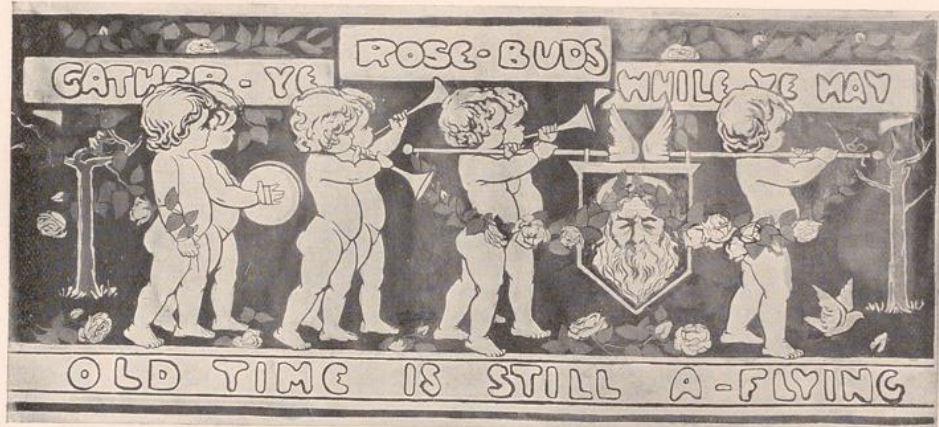




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The Home Arts And Industries Exhibition At The Albert Hall.

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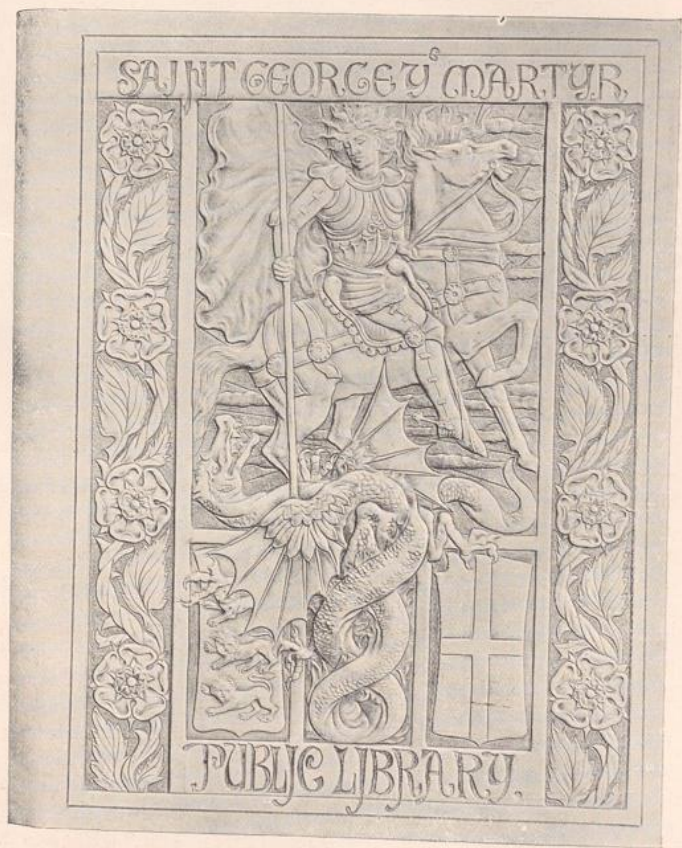
SKETCH FOR NEEDLEWORK DESIGN

BY THE BRITISH AND IRISH SPINNING, WEAVING, AND LACE SCHOOL

THE HOME
ARTS AND
INDUSTRIES
EXHIBITION
AT THE ALBERT
HALL.

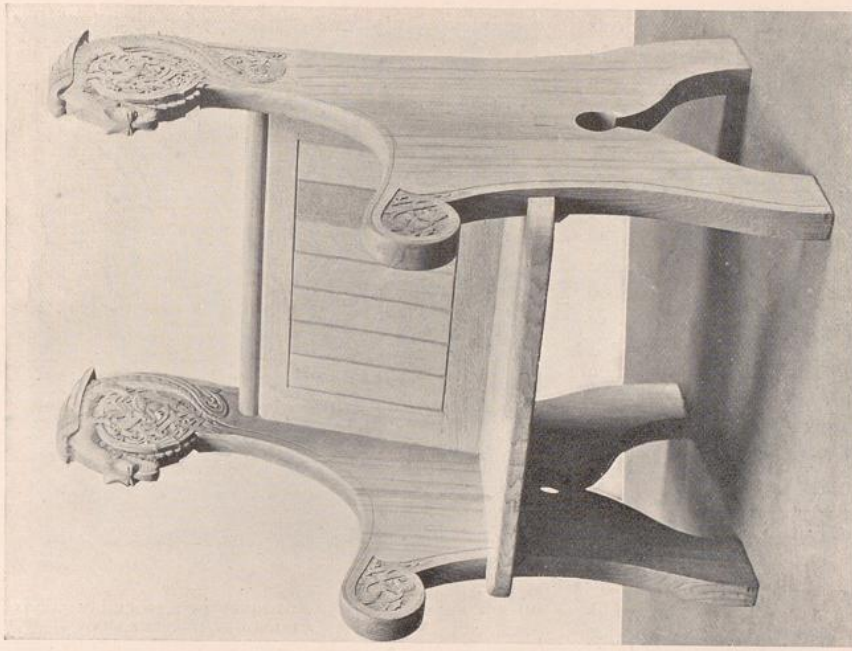
VISITORS to the London exhibitions of the year must have thought more than once of Ruskin's saying as to the relation between art and war. While the most sanguine of us would hardly look for an immediate quickening of artistic impulses through martial activity, it is pleasant to find that the Home Arts and Industries Association have at least taken no advantage of the indulgence claimed for other local enterprises through the recent crisis in national affairs. The display of British handicrafts at the Albert Hall, in May, fell nowise short of last year's standard. Quite a number of class-holders were reported as having "gone to the

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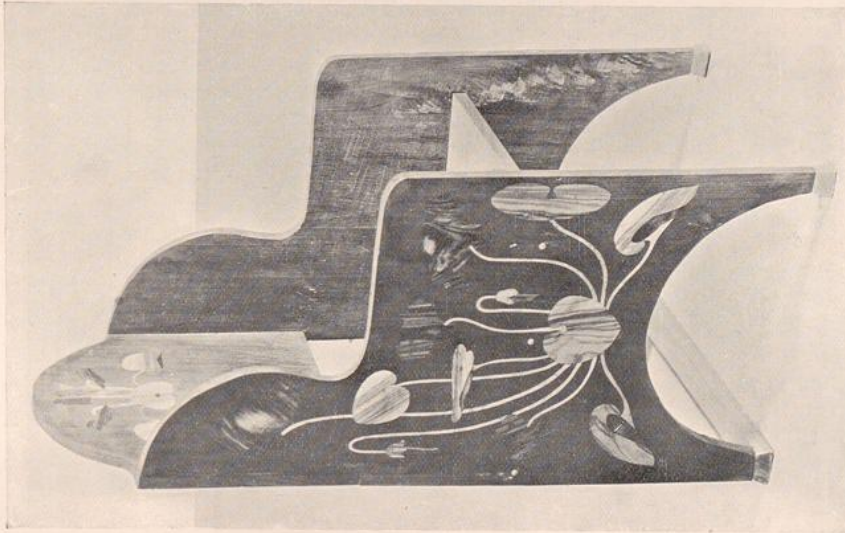
BOOK-COVER IN EMBOSSED LEATHER

DESIGNED BY MISS ANNIE BAKER,
EXECUTED BY MISS A. BAKER AND
PHILIP BURGESS *Porlock Weir Class*



OAK SETTLE

CONSTRUCTED BY MESSRS. HAMMOND
CARVED BY GEORGE WHEELER
Hainault Class, Essex

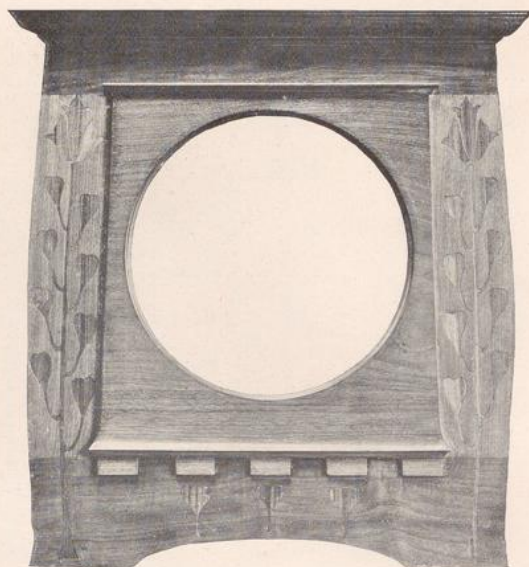


INLAID CHAIR

BY W. WHITCOMBE AND C. HAWKINS
All Saints' Class, Cheltenham

Home Arts and Industries

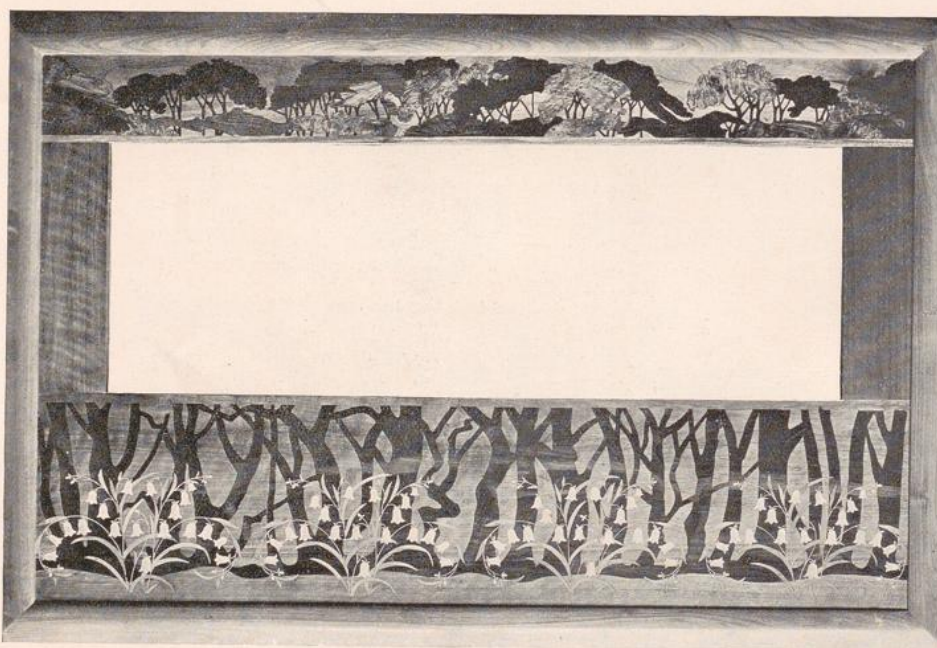
front," but the output of the students had neither flagged nor deteriorated. In several of the older classes there was a marked improvement in design: Mr. Harold Rathbone's "Della Robbia" pottery, and the textile industries conducted by Mr. and Mrs. Godfrey Blount at Haslemere, were happy examples. One or two new classes were especially noticeable in having either substantiated a brilliant *début* of last season, or justified a more humble one by a genuine advance in power. The Newlyn metal-workers fully confirmed the good impression they then made, and it is unfortunate that the expense of transport, in this and similar cases, should debar a young and struggling group from showing the full amount of their achievements. Classes more firmly established, and sure of a market, such as the excellent coppersmiths of Fivemiletown, can meet these difficulties better; but, though their display was more ambitious in kind and imposing in quantity, it cannot be said that they anywhere surpassed their juniors in artistic feeling or novelty of design. Indeed, the Newlyn school of craftsmen



MIRROR FRAME

DESIGNED BY A. WICKHAM JARVIS
INLAID BY HERBERT SHAW
Stepney Class

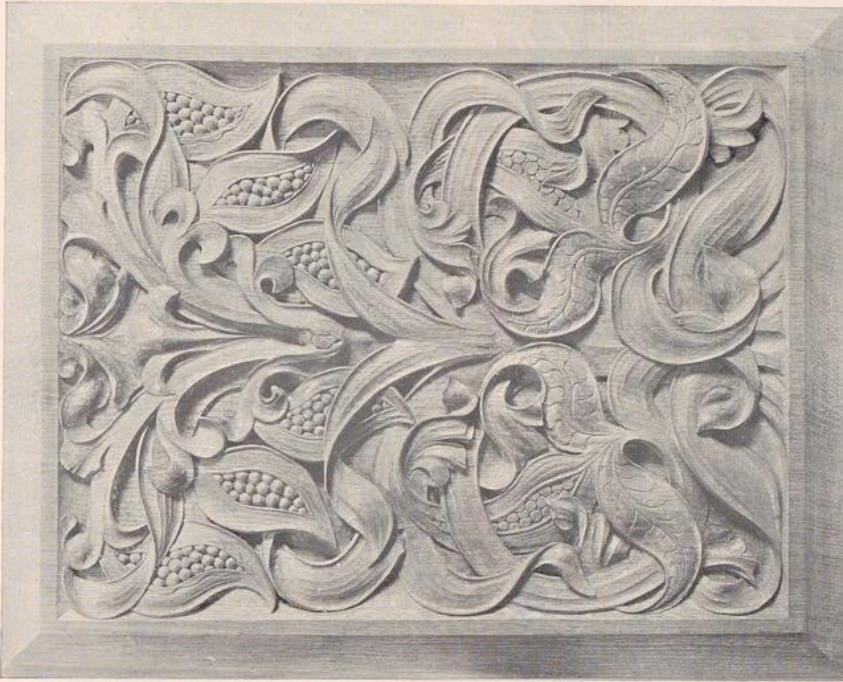
may now quite creditably take their place beside the painters with whom we associate their name.



MIRROR FRAME

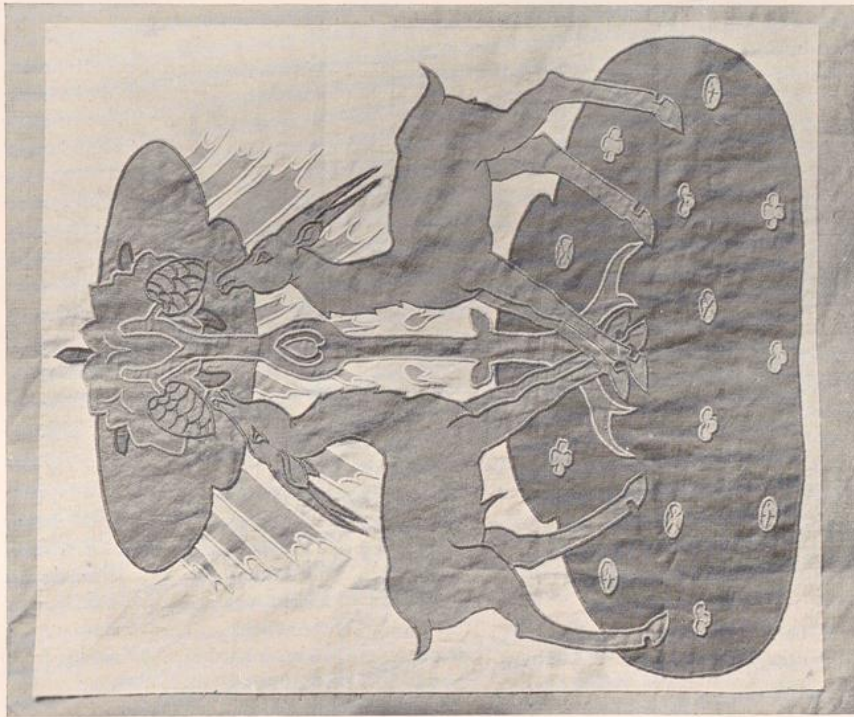
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DESIGNED BY THE HON. MABEL DE GREY. EXECUTED BY JOHN REASON
Pimlico Class



CARVED BY CHRISTINE L. JACKSON
Altrincham Class, Cheshire

CARVED OAK PANEL



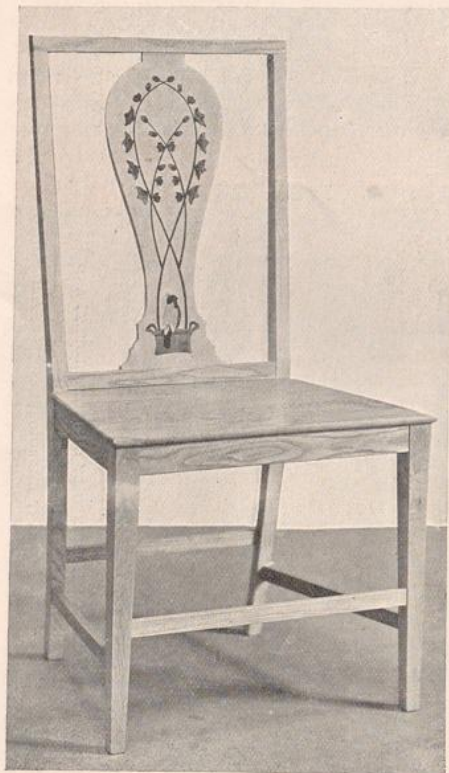
APPLIQUÉ EMBROIDERED TAPESTRY
DESIGNED BY GODFREY BLOUNT, AND
WORKED BY MR. AND MRS. BLOUNT'S
PEASANT EMBROIDERERS *Haslemere Class*

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The work of Mr. and Mrs. G. F. Watts and their pupils at Compton and Limmerslease represents the nearest approach to architectural and the larger decorative crafts yet included in the Home Arts scheme. The chief exhibits from this vigorous pioneer class were a sundial and two large vases in terra-cotta, designed by Mrs. Watts and carried out by Frank Mitchell and others. The vases were of simple bowl shapes, lightly modelled to a thickness well proportioned to the quality of the clay. On this point the ornamentation round the head of the sundial erred a little, perhaps, in the way of profusion and mass; terra-cotta seems to afford a unique opportunity for a form more durable and weather-proof than other pottery, and yet a little lighter and more delicate than stone. But the general plan of the dial was both ingenious and effective, and the details of its structure and



WASHSTAND IN OAK AND PEWTER DESIGNED BY PAUL WATERHOUSE
MADE BY A. ALDRIDGE,
M. REYNOLDS AND H. SMITH
Yattendon Class



INLAID CHAIR DESIGNED BY THE HON. MRS.
CARPENTER. INLAID BY A. AND
W. SPOONER *Bolton-on-Swale Class*

decoration thoughtfully worked out. None of these exhibits, however, was sufficiently labelled to be at once intelligible to the visitor; in fact, the whole system of labelling in force is open to revision in favour of some brief statement of the nature and purpose of each object, quite apart from a detailed list of contributors to its production.

The making and decorating of wooden furniture stands next in importance and equal in success. Mrs. Waterhouse's class at Yattendon, Mrs. Leopold de Rothschild's at Ascott, Bucks, Mrs. Carpenter's at Bolton-on-Swale, and the members of the Chiswick Art Workers' Guild, shared the honours in this branch, which afforded some of the best exhibits of the year. Hainault (Essex) also distinguished itself by a copy, admirably made in oak, of a beautiful Norwegian settle, with the carved figure of an eagle crowning each end. The construction was by Messrs. Hammond, the ornament was strongly and feelingly carved by George Wheele. This was an interesting example of an old design assuming fresh beauty in the hands of a modern craftsman. The

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difficulty of getting the object itself constructed within the class seems to have been very general. Several prize-winners attributed their "construction" to a "professional" or "local joiner." When this is the case it would seem only just that the maker's name should appear beside those of the designer and decorator, as it does in catalogues of the Arts and Crafts Exhibitions, whether such a worker be a member of the society or not. This suggestion applies especially where the construction is better than the decoration, and serves rather as a background for exercises begun at the wrong end of the handicraft.

There were, however, some interesting survivals of the good old tradition as to the talent that "runs in families;" the various members of a home combining in the production of a complex piece of work. The name of Heady was honourably conspicuous in the furniture exhibits, both from Ascott and Chiswick. The music cabinet designed by W. H. Heady, though frankly reminiscent of Mr. Voysey's manner, was by no means merely imitative work. It was admirably simple, graceful, and ingenious in plan, its slender outlines well supported in its proportions, giving ample cupboard room at a convenient level. The



MODEL FOR SUNDIAL IN TERRA-COTTA
DESIGNED BY MRS. G. F. WATTS
CARRIED OUT BY FRANK MITCHELL AND OTHERS
Limmerslease Class



DETAIL OF SUNDIAL DESIGNED BY MRS. G. F. WATTS
CARRIED OUT BY FRANK MITCHELL
AND OTHERS *Limmerslease Class*

workmanship by Thomas Page was excellent in all parts, and the slight decoration was added by Joseph Heady and John Burrows. A small hanging cabinet, designed by W. H. Heady, made by Thomas Page, and decorated by John Burrows, was remarkable for the same happy combination of design, workmanship, and ornament; the inlay of poppies on a dull brown wood was a charming convention very prettily worked out. Returning to the larger work, we find the name of Arthur T. Heady as designer of a fine oak chest, well proportioned and solidly built by Thomas Page, and ornamented by him with a broad conventional inlay of purple irides and other flowers. The same collaboration produced an excellent settle, with the help of Harry Mould in the inlaid ornament.

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Another good settle was made by George Webb and decorated by Luigi Galli. There were also two successful cabinets of Arthur T. Heady's design, one made by Joseph Thorn and the other by George Webb, with Joseph Thorn as decorator.

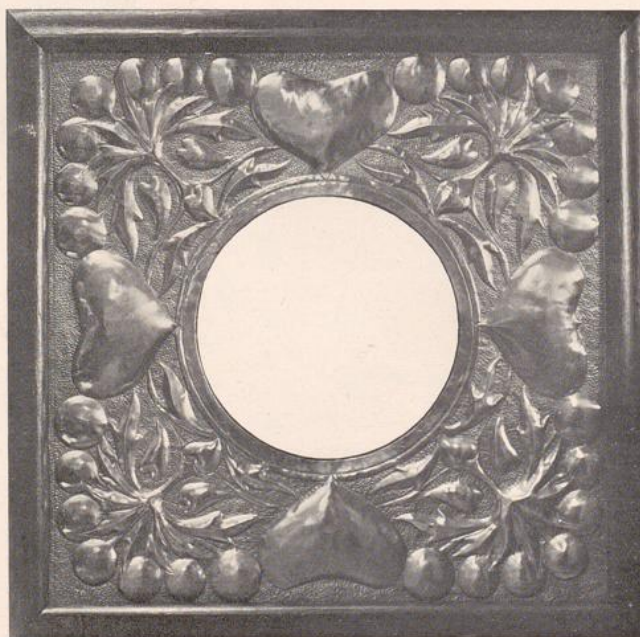
Chief among the Yattendon exhibits, which always exceed their quantity by quality, was a washstand in oak and pewter, designed by Paul Waterhouse, and made by Alexander Aldridge and Michael Reynolds; the decoration of the pewter carried out by Harry Smith. This was a novel and pleasing experiment in the ornamentation of wood by metal. The design on the flat top was better than that on the upright screen behind it; but, on the whole, the production was both interesting and creditable.

Three dining-room chairs came from Bolton-on-Swale, and were designed by Mrs. Carpenter and inlaid by A. and W. Spooner. The simplicity of the construction, in straight lines and smooth surfaces, was well adapted to carry inlay ornament. The classes at Stepney and Pimlico also sustained their high reputation for this class of work. With so judicious a designer and classholder as the Hon. Mabel de Grey, the oft-abused art of inlaying is kept within legitimate lines. This lady's own contributions were fewer than usual, but her design for a mirror-frame, executed by John Reason, was entirely successful. On the upper border were vaguely outlined boughs of trees, brown upon darker brown, while the trunks and roots were suggested below, and in front of these sprang a border of wild hyacinths: the whole subject just sufficiently conventionalised to set it rightly in the decorative key. There was also a charming little mirror from Stepney, of unconventional shape, inlaid with a poppy design, and labelled with names enough to claim the whole class as its sponsors. Miss Ellice and Miss Barker sent a corner cupboard, inlaid with another excellent

poppy design. This was constructed by H. Hobbs, and ornamented by Arthur Coast.

A quantity of inlaid woodwork was shown by the class at All Saints', Cheltenham, and the smaller objects, such as photograph frames, were the most artistic of the group. A chair and small table by William Whitcombe, inlaid by Charles Hawkins, were good in form and workmanship, but the design for the inlay was not quite appropriate; and a desk of light wood was inlaid with creamy white, a scheme obviously unsuitable for a surface intended for daily use and wear, especially in the neighbourhood of an ink-pot. The violets depicted on the chair were of giant size, and the design for the table-top was marred by inconsequent scroll-work. But these were errors of taste which such diligent workers will doubtless correct in another season.

In the direction of ornamental carving remarkable progress has been made by small and obscure groups. The class under the Kent County Council is a most encouraging example. Their panels and overmantels showed genuine feeling for decoration of this kind, and they exhibited some simple but effective panelling destined for



MIRROR FRAME IN HAMMERED
BRASS AND OAK

DESIGNED BY J. WILLIAMS
EXECUTED BY THOS. ADAMS
Fivemiletown Class

Home Arts and Industries

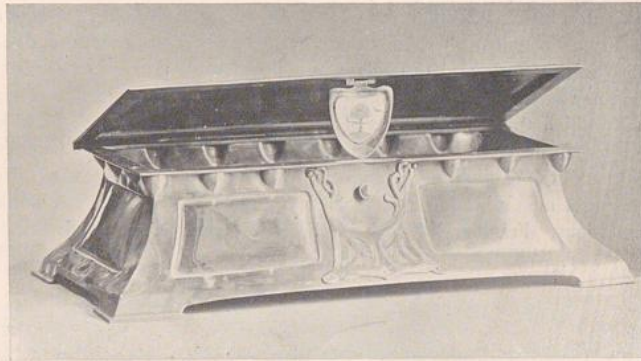


HAMMERED BRASS AND COPPER VESSELS

DESIGNED BY MRS. WATERHOUSE
CARRIED OUT BY PUPILS OF THE YATTENDON CLASS

the east wall of Chartham Church. To direct the energies of the students towards some definite local purpose is a practice which cannot be too heartily commended to classholders. Another new and struggling class in South London (Red Cross, Southwark) deserves cordial praise. Thomas Roseman and others sent very conscientious and intelligent work. The Southwold cabinet-makers made their usual good display of carved oak bureaux, settles and chests, but there was no apparent novelty in design. One excellent carved panel, of Renaissance style, came from Altrincham, Cheshire. Much painstaking work was shown by Mary Daniells in the ornamentation of a corner cupboard (Berkeley, Gloucestershire), but the design seemed to lack coherence, and power was frittered away in detail. The exhibits from Miss Heath's class at Leigh, Tonbridge, consisted largely of the carved picture-frames for which it is already known. A broad and simple "peacock's-feather" design on a circular mirror frame was among the most effective; it was carved by Albert Duval on a frame made by J. Clark. A well-finished box for photographs was ornamented by Frederick Card with a design adapted by the teacher from some of Mr. Voysey's birds.

Wrought and hammered metal is always one of the most prolific and popular branches of the Association's work. The high place taken by Newlyn this year has been already referred to; but the admirable work of Keswick and Fivemile-



COPPER CASNET

BY H. MARYON, THOS. SPARK, AND T. CLARK
Keswick Class

town must by no means be overlooked. The beautiful little group of silver table-ware from Keswick was a welcome departure towards finer craftsmanship, though the hammered copper bowls and ewers showed no loss of the breadth of handling demanded by Harold Stabler's bold design. This excellent artist is again responsible for some of the most satisfying decorative inventions which the class has carried out with sincere enthusiasm and rare technical ability. Two designs by Herbert Maryon were singularly good—a knocker, executed by Jeremiah Richardson, and a copper casket made by Thomas Spark and ornamented by Thomas Clark and the designer. The lock, enamelled in pearly blue and white, gave a dainty touch of colour to a form almost bare of ornament, but beautiful in its proportions and lines. There were also some half-length screens, framed in wood, with hammered copper panels designed by Harold Stabler and carried out by John Gardiner and Thomas Clark. In the hands

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of the same designer and similarly good craftsmen, even photograph frames emerge from the limbo of drawing-room ornaments and become genuine "objects of art."

The Newlyn work included several handsome copper sconces for two or three candles, ornamented with a *repoussé* design of a ship, and some excellent plaques in hammered brass which were hung too high for their labels to be visible. But among the most interesting objects on the stand were the little hanging match-brackets, letter-racks, and other light metal furniture and fittings; the brackets decorated with a fascinating design of a bat, and the other objects with no less charming devices, mostly invented by J. D. Mackenzie and executed by W. P. Wright.

From Fivemiletown there came as usual a good display of vessels and ornaments in copper, brass, and pewter, made mostly from the excellent patterns with which the local designer, John Williams, has endowed the class, to its immense advantage and to that of the exhibition year by year. Here, again, the most admirable pieces of work were the least ambitious. Frank and Patrick Roche and Thomas

Adams were again conspicuous as craftsmen. The fender made by Patrick Roche from a graceful design of peacocks came very near success, but was closely rivalled by another from Yattendon—a simple frame of copper bound with steel, and having steel hobs springing from the bend of the corner. The construction of this was designed by Harry Smith and the ornament by Mrs. Waterhouse, carried out by George and Robert Leader. The whole thing was quiet and unpretentious in form, suited to a small boudoir or study, but almost perfect within the limits so imposed.

Birkenhead has practically the monopoly of pottery as far as this exhibition is concerned. In spite of many discouragements in the matter of finding markets for good wares, Mr. Harold Rathbone's experiments in the Della Robbia style are steadily gaining and increasingly meriting the recognition of connoisseurs. In the considerable mass of work exhibited this year there was a noticeable loosening of traditional bonds and an effort towards freer and more modern methods of design. A frank and natural touch distinguished the simple little fountain-head and basin in blue-

grey and white, and the corresponding panel, *The Apple-Gatherer*, by Miss C. A. Walker, whose name was associated with some of the best work on the stand. Her colouring and ornamentation of several large vases, including one designed by Mr. Anning Bell, deserve special praise, together with a very shapely little jar for preserves, ornamented by her and designed by Mr. Rathbone. This designer had been ably seconded in many cases by F. Watkins in the construction of the vessels, and by G. Buckler in the decoration and colouring. Plates, bowls, and jugs by Hannah Jones and Lizzie Wilkins were also admirable in ornament and colour. In another part of the hall was a very pleasing little group of vases in many ingenious and picturesque shapes,



COPPER DISH

DESIGNED BY J. D. MACKENZIE
EXECUTED BY W. P. WRIGHT
Newlyn Class

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"DELLA ROBBIA" POTTERY

BY HAROLD RATHBONE
Birkenhead Class

sent by John, Sidney, and Ellen Firth, of Kirkby Lonsdale,— the only surviving family of potters in that district.

Toy-making seems to have found a good deal of favour, both with the committee and with country classes. It is one of the most dangerous of handicrafts for an amateur association to take up; firstly, because it encourages working in miniature, which has an almost invariably bad effect both upon technique and upon imagination in a beginner: and, secondly, because of the popular notion that anything is good enough for a toy so long as it is either mechanical or in some way dramatic or grotesque. There should be immense scope for beautiful toys, as well as merely ingenious ones; for something other than diminutive copies of grown-up people's things. But no artist (except, perhaps, Mr. Gordon Craig) has yet set himself either to make or to draw toys in the child-spirit. Interpreters of beautiful form and colour to the young are still on a level, in this country, with the fourth-rate music-teachers who are thought quite fit to "ground" them in exercises and scales.

Leather work was represented by two classes of excellent tradition — Miss Bassett's at Leighton Buzzard, and Miss Baker's at Porlock Weir. The latter group have made some bold and praiseworthy experiments in coloured and embossed *appliqué* panels lightly backed, which gave very interesting and promising results. A narrow horizontal panel thus treated was wonderfully rich in tone and varied in surface modelling, without having lost the characteristics of leather. Among the staple work of the class was a handsome book-cover for St. George the Martyr Public Library, with Miss Baker's design of St. George and the Dragon executed by Philip Burgess. The Leighton

Buzzard class showed a great variety of tastefully embossed and tooled stationery and letter cases, bookbindings, and caskets of various sizes, including several favourite South Kensington models. A little hand-bag, with steel fittings, was designed by Miss Bassett and Miss Shepherd, and ornamented by Arthur Smallbones, who also carried out, with his wonted good workmanship, a fine decoration adapted by Miss Willis as a book-cover design. In the caskets and some smaller bookbindings Ada Carter sustained her reputation as a craftswoman. There was some good leather work from Kirkby Lonsdale, and also from the members of the Chiswick Art Workers' Guild, though the faint reflection of Kelmscott glory seems rather to have slackened than stimulated their invention. In this and other leather classes may be noted a tendency to bestow too much labour on the covering-up of ugly things. A certain incongruity strikes us in a railway time-table assuming the binding of an *édition de luxe*. There is little gained by making fair the outside of the guide and the catalogue while inwardly it is bad paper and worse type. The suggestion reminds us how very little the Home Arts classes have done in the way of designs for printing, or black-and-white decoration of any kind. The only approach to this in the exhibition was a bold sketch for a needlework design, a procession of children, with the device, "Gather ye rosebuds while ye may."

The needlework exhibits were, of course, too numerous to review in detail, and though comprising an immense amount of delicate, patient, and tasteful handicraft, did not present any remarkable features in the way of design. Mr. and Mrs. Godfrey Blount's peasant embroiderers at Haslemere are the striking exception; their work has

The Rodin Exhibition

always been directed on unconventional lines, and this year's exhibits surpassed their average in the variety and quality of the work. They have again been well supported by the weaving industry conducted by Mrs. Joseph King. The Windermere class again showed their excellent silks and mixtures of silk and linen, as beautiful in colour as in texture and surface. Under the enterprising leadership of Miss Mabel Hill, the Llandaff spinners, weavers, and dyers have been making some delightful experiments with vegetable pigments, and the colours set in their new home-spuns are highly satisfactory both in appearance and wear. These, like most of the textile workers, are under the "developed industries" section, that is, of persons actually living by the handicraft.

In a final survey of the exhibition, it is often difficult to divide our sympathies between those who are thus striving to keep the work on professional lines, and those, on the other hand, who approach it mainly as a recreation from widely different pursuits, and find in it a profitable hobby.

ESTHER WOOD.

THE EXHIBITION OF M. RODIN'S WORKS IN PARIS.

THE Rodin Exhibition was opened on the 1st of June; and those who know and admire the work of the great sculptor as it deserves to be known and admired will rejoice to see it thus displayed in a suitable setting, by direction of the



"LE PRINTEMPS"

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BY A. RODIN