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**THE INTERNATIONAL  
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APPLIED ART**

**VOLUME FORTY-ONE**

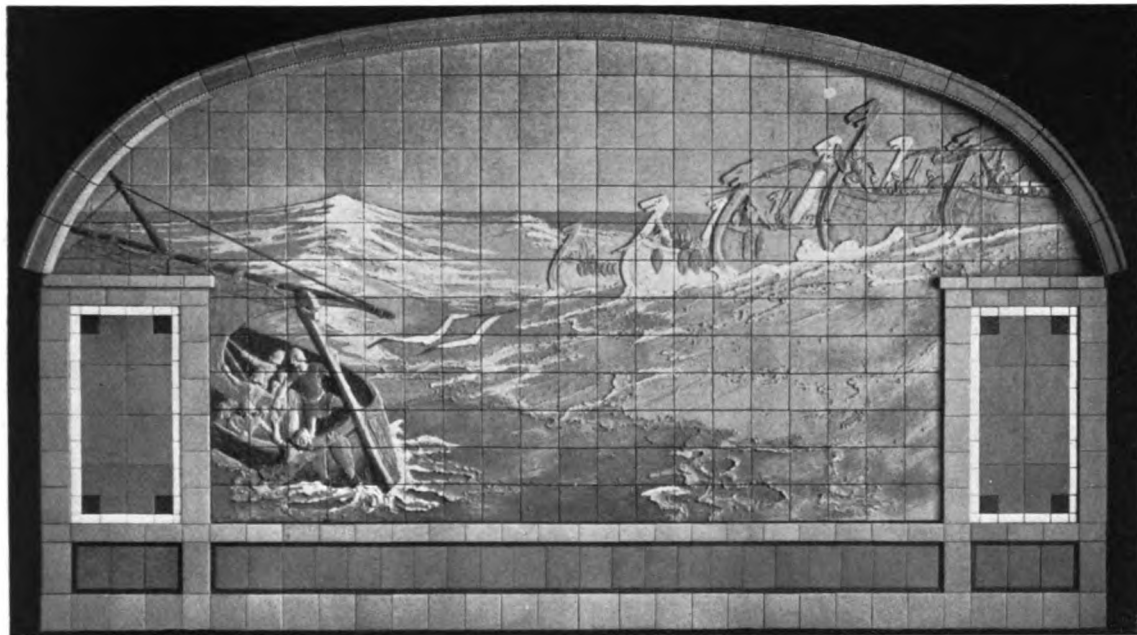
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## *Faience Decoration for Grill Room*



DECORATION IN FAIENCE FOR THE NORSE ROOM

FORT PITT HOTEL, PITTSBURGH

### **F**AIENCE DECORATION WITH NORSEMAN MOTIF FOR GRILL ROOM

THE Norse Room of the Fort Pitt Hotel, in Pittsburgh, recently completed, presents a most successful example of the use of clay and glaze in the working out of a well-conceived and carefully maintained scheme of decoration.

The designer, Mr. John Dee Wareham, has made full use of the very unusual technical resources of Rookwood and constructed with its enduring and beautiful materials a room which is a memorable step in the art of clay. Mr. Wareham's mastery of his material is derived from his long connection with Rookwood; but that his remarkable ability as a decorative artist is not limited to his accustomed field we find evidenced by his having designed in this case the entire furnishings also. The result is naturally a delightful harmony in the ensemble of the room as seen in daily use.

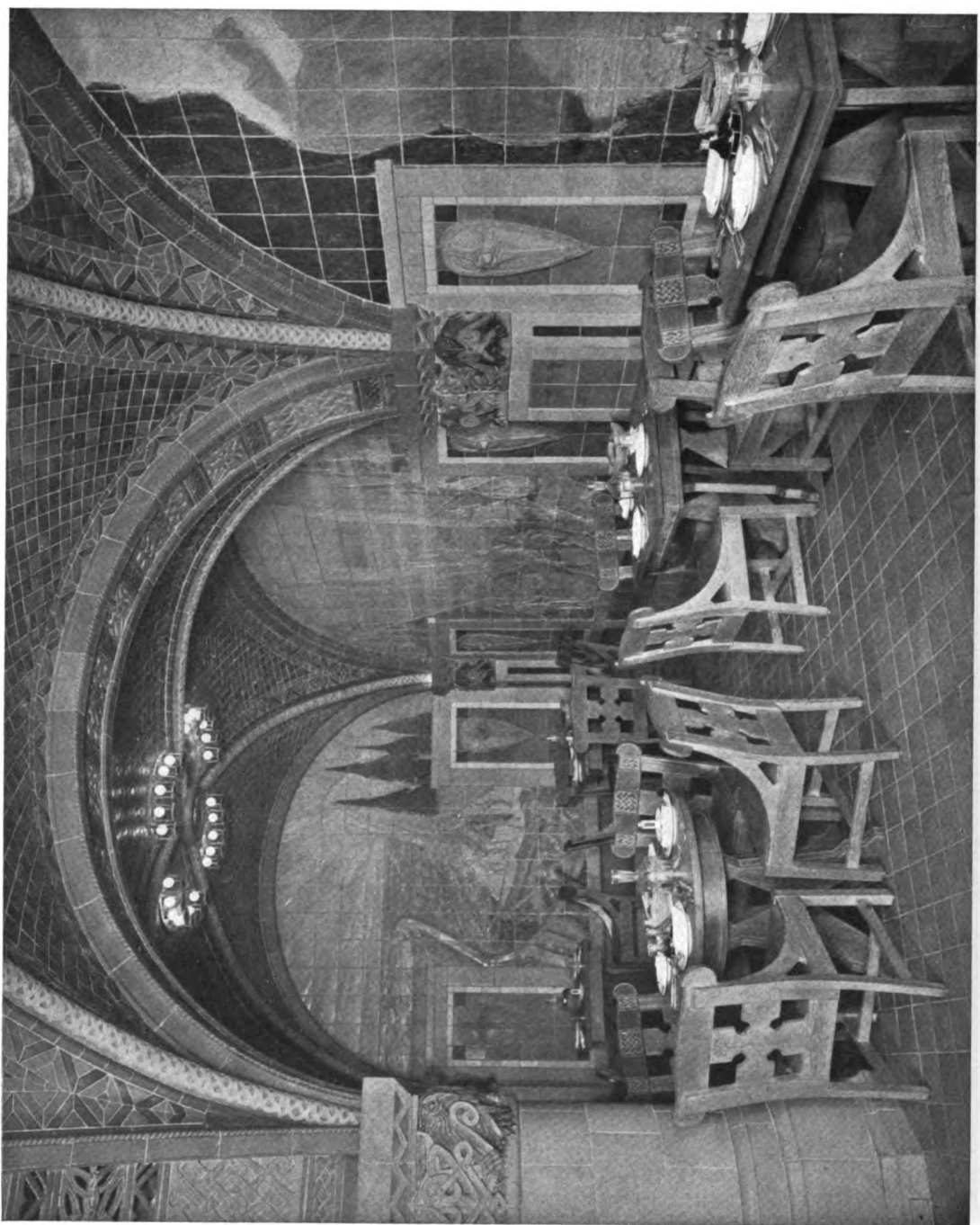
To start with, it no doubt seemed desirable, in order to produce interesting lines in the room, that the ceiling should be vaulted; this feature has been well handled, since a limited height was necessitated by structural requirements, through the use of flat Norman arches, which with the ribs and centers are richly ornamented with Norse interlacing designs, such as are seen in the old Norwegian carvings and runic inscriptions. The ceiling proper is made up

of plain three-inch tiles, through which are scattered tiles of the same size with modeled motifs, thus giving an agreeable variety to the surface.

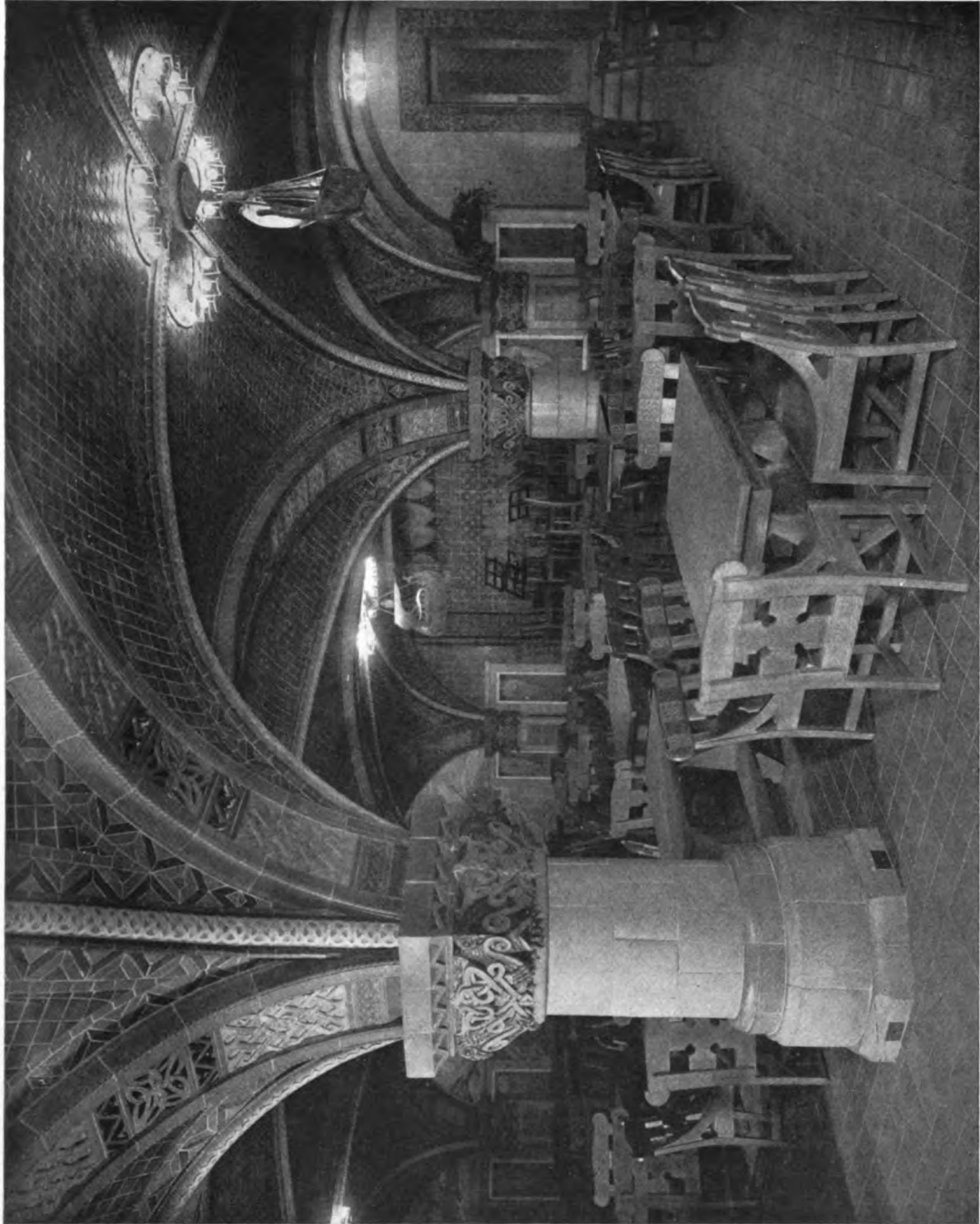
As a motif for the panels in faience, which fill the bays on the side walls, Longfellow's "Skeleton in Armor" was selected. The scenes, nine in number, being modeled in low relief and interpreted in a quaint, crude effect, quite in keeping with the spirit of the tale, reflect the atmosphere of the old Norwegian sagas. The wild life of the corsairs is shown, the wassail bouts of Viking chiefs, the grim sea battles, the flight of the cormorants across stretches of storm-tossed waters, faint streakings of northern lights and calms on northern fjords, over which sail the spirit boats of the Viking warriors to Walhalla.

The ceiling in general is yellow, a subdued sort, mottled in a way that suggests old tarnished gold on leather. The designs working through this field of color are in pinks, purples, reds, greens, grays, buffs, white and black. The general colors of the walls are blues, greens and buffs, into which, of course, are worked many soft colors and tones. The outer portion of the floor continues the soft gray greenish blue of the sea colorings on the walls, but the center reflects again the warm buff tone of the ceiling.

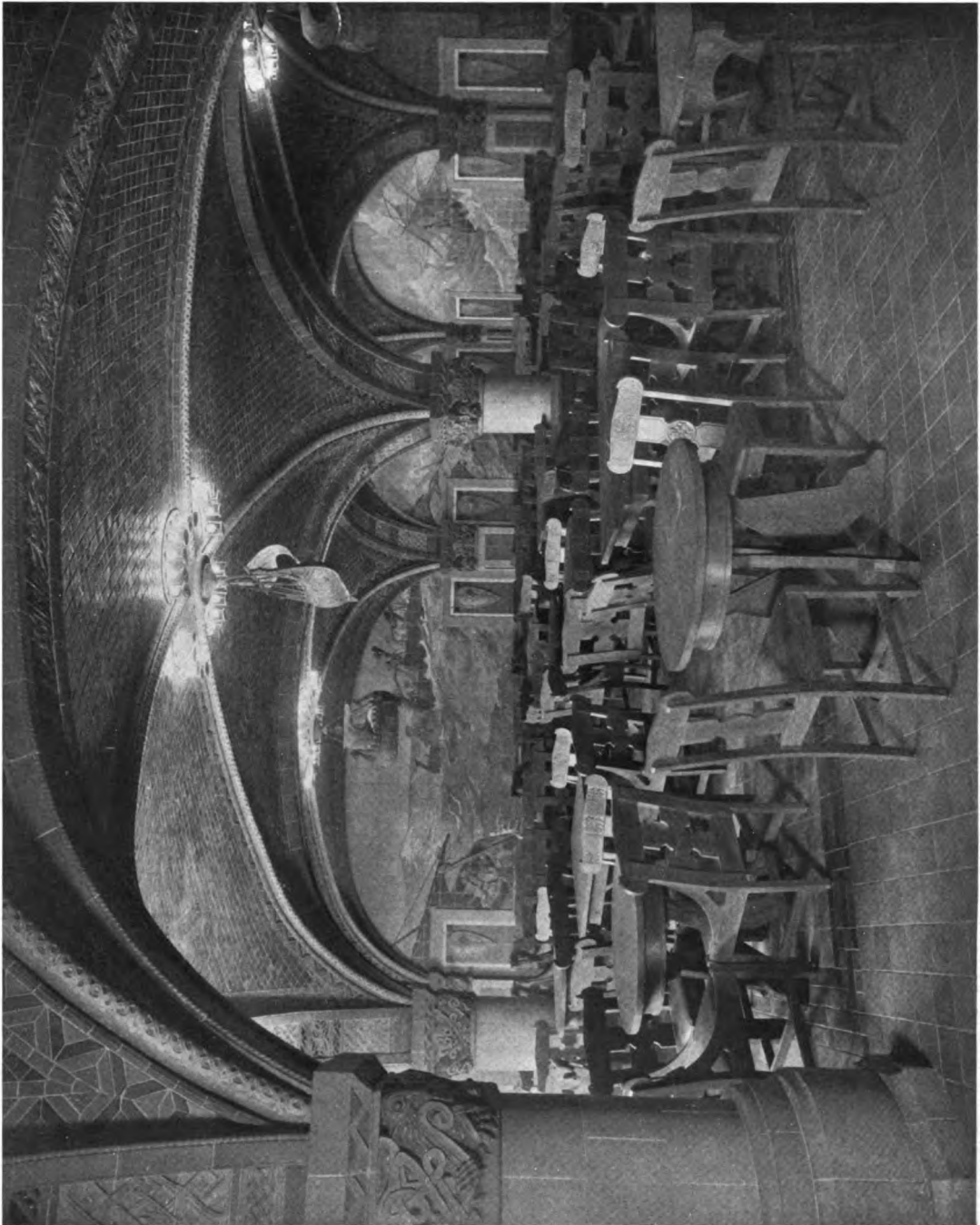
Every inch of this room is in tile, even the heat and ventilation grilles being perforated designs which conform with the general scheme.



NORSE ROOM  
FORT PITT HOTEL, PITTSBURGH



NORSE ROOM  
FORT PITT HOTEL, PITTSBURGH



NORSE ROOM  
FORT PITT HOTEL, PITTSBURGH

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## THE ART OF CECILIA BEAUX BY LEILA MECHLIN

IN ALL portrait painting there are two pronounced factors with which reckoning must be made—the personality of the sitter and the art of the producer. As the one dominates or is dominated by the other the result varies. Occasionally there is conflict between the two, but only when a perfect balance is preserved is the best result attained. For example, consider Rembrandt's portraits. The men and women he set forth are vital personalities and his interpretations carry with them conviction of truth. In life these individuals were probably not particularly picturesque nor interesting, but they have become so to subsequent ages through the art of the painter. Had, however, this interpretation of personality, this transcription of external appearance been less true these portraits would have possessed proportionately less permanent interest. In other words, a great portrait is a great work of art, but a work of art is not invariably a great or even a good portrait.

Looking back over the field of art for the past five centuries one cannot fail to be impressed by the exceeding scarcity of men and women who have attained enduring eminence as painters of portraits. That it should be so is strange inasmuch as of all kinds of painting this has been most generally practised and offered, perhaps, the largest reward. But in our own time the situation has not changed. Though in every exhibition of current work numerous portraits are shown few are found worthy of permanent preservation, and the painters who can be confidently counted upon for worthy productions can be quickly enumerated. That one of those who to-day hold preeminence is Cecilia Beaux none will deny, for though she may not always attain complete success her work invariably has distinction. It is strong, self-assured, potent and convincing.

Comparison is often made between the work of Sargent and Cecilia Beaux, but chiefly it would

seem on account of a similar virility of manner. Both painters speak to an extent the same language; through devious ways they have arrived at like conclusions. To both, undoubtedly, the portrait is more important than the person, but that is all; each has a different viewpoint and independent convictions. Mr. Sargent's work is essentially clever, his technique is aggressive, he amazes by his skill; Miss Beaux's is more studied, though equally strong and simple, and makes less deliberate display. The people Sargent paints are fixed entities, while those Miss Beaux portrays are, as it were, in fusion. The one is, perhaps, more analytical than the other, but no more acute or sympathetic in the matter of interpretation.

There are inevitably two ways of reaching the same goal; one may go step by step or, if the strength is adequate, take a flying leap. A painter may with concentrative ability and knowledge work up gradually to a desired effect, or he may through consummate skill and cleanness of conception attain on the instant the same result. It is the former method Miss Beaux chooses. Her equations, figuratively, are always reduced to the lowest terms but through a process of careful elimination. When her pictures are completed they give the essential suggestion of ease in execution and, judging merely from the result, one would say that they had been accomplished by first intent, so simple is the method, so spontaneous the effect. This, however, is not so. Miss Beaux's paintings are persistently studied; simplicity is the end for which she strives, not the starting point, yet, despite toil, she retains and evinces in all her productions that spirit of enthusiasm which inspires but rarely survives an initial sketch.

Miss Beaux's method is at times very diverse, being suited to what she feels to be the requirement of her subject. Sometimes she lays her color on a white ground so that the surface appears to be illumined from beneath, whereas more often the process is from dark to light, the white being piled