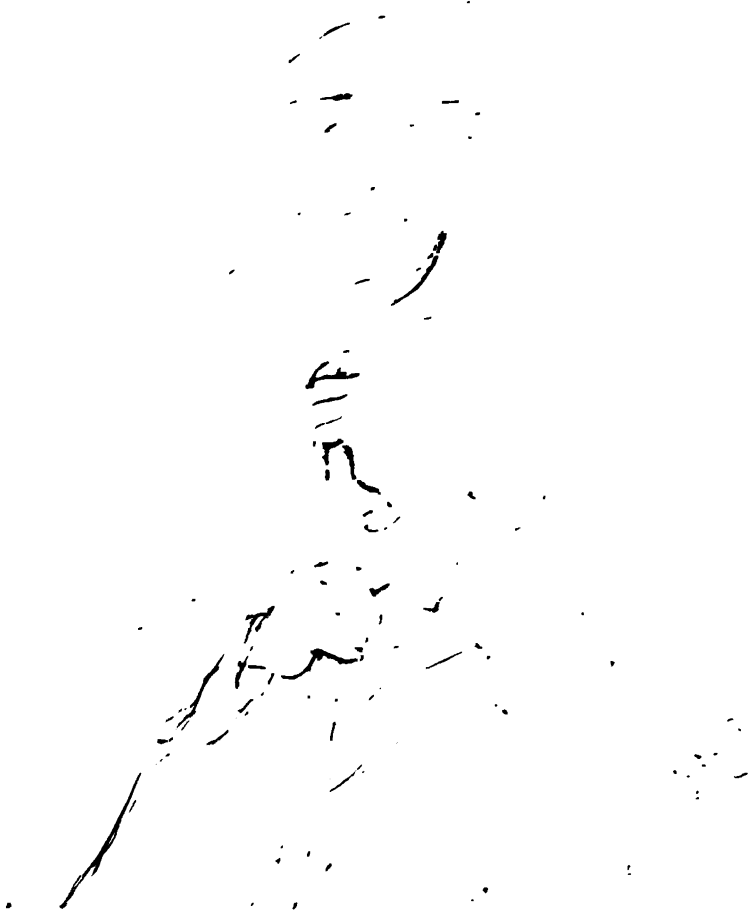


THE STUDIO  
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A STUDY

BY MME. R. DAVIDS

has some surprises in store, for the initial idea of these friezes is exceedingly sound. MM. Jourdain and Cousin are of opinion that the straight frieze, such as is generally seen, cuts up the room too severely; their aim is that the decorations placed above their papers shall form the continuation of the papers themselves. Further, they conceive a wall-paper frieze for a spot, so chosen, that the frieze shall not be sharply cut off, but shall stop just where it ought to stop. As for their subjects, they borrow them not only from the *flora*, but oftener still from the aspects of nature and from the animal world; thus we see, decoratively treated by the artists, such objects as sheep, trees in the twilight, stretches of meadow-land and woods, with white cottages here and there, and children picking apples, and hens disporting themselves in the poultry yard, together with other subjects, which, be it noted, the artists have

treated, not as "pictures," but as real decoration. Here we have art, at once simple and true; here is the kind of mural decoration we would wish to see in the rejuvenated home; and it is gratifying to find these young artists so actively engaged therein.

H. F.

The drawings by Mme. Renée Davids now reproduced give a very fair idea of this artist's talent. One perceives that she is possessed of an uncommonly keen vision and a very delicate sensibility. She is devoted to the two great masters, Holbein and Ingres—to the last-named especially—the prodigious draughtsman whose genius shone out so conspicuously at the Centennale display in the last Paris Exhibition. Mme. Davids regards her models as he did—with a constant striving after purity of line, and with the same determina-

tion to seize and fix the essential parts of the face or the hand. She excels, indeed, in drawing the hand, the mobile and mysterious vitality of which she realises with curious fidelity. Hitherto, Mme. Davids has exhibited but little; but many good judges acquainted with her work predict a brilliant future for her.

**S**TOCKHOLM.—It is not very often that two brothers follow the same occupation and, more rarely still, with the same persistency of purpose, with equal ability, constancy of energy and success—and this, particularly, if their occupation should happen to belong to the Arts. We should, no doubt, think it a rather questionable joke if we were told that there really existed a pair of brothers, and twin-brothers too, who were situated precisely as stated above.

## Studio-Talk

This is, however, the case in regard to two young Swedish artists of repute and prominence in their particular line of Art—portrait-painting. They are the brothers Österman (Emil and Bernhard), who some little while ago held an exhibition of their works at Stockholm.

The exhibition attracted a great deal of interest from the art-loving public, and it is only fair to say that several of the works exhibited were of a quality that demanded even the most scrutinising art-expert's attention, and, in some instances, much more than that—perfect satisfaction and even admiration. The Österman portraits give, all of them, unmistakable evidence of a truly earnest and intelligent study, of a rare gift of observation in regard to character as well as form, and of a convincing and masterly firmness and power in the handling of the material. Both artists are excellent draughtsmen, and both are colourists in the very best sense of that, nowadays, not seldom lamentably misused word.

Emil Österman is King Oscar's painter *par préférence*. He has painted the king in almost every conceivable posture; in every uniform he possesses; in evening dress and in "plain"

clothes; stern and smiling, solemn and "easy-going." Mr. Osterman jocularly declares that he "ought to know his king pretty well by now";



PORTRAIT

BY BERNHARD ÖSTERMAN



PORTRAIT OF EDWARD ROSENBERG

BY EMIL ÖSTERMAN

## Studio-Talk

and so he does, no doubt. I do not think I can be far wrong if I say that his portraits of the king now number very nearly a hundred, a great many of which have gone to foreign courts as presents from His Majesty, and I should not be at all surprised to learn that some of them had found their way to England. —

Mr. Österman is, however, no exclusive specialist in royal portraits: he seems, indeed, to have painted quite all sorts and conditions of people, male and female, high and low; and none badly, although, of course, not all his pictures can be given equal rank in respect to artistic value. —

Apart from the many pictures of King Oscar, one of which is illustrated on page 74, Mr. Emil

Österman's best work is to be found in the portraits of *Dean A.*, *Miss C.*, *Mr. J.*, *Mr. B.*, *Mrs. E.*, his *Auntie*, and, the most prominent of all, his *Mr. L.*, which are, without exception, all charming masterpieces in the difficult art of portrait-painting. —

A more dignified and refined rendering of human character, of the grand stateliness of true simplicity, than the one given by the artist in his portrait of *Mr. L.* cannot possibly be conceived and far less surpassed. This picture alone ought to secure for the painter a prominent place in the very first rank of the world's contemporary portrait-painters. —

It would, however, be a very difficult matter



PORTRAIT OF JONAS LIE

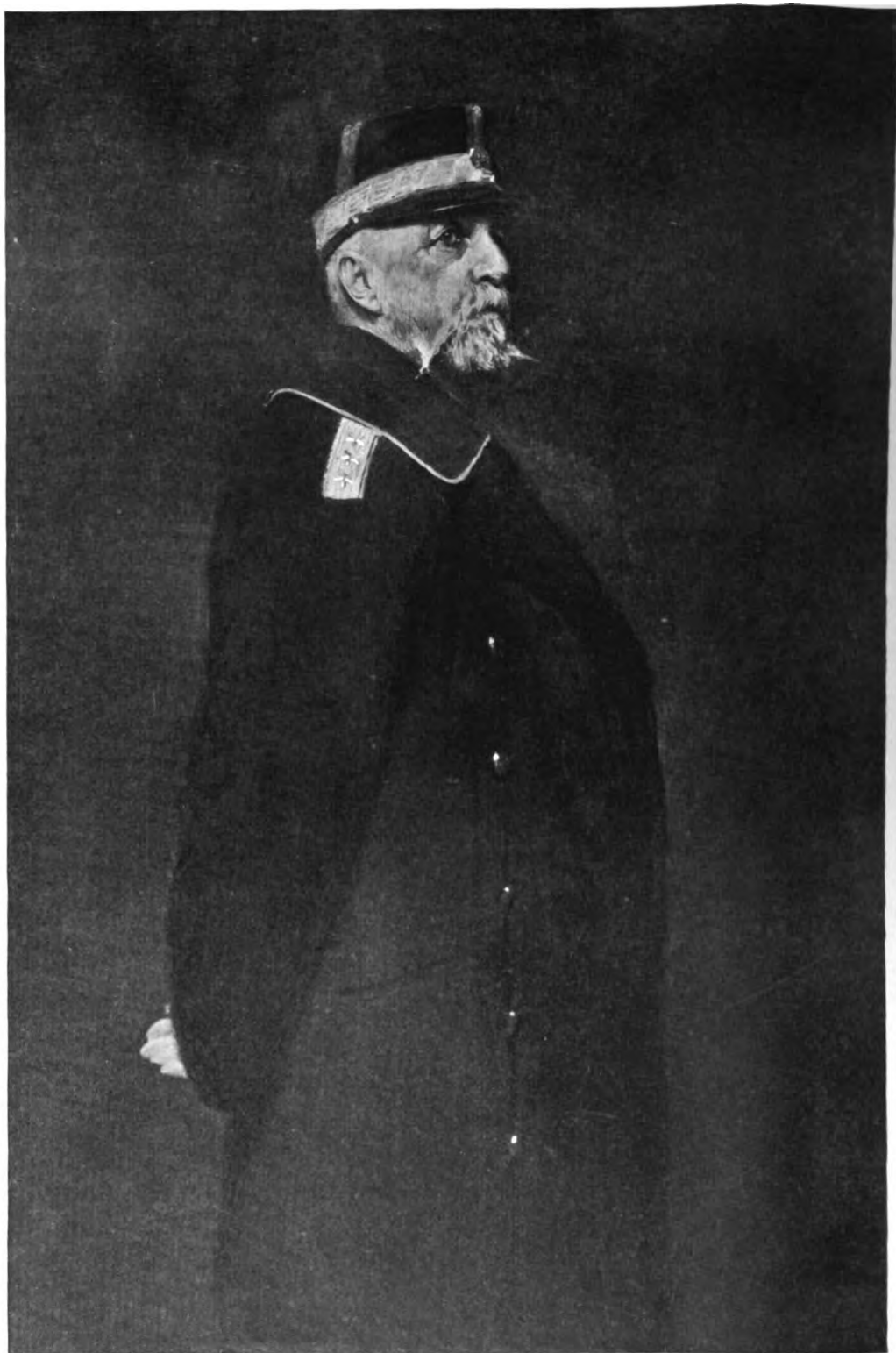
(In the Gothenburg Museum)

BY BERNHARD ÖSTERMAN



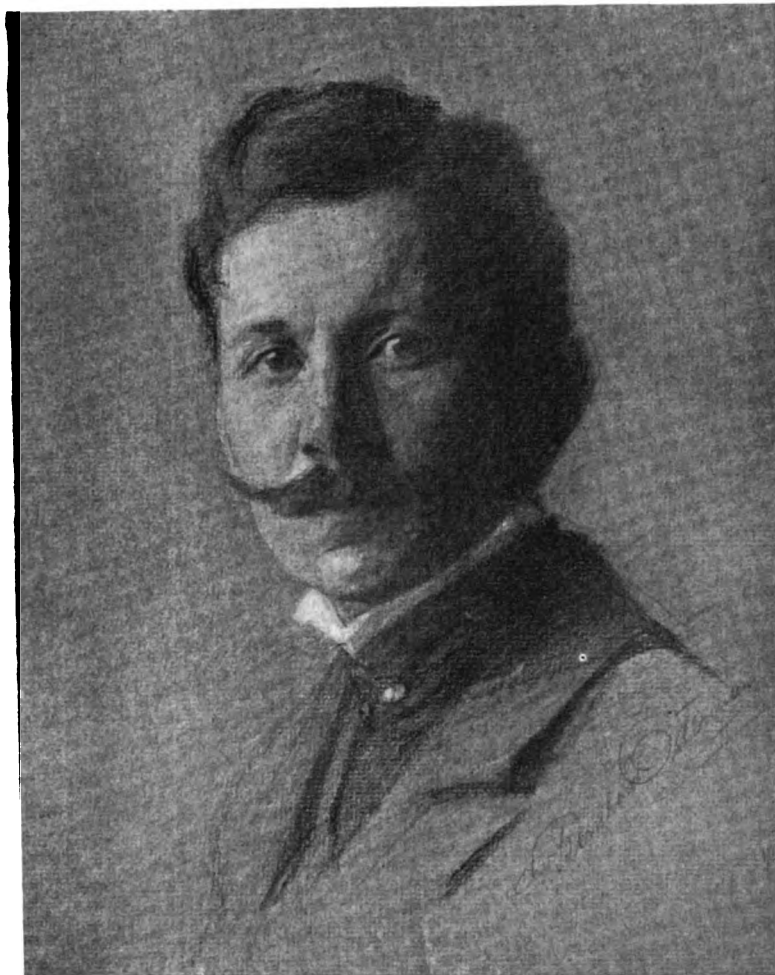


PORTRAIT OF HIMSELF  
BY EMIL ÖSTERMAN



PORTRAIT OF KING OSCAR II.  
BY EMIL ÖSTERMAN





PORTRAIT OF HIMSELF

BY BERNHARD ÖSTERMAN

Österman we must at once admit that his portrait of *Mrs. B.* unquestionably is something far more than a mere likeness. It is a picture that whispers of the many sorrows and disappointments which, together with the more rare moments of light and happiness, constitute a human life. This picture is a work of art of the highest quality. The same may be said of his portrait of *Count F.*, a picture of a man who evidently also has "a life behind him."

Among this artist's other works it is only fair to mention his excellent portrait of *The Bishop of L.*, a most admirable painting, possessing a great deal of the ecclesiastical solemnity naturally pertaining to episcopal dignity. His portrait of the famous Norwegian author *Jonas Lie* gives us a charming rendering of that well-known

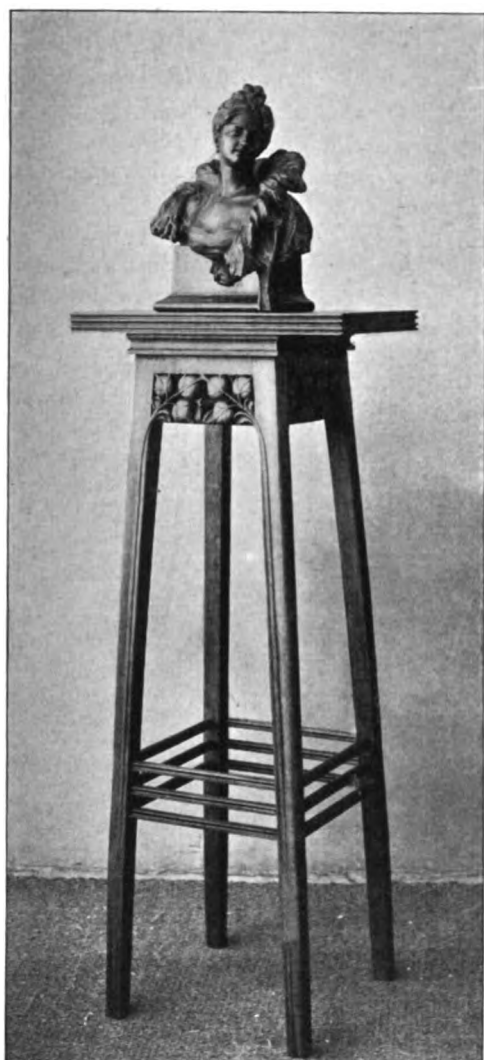
to say which one of these two remarkable brothers could be considered as possessing the greater ability, the more conspicuous talent, or the more characterising capacity in the art they both follow. They appear not only to be twins by birth; they seem to be twins even in all other respects. In personal appearance they are, in a truly astonishing degree, "doubles"; so much so, indeed, that their closest friends very often mistake the one for the other. And the same may be said in regard to their pictures. Emil Österman is, however, a little more of a *virtuoso* in his treatment of colour than his brother, who, on the other hand, seems to have a richer sentiment in the study of his subjects; in other words, he appears to be the keener psychologist of the two. In other respects, neither of them can fairly be said to be "the better man."

With regard to the productions of Bernhard



MAHOGANY TABLE

DESIGNED BY E. BASILE



MAHOGANY STAND  
DESIGNED BY E. BASILE  
EXECUTED BY THE  
"MAISON DUCROT"

SICILY.—The tardy acceptance in Italy of the "New Art" movement, so marked in the Northern nations, was noted at the Turin Exhibition by many critics. The most enthusiastic believers in Italian art ascribed this apparent indifference to political and social causes, and thought that Italy would never be able to show any important new type of art. The critic for THE STUDIO, on the contrary, though acknowledging that most of the Italian work shown at Turin was due to craftsmen carried away by fashion, and unable to discern the great object of the artistic revival, did not despair of better things. In a country where the sense of art and beauty is instinctive, it could not have utterly disappeared without a struggle. All who know Italy know that it is fostering a flower worthy of its traditional glory.

characteristic head while the portraits of *Miss B.* and the *Artist L.* are particularly pleasing works, full of strength and vitality.

As the brothers Österman are still young (they were born in a small Swedish country place, Vingåker, in 1870) we have every reason to believe that their hitherto rapid progress is still in the stage of evolution, and that they, consequently, have not yet been able to show, by full and conclusive evidence, the proper and final value of the stuff they are made of. The progress and development of their talents will be watched with interest by every student of Swedish art.

A. T.



BOUDOIR SHOW CASE IN MAPLE WOOD  
DESIGNED BY E. BASILE  
EXECUTED BY THE "MAISON DUCROT"