

A National Society Craftsman.

Such names as Arts and Crafts Society, Craftsmen Club and Handicraft Guild, which ten years ago sounded new and strange, are now well known throughout the United States, as hardly a town or village exists today without numbering among its inhabitants, at least a few enthusiastic persons who are either enthusiastic creators or copyists of some form of hand work.

The work that is being done throughout the country by those who choose to style themselves Craftsman, may be seen pictured from time to time in the various home or craftsmen magazines, in illustrations of metal work, jewelry, pottery, wood carving, leather work, book binding, embroidery, stenciling, and lace-making. In all of our larger cities this movement has been felt and into many towns and homes a new interest has been brought into life. By this movement new life and impetus has been given to much work that was previously feeble and indifferent, by the stimulus which comes through comparison and competition and the inspiration which comes with the finer work of professional craftsmen and masters.

The constantly growing interest in hand work shown by the general public is another reason for the stimulation, and in some cities, the growth, not only in the enthusiasm of the worker, but in the quality of the work exhibited, is most encouraging. Most of our large cities have for some years past had their yearly arts and crafts exhibitions, showing a constantly growing standard of excellence in technique, beauty and originality. Notable among these exhibitions is one that has been in existence in Boston, for ten years. This Guild has struggled to establish itself, and now gained a firm footing, and has not only done much towards educating the public taste in the appreciation of hand work, but has been able to foster the demand for such work because of the standards it is aiming to maintain. As stated in a recent article written about this Guild, the receipt of sales made from members' work through the Guild, during one year, were most interesting and encouraging, the work of one of its members amounting to over six thousand dollars during that year.

Our great Eastern Metropolis has been far behind all other cities in this respect, as there has never been a sufficient amount of interest shown among the craftsmen to establish a society upon a firm basis, although one or two trials have been made. A little more than a year ago, in the city of New York, a movement was started under the patronage of the well known and long established National Arts Club, so that today, still under the patronage of the same club and under its roof, the National Society of Craftsman has its permanent exhibition and sales room at 119 East 19th street.

The second annual exhibition of this club has just drawn to a very successful close, as shown by the thousands of people who visited it during the twenty days of this opening, and of the number of sales made. The National Arts Club very generously opened its large galleries for this exhibition and have assisted in every way possible to make it a success. That the exhibition proved itself to be most interesting and attractive has been shown by the fact that many people cared to visit it more than once. The galleries were most skillfully and attractively arranged considering the mass and with very few exceptions the work was shown to the best possible advantage. In addition to the modern work a few cases of beautiful old works of art were shown, of pewter, brass, wood, embroidery, and jewelry, which served to make this, in a certain sense, a comparative exhibition. Owing to the national character of this society, the work exhibited was by no means that of local craftsmen, but was sent from various parts of the United States.

Among work that aroused much interest was that of the jewelry workers, sixty-three in number, who showed about three hundred examples of their work, many of which were excellent in workmanship and design. This work included rings, bracelets, buckles, necklaces, pendants, brooches and stick pins, in the making of which, silver, gold, brass or copper had been used, together with stones of various styles and colors, with often very quaint and pleasing effects. Silver was the metal most generally used.

Forty-nine metal workers displayed various pieces of hammered metal, notable among which were berry and punch bowls, without decoration, but beautiful in shape, also bowls for various purposes, of silver or copper, boxes, spoons of various styles, cast-iron, chafing dishes, tea service, bowls and pitchers, etc. Some enameled articles in gold and color were displayed among the metal ware such as boxes, trays, and picture frames. In this brief summary, it is hardly possible to give any idea of the one hundred and forty-five exhibits entered under this head.

The seventeen exhibitors of ceramics, had a most interesting display. In this line of work the simple conventional treatment of design with the introduction of a few flat color tones, was most pleasing and interesting and in marked contrast to the work of a few years ago where the naturalistic treatment in form and color predominated. Very pleasing effects were obtained by a simple but skillful arrangement of two tones or color in pleasing shapes. Where flowers were treated at all naturally, they were simplified, either by the use of very flat tones or by the use of very much grayed but harmonious coloring. Several of these workers had evidently studied with enthusiasm, Chinese, Persian, and Indian flower design and had adapted them most successfully to their pieces of china, in several cases with excellent results. An individual lunch set of ten pieces, in a Nile green with a conventional design in silver, was very pleasing. This set rested upon an oak tray that had been stained a silvery green, making a very complete finish.

The pottery, offered another very interesting feature of this exhibition, there being seventeen exhibitors displaying about one hundred and seventy-five pieces of pottery. Several groups of pottery by well known potters were displayed such as the Newcomb from Newcomb College, gray blue in its general coloring, usually in two or three tones with decorations in semi-conventional designs, of rose, iris, corn, carnations, etc. Also the Volkmar pottery with its matt glaze effect, mostly green in coloring, with simple leaf enfolding decoration, or, as in the case of one large vase, the motive was a favorite of Mr. Volkmar being a characteristic flight of wild ducks.

Several examples of Hoagland pottery were shown similar in finish to the Volkmar, strong in shape while graceful, and suggestive in decoration. One flowerlike dish was exceedingly pleasing in form and color. A group of Grueby tiles were very pleasing in their soft pale blue and cream coloring, the decoration of which was in a conventional rather stencil like treatment. The Bagge Handicraft shops showed a very pleasing group of pottery in dull soft greens and browns, tans and blues, under glass colors, simple in form and decoration. The Merckham pottery with its rough surface and metallic coloring, was unadorned as far as design was concerned, but the quality of its surface, together with the coloring, was most suggestive of trees, ferns, seaweed, etc. The Aleop-Robinson ware was beautiful in color, the texture being either smooth or rough and the design very suggestive but rather indefinite.

It would hardly be possible to mention the various kinds of weaving exhibited, for of old styles of weaving rugs, but in modern colorings and simple designs, many examples were shown by individuals as well as by Handicraft Societies; such as the Greenwich Handicraft School, the Blind School, of Cleveland, and the Vermont Handicraft Association. In addition to rugs, were woven scarfs, portieres and bed covers, some of which were copies of old blue and white designs, such as a table square called "Lee's Surrender," woven in indigo old blue, also another called the "Pine Bloom" carried out in indigo blue, green and white, most pleasing and excellent in workmanship as well as design. The Deerfield Society of blue and white needlework, showed some examples of their embroidery. Two very pleasing examples of hooked-in rugs were shown, these were made of dyed flannel, and were called the "Red Rugs." One had an all over design in green and blue and the other in green, wine and white.

Mrs. Douglas Volk showed a beautiful Sabatos rug, of a soft bluish gray green in two tones with a dull white. This had a conventional border and center, rather oriental in feeling. The variety in the color of the ground was most pleasing. This rug was made entirely of worst that had been hand spun, the body of the rug also being hand woven, through which was drawn and knotted wool yarn that had been hand spun and vegetable dyed. The pile of this rug was rich and deep without making the rug clumsy. This rug measured about three by six feet and was valued at \$200.

In the line of tapestry weaving, the most remarkable and beautiful work, had been designed by Madam Frida Koehler-Hansen of Christiania, Norway, and woven under her supervision. This was styled picture weaving, one representing the flight of the golden eagle to the southwest, leaving the cold Norseland. Another represented the entrance into Constantinople by "The Norwegian King Sigard the 'Cruader.'" The first was beautiful in its soft coloring of dull blues, pink, tan, and orange, and the second was red in its scheme. The materials used in the making of these tapestries were hand carded, home spun, and vegetable dyed yarns. The weaving of gold threads into the design was a decorative feature and gave a somewhat transparent effect.

The embroideries exhibited were mostly simple and direct in design, showing the usual table covers, scarfs, draperies, etc. Some examples of stencil work were shown, also baskets of raffia, some examples very good in shape and color.

The laces shown were of various styles, such as the Honiton, Irish, Carriacou, Pillow, Duchess, Point, and Renaissance. The wood carving exhibit was interesting, showing one hundred and thirty carved pieces, among which were frames, mirrors, trays, book racks, chairs, and several elaborately carved chests and a desk. With this work were shown three decorative and appropriately decorated screens, two of which were carved, one of the two being gilded, the third in the Mission style, and each having painted canvas panels with landscape motives most appropriate in treatment.

Various articles in leather were shown such as bags, cases, covers, and mats, while among the more serious leather work were hand bound, decorated, and tooled books in antique as well as modern style. Beside all the above mentioned work, were examples of monotypes, wood cuts, designs, illuminating, book plates, and color prints, these last being by one person, Japanese in subject and treatment, and in some instances quite beautiful.

Still another line of decorative work was seen in examples of leaded glass panels, electric and candle shades of glass and shells, and table ware of glass with decorations in color.

Viewed from the financial side the exhibition was a success, as each day showed many sales, and in addition, a number of visitors expressed their desire to become members of the society. If one is public spirited and wishes to see the society succeed, he may become an associate member by paying the yearly dues of ten dollars, but if he is a worker and wishes the benefit of a sales room, by submitting his work, having it accepted, and paying the yearly dues of five dollars, he not only has the benefit of the sales room, but of various exhibitions and lectures along the lines of craft and art work. The members have a room where they entertain informally on certain days, and meet their friends and those interested in the movement. When sales are made for members an additional charge is made, of 15 per cent., to non-members the charge is 25 per cent. For those who are interested throughout the country in craft work this society is quite worth joining, for there is not a day in the entire year when people from all states and countries are not entering our great city, and as our reputation grows, it will extend, and our National Society of Craftsman, will become a society of which New York may be proud.—By Adeline G. Wykes, in Shop Talk.

There is a certain languid, dull feeling which overtakes an energetic man some times. He wonders what can be the matter with him. He has no ambition. He loses interest even in his business. In such a case the man usually stirs up his liver with the first pill or portion which comes convenient to his hand. But stirring up is not what he needs. He needs building up. Unconsciously he has put into his work more strength each day than could be made up by each day's food and each day's sleep. So that with every day there's an increasing overdraft against his account in the Bank of Health. That overdraft has to be made good before the man will recover his strength and energy. The use of Dr. Pierce's Golden Medical Discovery gives marvelous results in such cases of "run-down" health. It contains no alcohol. It is not a whisky medicine. It strengthens the stomach, cleanses the blood, increasing the quantity and richness of the vital fluid. It nourishes the nerves and gives a healthy appetite and sound refreshing sleep.

A fine Dodge. Carol's grandfather had served in the war, and Carol liked to hear of the many battles in which he had fought. One day after listening to the vivid recital of many heroic deeds Carol said: "Grandfather, you went through all those battles?" "Yes." "And the shot and shell fell all around you?" "Yes." "And soldiers were falling and dying everywhere?" "Yes." "Well, grandfather, what a fine dodger you must have been!"—Delineator.

Sharpening a Pocketknife. Cutlery have certain rules for sharpening razors, pocketknives, etc. "A razor," said one of the craft, "must be laid flat on the hone, because it is hollow ground and requires a fine edge. But a pocketknife requires a stiff edge, and the moment you lay it flat on a stone, so as to touch the polished side, you injure the edge. It must be held at an angle of twenty to twenty-five degrees and have an edge similar to a chisel."

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