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The INTERNATIONAL STUDIO

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The International Studio

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(From our own Correspondents):

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COLOR INSERTS:

Tinted Reproductions of Two Works by Saint-Gaudens, the Lincoln Statue at Chicago and the Adams Monument, Washington, D. C.

A Colored Reproduction of a Painting by Johannes Bosboom, entitled "A Church Interior."

A Colored Reproduction of a Painting by H. Hughes-Stanton, entitled "Sand Dunes, Pas-de-Calais."

A Tinted Reproduction of an Etching by Fred. V. Burridge, entitled "The Mill in the Wirral."

A Colored Reproduction of a Plaster Panel by R. Anning Bell, entitled "Mother and Children."

A Colored Reproduction of an Autochrome Photograph of Miss Lillah McCarthy by Alvin Langdon Coburn.

A Colored Reproduction of a Chromo-Xylograph, after the Japanese manner, by Bertha Lum.

CHANGE OF ADDRESS *Subscribers desiring to register change of address must notify the publishers on or before the 10th of the month. Please be sure to give FORMER ADDRESS also*

MINNEAPOLIS.—The two chromoxylographs of which reproductions are here given—one in facsimile and the other in half-tone—are interesting examples of the process as employed by an American lady belonging to this city, who has acquired her knowledge and skill mainly in Japanese studios under native artists. Mrs. Lum had already made experiments in this direction before visiting Japan, but accomplished very little until she had an opportunity of closely studying the methods practised by native wood engravers, first of all in a small *atelier* in Kyoto, and later in the *Kokka atelier* in Tokyo, well known through the publication bearing that name.

Briefly stated, Mrs. Lum's method of making and printing these wood-cuts is as follows. First the drawing is made on a special kind of transparent Japanese paper rather difficult to obtain even in Japan; then the drawing is pasted face downwards on the block—usually of cherry wood on account of its hardness and even grain—and then, if, as is commonly the case, there are to be other blocks, the wood is all cut away except the outline. The first prints from the outline block are pasted on to these other blocks, and from these the colour blocks are cut. Usually one block is cut for each colour, but in the hands of one familiar with the work, one block may sometimes be made to serve for printing two colours, that is when the colours do not come directly together. Moreover, one colour can often be printed over another, as in the more mechanical processes.

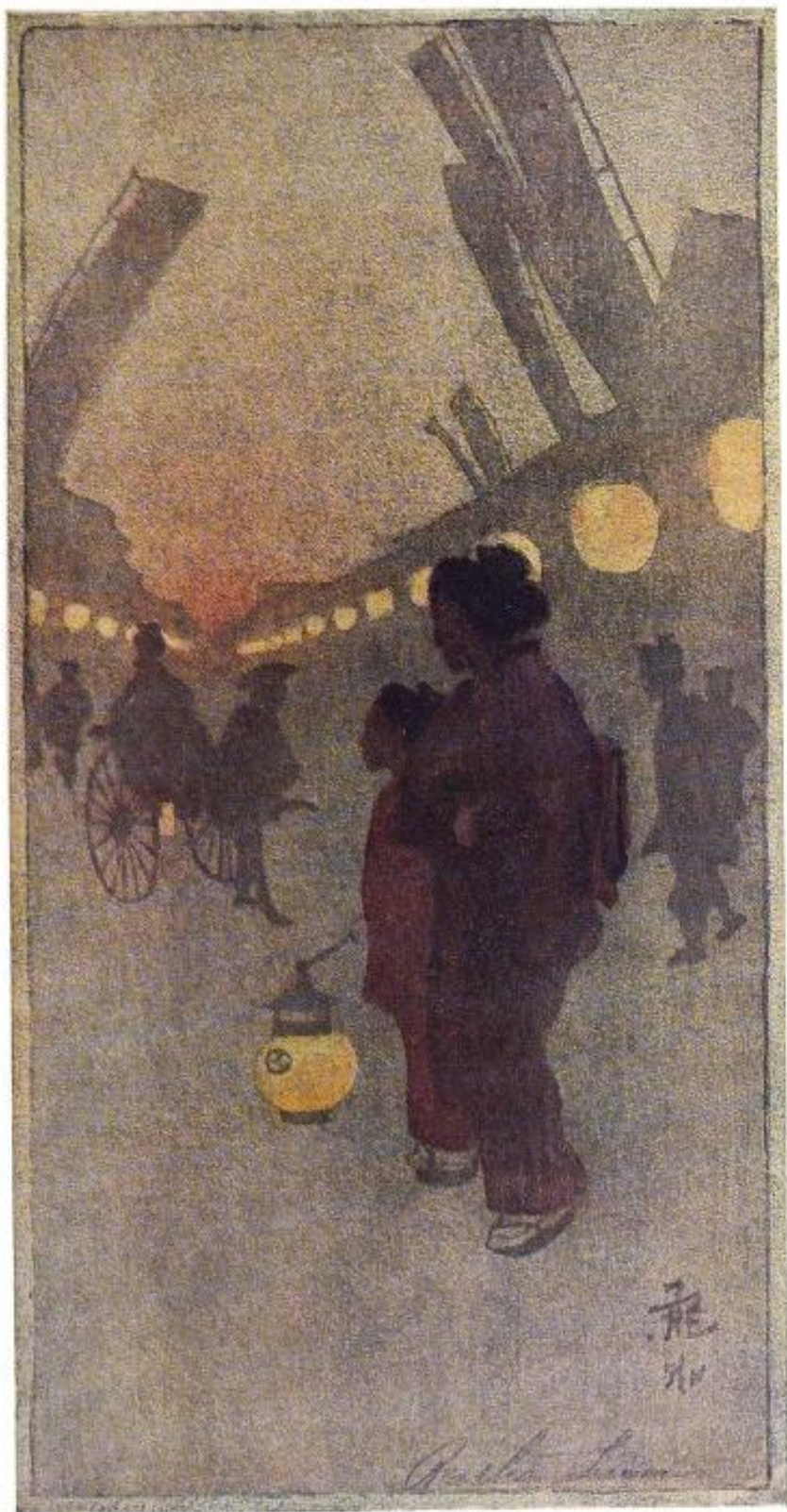
The print reproduced in half-tone was printed from three blocks. For the street scene reproduced in colours six blocks were used, but there were ten printings in this case, as part of the effect was obtained by printing certain portions from flat tint blocks. The printing is all done by hand, and the colours, after being mixed with gelatine, are applied by brushes of various sizes, the blocks having first been treated with rice paste. The actual printing is done with a flat disc, covered with a bamboo leaf. It is, of course, of the utmost importance when printing from several blocks that proper "register" should be obtained. In Japan, as in Europe for the most part, the work of cutting and printing the blocks is not undertaken by the draughtsman, who confines himself to creating the design, but Mrs. Lum has produced all her prints from beginning to end without aid.

REVIEWS AND NOTICES.

Hubert and Jan Van Eyck. By W. V. JAMES WEALE. (London: John Lane.) Limited edition. £5 5s. net.—This monumental work, with its wealth of fine photogravure plates and other illustrations, the value of which to the student of Flemish painting it is impossible to over-estimate, is eminently characteristic of the veteran critic who is responsible for its publication. Mr. Weale, who is a member of the chief academies of Belgium, has devoted a lifetime to the study of the art of the Low Countries, and in the preparation of his many



CHROMO-XYLOGRAPH BY BERTHA LUM
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FROM A CHROMO-XYLOGRAPH
AFTER THE JAPANESE MANNER
BY BERTHA LUM.

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