

## Studio-Talk



BARRY DOWNING

BY EDITH DOWNING

Anna Alma Tadema. Certainly there is sufficient good work in the gallery to make the show thoroughly memorable.

There is much that is fascinating in the sculpture of Miss Edith Downing. In the group of a mother and her children there is every evidence that true sentiment informs the modelling, and makes it something more than a parade of scholastic knowledge ; at the same time there is no weak surrender to difficulties, but good and sound work characterises every detail. The bronze bust of *Music* and the little portrait head of a boy exhibit a liveliness of intention and animation that justify us in looking forward to work of high interest from Miss Downing in the future.

study, *The Rising Moon*, Mr. W. Llewellyn's *Storm and Sunshine*, and *Whitby Quay in Winter*, Mr. James Paterson's *Dream of the Nor Loch*, Mr. H. Hughes Stanton's *Poole Harbour*, and the two characteristic fancies, *Autumn* and *The Enchanted Lake*, by the late G. H. Boughton. And in addition there must be included in the list of notable things Mr. A. J. Black's *Treasure Ashore*, Mr. F. Yates's *Autumn Evening at Rydal*, Mr. Alfred Hartley's *Evening Light*, Mr. Melton Fisher's *June*, Mr. E. Stott's *The Birdcage*, Mr. Byam Shaw's *The Little Dream*, Mr. Moffat Lindner's *The Slumbrous West Grows Slowly Red*, Mr. Harold Speed's *The Alcantara, Toledo*, by *Moonlight*, the portraits by Mr. Harris Brown, M. Flameng, M. J. E. Blanche, Mr. Glazebrook, and the late Robert Brough ; and the water colours by Mr. St. George Hare, and Miss



STAINED GLASS WINDOW

DESIGNED BY CHARLES DAWSON  
EXECUTED BY ALEX. GASCOYNE

(By permission of Mr. Lewis R. S. Tomalin.)

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MODELLED DESIGN  
FOR GLAZED POTTERY

BY CHARLES VYSE

Mr. Charles Dawson's window, executed by Mr. Alexander Gascoyne, is a particularly good example of the work of both these artists. In spacing and in the arrangement of the leads Mr. Dawson's design exhibits some of the best qualities we expect from his work. The window has been carried out by Mr. Gascoyne in a manner that suggests simplicity only by the skill which surmounts difficulties.

**H**ANLEY.—In the midst of a population whose industrial energies are mainly devoted to the manufacture of pottery is the Hanley School of Art, where very practical and praiseworthy efforts are being made to further the artistic advance of an industry to which art is essentially allied. It has become almost a platitude to remark that the ceramic industry is much in need of the application of sound artistic principles, and for that reason it is gratifying to find an institution training students in a manner which will not only tend to improve the æsthetic side of the industry, but also advance the public taste in the direction of appreciating its more beautiful productions. It has been often

said that it is no part of the duty of a nation or a municipality to produce painters and sculptors, but it is eminently the duty of both to produce craftsmen who will combine with scientific skill the appropriate application of art. The efforts of the Hanley School in this direction are therefore to be sincerely commended.

The principal object of the school is to further art as applied to pottery, and considering this to be the aim in view, the work may be broadly divided into two sections. These may be termed the teaching of art, which comprises the giving of a general art education, and the teaching of artistic technology, which includes the technique of pottery. The school is under the direction of Mr. George Cartlidge, A.R.C.A., as headmaster, and Mr. Francis Jahn, as assistant-master, and both of these gentlemen, in addition to being thoroughly conversant with the general side of art, have intimate knowledge of the production and decoration of pottery. It may be here mentioned that the local education authorities have recognised the importance of a connective system of art instruction, and have, with the object of correlating the work of the various schools of the town, appointed



WALL FOUNTAIN  
IN GLAZED POTTERY

BY CHARLES VYSE