual as in this man, who writes with a kind, frank, sympathetic manner, the lower down, the more practical, the more business man, the polish of a man of the world, the delicate perceptions of the poet, the artist, the dramatist.

EMILY BARTAIN, Principal of the Philadelphia School of Design for Women. F. HOPKINSON SMITH, Artist and Lecturer—A Most Sided Genius. F. Hopkinson Smith came west last month to give a series of art lectures and to exhibit a collection of water-colors. The lectures announced were: "Certain Art Fads," (modern impressionists and realism), "The Quality of the Picturesque," and "Under a White

color memoranda of a summer by the sea or in the mountains, the roughly suggestive charcoal sketches and even the sketchy pen and ink drawings, give a room an interesting individuality.

One of the prettiest and most attractive rooms in a suite occupied by two artists, who are studying for the stage, and the other a dramatic reader, who has already won for herself a name in this city and throughout the west. The large windows command a view of the city, whose busy web stretches out far below, interesting by day and sparkling by night. Or one can enjoy the great stretch of sky, with its atomaria of clouds.

The room itself is nearly square, the walls are hung with photographs of great actors in their favorite role, and the most comfortable dimension are strewn with pillows that find themselves covered in soft browns, reds and greens; a tall lamp stands behind a willow chair; low bookcases offer rows of inviting titles; a piano stands open, and on a square table are piled the latest magazines, in a corner are the inevitable chafing dish and kettle, but most interesting of all is the desk, whose massive top is neatly piled with notes and manuscripts, and an engagement book, that is the artist's diary. Add to this room the charming personality of two women, happy, bright and busy, and you may begin to understand the fascination which the Bohemian life has for the young artists and students in this city.

It does not make them unwelcome, strident or offensive, as is represented to us by the aberrant type of the so-called "new Bohemianism," but it does make them selfless and that altruism which is the keynote of all success. These are busy women. They are not plucking at life, many of them educate younger brothers and sisters, and economize as well as live. Life in New York is expensive. It is the pressure of necessity that makes them so frugal, but it is a good best. They become Bohemian enough to take life as it comes and gain an adaptability to circumstances that enables them to smile at the ice of disappointment.

The art village of Shincheon lies in the hills two miles from Southampton, the oldest town on Long Island, and has no stores of any kind. It is but a cluster of weathered cottages, comfortably built, as well as artistic in design, and affords homes for the students during the season. The studio itself is presided over by William M. Chase, who holds forth within its precincts on Monday morning of each week, at which time the work of the students is submitted to his criticism, in the presence of all who wish to assemble. These days are called "Chase days" and are the most interesting of the week. The artist's studio is a room of about twenty feet square, with a view of the sea and the dunes. The windows are painted with blue and white, and the floor is of a light color. The room is divided into two parts by a low partition, and the artist's desk is on the right. The artist's studio is a room of about twenty feet square, with a view of the sea and the dunes. The windows are painted with blue and white, and the floor is of a light color. The room is divided into two parts by a low partition, and the artist's desk is on the right.