

is large, the greens are especially soft and rich, while there are also golden yellows and russet, deep browns and velvety blues."

Biloxi ware is remarkable for eccentricities of form and brilliant glaze. It is made by Mr. George E. Ohe from the clays native to Biloxi, Missouri. Mr. Ohe is said to be an erratic genius, wholly devoted to his potter's wheel. His clay he mines, grinds and prepares personally. Careful and thorough as Morris, he feels as keen a joy in his creations, and the moment of extacy arrives when the clay is on the wheel and begins to take form. He has been called by his admirers, who know his heroic struggles, the "second Pallas."

Among the exhibits of China were those of members of the National League of Mineral Painters, founded in 1892. This is an association composed of sixteen ceramic clubs in different parts of the United States, and a score or two of mineral painters not members of a federated club, and has an aggregate membership of about five hundred. The object of the league is to found a distinctively American school of mineral painting by centralizing the forces of widely separated clubs, in lines of work tending to promote originality and arouse the national element in its associates.

Its first exhibition was held at the World's Fair. Annual exhibitions have since been held, serving to stimulate public interest in the league and to encourage in the artist a just appreciativeness of the dignity of his own profession.

The annual exhibit this year is at the Paris exposition, and the league has endeavored to make it as representative as possible of the ceramic work now being done in the United States.

In selecting, preference was given to decorations on American ware. Artificial borrowings of foreign decorations and copies of French pictures were eliminated. It would seem that this conscientious discrimination should make the exhibit representative and worthy the league. Mrs. Worth Oegood is the president of the association, and this account is mainly from her pen. The notice of the league is "Keep the fire alive."

One of the most interesting collections in the Milwaukee arts and crafts exhibit was that illustrating the "evolution of the book," from the etched stone to the perfect product of the Roycroft or Wausau press.

The Roycroft has already become famous and its productions are quite as substantial and artistic as those that Morris took such a delight in making at Kelmscott. The Philosopher press has not made quite so wide a mark, yet in some respects its books are the most beautiful issued from any press, and they are the work of a woman, Mrs. Helen Bruneau Van Vechten, "at the sign of the Green Pine Tree." Mrs. Van Vechten is not only a printer, but a college and a club woman. William Ellis says of her: "At the very outset of her work, Mrs. Van Vechten evidenced that capacity for infinite pains which is most often developed to a high degree in woman, and which is essential to the best results in fine press work."

"At once she mastered in one stroke the problem of perfect registration—a technical detail which has not been considered essential by other book-makers. The books of the master book-makers of modern days do not show as high a degree of accomplishment in this particular as do most of the books made by Mrs. Van Vechten. It may be argued that this is a non-essential, but it is something that it was left for a woman's hand and brain to solve the obvious difficulty which has stood in the way. Mrs. Van Vechten's books show a steady progress in the mastery of the all-important and

almost unconquerable problem of ink. The adjustment of the flow of ink to the face of the type and the surface so that each letter shall show clear and distinct and shall be of equal blackness throughout an entire edition, presents a problem of which few have any conception, and one which does not enter, with any degree of nicety, at least, into ordinary printing. The steady improvement in Mrs. Van Vechten's work in this regard shows that she is on the road to success. It should be a matter of pride to the woman's club folks that one who has been actively identified with their work ever since her college days, and who is distinctively a club woman, should be making the progress she is in one of the serious crafts. It may yet be to the lasting honor of the pine woods of Wisconsin that it is there that Helen Bruneau Van Vechten is making beautiful books. Mrs. Van Vechten has entire charge of the mechanical department of the Philosopher press in the little town of Wausau, Wisconsin. She superintends the setting of the type, plans the work and sees that it is executed. She designs the books, determines the details, such as type, margins, bindings, and decorations, and with her own hands, feeds them through the press. Of course, her husband and his partner by no means go unconsulted, but in the division of work this falls to her. Thus the books of the Philosopher press stands as the accomplishment of a Wisconsin club woman, who three years ago knew not a hawk from a hand saw in the print shop, and who has come from the parlor to the press room, only to add to the dignity of the craft the graces never dissociated from true womanhood. Mrs. Van Vechten is perhaps more notable among women who are doing something from the fact that she is demonstrating each day that concentration in one direction need not produce apathy in all others. Her club work is maintained in all its former vigor, she finds time to give to public affairs, being one of the trustees of the Wausau public library and secretary of the county traveling library association. She is one of the official visiting board of the Milwaukee Downer college, her alma mater; was a member of the press committee of the biennial, and with all her responsibilities plays golf and maintains her old-time social duties—and her business life seems only to add to her capacity for other duties. She has always been a dominant force among her associates, and the fact that the Philosopher press exists today is due to her indefatigable energy and indomitable persistence as well as to the excellence of her own work.

One effort of the arts and crafts movement will be to induce merchants to substitute individual signs, hall marks or trade marks in artistic forms and preferably of metal for the monstrosities that now disfigure the business buildings of our cities. Doubtless, it will sometime arrive that a ten foot sign will be considered as vulgar as one's "old bald-headed picture" in an advertisement. It is hoped that when that day dawns public sentiment will arise and abolish the horrors that disgrace our streets. Then processions of gum manufacturers and red, blue and yellow tag stores will be alike impossible.

Metal working is one of the most fascinating of the art crafts. Some one has recently discovered a blacksmith who after his horse shoes are made, fashions beautiful things in iron to adorn his house and that of his neighbors, adding beauty and quaintness to the island village where he dwells. What nobility and dignity would any city street acquire if wrought metal signs, with a distinctive device, were introduced to mark each store, and facades

(Continued on Page 7.)

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