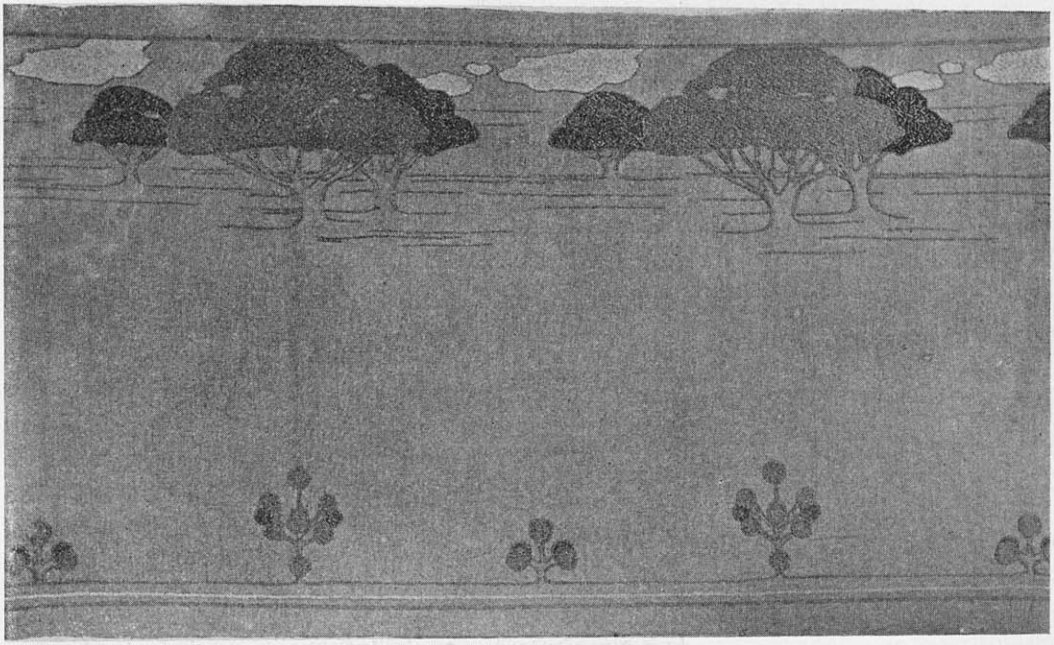
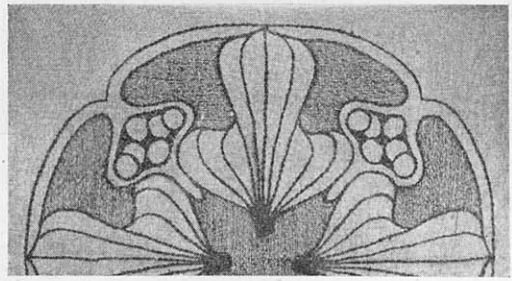


Frieze with china-ball-tree *motif*

ART NEEDLEWORK IN NEWCOMB COLLEGE.

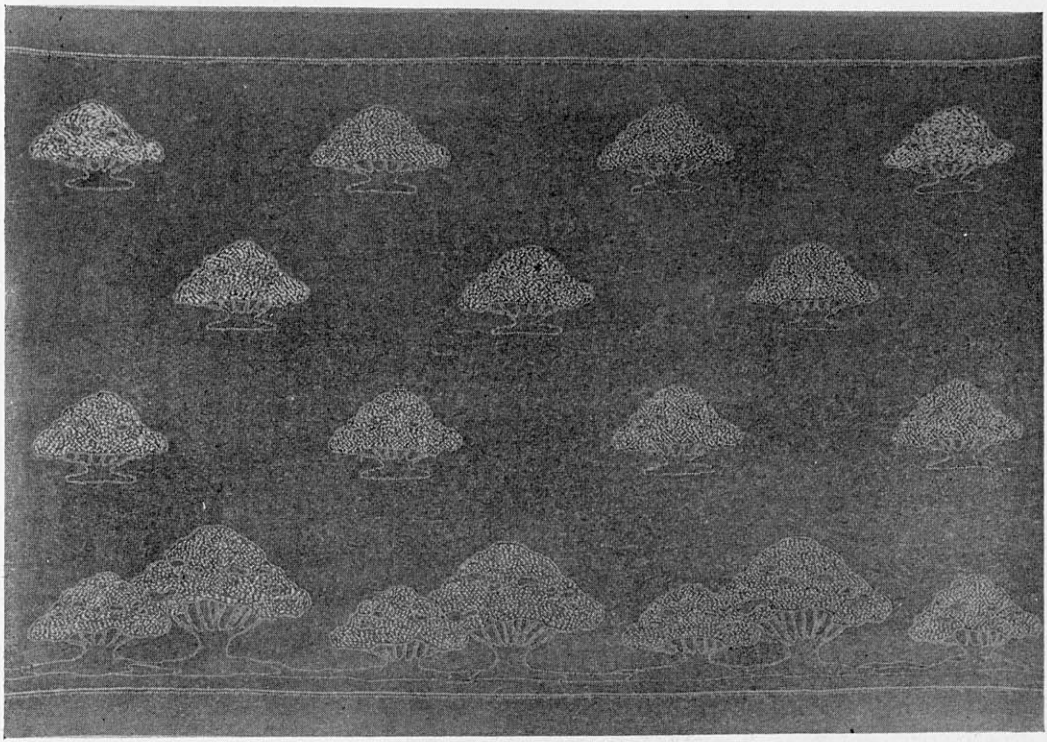
ECONOMICS are involved in the effort to produce a harmonious relation between art-school standards and a purchasing appreciation from the public. The problem in art needlework is to combine the merits of excellent color and designs with durable materials and stitching; rather than to achieve wonderful execution, showing perfection in difficult and elaborate combinations. Abandoning the popular idea that the chief attraction in work lies in the hope of earnings, yet holding that art ideas cannot be truly separated from absolute utility, we must always recognize the dignity of the worker who feels a pride in making beautiful every work of his hands.



Design on brown homespun in green, gold and black by Lillian Gusdry

The real artist delights to become the craftsman. The craftsman finds his keenest joy in work which appeals to the artist within him.

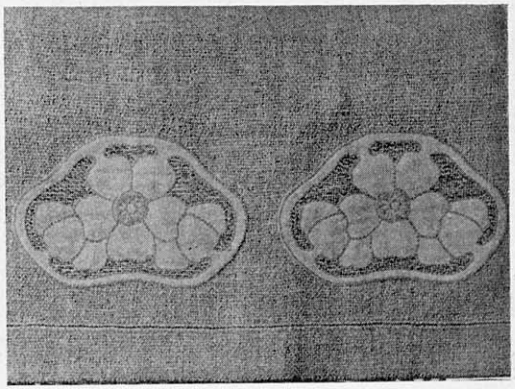
It has been decided by the Art Department of Newcomb College that a student of ability having had four years' training in its courses in drawing, color and design, must be promised some definite remunerative result. Teaching is, of course, always open



Wall hanging

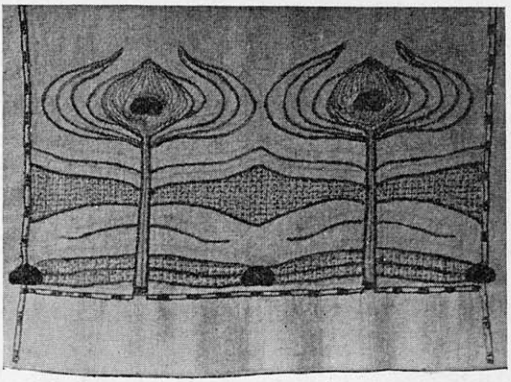
to those who are by nature qualified to follow it. For the majority who prefer studio occupation, the pottery, already mentioned in this Magazine, was installed. It is now an accomplished factor, artistically and economically, operated on the college grounds, by workers trained in the Art Department. Two years ago the opportunity for wider choice in the application of art was made possible, by the formation of a needlework class, meeting the needs of those whose personal interest in that art gave promise of important developments. What could be more natural for a school of artist women? The comparative ease with which the small necessary equipment is controlled emphasizes the freedom and independence of the producer, thereby adding happiness to the labor.

It is the variety of materials used, together with this scope for individual creation, that enables needle-craft to take its high place among the so-called lesser arts.



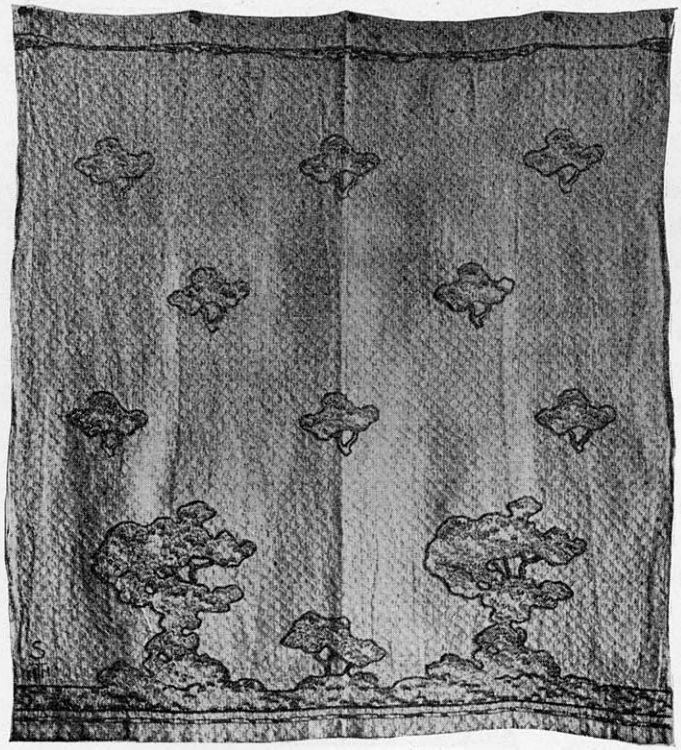
Appliqué for change of texture

The charm of the older embroideries never fails. Is it not because they have something to say? We recognize in even their simplest forms of expression an excellence replete with sentiment and sincerity. The rambling, often unequal treatment of surface, shows joy and pride of personality. The paralysis of imitation did not cripple the mind which elected a change of coloring at intervals in the repetition, nor was stagnation possible where natural forms were controlled in design spacings, as freely as notes in a musical scale.



Free use of stitches and broken color

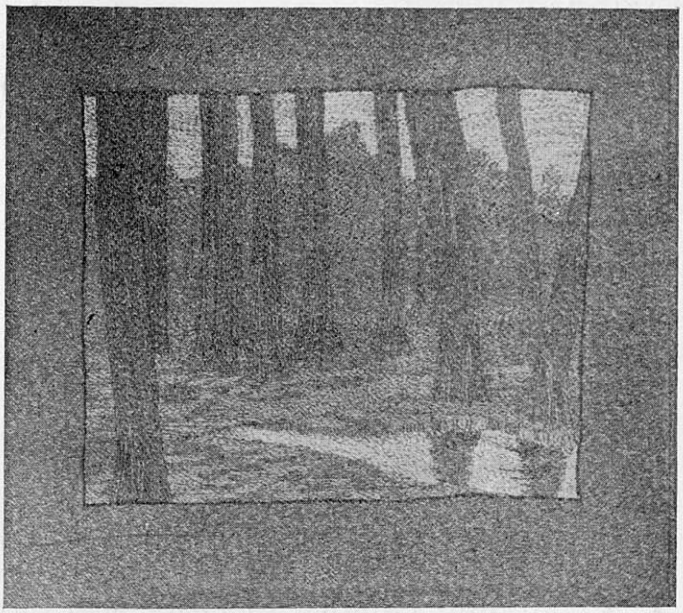
It is upon the excellence of design that Newcomb especially builds its school of needlework. It recognizes that nature alone initiates. It asks that ornament be more than an aggregation of conventional forms; that it represent the *ego* of the period in which it is created, as well as that of the creator. A satisfactory result presupposes sane and intelligent discrimination among wide traditions, and ability to adapt those natural forms which loving and intimate association have made most familiar, to materials which combine use and beauty. There can be no real fixity of design or treatment in work that is produced by hand. It is possible and often desirable to make changes as the work proceeds, and the best results are often those in which details have evolved themselves in the general progression. This freedom in individual expression keeps the artistic instinct ever on the alert.



Wall-hanging: crêpe-myrtle-tree *motif* spun, woven and designed by G. R. Smith

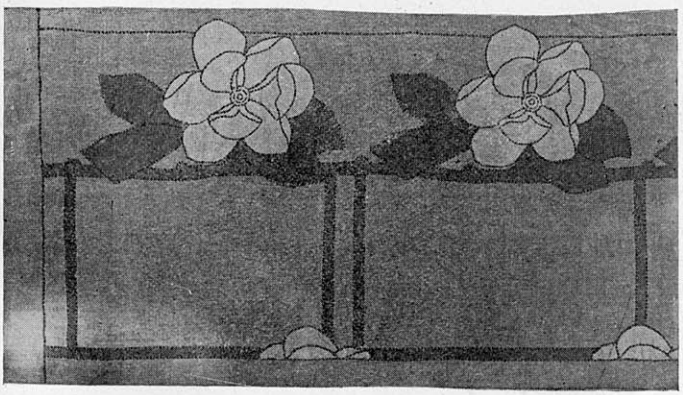
Special endeavor is made to select stuffs of sound quality and good color. Native cottons, from which much is

expected, are used, as well as linen and rough silks. Difficulty in obtaining these with unequal weaves which lend themselves to varying treatment, suggested the use of the loom, and of such simple dyes as native vegetable matter affords.



Designed and executed by M. Delavigne

In the wall hanging shown the material, woven by the same hand that planned and carried out the design, plays perfectly into the crêpe-myrtle-tree *motif*. Fabric and design are as much a part each of the other, as if the hanging were tapestry; while interest in the fabric has been preserved by restrained treatment of the subject, unusual richness is given by the use of broken color. Much really valuable experiment has been carried on in this use of silks, without in any way transcending the inevitable limitations of cloth and threads. Indeed, it is in a fine, harmonious adjustment of materials that we see the thoughtfulness of the workers. In their skilful hands, each design becomes individual and unique. Planned for its best service, however simple, it is recognized as a creation; and the signature of the creator is stitched into the design, as well as the mark of college approbation, N. T. N.



Wall-hanging with magnolia *motif*, appliqué of quiet greens and greys

In the magnolia *motif* wall hanging is shown one of the frequent uses of applied textiles. Here the quiet overtones of greens and greys have been slightly reinforced by stitching.

The china-ball-tree *motif* shows a very satisfactory arrangement of the design for practical use as wall protection, behind a buffet or shelf on

which objects, already placed, may not break the lines of ornament.

Reproduction fails where color occupies the important place, as is necessarily the case in needlework. It is regretted that even design values suffer material change in the examples shown. In reviewing the work, however, we feel that the care with which over-decoration has been eliminated, distinguishes it as possessed of high artistic qualities.

A quiet reserve in design, combined with execution which duly recognizes the limitations of textiles, is perhaps the most marked characteristic of what this organized effort has already accomplished.

STENCILED FABRICS IN COMBINATION WITH PEASANT EMBROIDERY.

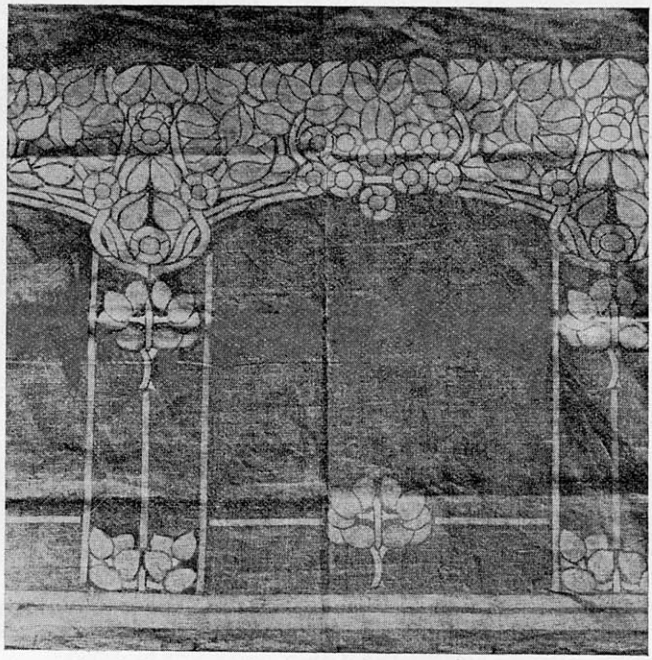
THE needlework which passes under the name of peasant embroidery consists of *appliqué* used to introduce changes of color, and combined with stencilwork in patterns conventionalized from natural forms.

The Craftsman fabrics upon which this method is successfully employed, have variations in tone and color suggesting the backgrounds of the finer Oriental rugs. The method is simple and the results most effective, especially when compared with the small outlay of time, skill and money necessary to accomplish them.

To produce this embroidery the needlewoman must possess an elementary knowledge of design and of the laws of color. Having such knowledge, she would do well to follow the process which is here subjoined in detail:

The design having been made of the size of the work to be executed, the portions intended for *appliqué* are cut according to the models contained in the cartoons. These shapes are "caught down" smoothly upon the background, and are outlined in a long running stitch, with a worsted cord, about three-sixteenths of an inch in diameter. For the applied portions of the design the Craftsmen linens are effectively used upon a background of heavy canvas.

The design having been chosen, the color scheme must be fixed. This may be based upon either contrasts or harmonies: the former basis demanding great discretion and a fine sense of proportion on the part



Portion of a frieze. Fabric: gray blue canvas; stenciled design in lighter blues and pale gold