

THE ARTS AND INDUSTRIES OF TO-DAY.

THE exhibition of the Home Arts and Industries Association at the Royal Albert Hall was better, in most respects, than that of last year, although to the eyes of the artist or the skilled craftsman much of the work must naturally have seemed imperfect. All things considered, however, the progress shown is encouraging, and the work of the Association in introducing new industries and new ideas into remote rural districts, and in cultivating the latent artistic faculties of the artisan and the labourer, cannot be too highly commended. Here and there in the exhibition a piece of bad workmanship or inferior design might be seen, but the general level was a fairly high one. Mr. Harold Rathbone's show of Della Robbia ware from Birkenhead was very striking, and the



*Arm-Chair in Carved Oak.
(Chiswick School of Arts and Crafts.)*

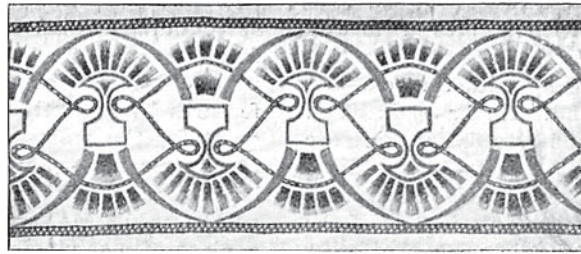
wood-carving from Southwold—executed chiefly by fishermen, under the direction of Mr. Voisey—was creditable alike to instructor and pupils. The Chiswick School of Arts and Crafts sent some really excellent work, especially in copper, hammered iron, and book-binding.



*The Purple Ship.
Example of Appliqué Tapestry (Haslemere).*

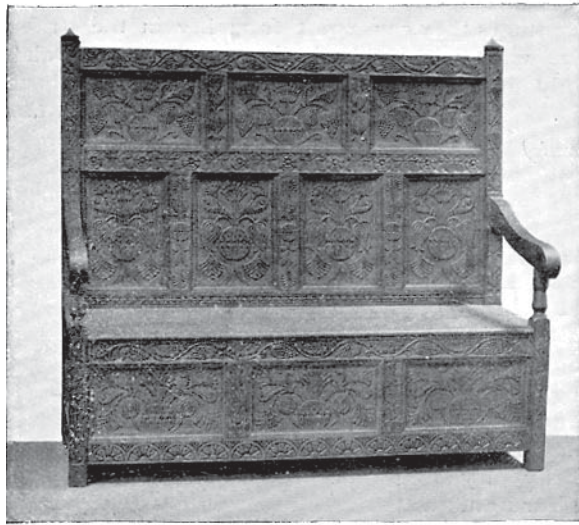
We are glad to be able to give illustrations of several articles from this interesting exhibition. The altar candlesticks in carved oak and gun-metal, and the hot-water jug in *repoussé* copper, were made in the Keswick School of Industrial Arts, and the oak settle was constructed as well as carved in the Southwold class. 'The

Purple Ship,' with its galley, dolphins, and sea-birds in *appliqué* linen, is a good example of the so-called "peasant tapestry" which is worked at Haslemere, and used chiefly for wall-hangings and banners. The large *jardinière* in beaten copper—an admirable piece of work—was made at the Chiswick School of Arts and Crafts, from whence also came the carved oak chair, the seat and back of which are upholstered in silk of a peculiar pale red, decorated with an elaborate design in *appliqué* velvet. The two pieces of lace photographed are specimens of pillow sprig on machine net, and of English Lille, both of which were exhibited at the Bucks, Beds, Devon, and Northampton stall, by Mrs. Bruce-Clarke.



Embroidered Frieze in Harris Linen.

especially for curtains, *portières*, or wall-hangings, few materials are so beautiful as linen. Its pleasant surface quality is peculiarly attractive to the cultivated eye, and the fabric lends itself readily to the art of the embroiderer. The *portière* which is shown in one of our illustrations is an interesting example of embroidered linen work. The linen is of pale apple green, and the embroidery is carried out in flax thread in shades of blue, fawn, and gold. A second illustration shows a frieze of pale yellow linen embroidered with orange, buff, and peacock-blue threads, in a simple but effective design. Both are made of Harris linen, woven in Cumberland at the Cockermouth Mills, and at the same mills were spun and dyed the



Carved Oak Settle.
(Southwold.)

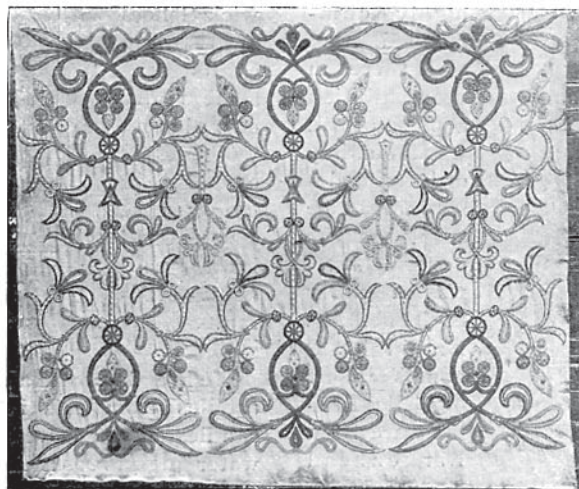


Jardinière in Repoussé Copper.
(Chiswick School of Arts and Crafts.)

Among the needlework the Haslemere *appliqué* linen work of Mrs. Godfrey Blount was distinguished by the originality and the quaint homeliness of its design, and there was an interesting exhibit of lace on the Bucks, Beds, Devon, and Northampton stall, for which Mrs. Bruce-Clarke and Miss Audrey Trevelyan were responsible. Good, both in design and workmanship, was a frieze in embossed leather from Porlock Weir, while some capital work in terra-cotta had been executed in the class organised by Mrs. G. F. Watts at Limmerslease.

For decorative purposes,

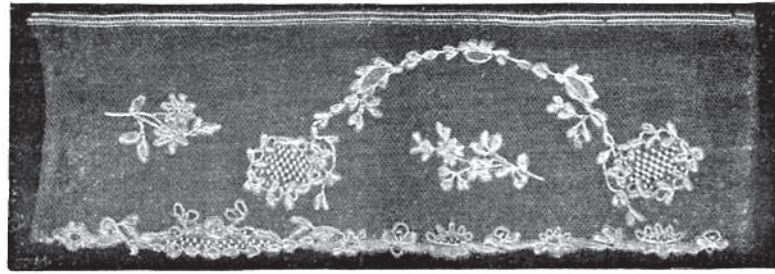
flax threads—lustrous and glossy as the finest silk—with which the designs are embroidered. The *portière* and frieze were recently exhibited at 25, Old Bond Street, the London showrooms of Messrs. J. Harris and Sons, among other fine examples of decorative and ecclesiastical embroidery on linen.



Portière in Harris Linen.

In the furnishing and decoration of the house innumerable changes of fashion have been seen during the last forty years. Fortunately for us the veneered and marble-topped mahogany furniture, the grained doors and panelings, and the other pretentious monstrosities or

the sixties have lost their vogue, and have been relegated to the limbo of forgotten things, together with the hideous carpets and the glass-shaded wax fruit of the same period. There is a more general appreciation nowadays of simplicity of form and harmony of colour, or more conscientious if less ornate workmanship. The oak sideboard, of which an illustration is given, is one recently made by Messrs. Liberty, and its design is simple almost to severity. Its quaint shape and decorative outline are in perfect keeping with its curious Flemish hinges and fittings of hammered iron, and its oddly shuttered



English Lace. Pillow Sprigs on Machine Net.
(Bucks, Beds, Devon and Northampton.)

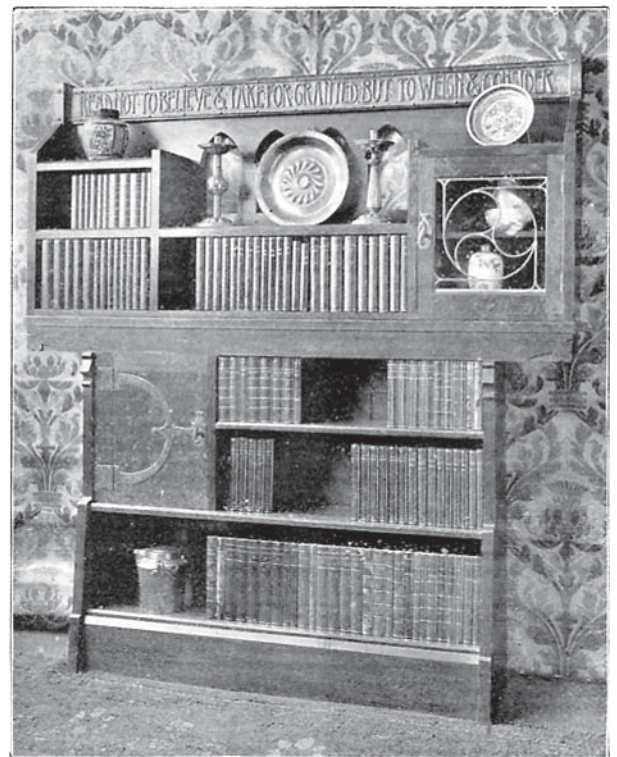
with the subdued tone of the oak.

Not yet, unfortunately, has the artistic poster invaded our walls and hoardings to any great extent, and the old-fashioned article, unattractive and vulgar as it usually is, still holds the first place in the popular estimation.

A reason for this may, perhaps, be found in the fact



Sideboard in English Oak.
(Messrs. Liberty.)



Bookcase in Oak and Hand-wrought Copper.
(Messrs. Liberty.)

cupboards for china. The bookcase, which has just been designed by the same firm, is even simpler in construction than the sideboard, although decorative and exceedingly attractive in general appearance. The circular leading of the glass-door and the bold curved hinge pleasantly relieve the general severity of form, while the rich colour of the broad band of beaten copper, with its inscription from Bacon, harmonizes well

1897.

that an artist, when he designs a poster, is apt to treat it simply as a composition of line and colour without

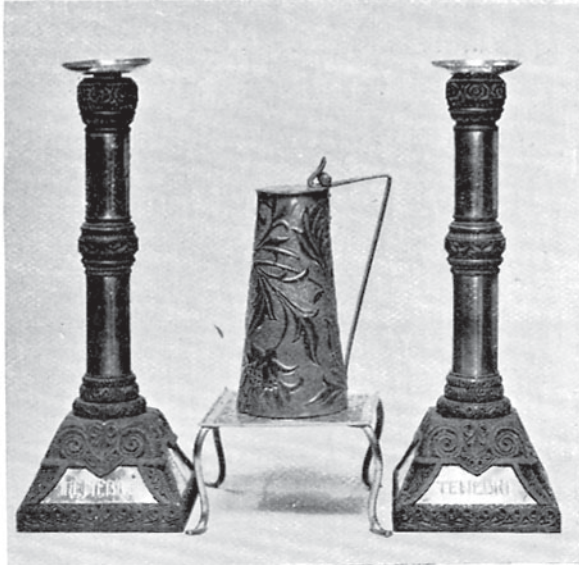
sufficiently considering its practical value as an advertisement. Mr. Louis J. Rhead, whose posters were recently exhibited by Messrs. Hare and Co. at St. Bride's Institute, has attempted, with a great measure of success, to reconcile the conflicting claims of art and commerce. Perhaps in one or two of the exhibited



Specimen of English Lille Lace.
(Bucks, Beds, Devon and Northampton.)

designs he has sacrificed art to advertisement, while a few others, though beautiful as arrangements of colour, are without much value from the commercial point of view. In the majority of cases, however, the opposing interests are fairly balanced. Mr. Rhead is not afraid of colour, and he employs the brightest of pigments lavishly and in the most daring combinations, but, aided by a judicious use of white, the result is generally effective and harmonious. Among the more successful of the exhibits at St. Bride's Institute were two large posters

for illustrated magazines; a design for a music advertisement in orange, purple, and pale blue, representing a modern St. Cecilia seated at a grand piano; and a graceful poster for "Flower and Vegetable Seeds," of which we give a reproduction. In this design, in which hollyhocks, pansies, and other old-fashioned flowers are effectively introduced, the artist is more sparing than usual in the use of positive colour, and whites and the palest greys are largely employed.



Allar Candlesticks in Oak and Gun Metal, and Hot-Water Jug in Repoussé Copper.
(Keswick School of Industrial Arts.)



Design for Poster.
"Flower and Vegetable Seeds."
By Louis F. Rhead.