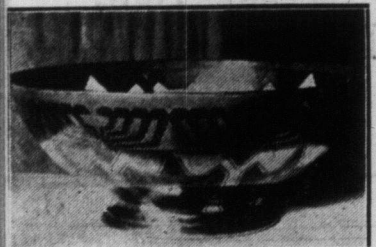


# Poems In China

By Flora Mac D. Denison

There are strange things done in the midnight sun, by the men who mull for gold, and there are strange things done in the centres of civilization in the name of art.

Possibly few homes have wholly escaped being afflicted with "Hand Painted China," the work of some ambitious member of the family, a relative or a friend. I have some intimate relatives myself who gratefully accepted bits of my work of twenty years ago and the fact that they are exhibited as proofs of my cleverness, makes it a difficult proposition for me to go into some of Ontario's vms, professing to have advanced the woman question, till the business of life is to live



Hand Bowl, designed and painted by Miss Dimpster, Knowles Studio.

For every bit of china I spoiled, I led that much of endeavor to living. I gradually realized the possibility, in decorated china and pottery, the difference between doggerel and try in color and shape. Everyone living for the ideal will use some dium thru which to express themselves. The talented woman, who is main subject of this sketch, has ad the art of china decoration as her dium, altho her artistic ability makes it possible for her to do excellent work in both oils and water color.



Vase, designed and painted by Miss Elinor Baker, Knowles Studio.

Miss Maud Mason is a southern girl who received her scholastic education in Toronto, where she first studied under Mr. George Reid. Even before leaving Toronto for New York she had an enviable reputation in the field of realistic china decoration noted by her now.

She studied under the best teachers and concluded that there was no reason why modern decorated china should not equal if not surpass the priceless old pieces so much admired. The secret of the success of men like Edgewood had been that he had done individual creative work, but individuality was not confined to any century.



Bowl in Royal Setsuma.

tury and the creative in mankind will not die till the last race is snuffed out. Miss Mason while laying stress on the originality, never for a moment overlooked the fact that even a genius can be assisted by technique, and that intelligence and skill in composition and design is a necessary foundation on which to build excellent work.

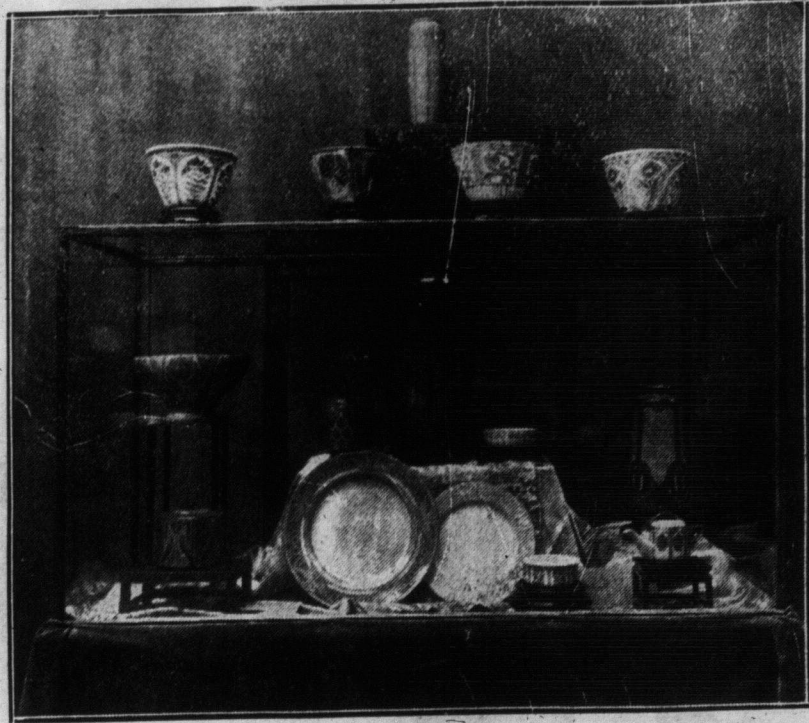
To-day Miss Mason's studio at 48 East 26th-st. is a center of authority on all that pertains to high-class ceramics. The secrets of the art are here and she has become noted not only for her exquisite bits of china but for the finest colors and golds used in the work and which she manufactures extensively, so while she has sacrificed thousands of dollars each year rather than prostitute her art to a merely commercial enterprise and do hand-painted china that is still extensively demanded by people with more money than taste, she has never-the-less been a great success financially and Europe has been ransacked to add interesting antiques in furniture, china, embroidery and rugs to her beautiful studio.

She is a director of the National Society of Craftsmen, a member of the Pen and Brush Club, of the National Art Club and the Woman's Art Club also of the Municipal Art Society and an associate member of the American Federation of Art.

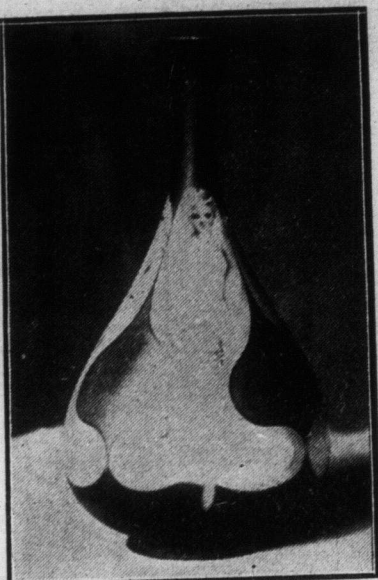
Her work ranks with that of Mr. Krutz of the Albright Gallery, with Mr. Arthur M. Dows head of design at Columbia and with that of Frank Brygwyn of London, England.

I have enjoyed the friendship of Miss Mason for many years and considered her one of the most conservative of women, possibly more because of her southern birth and manner than her expressed sentiments.

During my last visit to New York I stopped at her studio and was able to intimately study her character and I now feel that she is one of the most public-spirited women I have known.



Various kinds of dishes in Setsuma and fine porcelain.



Vase, designed and painted by Miss Elinor Baker, Knowles Studio.

Miss Mason has with her a very talented sister who is a linguist as well as an artist and her designs for wall paper, carpets and cretons are being used by leading manufacturers. Toronto has probably kept abreast of the times but apart from the work in ceramics at the Knowles Studio I cannot speak advisedly. I have heard Mr. Knowles talk "art" and if there ever was a teacher anxious that his pupils should manifest the ideal in their work, it is he.

The three photographs I was able to secure are the work of Mr. Knowles' pupils and are beautiful specimens of decorated ware.

The influence of artistic studios in a community can hardly be estimated. We learn by observation and probably assimilate more thru our sight than any other one sense. "The Studio" with Mr. and Mrs. Knowles as host and hostess is a refining and educative influence in Toronto and many have learned artistic values thru being able to enjoy this ever hospitable home.

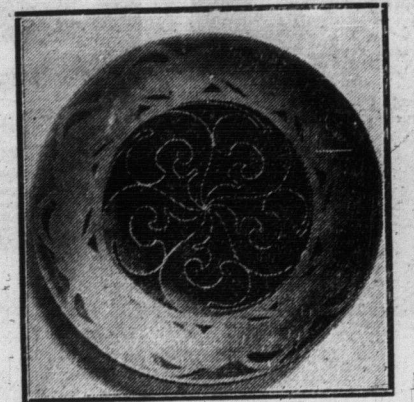
It is encouraging that there is such a renaissance in ceramics in America and before long we should have collections to compare favorably with the wares of Rouen, those wonderful pieces in the Cluny Museum in Paris.

We venture to prophesy that when a collection is made the work of Miss Mason will be among the very best.

May most of the handpainted china be relegated to the attic along with hair wreaths, waxed flowers, plaster-of-paris cats and white starched lace curtains and in their place put just one bit of ware artistically decorated. Not how cheap—but how good. Not how many—but how worth while.

## RICHEST AMERICAN WIDOWS.

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Plaque, designed and painted by Miss Florence Segsworth, Knowles Studio.



Pieces of porcelain exhibited by the Misses Mason at the current exhibition of the National Society of Craftsmen in the National Arts Club Galleries.



Scene from the London Drury Lane Theatre—New York Hippodrome spectacle, "Dick Whittington," at the Royal Alexandra this week.

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A Christian land, this cannot be, while evil holds high court. Tien help us God, to lift aloft, the things of good report. Whatever man has most in mind, his character reveals, And life would nobler, grander be, for having high ideals.

—Anna E. Briggs in The Progress Magazine.

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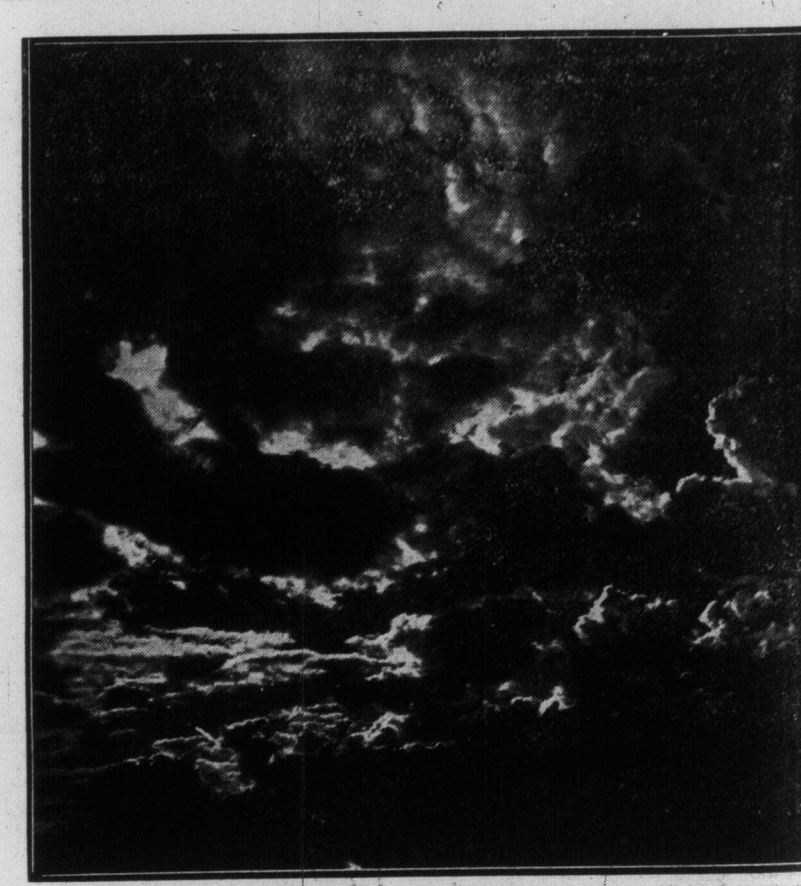
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