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Every Day Art

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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 cutting 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 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 in designing for the home for those who wish to special handi-rafts.

On earth is clever enough to evolve a pattern, the florist and the embroiderer. In the course of human events nowadays men I have met. And you shouldn't be expected to be as many phalanxes of women's organizations before a legislative committee at Washington, as Dr. Ruth O'Brien said not long ago.
OLD LUSTRE WARE

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which is known as the Buckington collection and is composed of about one thousand pieces of all kinds of lustre.

Any modern gift shop sells what they call lustre ware in beautiful sparkling shades of pink, blue lavender and yellow but it is not metallic lustre and should not be confused with the old ware.

When the metallic lustre was made in England each manufacturer guarded his method jealously. Lustre ware went out

of style and the only men who knew the secrets of its making died so the exact details of the work that they did are not known today. Some pieces have been made but not many because of their inferior quality.

N. Hudson Moore, one of the best authorities on lustre ware wrote, "Whole tea sets, and ornamental portraits with a band of bright blue have been offered me as antiques, every line and its hard brassy color showing in an unmistakable manner that there is a depth of smoothness of glaze and a feel to the old lustre that are not easily mistaken. The lustre will not be confused with the old ware.

The next step consists of acquiring an array of these articles in different hues, values, shapes and sizes, so that one may change the appearance of the interior from time to time by merely selecting one type of picture or bowl by a distinctly different type which is equally as fitting in relation to the surroundings. For the person wishing to express moods or ideas this suggestion is invaluable.

In speaking of pictures for the home Mr. Johonnot made these helpful statements.

"Pictures are not complete in themselves but need the proper surroundings to bring them out."

"A picture should be more than a pleasing effect or a realistic reproduction; it should be a necessary part of the design of the room it is used in."

"A print of a good picture to be better thought of than an original of poorer quality."

"Pictures are often better placed on tables rather than hung on walls. By placing them so, the pictures are brought into closer relationship with other objects and colors and seem to have a more definite connection with the scheme."

"Flooding the room with tones of one color is bad," says Mr. Johonnot, in speaking of the use of color in the home. He asserts that it is not a safe thing to use only one color in its different grades any more than to have glaring inconsistences in different colors.

Commenting upon period rooms, Mr. Johonnot stated that they were out of place. Since rooms should be expressive of how the people of the particular time live, it is not appropriate for us to use rooms expressing the lives of other times. What we need is an interior which speaks of our own lives and the age in which we live. All of us have our homes in slightly different needs so that our homes will of necessity by unlike in many respects, and in that difference will express the individuality of the planner.

The same principle applies to exteriors as well. Climate and the surrounding landscape are two factors of prime importance in determining the external appearance of the home. Spanish architecture which is used extensively in California is very good there and is even appropriate in this part of the country. The Colonial house is good in the east where homes are crowded closely together and small lawns are used, while the southern Colonial structure is suited to extensive grounds. If surroundings, climate, and other factors do not call for one of the recognized types in its entirety, you may take a portion of another structure and adapt it to your conditions. The English house is one which may be easily adapted to many conditions and has many attractive modifications. The prospective home builder should, however, have a particular site in mind before he begins to think about his house, and views may be utilized and so that the house may seem to be an integral part of the landscape.