On the Art of Writing a Club Paper

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Every Day Art
By ADA HAVNER

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 English club, and he is not interested in art for art's sake, but as it may be ap-
plied to make a lovely setting for life.

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

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."

The striking illustration of this point is to be noted in observing the blueness of the water on Mount Bay, both of which appear unusually blue because they are contrasted with the surrounding gray 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 action 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."

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I F 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 cut-
ing of shapes in dark and light as well as colored papers and their application to special hand-crafts.

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

The choice 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 decorator, 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 illustriveness. The colors which he has selected for his work are those which he considered 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.

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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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Old Lustre Ware

By JESSIE HILL

M ANY 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, that family has probably several pieces and occasionally a family has one to sell. All dealers in antiques, especially in New England, handle a few pieces. Sometimes they are brought 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 aboard 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 were given 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. Borsarko in his book "Collecting Old Lustre Ware."

The first lustre made in England was the silver lustre to replace the 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 lustre 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, candlesticks, mugs, teapots and saucers, and salt and pepper shakers.

Designs were made by combining the lustre effect with lavender, blue, gold, olive green, and green 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 pieces 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 by the use of a stencil. Sometimes a pattern of small leaves was applied with thick paint that stood out from the pottery.

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 (Continued on Page 12).