

THE ARTS AND INDUSTRIES OF TO-DAY.

A COLLECTION of English lace formed an interesting addition to the summer exhibition of the students' work, held recently at the Grosvenor Life School. The lace was made by Mrs. Bruce Clarke's Industry, and was exhibited under the patronage of Princess Christian. The fact that it was shown in Mr. Donne's studios, side by side with paintings and drawings, seemed to give a certain colour to the claims of the lace-makers who regard their handicraft as an art rather than an industry; although the days have gone by when Dürer drew designs for "Lacis," or when Watteau—in an idle moment—sketched the pattern shown in this exhibition as his handiwork.

Perhaps some day—following in the footsteps of these great men—our own artists will deign to turn their attention to the art of lace-making. And here it may be as well to throw out a word of warning against the error, too often made, of embarking on design with an insufficient knowledge of its application to a particular industry. Nowhere is this more fatal than in designing for the lace-maker.

The Watteau pattern, by-the-way, was a reproduction of a design published in THE ART JOURNAL, 1895, p. 296, in connection with an article on "The Laces of Queen Margherita of Italy." These, however, were examples of the highest form of the lace-maker's art. They were needle-wrought, but pillow alone reigns to-day,

although it is rumoured that Devon is once more taking up the higher method. Glimpses of its departed glories were to be seen among the "Old British Laces," lent to Mrs.

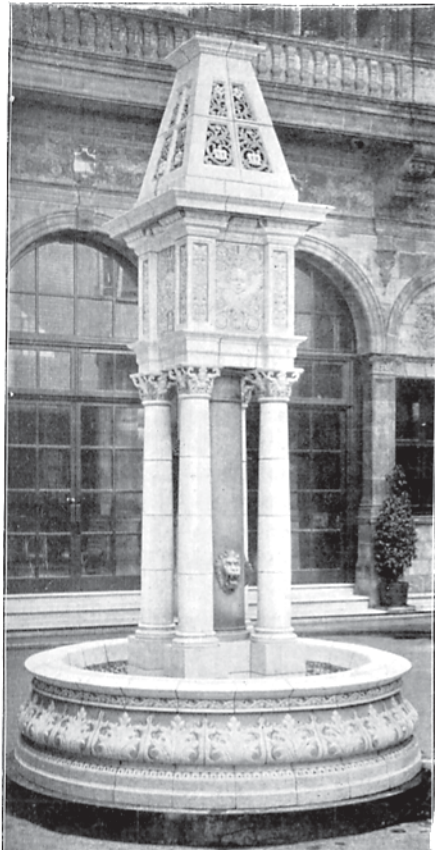
Bruce Clarke for exhibition by various owners, where Devon showed itself a dangerous rival to the Low Countries, and their so-called "Point d'Angleterre." Illustrations are given on these pages of two examples from Mrs. Bruce Clarke's collection—a piece of Devon and another of English Lille.



Modern Honiton Spray. Currants.

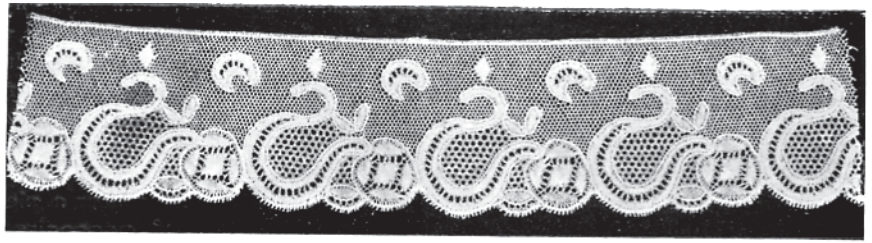
It is interesting to note that the design of the latter, though apparently conventional, is in reality an accurate representation of the echinoderm from which it takes its name. A word of praise should be given to the admission card to this exhibition, which was designed by one of Mr. Donne's pupils.

The antependium, or pulpit frontal, which forms the subject of one of our illustrations, was shown last month at the exhibition of Art Embroideries and Needlecraft, held at 25, Old Bond Street, the London show-rooms of Messrs. J. Harris and Sons, of Cocker-mouth. It was made of green Harris flax and silk cloth, the lilies worked in their natural creamy shades, and the cross in the centre enriched with touches



The New Fountain in the Courtyard of the Savoy Hotel.

of Japanese gold thread. The interweaving of the two materials in the flax and silk cloth gives a beautiful surface and texture, and the fabric is, therefore, particularly suitable for church vestments. Among the church vestments, at the exhibition of Harris fabrics, was a very fine stole of the colour known as "church red." Another striking stole, surprising in its jewel-like effect, was of green flax and silk cloth, richly embroidered in



English Lille—the so-called "Bucks Point." The *Holothurian*.

flax and gold thread. A large and elaborately worked bed-spread, in white linen, was prominent among the embroidered articles intended for domestic use. Ornamented with a conventional floral design in nicely graduated tones of blue and orange, pale red, pink and yellow, the bed-spread was a good example of fine and varied stitchery.

Mr. Harold Rathbone's fountain, in Della Robbia ware (some of the sketches for which were illustrated in the January ART JOURNAL), has now been erected in the place for which it was designed, the courtyard of the Savoy Hotel. The fountain, which is about fourteen feet in height, looks extremely well in its present position. The general colouring is in blue and creamy white, and the slightly roughened and unequal surface of the Della Robbia work is a great improvement upon the usual mechanical smoothness. For the architecture of the fountain Mr. T. E. Colcutt is responsible, but the design and modelling of the ornament were carried out entirely by Mr. Rathbone, at his Birkenhead pottery.



Antependium in Flax and Silk Cloth. (Messrs. J. Harris & Sons.)

W. T. WHITLEY.



No. 1.—Panel in Embossed and Coloured Leather. Porlock Weir Class, under Miss Baker and Mrs. Cuminghame.