

Every Day Art

By ADA HAVNER

IF YOU are interested in color and design, the work of Mr. Ralph Helm Johonnot in these fields has undoubtedly come to your attention. Perhaps you have joined a Johonnot study class similar to the one which was held at Iowa State College this winter.

These series of informal talks deal with the Johonnot design and theories of color as expressed through the cutting of shapes in dark and light as well as colored papers and their application to special handi-crafts.

Mr. Johonnot's ideal is to create an art which will be useful. He very practically states that he is not interested in art for art's sake, but as it may be applied to make a lovely setting for life.

The cutting and arrangement of shapes from a charming array of varied colored papers is only a short means to the end for acquiring skill in creating and combining interesting shapes, in securing proper light and dark distribution, and in forming lovely color combinations. This work would seem to be equally valuable to the painter, the designer of costumes or interiors, the window decora-

tor, the florist and the embroiderer. In fact it may be applied to almost any phase of life.

Mr. Johonnot's twenty-five colors have been chosen not for their striking qualities but rather for their illuiveness. The colors which he has selected for his work are those, which if harmoniously combined would not only be a joy to have about you, but would be "easy to live with." If you are familiar with the beautiful tonal papers on the market you will recognize the great possibilities in their use.

"Inherently every color is a good one," says Mr. Johonnot. "It is only in unlovely combinations that we have bad color effects," he adds, "for color is not a fixed thing; you can make it what you want it by placing other colors near it." A striking illustration of this point is to be noted in observing the blueness of the water of Italy or that on Monterey Bay, both of which appear unusually blue because they are contrasted with the surrounding grey of the country. Mr. Johonnot assures us that these waters are of no deeper blue than others, but

appear to be so because of the contrast.

Among the few rules of color which he emphasizes these are of greatest importance:

"When any two colors of nearly the same hue and value are placed together the darker should be the cooler." This axiom is found to be illustrated in nature's flower colorings. For instance, the red tulip, which we see a great deal in the spring, possesses in its cool green leaves a darker color than that of its flaming flower.

"Do not use different values of one color in a design. If you change the value, change the hue." In other words, if you have a cool dark green leaf, and wish to combine it with a lighter one in your design, make the light one a light warm green.

It was suggested that color might be introduced into the home through the mediums of pottery, glass candlesticks, colored flower pots, bowls of colored glass, etc. These should, of course, be selected with a view to their place in the entire design of the interior, and

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On the Art of Writing a Club Paper

By ELIZABETH FULLER

Instructor of English.

Dear Margaret:

So you have to write a paper for the Eurydice club, and you "don't know how to do it". Well, my dear, if you know that you know more than some club women I have met. And you shouldn't be so surprised at being expected to write a paper, either, for it's a very ordinary part of the course of human events nowadays—feminine events, at least, for the men seem to substitute luncheon addresses. As Dr. Ruth O'Brien said not long ago in describing the crisp, efficient way in which a hundred or so women represented as many phalanxes of women's organizations before a legislative committee at Washington, it seems that the women of the United States are organized to the 'nth power—if men were as highly organized, they probably wouldn't have as much trouble getting their own way about things.

And of course these organizations must have programs. Mary Roberts Rinehart said the other day that the club women of the country are just now giving the best of their thought and experience to the questions of social and cultural expression. Some of them are. Some of them when I've heard, gave what they apparently considered the choice bits of other people's thought and experience instead. At all odds I admire women for drawing on their own resources for their programs. Better that than importing an Edgar Lee Masters or some other pseudon whose roaring consists of supposedly clever insults and much hollow sound. But to tell you how to turn the trick successfully and give to your club an alive, vibrant, enjoyable piece of yourself in-

stead of a cold and empty dissertation—well, there's no sure-fire formula. You must draw largely on your mother wit. And don't be so appalled at the prospect, Margaret dear. Writing a paper is not necessarily fatal—even to the audience.

I hope you'll have some say as to your subject. You may not, for it may be arbitrarily set down in the year's program. If so, you'll just have to familiarize yourself with it and try mightily to nourish a spontaneous interest in it. For I tell you, Margaret, it's as true as any law of vitamins or electrons, that no woman on earth is clever enough to evolve a really interesting paper on a subject that interests her not at all. If you don't believe me, try it! So if you have a choice of subject, for your sake and your club's, pick one in which you have either a present or potential interest, and preferably one about which you already have some information. If it's first-hand information from experience, so much the better.

And, Margaret, in the name of all that's reasonable, don't try to discuss the universe in this paper! Stake off some corner that 's small enough to be presented adequately in thirty minutes. A woman who wouldn't dream of trying to serve a Ritz-Carleton dinner in twenty minutes will arise with all the suavity and assurance in the world and try to serve George Bernard Shaw in his entirety in that time—or perhaps modern American poetry. And it's really sad to watch her chasing wildly around over her subject, giving a peck here and a tap there, and finally retiring defeated, having made no apparent impression on George at all. So take my

advice, Margaret: choose a subject whose limits allow you to prepare a fairly adequate survey of it in the time allowed.

If the subject is one about which you're not thoroly informed, of course you'll have to read. Don't confine yourself to the encyclopedias, and don't be afraid to use the reference librarian, if your library is lucky enough to have a good one. Sometimes you can get valuable information by writing to authorities on the subject and to some of the countless bureaus and departments at Washington. The Readers' Guide is of course invaluable in leading you to magazine articles. Don't think you must read a book thru, in order to use it. The glossary and table of contents will show you what you want. Read widely, if you can; a dozen sources are better than one.

You will probably want to take some notes. You may prefer the o. f. notebook, or you may like the card system in which you take on one card the notes on one topic, that topic being indicated at the head of the card. Then when you're thru, you can shuffle your thirty or forty cards to your heart's content. It's much better to take your notes after you've read an article than while you're reading it. And the trick of successful note-taking is the ability—natural or acquired—to put your finger on the vital point in an article and to sum it up in a few words in your notes. It is usually wise to indicate after a group of notes the article or author they represent.

After you've done your reading, Margaret, if you're wise you'll let it lie fallow in your mind for two or three days, thinking about it, and assimilating it, and

blending it gradually with your own ideas. This, I am convinced, is the most important period in writing a paper; it is then that one's mind works—often unconsciously, asserting, accepting, crystallizing this inchoate matter into ideas. After this period you approach, probably with awe and inner trembling, the task of putting these ideas into words. Here you'll need something to guide you. You'll probably turn up your nose if I utter the baleful word **outline**. Well, an outline by any other name is as efficacious; the big thing is to have an organized ensemble of the topics you intend to discuss, showing you their order, their relative importance, their relationship and the proportion of space they are to occupy in your paper. You can write without this handy little chart if you want to, but you do so at your own risk, just as you do when you cook without a recipe or cut a dress without a pattern. "Aha!" do I hear you exclaim triumphantly? "I've done both those things and got away with it!" Even so, I hold that the recipe and the pattern were both in your head. The outline for your paper may be there, too, but unless you're more experienced in writing papers than I am in cutting out gowns, you'll want your outline where I want my pattern—right there where I can consult it frequently and solicitously.

You've often seen Aunt Jane's old crazy quilt, Margaret—those things were certainly well named. It had an oblong from her wedding dress, a hexagon from her mother's blue silk, a triangle from Sarah Jones' coral taffeta; in fact she could trace its whole family tree. Well, I once heard a crazy quilt club paper, unfortunately. It had a learned paragraph

from the Britannica, a chunk from this book, and a slice from that, all as unrelated in design as the pieces in the quilt. But it differed from Aunt Jane's quilt in one respect, for it had in it nothing whatever of its own writer's possessions. That kind of patchwork quilt paper is fortunately not nearly as common as it was years ago. Don't patch other people's fragments together, Margaret. I don't mean that you should never quote. Occasionally you wish to express an idea in the words which the author has himself struck out at white heat, but when you do quote, do it not at random, but always from an authority on the subject. And of course you should acknowledge to whom the quotation belongs; that is only right when you are making use of another man's property. Some authors are most temptingly quotable, but for the most part your own phrasing that comes naturally out of the fullness of your own thought and fancy is more arresting and pleasing to your audience than any medley of quotations could be. I'm glad we are past that period of ridiculous reverence for the printed word when we thought that because something was "in a book" it was undeniable truth in inspired phrasing.

If you're lucky enough to write when you're in that golden mood when words come crowding faster than you can transfix them with your pencil, then you'll need no advice from an English-teaching aunt or anyone else. But if you're not in that mood—and we usually aren't—set your teeth and force yourself to write on anyway, and sometimes a stray bit of that mood will finally come to you.

And let what you write be you, Margaret. Let it reflect the same you that your own talk, and your music, and your smile reflect. Don't, for pity's sake, strive after "elegance," that false idol of our grandparents. Let what you write have the same wording and the same rhythm as your natural speech.

After the deed is done, let your manuscript lie quiet for awhile. Then read it aloud, the better to check awkward sentences. The best of us slip occasionally in a construction; you'll find some errors, and here and there an unpleasant-sounding group of words. And in the interval between reading and revising often a more felicitous wording for a certain idea will come to you.

Before the day itself arrives, Margaret, read the paper over aloud several times, so that you'll be sufficiently familiar with it to look your audience in the eye occasionally while you read. You don't know how much dynamic force you can achieve that way. Twenty per cent of the effect of your paper lies in the reading, anyway. Don't mumble; read clearly and animatedly. Don't wear that self-conscious simper some women assume while reading their own work, but don't affect the stolidity of a wooden Indian, either. And don't begin with an apology for not doing the subject justice.

So much for the **don't's**. Well, Margaret, as I warned you at the beginning, there's no formula for a successful club paper. Again I recommend you to your mother wit. But you have my best wishes—you know that—and may the shade of your Irish ancestor, Mangan of the flaming pen, smile upon you as you write.

Old Lustre Ware

By JESSIE HILL

MANY families of English descent boast of one or two pieces of lustre ware that has been handed down in the family for several generations. In England almost every family has several pieces and occasionally a family has one to sell. All dealers in antiques, especially in New England, handle a few pieces. Single pieces are worth from a dollar up, occasionally reaching a value of one hundred dollars.

For the past fifteen years collecting copper lustre ware in England and the Channel Islands has been my father's hobby. During that time he has made eight trips abroad bringing back several pieces each time. The history of lustre ware proves to be interesting to anyone who enjoys the study of old pottery.

About 125 years ago the people of England were impoverished by wars and all of the rich people gave their sterling silver ware to help pay the national debt. They wanted some beautiful pottery to take its place.

Metallic lustre had been produced to a limited extent during the thirteenth century in Persia. In the fourteenth century lustrous pottery is known to have been produced in Spain and some pieces brought to England. Experiments were made by Josiah Wedgwood and others and the manufacture of lustre ware started in England just before the nineteenth century. The appearance of the English lustre is in many respects similar to the older Spanish ware, according to W. Bo-

sarko in his book "Collecting Old Lustre Ware."

The first lustre made in England was the silver lustre to replace the sterling silver that had been given up. Later the copper and gold lustre were made. The gold is the most valuable and the copper the most plentiful.

Lustre implies brightness or splendor. When well polished it reflects almost as well as a mirror does. The lustrous effect was produced on the pottery by the application of a very thin glaze of metal reduced by chemical agents to the condition of extreme solubility which allowed it to be easily applied to the surface. The

final glaze was often composed of one or more metallic substances.

Lustre ware was made in many unusual shapes and styles' pitchers, goblets, sugar bowls, mugs, teapots, cups and saucers, and salt and pepper shakers.

Designs were made by combining the lustre effect with lavender, blue, gold, canary or green in intense shades. Almost every piece of lustre has a band of color with a design on it.

There are several types of decoration used. Some times flowers or animals were made on a colored background in raised relief. When animals or human figures were used a large share of the piece was colored and the figure was in lustre but when the flowers were used there was usually a stripe around the pottery with a bright colored raised pattern on it.

The old sugar bowl in the illustration is copper lustre with a band of deep blue decorated with a raised pattern of red and other bright flowers. In some cases a pattern of leaves or small flowers was applied to the band of color with a paint brush or by the use of a stencil. Sometimes a pattern of small flowers was applied with thick paint that stood out from the pottery.

Most museums in the east have several pieces of old lustre ware. Until recently however no museum has had a very large collection. Not long ago the Chicago Art Institute installed a collection

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An old Copper Lustre Sugar Bowl with a Raised Pattern of Flowers.