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# Keramic Studio

A MONTHLY MAGAZINE FOR THE  
POTTER, DECORATOR AND  
CRAFTSMAN



## Volume Ten

MAY 1908 to APRIL 1909 INCLUSIVE



KERAMIC STUDIO PUBLISHING CO.  
SYRACUSE N. Y.

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# KERAMIC STUDIO

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MAY MCMVIII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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### A REQUEST

We desire to get an expression of opinion from our subscribers and inquirers on the subject of a new magazine which we are about to publish, devoted to WATER COLORS, OIL, PASTEL, CHARCOAL AND PENCIL, AND CRAFTS; in fact, we want to know how much support we will get from teachers and students.

It will be edited along practical lines similar to that of KERAMIC STUDIO, will have technical treatments of each study and also contain a color supplement, either landscape, figure or study of still life which will be of great interest to teachers of art and undoubtedly of great assistance to them in their lessons.

It is our purpose to have it strongly edited in all departments.

Do you know of five or more of your friends who might become subscribers to such a magazine? If so please send us their names and addresses and we in return will send you one of our "color studies for the china painter." To avoid duplication kindly state your first and second choice. The Blackberry study by Miss Stewart is out of print.

KERAMIC STUDIO PUB. CO.,

Syracuse, N. Y.

The first number will be issued in October; price same as Keramic Studio—\$4 per year. Send in your order now, same to be due in September. The two in combination, \$7.

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# KERAMIC STUDIO

Vol. X. No. 1

SYRACUSE, NEW YORK

May, 1908



ODAY we are wishing ourselves and our subscribers "Many Happy returns of the Day." With the May anniversary number *KERAMIC STUDIO* enters on its tenth year. We are promising ourselves that the next year shall show a steady advance over the past. One new feature of the coming year will be the transferring of the Crafts department to the new practical magazine for the art student and crafts worker which will be issued the first of October. *KERAMIC STUDIO* will then be devoted entirely to ceramics, the space at present occupied by Crafts being devoted to the Happy Study Hours department and other subjects connected with ceramic work. Several special numbers are in preparation. Among these is a series devoted to the flowers of different states. The Texas wild flower number by Miss Willits will be the first of these, followed by "A New England Garden," depicted by Mrs. Sara Wood Safford. "Father Knickerbocker's Posy Patch" will have its exponent in the editor. Other special numbers will be announced later.

✦

The *KERAMIC STUDIO* announces a design competition for December as follows:

The best naturalistic study in color of any subject suitable for ceramic purposes, accompanied by detail drawings in black and white. \$20.00 \$10.00

The best decorative study in color of any subject suitable for ceramic purposes, accompanied by detail drawings in black and white. \$20.00 \$10.00

The best design applied to a ceramic form. \$10.00 \$5.00

The best drawing of some natural form with details and conventionalizations. \$10.00 \$5.00

✦

Questions in regard to colors and other materials will be answered in "Answers to Correspondents." If your letters to the Happy Study Hours Department are not answered in the current article, look in the "Answers to Correspondents" column. Technical information will be found there. The Happy Study Hours will deal more with general topics such as "ways and means", "methods of study", practical suggestions of all kinds.

✦

The June number of *KERAMIC STUDIO* will be devoted to work by the New York Society of Ceramic Arts and will be in every way a valuable number. Our naturalistic friends will please bear with us, since there will be only conventional work. The following issue, July, will be filled with Texas wild flowers from the brush and pencil of Miss Alice Willits, formerly of Cincinnati, and connected with the Rookwood pottery.

✦

Many letters have been received asking about the marketing and criticism of designs for china and the other crafts. Such drawings may be submitted to the editors of the *Keramic Studio*.—*Study Hour Department*.

## NATIONAL LEAGUE OF MINERAL PAINTERS

The National League of Mineral Painters is a Society composed of individuals and clubs, the latter when duly accredited, being represented by delegates on its Advisory Board. Its object is the advancement of Ceramic Art, the evolution of a higher standard and more purposeful work.

The League was founded in 1892 and the first exhibition was accorded a place at the World's Fair, Chicago, in 1903. Since then an annual exhibition has been held and the Society has exhibited with honor at every national exposition, and also at the Paris Exposition in 1900. One of the aims of the League is to encourage the individual by helpful suggestions and intelligent criticism, and to this end the study course was formulated and in 1902 a comparative exhibition organized. The use of clays and the artistic development of form has been largely represented in recent years and has added much to the interest of the annual exhibition. So also has overdecoration given way to simplicity and a following of more dignified design.

Medals have been offered from time to time, stimulating members to earnest and original work, thereby awakening latent possibilities, and bringing before the public truly artistic and highly meritorious conceptions in form and color.

Too much commendation cannot be given the study course, and its far reaching educational value. Clubs and individuals from Maine to California are working out the same problems and have the benefit of careful discriminating criticism from Miss Bennett of the Art Institute, Chicago.

It is only by seeing and knowing what others are doing that we progress and in the League's comparative exhibition, going as it does from one club to another throughout the United States, a vast store of knowledge is brought together that in its scope is invaluable.

In 1902 the Board rendered a decision that any responsible club outside the League desiring the exhibition may receive it by paying \$10 into the League treasury, assuming the packing expense for re-shipment and paying receiving and dispatching expressage. Each administration has added something to the League worthy of remembrance, in the faithful discharge of duty and the attainment of higher ideals. The fire has been kept alive, and enthusiastic efforts have brought forth fruit that shall lend its influence to greater things.

The first president was Mrs. S. S. Frackleton; Second, Madame S. E. Le Prince; third, Mrs. Worth Osgood; fourth, Mrs. Vance Phillips; fifth, Mrs. Belle Barnett Vesey; sixth, Mrs. William H. Farrington.

MINNIE C. CHILDS,

1742 Evans Ave.

Treasurer N. L. M. P.

✦ ✦

## STUDIO NOTES

Mrs. S. Evannah Price held a successful exhibition of her work in china painting and water colors on April 3d and 4th in her studio, 23 West 24th St., New York City.

The studio of Mrs. M. A. Neal, 1425 Broadway, N. Y. City will be open all summer.



### HAPPY STUDY HOURS

I'M so glad I gave you some "pot boiler" suggestions last month, for more than one subscriber has written to the effect that in her desire to study with teachers "whose very names meant inspiration even pot boilers have become glorified as a means to an end"—and the better our pot boilers, the shorter the road to that work in design which each writer has said was her ambition. Not one has said she was content with that which she already knew, and each letter tells of a struggle against such odds that one feels he cannot pass on his little knowledge soon enough. One worker who cannot go away to study this summer asks if she may send for criticism some drawings of the wild flowers that grow so abundantly in her State. Indeed she may, and all others who are interested to make such drawings. She adds: "I really can do hard work if I just knew how." She asks only for a little guidance and is willing to work. This is just what we need in our Ceramic world—students who love their work, who are willing and anxious to develop something for themselves and not merely blindly copy. Even if the copy work must be done for a time, it will be done with much more understanding if one at the same time is studying to interpret nature in his own way, or to make a pattern from some part of a flower growth perhaps undiscovered until now.

Another worker writes that she doesn't know when she's *right*. Few of us do—but there are certain laws of design which we try to work by, that have come to us from masters whose work has stood the test of time and constant association. "The principles discoverable in the work of the past belong to us, not so the results. It is taking the end for the means." Study the art of other times and other nations, make tracings of designs that please you, and carefully note the spacing and spotting of color, but remember that these honest old workers used the material about them and made it significant of their own time and country. They drew the thing they were familiar with and in which they had learned to see beauty. Knowing and appreciating the true beauty of that which had been created for them, they in turn tried to make even the every day articles of utility beautiful by adding some simple pattern developed from plant or animal life. Never did they destroy the utility function of the object decorated; the decoration was secondary, and was a loving touch added to an already lovely form. If every worker would only remember this.

In selecting a shape to decorate, think to notice if it has any bumps or beads or curves that will interfere with its practicability, if it's to be for a practical purpose, for alas! many of the forms offered to the China painters for decoration are *impossible*. They have no beauty to start with, and no one could make them beautiful, but now we are getting

fine new shapes and the worker can start with the right thought, that is, to add interest and beauty to something already good. Watch yourself closely that you do not overdecorate—that is a fault of most of us. It is much harder to keep a piece fine and simple, than to make of it an elaborate ornate thing. Even in your naturalistic work, this thought of subordinating the design to the shape can be observed. You will be surprised to see how far a little decoration will go, if, before you touch the brush, thought is given to spacing the stems, leaves and buds upon a surface so that the lines of the design will be in harmony with the structural lines of the form. Haven't we all drawn lines (thinking of stems as lines) on a surface, and noticed that the piece at once looked queer and wobbly?

With the drawings of the wild flowers, send drawings of a shape with a design suggested upon it. I'm sure help can be given you, and at first, perhaps in this way you will be led to a better understanding of design principles than by trying to produce more formal or abstract patterns.

I'm suggesting some more pot boiling ideas, and naturalistic though they are, there is yet law and order in the arrangement. In the drawing of the rose wreath, you will notice that the unit (marked) can be spotted five or six times around a plate. Use as many of the extra small rose links as may be needed to make a continuous border. Paint the design and fire without any background. In a second



working wash over the entire surface with a good Ivory, but do not cover the heart or lights of the rose, only its edges. If clean crisp modeling has been done in the first painting, very little detail need be added unless it be an accent to a stem or leaf here and there. A contrast can be had by tinting the space between the rose wreath and the edge of the plate a deeper tone of Ivory than that washed over the center surface, or inside the border may be left clear white china. Try white roses showing soft yellow centers and bands of Silver for a dainty ice-cream plate. The upright rose design can be carried out in the same colors or the roses may be made pink with soft nicely grayed leaves. Let this unit divide the plate into three, five, six or seven parts as may make pleasing spacing, and let the trailers be the link. The little orange is another motif to be used in the same way. Try this on fruit plates, sherbet cups and



the like. A good Ivory for this is made of two parts Yellow Brown and one of Yellow Green applied thinly and pounced. These are what we call "compromise" designs, and you who have trouble in converting your patrons to a more reserved kind of decoration on their table china, will, I feel very sure, satisfy their demand for the naturalistic, and at the same time be influencing their minds, quite unconsciously, in favor of what you want most to do and to give them—simple formal border designs on their tableware. Let us all try to get our minds in condition to receive the best, and trust that we may be ready and able to recognize it when it comes.

—*The Happy Worker.*

❖ ❖  
**FLEUR DE LIS**

Photograph by Helen Pattee

*H. Barclay Paist*

**C**OLORS for flowers, mix Air Blue, Carmine 53 (or use Rose) for the pale portions, Dark Blue and Ruby Purple for the strong color. Albert Yellow for the tuft of yellow on the three lower petals of the flower, blend gently down into the petal to meet the violet color. For shadows in the petals wash delicately with Grey Green for second fire. Paint the leaves with Grey Green, Olive Green and Dark Green according to the values. Copenhagen Grey makes a pleasing background.

❖ ❖  
**JACK-IN-THE-PULPIT (Pages 5 and 9)**

Photographs by Helen Pattee.

*H. Barclay Paist,*

**T**HE colors for this decorative flower are Olive Green, Dark Green and Violet of Iron. The flower is a pale green streaked with Violet of Iron and green pistil. The stems very pale green, leaves modeled with the two greens. Follow the values in the photograph for the modeling, with the exception of the stems which appear darker than we would show them in color. A background of soft Olive Green or Neutral Yellow will be the most harmonious.

❖ ❖  
**TREATMENT FOR CYLINDER VASE —  
SAGITTARIA**

April Number, page 281.\*

*Henrietta Barclay Paist.*

For the design use three tones of Olive Green or Grey Green. The flowers are white. The spots (stamens) yellow. The paths around the design of Green Gold or Silver. Outline all with Violet of Iron, Dark Green or Black.

❖ ❖  
**SHOP NOTE**

Owing to the large increase in business, Dorn's Ceramic Supply Store, San Francisco, have opened a retail branch at 1209 Sutter St.

\*The treatment given in April Number for this design was a mistake and we give here the right treatment.



FLEUR DE LIS—PHOTOGRAPH BY HELEN PATTEE

## JACK-IN-THE-PULPIT (Supplement)

*Nancy Beyer.*

## TREATMENT FOR CHINA

## FIRST FIRE.

**B**ACKGROUND—Gray Yellow. Lily—Gold Gray, light tone of Moss Green for the green touches in it. Leaves—Copenhagen Blue, Grey for Flesh, Blood Red toned with a little Black.

## SECOND FIRE.

Mixture of Pearl Grey and Black carried over the Copenhagen Blue as well.

## THIRD FIRE.

Very thin enveloping tone, Pearl Grey and Dark Yellow Brown; if after the enveloping tone has been gone over the color has fired out, retouch with the colors used for first fire.

## WATER COLOR TREATMENT

Tone paper with Gamboge Black and Burnt Sienna, a warm brown tone (not too dark), the lightest note being the touches on the leaves; flower and stem should have a wash of Gamboge and Prussian Blue, the darkest note, a warm dark grey obtained by mixing warm colors with black; where the top of the flower turns over it is blue violet, made with Madder, Lake-Deep and Prussian Blue, the lower part of the flower red violet made with Madder, Lake Deep, Prussian Blue and Raw Sienna, also a touch of the same color on the lower part of the stem. The stripes on the inside of the flower are pure Burnt Sienna. Finally wash over the entire background Raw Sienna and Black, bringing it lower in tone than the highest note which is the touches of yellow green; when dry scrub lightly.

## FLEUR DE LIS (Page 13)

*Amy F. Dalrymple*

**I**N the study of the fleur de lis, which was from nature, the upper and lower left hand flowers with bud attached were a delicate violet with rich violet lines on lower petals. The right hand flower and the bud above it were yellow with tawny yellow brown lines on lower petals and bud. In painting these lines use Yellow Red with the Yellow Brown. The greens close to the flowers and buds need quite a little yellow and yellow brown, and where shadowed by the blossoms some rich brown green. The other greens cooler with Apple and Shading Green. The writer found some delightful tones of gray for the background by blending the different shades of violet with Myrtle Green. Use quite a bit of blue with the violet and you will have an agreeable color and one that will bring out the yellow flower and the centers of the other two. Use two careful paintings to bring out the realism of light and shade, but for the third painting blend and soften all edges possible. To allow the color of blossom or bud to pass right over surrounding surfaces, either background or foliage, adds much to the beauty of finished work.

\* \* \*

**EXHIBITION OF THE NEWARK SOCIETY OF KERAMIC ARTS**

**T**HE first exhibition of the Newark Society of Keramic Arts was held at Keer's Art Galleries in Newark from March 16th to 21st the inclusive. The members responded to the call of the Club to work hard and well that their first exhibit might not only be a help to themselves but convince their townspeople that really good work was being done in their midst. Mr. Keer, returning after an absence abroad, seeing the exhibit only at its close, said: "I expected to see



JACK-IN-THE-PULPIT DESIGN FOR PLATE—HENRIETTA BARCLAY PAIST

Tint the plate all over with a light touch of Neutral Yellow and fire. Trace the design, tint the panels again with Neutral Yellow, lay Olive Green on leaves, bands and flowers, fire again. Wash the upper part of the flowers with Violet of Iron. Lay the Green on again if it appears weak. Outline all strongly with Violet of Iron.





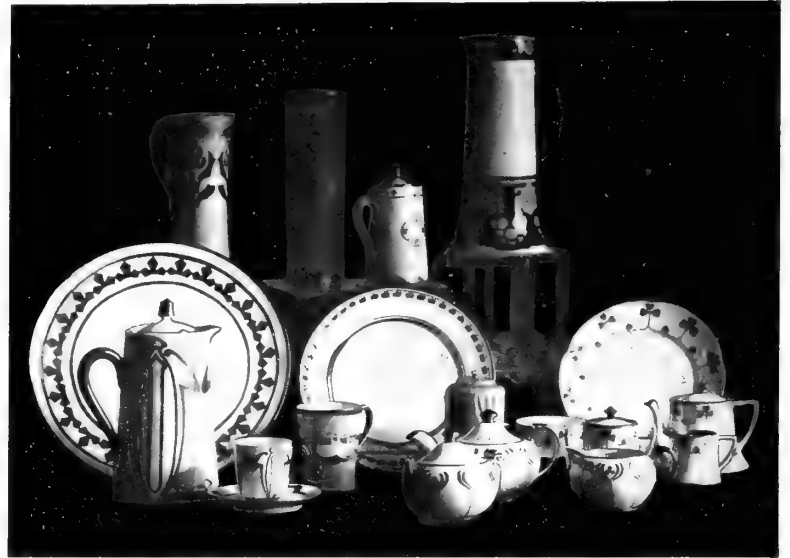
JACK IN THE PULPIT—PHOTOGRAPH BY HELEN PATTEE

(Treatment page 3)

KERAMIC STUDIO



Mrs. Waterfield Mrs. Waterfield Mrs. Waterfield  
 Mrs. Waterfield Mrs. Waterfield Mrs. King  
 Mrs. Ryerson Mrs. A. Van Ness Mrs. Granberry



Miss Ehlers Mrs. Hawkins Mrs. Woodruff  
 Mrs. Robert Madison Mrs. Harrison  
 Miss McKenzie Miss Crane  
 Mrs. Waterfield Miss McDougall  
 Mrs. N. H. Carpenter

only flower painting but this kind of work is on a thoroughly artistic line and is like what one sees abroad in the arts and crafts shops."

The Club as a whole has given much time to the study and designing of table service, and many members confined their exhibits to that work. No one showed more versatility, strength and charm in her work than Miss Jetta Ehlers. A tankard with a grape motif was a hard problem splendidly handled, but for charm and an all the year round joy to live with, the afternoon tea set in blue and white was chosen as the choicest part of her exhibit. To make a perfect setting for it, the design was repeated in the same blue on a linen tea cloth. Miss Ehlers also showed some fine figure and miniature work on porcelain.

Mrs. Carpenter's punch bowl, with its design frankly adapted from historic ornament, was a splendid piece of work in design, color and technique. Mrs. Woodruff showed a set of cereal bowls and plates in white and gold, done with nice thought and feeling. Mrs. English had a tea jar which in its quaint charm seemed more to express herself than did her wall plaques. Mrs. William Smith's exhibit included, besides some interesting plates, a bowl in red and

HONOR TABLE—SOME OF THE BEST THINGS SELECTED



Miss Ehlers Mrs. Voorhees Mrs. Wm. L. Smith  
 Miss Helen Jephson Miss McKenzie Miss Ehlers  
 Mrs. Wm. Woodruff Mrs. Smith Mrs. English  
 Mrs. J. N. Waterfield Miss Ehlers Miss Harrison  
 Mrs. Voorhees



Miss Harrison Mrs. Carpenter  
 Miss Witter Mrs. Tillman  
 Mrs. King Mrs. Smith Mrs. English  
 Mrs. Van Ness Mrs. Cummings  
 Miss Leach

gold which was finely handled in a pleasing, snappy way. Mrs. Waterfield had a large exhibit of vases and jars, done after fine models, but of her own; a bouillon cup in red and gold was the best and gave a nice *staccato* note to her exhibit.

Miss McKenzie proved herself to be a good worker, showing a chocolate set in white and gold, and a tea set in tones of blue, but her nicest bit was a tea jar with simple conventionalized flower decoration. Miss Harrison's work was worthy of a quiet study by those who are inclined to ignore technique; her plates and bowls for the table and designs for milk pots were all satisfying and appropriate and executed with exquisite feeling.

Miss Jephson had handled successfully the difficult problem of a punch bowl with a grape design in Persian red, silver and black. Mrs. Hawkin's vase in tones of brown was nicely thought out and her large panel of the interior of the Antwerp Cathedral was splendidly handled. One of the newer members, Mrs. Voorhees, showed by her work that she will be one of the strong workers in the Club. Her vase in greens showed nice feeling for line and color, and a little bonbon cover with rose motif was a lovely bit.



Afternoon Tea Set by Miss Ehlers

Mrs. Van Ness proved herself to be with the real workers, showing a dainty breakfast set in greens.

Some of the members had only one or two pieces, but these were worthy of mention. Among these were Mrs. King, Mrs. Ryerson, Mrs. Madison, Mrs. Granberry, Mrs. McDougal, Miss Crane, Miss Wittle, Mrs. Tillman, Mrs. Cumming, Miss Perriam and Miss Leach. Many have done no studying aside from the working out of the monthly Club problem, but work they all do toward better design and better home decoration.



#### HISTORY OF THE NEWARK CLUB

*Mrs. Wm. L. Smith.*

**T**HE Newark, (N. J.) Society of Ceramic Arts has celebrated its fourth anniversary by a first exhibition of the work of the club members.

This recalls the time when each worker worked alone, lacking the inspiration and help which members alone can give and wishing that in some way China Decorators might get together. Two members of the New York Club, but residents of Newark, Mrs. Carrie Wood Rosegrant and Miss Jetta Ehlers sent out invitations to those who would be interested in the founding of a club and the result was twenty workers anxious to form the Club. It was then and there decided that the Club should be a study Club and all who were willing to make their own designs, to work out their own salvation with faith and diligence, were eligible for membership. The result has been an unusual number of unusually original designs, and that many of those who had



Miss Ehlers

done but little and who felt they could do nothing are among the best workers.

The success of the Club is largely due to Mrs. Sara Wood Safford who was almost sole critic for two years and now comes to the Club in that capacity more frequently than any other artist, although much help has been received from Mr. Marshal Fry, Mr. Hugo Froehlich, Miss Maud Mason, Miss Caroline Hofman, Mrs. L. Vance Phillips, Miss Mira Burr Edson.

The first officers of the Club were: Miss Jetta Ehlers, president; Mrs. Carrie Wood Rosegrant, vice-president, Mrs. W. L. Smith, corresponding secretary; Mrs. F. N. Waterfield, recording secretary; Mrs. A. Van Ness, treasurer.

The present incumbents are: Mrs. N. H. Carpenter, president; Miss Jetta Ehlers, vice-president; Miss Mary Harrison, recording secretary; Mrs. Francis King, Jr., corresponding secretary; Mrs. S. Warren Granberry, treasurer.

A yearly banquet in May, a social meeting in December give an opportunity for the making of friendships.

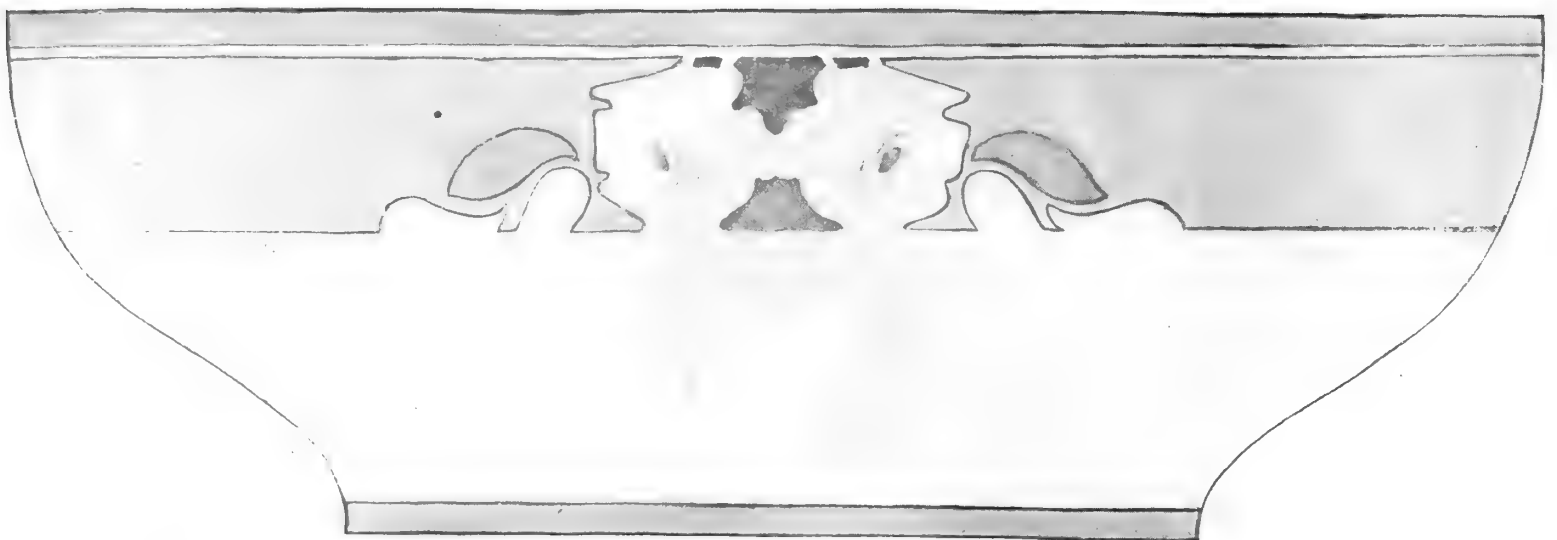
The meetings are held the last Thursday of every month in a beautiful room in the Free Public Library and all the resources of the Library are at the disposal of the Club.



MUSTARD POT IN GOLD, IVORY AND GREY—C. BABCOCK



ROSE DESIGN FOR SALAD PLATE IN PINK, GREY AND GOLD—ALICE B. SHARRARD



SALAD BOWL IN PINK, GREY AND GOLD—ALICE B. SHARRARD



JACK-IN-THE-PULPIT—PHOTOGRAPH BY HELEN PATTEE

(Treatment page 3)

## METALLIC DEPOSITS ON GLAZES

(CONTINUED)

*Louis Franchet*

## APPEARANCE OF METALLIC DEPOSITS

The deposits obtained in the reducing atmosphere may, according to circumstances, present altogether different aspects. Glaze No. 2a, for instance, may give a smooth metallic surface, with a coppery appearance, without any iridescence; or a metallic iridescent surface; or perhaps one face only of the vase will be iridescent, the other face having a smooth surface. If the vase is submitted to another reduction, the smooth metallic surface may come out with iridescence, and inversely the surface which was iridescent after the first firing, may take a smooth metallic appearance, after the second reduction. If a vase showing one face smooth and the other iridescent, receives a second reduction, there will often be inversion, that is, the iridescent face will become smooth and the smooth face, iridescent.

I must call attention to another phenomenon. Very often the metallized surface, instead of being glossy, comes out mat but always a glistening mat. In my experiments to determine the causes of this phenomenon, I have mostly used iridescent glazes. A vase with one of these glazes, will, after reduction, come out with three different aspects: 1° every face may be glossy; 2° one face glossy, the other mat; 3° every face mat. Sometimes many consecutive firings in the same muffle with the same glaze applied over the same body, will give pieces constantly mat, then with still another firing, the mat effect will disappear and be replaced by a very glossy finish; or, in the same muffle, there will be a mixture of mat and gloss, as well on pieces in the center of the muffle as on those on the sides.

The glossy or mat finish of a piece is generally caused by its degree of vitrification, and it seems strange that this will vary on the same piece, placed in the center of the muffle, where the temperature is generally the most even. This phenomenon however is frequent and is undoubtedly due to special chemical combinations under the influence of reducing gases. This is shown by the fact that iridescent glazes containing bismuth oxide come out mat more frequently than any others, while the reverse should be the case, since this oxide gives to glazes a great fusibility.

My researches having been made with glazes, the absolute vitrification point of which is 970° C. (cone 09), I have tried, in order to obtain glistening mat effects, to incorporate metallic oxides into glazes developing but coming out mat at that temperature, the point of vitrification having been delayed by the addition to the glaze of zinc oxide, titanium oxide and specially alumina. I have observed that in such experiments not only the metallic deposit was formed with difficulty, but that nearly every time there was none, while on bright glazes fired at the same time the metallic deposits were formed quite easily.

It seems then that there is a relation between the action of reducing gases and the degree of vitrification of the glaze, the gases acting with much more energy over bright glazes. It seems also that carbon monoxide and hydrocarbons have a strong action only over glazes which are glossy at the time the reduction begins, and that the devitrification is really due to the gases. I have often withdrawn a piece from the muffle before the reduction was complete or after it had been too prolonged, but I have never obtained a specimen of mat effect. In the first case the iridescence was little developed, in the second case it was destroyed and the glaze had become exceptionally glossy. Inversely it is

when the reduction has been carried on as regularly as possible that the greatest number of mat pieces is obtained, in some cases the whole kiln giving mat pieces.

I have made experiments also to find out if the more or less high temperature reached had some effect on the mat aspect. I have fired glazes 1a to 6a, successively and on different bodies, at 950° C., 920° C., and 890° C. (the normal degree being 970° C.) At 950° C. there was no appreciable change in the appearance and intensity of the iridescence; at 920° C. the mat tone was very similar to that obtained at 970° C., but the iridescence was not so marked; at 890° C. the metallic coat was somewhat rough because of insufficient firing; the iridescence, although weak, was, however, noticeable in glazes containing copper and bismuth oxides, while there was almost none with the silver mixtures.

Before concluding these remarks on metallic deposits obtained by reduction, it seems necessary to disprove a legend to which much faith has sometimes been given: I mean the story of metallic reflections *under the glaze*. It has been claimed that the famous Italian iridescent faiences were covered with a translucent glaze under which the metallic deposit was. This assertion is absolutely false, as the mode of formation of the deposit would make the operation impossible. In fact the glaze then should be very fusible and sufficiently rich in lead and alcalies for the point of devitrification not to be above 950° C. This glaze would have to be fired in an oxidizing fire, in a reducing fire the lead would be reduced and the alcalies would form on the surface a white efflorescence. An oxidizing firing being necessary for this covering glaze, the iridescent deposit would be destroyed. There are other reasons why this application would be impossible, but it is not necessary to go into more details here.

## IRIDESCENT GLASS

One may obtain on glass, as well as on pottery glazes, a metallic iridescence of great richness, by incorporating either into the glass itself, or into a relief enamel applied over it, the same metals which I have described for faience work. It is also possible to apply ochre mixtures, as is done with faience, but this process is difficult because of the nature of glass; besides, the iridescence thus obtained is seldom very marked.

When the metals are introduced into the glass, the latter is worked according to the usual process of glass manufacture, it is then reheated to a lower temperature than the point of devitrification, but high enough to make possible the action of reducing gases. If one has to deal with a translucent glass, colorless or slightly colored, one may bring the gas current inside, with a tube. Iridescence is then produced but generally of weak tones.

It is much better, and this is the process generally used, to incorporate the metals into a fusible enamel which is applied on the glass, either as background, or in drops, spots or streaks. The firing is done at 620° C. (cone 021) exactly; then the kiln is left to cool down to 450° C. at most, when the reduction is given as for metallic deposits on faience.

An enamel fired on glass must not crackle when cooling, nor cause the breaking of the glass; both must have the same coefficient of expansion. The following is an enamel which will act well with glasses such as are generally found in the trade, and which will stand the addition of coloring oxides without hardening in any appreciable way:

Quartz	19
Red lead	73
Boric acid	8



LANCASTRIAN LUSTRE POTTERY, IN THE METROPOLITAN MUSEUM OF ART—DESIGNS BY LEWIS F. DAY AND WALTER CRANE  
BY COURTESY OF THE AMERICAN POTTERY GAZETTE

These ingredients should be thoroughly mixed, fritted, then ground wet.

The salts of silver, copper and bismuth are added by simple grinding and in the same proportions as for glazes 1a to 6a.

Iridescence on glass is specially noticeable because of the beauty of tone which is given by the translucency of the material on which it appears. Metallic deposits on faience are influenced by light only on one face, while, in deposits on glass, the light rays penetrate the whole mass and determine the development of tones of a variety and brilliance which are modified by the color of the glass and its refractive properties.

#### B—METALLIC DEPOSITS OBTAINED WITHOUT REDUCTION

We have seen that, under the action of carbon monoxide and hydrocarbons, glazes could be covered with metallic deposits of a glistening nature, the aspect of which could be modified at will. As the process presents difficulties, ceramists have tried and have partially succeeded in obtaining similar effects in an oxidizing fire. But if the metallic effects are somewhat similar, the physical and chemical phenomena which are so characteristic of reduced deposits, will never be found in the oxidizing series. In the latter, the metallic or glistening effect is only due to the more or less marked division of molecules, while in the former there is a chemical reaction accompanied by physical phenomena due to a molecular grouping which can be modified ad infinitum.

In oxidized deposits there is not, as in the case of reduction, a combination of the elements of the glaze with the metal which produces iridescence; the metal here is simply deposited over the surface of the glaze, either in a finely divided state which is obtained by solution in some essence, or in a concentrated state which produces a smooth, non-glistening covering. The best example of this class is gold in the particular form which is called by ceramists *liquid bright gold* and which we will study later on, also platinum which, in the form of protochloride, is soluble in fat essences, and consequently may be applied in thin coats over the glaze.

When one wishes to produce metallic deposits over glaze or glass, in an oxidizing atmosphere, it is necessary to add to the metal a certain quantity of bismuth oxide (about 10%), which will act as a flux, otherwise there would be no adherence of the metallic deposit, as the metal does not combine with the silica or other elements of the glaze. In deposits produced under the action of reducing gases, not only is the addition of bismuth oxide unnecessary for this purpose but this metal is used only to obtain the blue color, or the green color when combined with silver.

Metals in the state of organo-metallic compounds must always be dissolved in some fat essence (turpentine, lavender, etc.); the solution is applied over the glaze with a brush, then the firing is done at about 650° C. (cone 020); organic matters are destroyed, and the metals appear, either with a smooth and brilliant finish, or in the iridescent state, according to the degree of concentration of the solution. These different aspects however are always stable, and cannot be modified, either by a change of atmosphere, or by any increase of heat within the normal limits, that is, anywhere below the point of fusion of the underlying glaze. We have seen that conditions were entirely different with deposits obtained by reduction; these we could produce, then destroy, to see them reappear, modifying shades and aspects

at will, simply by changing the length of firing and reducing conditions. It is important to insist on this point, as it shows absolutely that metallic deposits possess entirely different properties according to the nature of the gases which produce them.

It is possible in many ways to make metallic combinations which will be soluble in essences, but there are some unavoidable causes which prevent the metallic coat from having the intense tones which may be observed in reduced deposits. One of these causes is the lack of great solubility of the organo-metallic compounds in the essence; another, and the more important, is the difficulty of combining a sufficient quantity of the metal with an organic substance.

However an exception should be made for platinum and gold. The latter is now most generally used in the shape of organic combination for the gilding of porcelain, faience and glass. It remains over vitrified substances in a very brilliant state and does not need to be burnished. It is known in industry under the name of *liquid bright gold* or *gold lustre*. Its preparation is too well known to be fully described here. The different processes used vary but little: the gold salt to which bismuth oxide is added is generally dissolved in balsam of sulphur, and to the compound thus obtained is added turpentine or oil of lavender. The method which consists in dissolving the precipitate of ammoniate of gold in the essence is not used any more.

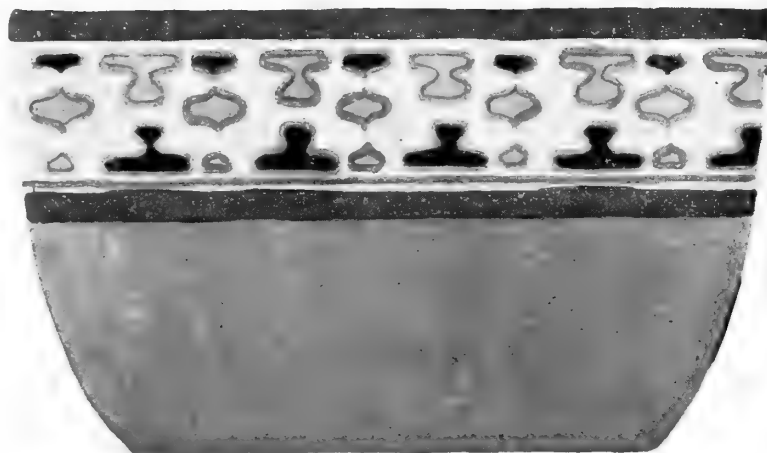
The state of concentration of the gold solution is a very important point. If the solution is concentrated, the gold forms over the vitrified surface a perfectly uniform coat, opaque, brilliant and non-glistening; if it is very diluted, there remains only a purplish or pinkish coloring, translucent, and with weak iridescence, which is called *Burgos lustre*.

Silver in organic solution gives a yellow or brown coloring over a white glaze; but, over a cobalt blue glaze it produces a green iridescence and this lustre is known as *cantharis lustre*. If the lustre is in the presence of lead oxide it produces a great variety of iridescent effects and is called *litharge lustre*.

The shades of color may be varied ad infinitum by mixing several metals in the same solution, or by superimposing over the glaze solutions of various compositions.

In order to prepare platinum lustre, it is sufficient to grind the protochloride of platinum with fat essence.

(TO BE CONTINUED)



BOWL—LUCIA JORDAN (Newcomb College)

In several shades of blue and grey, all outlines and handles in gold.





FLEUR DE LIS—AMY F. DALRYMPLE

(Treatment page 4)



PITTOSPORUM—EDITH ALMA ROSS

(Treatment page 18)



JACK IN THE PULPIT NANCY BEYER



DESIGN FOR THE DECORATION OF CHINA

THIRD PAPER

Caroline Hofman

TO teach color when you have a class before you and can show them beautiful examples of color is one thing, and to teach it to persons miles away, by written words, is quite another and more difficult matter. So we must consider this more in the character of a talk upon the subject, which is intended to give suggestions for study, than in any way a definite exercise such as the former papers have been.

In practising color harmonies it is much better to begin with colors which are "toned," that is, slightly grayed; and not attempt to combine brilliant colors until we have trained our eyes to distinguish those that are harmonious. Color has, first of all, "hue"; that is, one of the distinct hues of the spectrum; red, violet, orange, etc.; next it has "intensity"; it may be so vivid as to fairly dazzle our eyes, and that is "full intensity," or it may be so dull as to be scarcely distinguished from grey, and that is very low intensity. Third it has "value"; a color may be very intense and yet as dark in *value* (against white) as a very dark grey would be, or it may be very intense and almost as light as white itself. You can prove these propositions for yourselves, as we have only time here for a statement of the facts.

There are schools that believe color-harmony can be taught as a science, instead of being the result of training in appreciation, but personally I do not believe that they have yet proved their theories or produced colorists in that method.

Color appreciation is a thing to be cultivated like any other fine taste; and those who are not actually color-blind



PERSIAN BOWL

Design adapted from old Persian lustre ware bowl in the Metropolitan Museum. COLOR SCHEME—General tone, including everything in the design which has photographed in the lightest tone, soft grey-orange. All the medium grey of the design represents a clear blue green, very soft in quality. The darkest tone in the design represents a very dark warm grey, almost black, but softer in quality.

can cultivate it to good result if they are really eager to do so. As students then, seeking a knowledge of color, let us try our first exercises with those that are toned; and for simple work along this line the cheap "water-color crayons" of French manufacture, which come in round boxes, are excellent.

For suggestions in color harmony we find of late many color prints; those of Professor Dow, which he calls the Ipswich Prints being especially beautiful and simple in their color and composition, while some reproductions of Japanese and of English prints, are also used as suggestions by designers in planning "color schemes".\* We have to choose our color models very carefully, or, if we doubt our own judgment in the beginning, appeal to some one whom we know to be a good judge of color harmony when we come to make our selections.

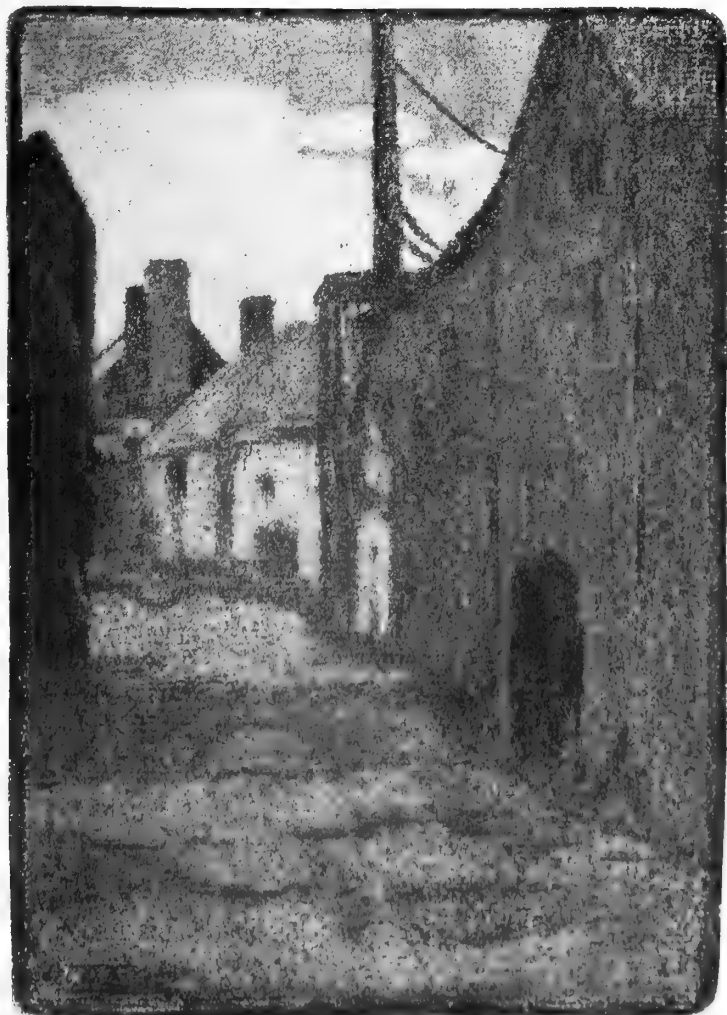
Another, and an endless source of study in seeking color schemes is nature herself; but here the beginner is liable to some confusion unless he realizes that nature must be interpreted rather than copied. Suggestions she gives us lavishly,—but we must not be too literal in following them.

A flower, a leaf and the stem of a plant will very often give us valuable hints as to colors which harmonize; but in the leaf, especially, we must allow more grey than we at first suppose, as leaves reflect the sky, or any light color around them, so that their greens are never harsh and "edgy" in color.

With this in mind we can make many a color-harmony from the flowers about us. A daffodil, for instance would give us:

Parts of Plant	Colors	Values
leaves	blue green	dark
flower	yellow and orange	light
calyx and stem	yellow green	medium
bract	orange (like dull brown)	medium

\*We have not spoken here of old Japanese prints, as they are usually too valuable to be within the reach of all students



Composition II Showing flat decorative treatment for porcelain slab

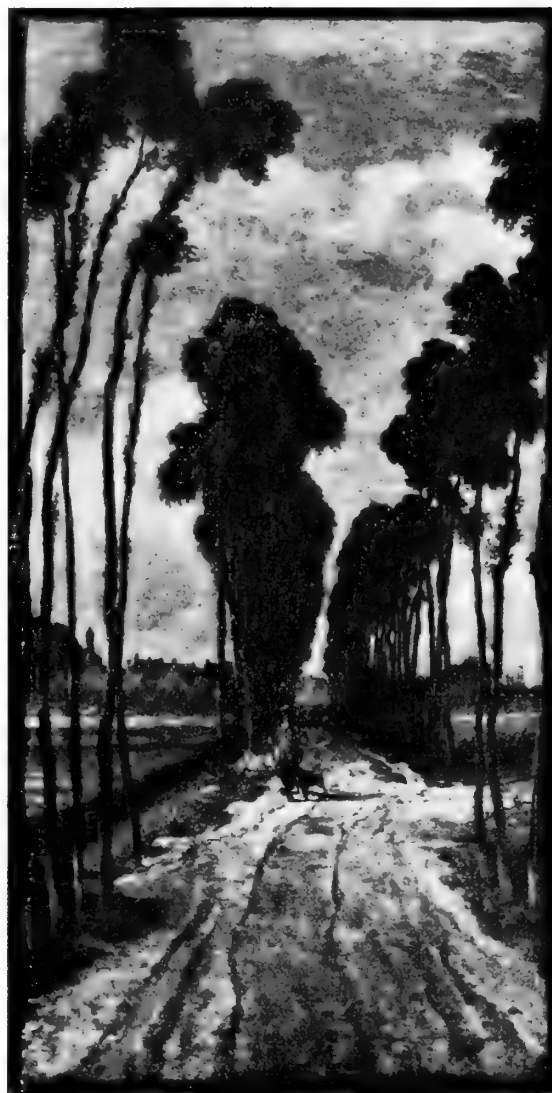
As nature portions the amounts, we have the largest of blue-green; next yellow; and third, dull orange-brown and least of all of the yellow-green.

The bract of the daffodil comes sometimes very near being of a violet quality, and there is much in the way that we feel these colors that gives us quality in our color work. If the color-reproduction of our little landscape is successful you will recognize its having been suggested by an iris, the colors having been somewhat toned, and a violet grey added because in landscape we always need something of the grey quality, unless the material is stained glass, in which case the black leading around the glass gives us relief from the bright colors. An important thing for us to remember in our color harmonies as well as in the dark and light arrangements is the principle of subordination. We must not have all of one color in one spot but must break it into areas of different sizes, as you will appreciate from studying a good oriental rug.

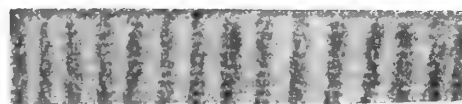
Perhaps you will think that this is not nature's way of arranging color, but if you will consider for a few moments you will realize that this is exactly what she does, although it is often less apparent than in a rug pattern.

A flower, for instance, has several petals; which arrangement breaks the color somewhat, and usually we see one or more buds near it, showing smaller touches of the same color; then the leaves are in different shaped masses of one green, while the stems and calyxes give us smaller shapes of another, usually a yellower green, with sometimes a little red violet running into the colors. And if you follow up this line of study you will be surprised at the beautiful abstract color schemes you can glean from it.

If you have only time to make tables of color in a way like this, you will soon have a great deal of valuable material for your decorative work, suggested perhaps by a growing flower, a beautiful sunset, a colored stone, or any of



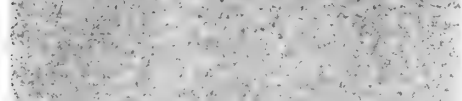
Composition I—Taken from landscape by Hobbema. To be translated into quite flat tones (as in Composition II), and colored according to suggestions.



Blue-green



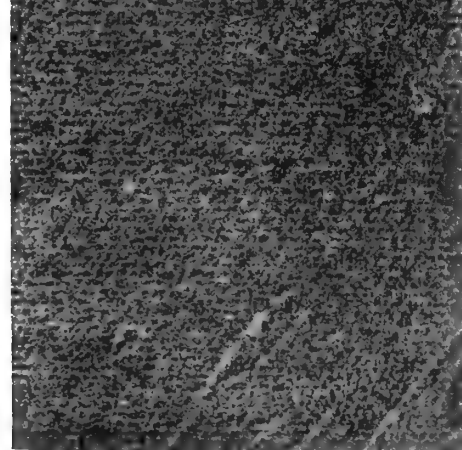
Yellow



Red-violet



Orange-brown



Green-grey

Color scheme arranged in chart form for a memorandum.

the thousand and one lovely color schemes which nature is constantly showing us.

These tables or diagrams of color were, I think, first used by Professor Dow in his teaching, and have been of great value to many students of design.

In planning a color scheme to be used on china there are several good ways of working, but for directness I have found nothing better than the crayons, (sometimes called colored chalks, although they are the size and shape of slate pencils) referred to before. If you will pin a piece of charcoal paper upon your drawing-board I will try to give some suggestions as to the handling of them. Use first upon the paper a very light tone of soft charcoal, lightly rubbed smooth with a cotton rag. Then, with the crayon that is of a yellow-ochre color rub a light tone over the charcoal. To make this even you may need one of the small grey-paper stumps sold by art dealers for a few cents a dozen, and called "tortillons."

You will find that a tone of color rubbed in this way looks much darker than when it lays more on the surface of the paper, but you will soon learn to allow for this.

If you want the tone a little warmer (redder and yellower), touch in, here and there, the color you require and work it lightly into the paper in the same way.

Now you have a small sheet of toned paper ready for your design. Upon this you will trace some design that you have made, or it would be better to make two outlines of the design on the toned paper, so that you can try different color schemes.

As a china painter you no doubt have many "test-pieces" upon which you have painted samples of mineral colors and fired them, and as, with a little practice, you can imitate these colors very closely with your crayons it will make your design much more practical to have these beside you to compare, as you work out a color scheme suggested by a print or some other good model.

If you will fill in, very flatly, the design you have traced, with two harmonizing colors that are of the same value, and enough darker than your tone to show the design in good firm spaces when you look at it across the room, you will have reached a successful result. For you can determine at once just how your design will look in mineral colors, which you can not do by the use of *washes* of water-color. (I will speak, further on, of another water-color process which is most useful.)

Always try to keep the edges of your design very firm without using an outline, but if you must fall back upon the use of an outline be sure that it is a *good* line; wide enough to have some character; and not of a staring black, but rather of a clear dark gray.

The fact of working our colors over a toned paper gives them something in common and makes them easier to harmonize; and when trying to harmonize two colors that are at odds with each other we can often mix a little of the one color with the other. There is danger, in doing this, of getting them "muddy"—dingy and disagreeable in quality,—but if done carefully it is a very useful resource.

One small box of the crayons will give us an endless variety of colors, by drawing one into another, and by gray-ing and darkening, when necessary, with charcoal, and even with a black crayon. The assortment is usually weak in yellow greens and in strong yellow, but these can be bought in the soft pastels (that are sold by the stick), and used in connection with the others.

While water-colors, handled in the "scrubbed" manner, undoubtedly give us most charming and useful effects for china designers (as they can be followed out almost exactly in mineral colors), it is a somewhat slower and more difficult process, and so I have not suggested it for beginners in color designing.

Oil-colors are easier to handle for this purpose and are used by many designers; for oils are more opaque, and a color that is slightly off what one wants can be painted out at once, and thus the whole idea of the painter be executed while it is freshly in mind.

For this work a medium canvas or academy-board is used, and these, too, are always improved by having a tone of soft yellowish gray rubbed into them before the design is drawn. For the tone a little White, Yellow Ochre, Madder Lake, and a touch of Black will make quite a range of tones to select from, and must be first mixed with a palette knife and then rubbed in with a big brush, using a great deal of turpentine to make the color flow. With your brush work it back and forth, up and down, over the surface until you have a smooth even tone of almost transparent thinness. Even if you should want to represent a white background for your china design it will be a softer and more interesting white for being over this warm tone than it would be over the ordinary cold gray of the canvas. As I have said in regard to the work in colored crayons, we have, above all things, to keep our designs clear and flat in color or they will not work out satisfactorily. We have to mix all our colors first on the palette, with a knife, and to be sure that there is enough of each to last throughout the design. In applying the oil-colors kerosene oil makes



LANDSCAPE WITH POPLARS

(This did not reproduce in the flat tones of the original scrubbed water color; in copying it each tone should be kept flat to give the effect intended.)

COLOR SCHEME, SUGGESTED BY PURPLE IRIS—Trees of foreground and middle-distance soft greyish violet (Blossoms of Iris). Dark spaces in foreground and sward of middle distance, blue green of soft quality (Leaves of Iris). Road and light spaces in foreground, warm brownish grey (Bract of Iris). Trees and sward in distance, blue grey (Reflected sky-color on leaves of Iris). Sky, pale greenish yellow with soft clear orange (Centre of Iris) This is to suggest how each color in the growing plant can be used in some part of landscape, but the colors must be used in a low key and not in the full intensity of the colors in the flower.

an excellent vehicle; keep a little in the palette-cup and dip your brush into it occasionally.

We are so rich in our range of mineral colors, we have so many hues and tints and tones which can be applied to china, that a careful study of the way in which to use them with taste and refinement is surely demanded of us for that very reason.

If often takes considerable experience to convince ourselves that there is much more beauty in combining just two colors that are carefully chosen and harmonized than there is in a riot of color where many colors, each beautiful in itself, are quarelling for supremacy.

The *great* masters in any art use very simple means of expression, but wonderfully well chosen ones.

(TO BE CONTINUED)

\* \* \*

#### EXHIBITION NOTE

The Arts and Crafts Society of Portland, Oregon, will hold an exhibition of general Arts and Crafts objects, beginning May 15th and continuing for three weeks. Exhibits should be delivered to the Arts and Crafts Society, Art museum, Portland, not later than May 10th, with charges prepaid. Return charges will be paid by the Society, or work will be placed on permanent exhibition and sale in the Society's room, if desired.

## PITTOSPORUM (Page 14)

*Edith Alma Ross.*

THE pittosporum is a native of Japan and in that country grows into a small tree. With us, it is cultivated as a shrub for its dainty fragrant blossoms. The flowers open out white but change in a day or two to a sulphur yellow, as some species of honeysuckles do. The leaves are evergreen and the flowers are borne in sessile clusters at the ends of the branches and are followed by bunches of berries.

The treatment for water colors will need a dainty grey green background with a violet tinge. Olive Green, Antwerp Blue, and Crimson Lake will give this color.

For leaves, use Olive Green, Hooker's Green, Aureolin, and Antwerp Blue.

The flowers will need Aureolin and Burnt Sienna for the yellow ones, and greenish shadows for the white blossoms.

The centers are a decided dark green. The stems which are woody, will need Vandyke Brown, Crimson Lake, Black and Burnt Sienna.

The treatment for mineral colors is similar to that for water colors: Egg Yellow, Deep Blue Green, Olive Green and Dark Green will give the leaves. Egg Yellow and Yellow Brown for the flowers; Brown Green and Deep Blue Green for the centers; Ruby Purple, Black and Yellow Brown for the branches.

A monochrome treatment in greens and white or Copenhagen Blue and white would also be very effective for this study in the Japanese style.



FLEUR DE LIS—PHOTOGRAPH BY HELEN PATTEE

(Treatment page 3)



# THE CRAFTS

*Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*

## MAKING OF A METAL BOX

*Edmund B. Rolfe.*

(CONTINUED)

THE pine used as a support for the metal strip should be clear and free from graining. Such woods as oak or ash, that have alternate soft and hard fibres in them, do not give an even effect when the lines are run on them with the chasing tool. Even, clear pine, will not allow as deep an indentation across the grain as with it. Where possible, run all lines with the grain.

Nail strips of wood over sections of the metal that are not being worked on, to hold it firmly in place. Fig. 9.

To run the lines, hold the tool between the thumb and first, second and third fingers, the small finger resting on the metal. Fig. 10. A series of slight taps with a chasing hammer, Fig. 11, and a gentle pressure on the back of the tool, should run it in any direction you may choose. If it does not run, you are striking the tool too hard and it is unable to mount from the indentation, or the tool has not been made rounding enough. Inclining the tool a little backwards will help. Even strokes of the hammer must be given, if an even effect is desired. A rule can be used to mark all straight lines, which will be a help. It is better not to attempt giving the full relief to the lines at once but successively repeating the movement over the metal until the desired effect is reached. With tools of various sizes, it is possible to give relief of varying kinds.

If you wish to fill some of the spaces with a repeating motif, as for example a Celtic design of interwoven lines, you will save much time by using the following method:

Take a piece of roofing tin or a piece of an old can, a little larger than the space you wish to fill on the box. This so-called tin is sheet iron, with a coating of tin on both sides. Scrub it on one side with a hard brush and finely powdered pumice or whiting.

When clean, mark on it with a sharp point the size of the space to be filled. This will help in the proper placing of the decoration.

Take some annealed iron wire and scrape it on all sides until bright. See that the hands are free from dirt and grease. Weave the wire into knots, spirals or interwoven motifs, anything in a line design that will be in harmony with the idea you have in mind. Keep it flat on the tin and see that it properly fills the space.

Make some of the following flux:

Chloride of Zinc..... 1 part  
Sal Ammoniac.....  $\frac{1}{6}$  part  
Water..... 4 parts

Keep it in a wide mouthed bottle, and use a brush quill holder for applying. A metal one would corrode.

Paint the wire and the tin under it with the flux. Gradually heat the tin from beneath with a gas blowpipe and foot bellows, Figs. 12-13, or a spirit lamp, until the liquid in the flux has evaporated. Soon after this, the tin will commence to liquify, the watery appearance of it disclosing the fact. If the iron wire was clean, the tin will solder it to the sheet. If heated too much, the tin will oxidise and will not hold the wire. A little experience with

a piece of tin and some wire will soon show when to stop. When the tin is cold, remove the flux with a brush and warm water.

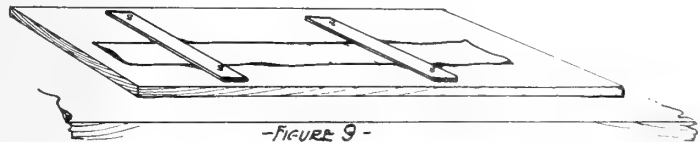
Anneal the piece of copper by heating it with the gas foot blower until it is dark red, then plunge it into water. Dry it by rubbing with sawdust. It should bend freely after this treatment.

Lay the copper on the piece of tin, over the wire work. Cover it with a piece of 1-16 inch sheet lead, and with a round headed or ball pene hammer, Fig. 14, drive the copper into the wires. The lead protects the copper from being injured.

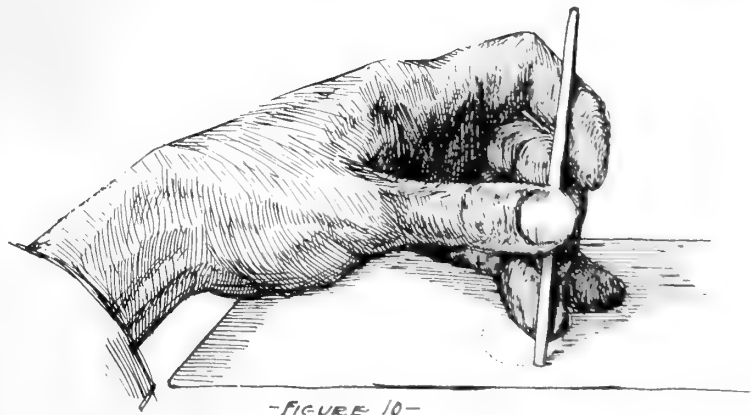
Use an anvil or other solid ground to work on and every detail will be brought out. Repeat this process for each space to be filled.

A variation of the above method is to carve the relief on a piece of brass and drive the metal over it, also small pieces of brass can be carved and used in combination with wire work on the tin.

Much of the old work was done by carving the design into the brass and driving in the copper with the lead. It requires a knowledge of working backward. The results are very sharp. If care has not been taken to carve with the



-FIGURE 9-



-FIGURE 10-



-FIGURE 11-



Fig. 12

Fig. 13

right amount of atmosphere, the relief will generally be hard in feeling.

Driving the metal over a relief gives a softer effect, as all hard edges are rounded, but the relation of the planes are still the same. It requires the less actual knowledge of the two methods.

For the carving, make some chisels from tool steel, in the way described for chasing tools, except that the ends are shaped like Fig. 15. In order to be hard enough to hold their edges, harden and temper to a yellow color. Make a series of these chisels, round nose, square nose and V-pointed, Fig. 15, and of varying sizes as they will be useful in many kinds of carving. Do not hesitate to make a new tool if you haven't one to fit into the place you are carving. Making one now will probably save time on some future work.

Melt some good pitch in an iron pot and stir in brick-dust, or plaster of Paris. Dry earth colors may be used as Venetian Red, Yellow Ochre, etc. Pitch is too brittle by itself and needs to be tempered with something else. Any degree of plasticity can be given by adding tallow. Heat the end of a block and smear the pitch on or fill an iron bowl with it. The small sheet iron bowls used by chemists for sand baths can be used if you first melt up some lead in the bottom and let it cool in it, to give it steadiness. It is then set on a sand bag or sand ring, sold by dealers in engraver's supplies.

Warm the brass and stick it on the pitch, allowing some to run up the edges to hold it securely in place. With the aid of the chisels carve the brass into the desired relief.

When this has been done, go over the surface with chasing tools and give it any degree of modeling you wish.

It is now laid on the anvil, covered with copper and the sheet lead and a proof taken. If satisfactory, cover it with the copper strip and lead and make the impress in its proper place.

To keep the relief from being damaged if struck, flow soft solder into the hollows on the back of the metal. To do this, make a brush by hammering the end of a small stick. Heat the copper underneath with the blowpipe. With the wooden brush, paint the indentations with flux. If the heat is too high, the wood of the brush will turn brown. If but gently heated, it will be possible to clean the metal, with the flux.

The solder will only hold where the metal is clean, so care should be used to clean only where the solder is wanted.

When the metal is well cleaned, raise the temperature by bringing it nearer the flame and when the flux dries, touch the copper with some soft solder\* and it will immediately run wherever the metal is hot enough. Continue adding the solder until all indentations are full. It is then allowed to cool.

Place the wooden box on a sheet of copper of the same gauge that was used for the sides and run a line around it to mark off the bottom.

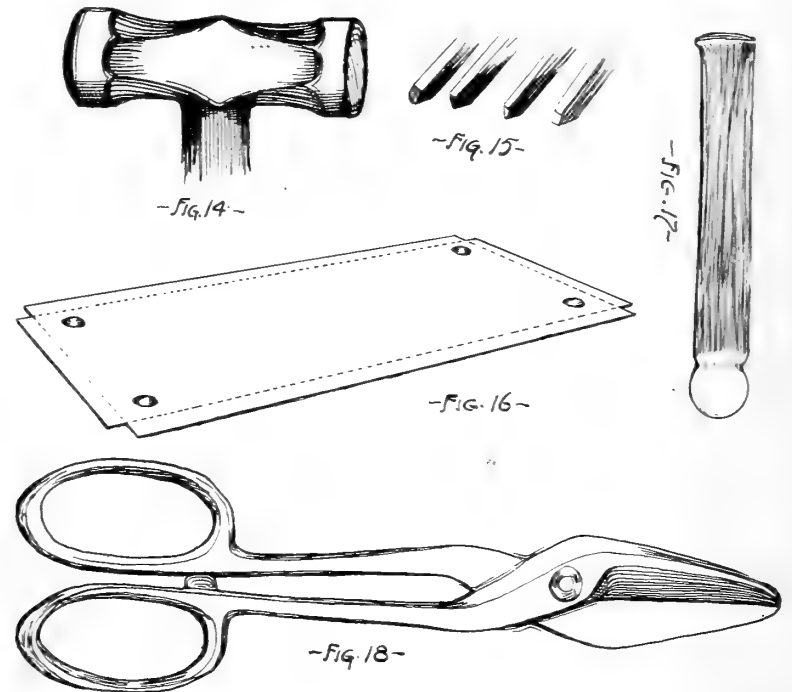
A quarter inch lap is allowed on each side. Cut or saw outside the quarter-inch lap, taking away the small squares from each corner at the same time. Fig. 16.

Next, a piece of 5-16 round bar steel is taken and the head rounded to make a doming punch, Fig. 17. Harden it and temper to a purple color. Drive it into the end of a block of wood, which will leave a cup shaped cavity. Lay

successively each corner of the bottom sheet above the hole and gently drive the metal into it. This will make four small hemispherical feet, to raise the box above whatever it is set on, and keep the corners from scratching. Each cavity is then filled with solder.

The laps are beaten into shape and left till later.

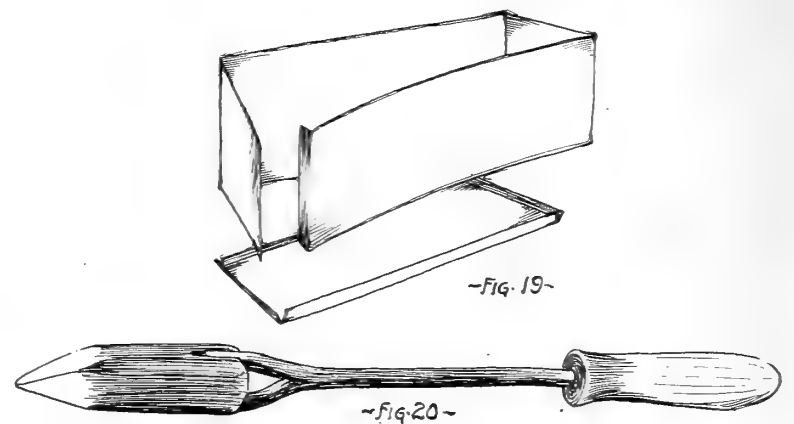
It will be necessary to line the inner surfaces of the box. A piece is cut with the snips, Fig. 18, for the bottom, allowing laps of  $\frac{1}{4}$  inch and the corners removed as the outer bot-



tom piece was made. A strip is cut for the inner sides but no lap left on the upper edge. A lap is left on one end, Fig. 19.

Fit the outer and inner covering in place and when they are ready, remove and "tin" all joints and laps that are to be soldered. This is done by carefully heating the metal and rubbing the wooden brush, only where the solder is to run, then raising the heat and touching the heated metal with solder till all the clean parts have an even coat of tin. If too much accumulates in one spot, it can be evened by wiping quickly while hot, with a rag. When all joints are nicely tinned, fit the sides to the bottoms, and with the aid of wooden blocks and iron wire, tie together. See that the laps touch each other on the tinned surfaces. Heat a soldering iron (copper), Fig. 20, hot, but not red, and lay on the joint until the metal under the soldering copper is warm enough for the solder to run.

This can be learned by watching the edge of the joint and noting the reflection of light on the solder. When the



\*Note. Soft solder is composed of varying parts of tin and lead. It is commonly called plumbers' solder and may be obtained at most plumbing shops or hardware stores. Tin alone can be used on copper.

solder is solid the color is white but when melted it has a liquid appearance which can be soon distinguished.

Move the soldering to a new part as soon as the solder runs. If the joint does not fill, additional solder may be applied to the joint and be drawn in, if the metal is hot enough.

When the sides of each lining are joined and the bottoms soldered on, the next step is to fit in between them the wooden frame.

(TO BE CONTINUED)



ART IN PEWTER

Jules Brateau

(CONTINUED)

Now, tipping the mould on the table, the founder removes the pincers holding the caps. The one at the base, forming the foot of the goblet, comes away almost of itself. He removes the other core forming the interior of the goblet by inserting a piece of hard wood into the hole previously occupied by the dowel which held it centered with the small core of the foot. With light strokes of the mallet he presses upon the large core to loosen the shapes. He removes them one by one, by the wooden handles. The pewter issues from the mould beautiful and brilliant with its channels and the three seams. The founder grasps it with his hand protected by felt, and places it carefully on a soft bed of cloth, for while the object is hot, a blow will shatter it.

The detailed description of the casting is much longer than the operation itself, and, as in all trades in which manual labor plays a great part, the sight of the processes is more instructive than the best explanations.

In casting successive goblets the details above described must be scrupulously observed.

The casting of a tray is less complicated, because the mould is more simple in construction.

In order to cool the mould after casting, it is immersed gradually and almost wholly in a tub of hot water, instead of being pressed with a cloth. In this case, the mould, beside being held in the pincers applied for the purpose of handling it easily, must be clamped at various points of its circumference, as otherwise, during the immersion, it would burst open and allow the metal to escape.

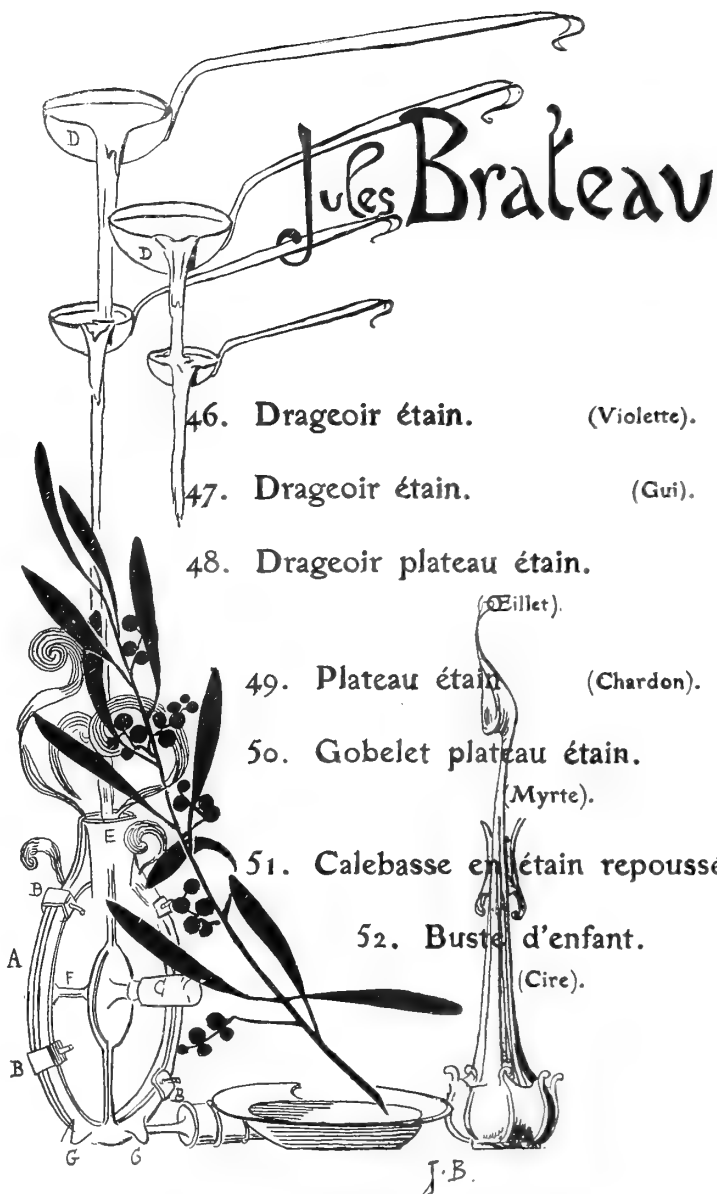
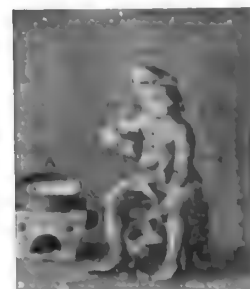


Fig. 24<sup>2</sup>—Page from an exhibition catalogue, in which each exhibitor had to submit a design concerning his work and tools. A, mould of tray; B, steel clamps; C, wood handle; DD, ladles to pour pewter; E, neck; F, braces; G, feet.

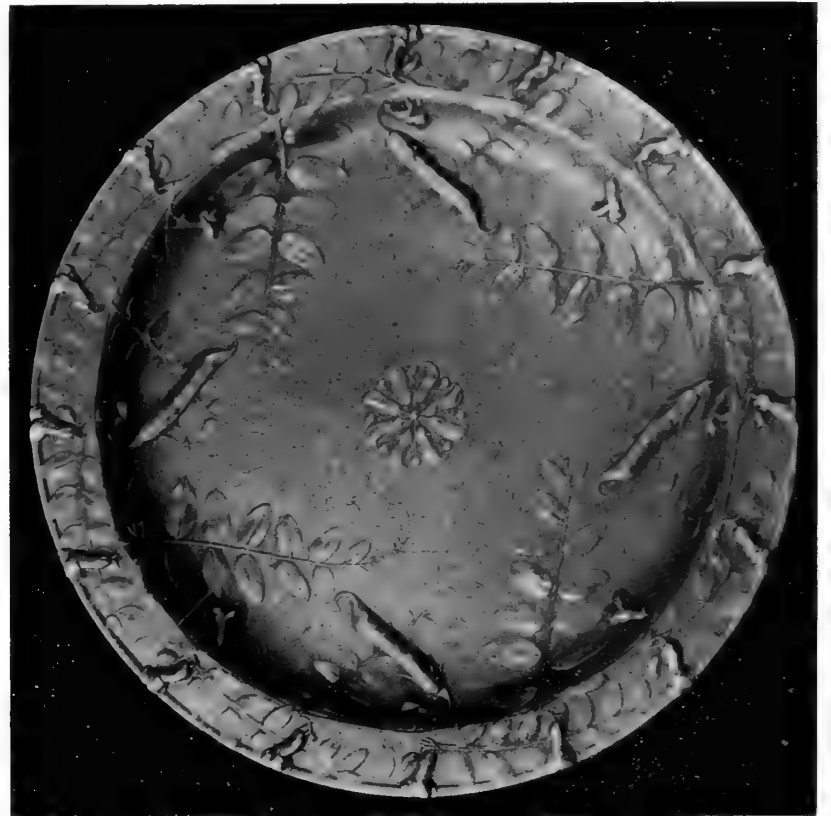
Let us now return to the goblet, in order to finish it and make it ready for service. The jet, or run, is cut at its base by sharp pincers, shears, or saw. A soldering iron may also be used (Fig. 25, B B), and when there are many jets to be cut, the use of the gas iron is preferable, since it

simplifies the operation (Fig. 25, E).

Nothing remains to mar the exterior of the goblet but the traces of the seams of the three sections, which ap



Illus. 57, 58 and 59—Pewterers pouring pewter into small moulds held between the knees (from Salmon's treatise, 1788)



Illus. 60 and 61.—Pewter trays by Jules Brateau, obtained by the founding process described in these pages.

pear as fine lines running from the top to the edge of the standard of the piece, delicate in proportion as the mould has been well adjusted, but in all cases plainly visible. The founder is rarely able to obliterate these seams, and when they traverse a decorative detail, the hand of the engraver alone can repair the injury thus effected. If, however, they follow their course over a flat surface, the ordinary workman can erase them with sharp scrapers (Fig. 26).

At the points where the channels, have remained on the piece, and are too thick to be removed with the scraper,

as at the funnel of the "neck," an *ecouenne*, a sort of rasp, is used. This instrument, unlike a file, cuts squarely, and its end may be sharp, blunt, half round, or bent (Fig. 27, A B B C D).

At the bottom of the goblet there is a hole at the junction of the core of the body with that of the foot; the hole having been produced by the dowel which served to center and hold them. This must be closed with pewter of the same alloy, taken from the crucible with a small ladle. To do this, the body of the goblet is filled with a tampon of felt, or a bag of sand, the piece is turned upside down, and molten pewter poured into the hole. The adjacent parts have been previously cleansed and scraped, since even the small quantity of glazing liable to remain on the section, would prevent the complete union which this precaution and the red heat of the metal assure.

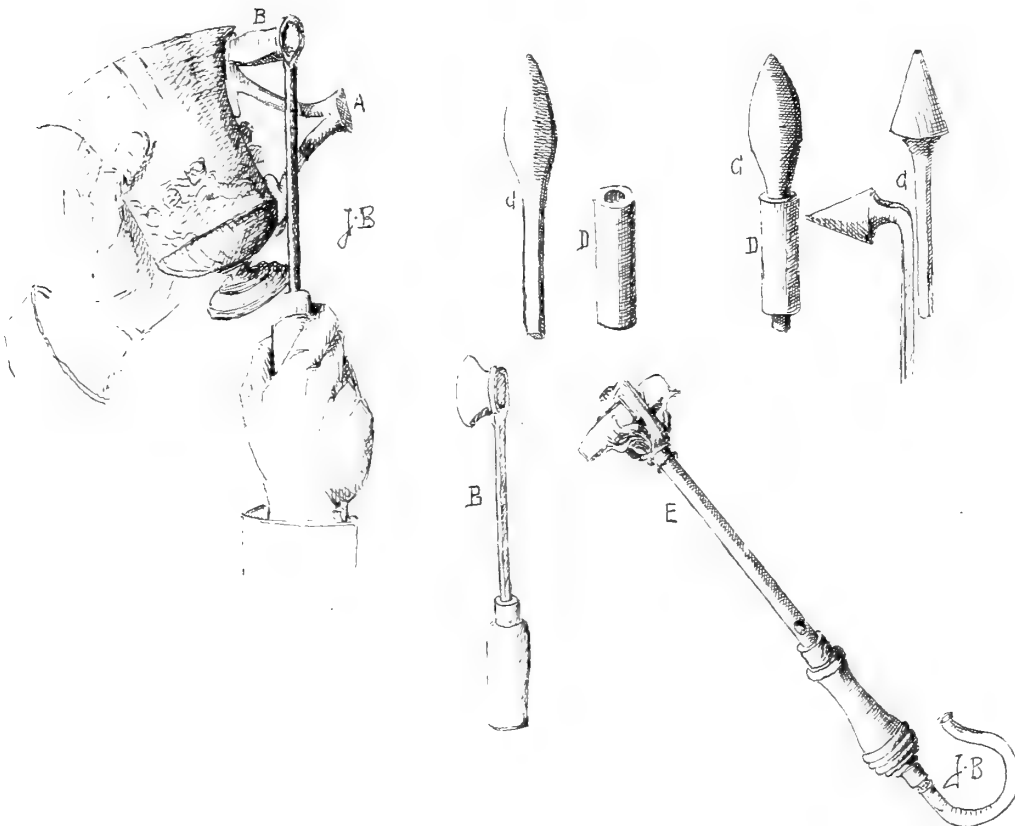


Fig. 25.—Different kinds of soldering irons. A, pewter cast after founding; BB, soldering irons in copper; CCC, soldering irons in iron; D, wood handle; E, soldering iron in copper for gas heat.

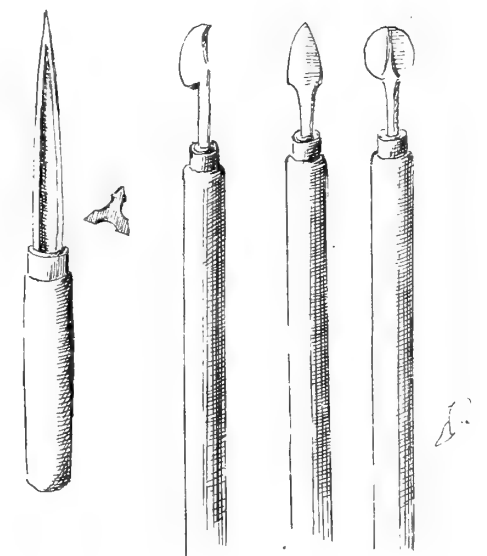


Fig. 26.—Different kinds of scrapers for pewter work.

The interior of the goblet, however well cast, requires further care. It must be put on the hand or foot-lathe, which is an indispensable part of the founder's equipment. It is turned by a pedal, or by a crank, acting upon a fly-wheel, which itself, by means of a tense cord of cat-gut, transmits rapid motion to the lathe.

At the end, or "chuck," of the lathe is placed a round, hollow receptacle, technically called a "mandrel" (Fig. 28,B).

This box is made of well seasoned alder, beech or elm; it is sawed into slits at equal points of the circumference, and encircled by a broad outside ring (Fig. 28, D), by means of which it is able to expand and contract, as the ring approaches or recedes from the edge of the box; allowing the goblet to be inserted, or removed.

The workman, leaning a chisel with rounded head and

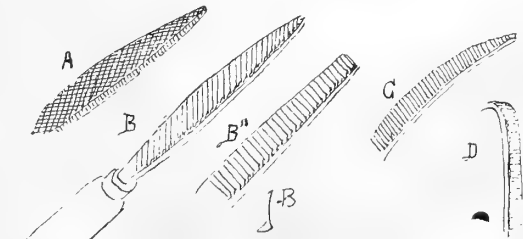


Fig. 27.—Different kinds of files for pewter work.

wooden handle upon the support at the front of the lathe, applies this tool to the mouth of the goblet. With a light, firm stroke, and careful to avoid scratching, he inserts his sharp tool and forces it to the bottom of the goblet, cutting away a very slight quantity of metal, as the goblet was made of the desired thickness, and was nearly perfect before this last process. The workman now fixes a tampon of woolen fabric at the end of a stick, dips it in oil, fine pumice, and rotten stone, and with this mixture effaces the marks of the chisel. This done, he burnishes the piece to give a brilliant surface.

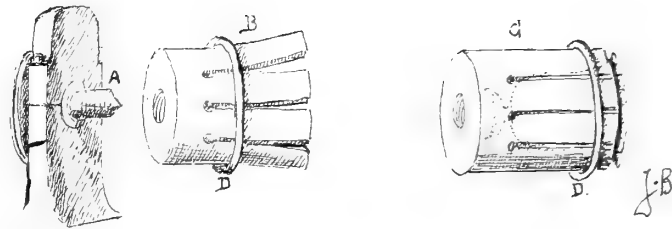


Fig. 28.—A, chuck of the lathe; B, mandrel open; C, mandrel closed; D, metal ring (often in pewter).

The burnisher is a sort of round, curved hook of polished steel which is rubbed from time to time upon chamois skin sprinkled with red polish, or upon pewter in order to keep it in good condition.

The burnisher should lightly pass over the whole inside of the goblet; the latter being dampened with soap suds to prevent it from adhering to the burnisher.

Beside turning, a variety of round brushes of iron, copper, nickel, bristle and even chamois, are attached to the lathe, and used according to the requirements of special cases; the object to be polished being held in the hand and in front of the brush.

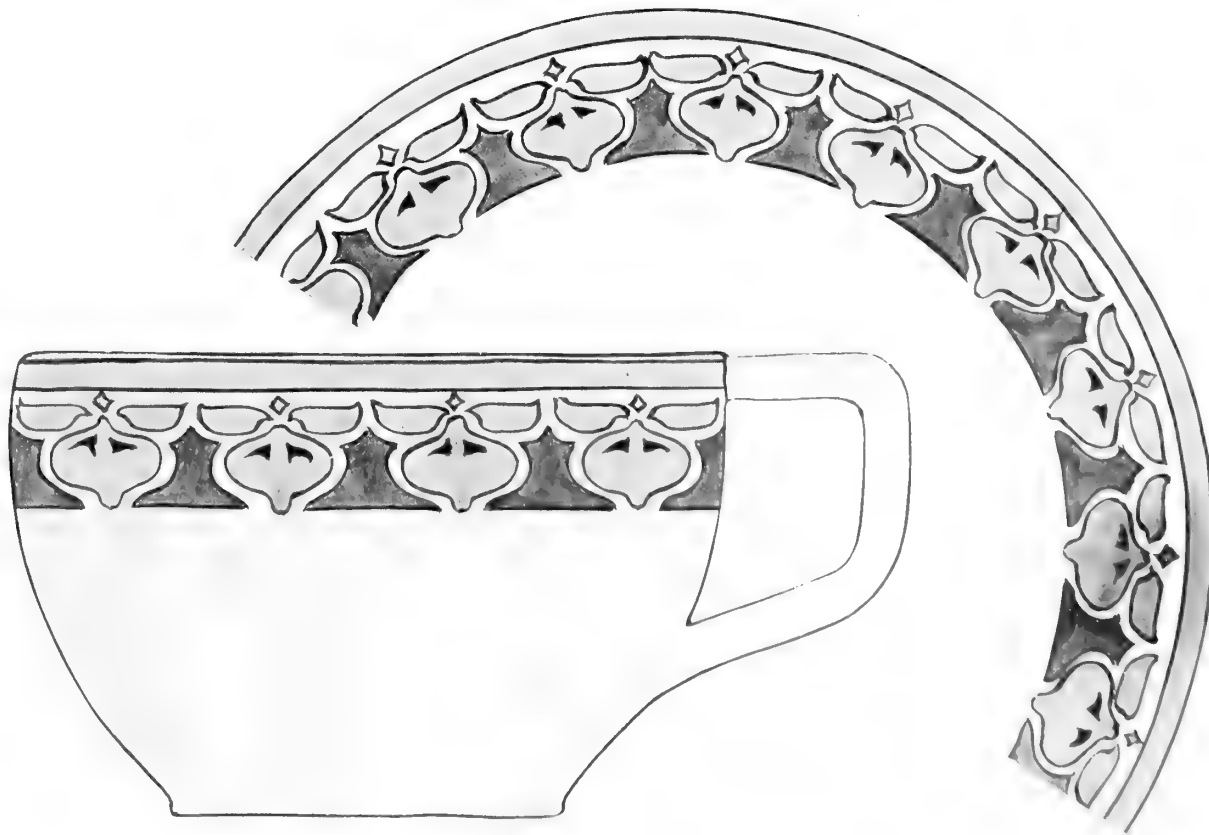
The foot of the goblet is also finished on the lathe.

At this point, a metal wire hair brush chosen according to the work, and dipped in pumice and rotten stone, is attached to the lathe and lightly swept over the whole decorated surface. Then, the goblet is brushed with soap suds, and dried in saw dust, and the long work is at an end.

(TO BE CONTINUED)

EXHIBITION OF HANDICRAFTS IN BROOKLYN

The Handicrafters held their spring exhibition from April 1st to 11th at the Pratt Art Club, Brooklyn. This exhibition was the largest and the most successful they have had. There was quite a collection of Indian baskets and silverwork from the Navajo Indians, hand wove linen from Italy, and embroidery and lace from the Italian school



CUP AND SAUCER—C. BABCOCK

Light and dark grey blue design, leave china white or cream with Ivory Glaze to which is added a little Yellow Brown

in Macdougall street, New York City. The Greenwich House sent woven rugs, the basket shop of Bellefontaine, Pa., beautifully made baskets. Miss A. Dewitt sent some very artistic baskets treated in an unusual way. The Rokesly shop of Cleveland had an excellent exhibit of jewelry, Miss Emily F. Peacock some very simple and interesting silver chains and cuff links, Miss Ivins a carved ring in gold and some unique cuff buttons carved in silver. Mr. Cheney sent a very beautifully wrought copper vase, and some jewelry. Miss J. Huston sent some wood carving and a carved horn comb, Miss J. Hoagland pottery, Miss M. Behr stencils, and the Minneapolis Guild a very well chosen exhibit of the different handicrafts.

### ANSWERS TO CORRESPONDENTS

Mrs. A. H. M.—If the acid of the lemonade discolored the grapes on your bowl and the paint could be scraped off, it was badly underfired.

Mrs. C. W. M.—We refer you to the articles on gold and raised paste in the Class Room KERAMIC STUDIO, Dec. 1905. Your paste was probably insufficiently fired so the gold burnished off or the gold was too thin or else, which however, is doubtful, it was overfired, in which case it would give a matt ochre effect. The only thing would be to regild and refire. Possibly there was something wrong with your gold or the method of putting on.

Mrs. E. B. K.—If your gold and sometimes carmine rub off as well as the pink you mention there is no doubt that your china is underfired. In regard to painting roses see articles on flower painting in KERAMIC STUDIO Class Room July and Aug. 1907. Carnation 1 and 2 make a good salmon pink when tinted.

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# KERAMIC STUDIO

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The New York Society  
of Ceramic Arts

JUNE MCMVIII    Price 40c.    Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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## PALETTE AND BENCH

A Magazine for the Art Student and Craftsworker

We desire to get an expression of opinion from our subscribers and inquirers on the subject of the new magazine which we are about to publish, devoted to WATER COLORS, OIL, PASTEL, CHARCOAL AND PENCIL, AND CRAFTS; in fact, we want to know how much support we will get from teachers and students.

It will be edited along practical lines similar to that of KERAMIC STUDIO, will have technical treatments of each study and also contain a color supplement, either landscape, figure or study of still life which will be of great interest to teachers of art and undoubtedly of great assistance to them in their lessons.

It is our purpose to have it strongly edited in all departments.

Do you know of five or more of your friends who might become subscribers to such a magazine? If so please send us their names and addresses and we in return will send you one of our "color studies for the china painter." To avoid duplication kindly state your first and second choice. The Blackberry study by Miss Stewart is out of print.

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# KERAMIC STUDIO

Vol. X. No. 2

SYRACUSE, NEW YORK

June, 1908



THE KERAMIC STUDIO and its Editor, Adelaide A. Robineau, who is also a member of the New York Society of Ceramic Arts, take great pleasure in presenting in this issue the work of that society. Although but a third of its members are represented the readers of KERAMIC STUDIO will be able to form a very representative idea of its work.

✦

A design of conventional rose for plate was published in April number with the signature B. H. P., the name of the designer having been lost. This design is by Miss Bessie H. Proctor, 215 Lafayette Ave., Brooklyn, N. Y.

✦

The Manual Arts Press of Peoria, Ill., has just published an interesting brochure by Frank Forrest Frederick on "The Wash Method of Handling Water Color," a method which is little used now except in the art trades. Its artistic possibilities are clearly brought out by Mr. Frederick and well illustrated with some of his own water colors.

✦

In presenting this number of the KERAMIC STUDIO, it is our wish to give some idea of the work and ambition of the New York Society of Ceramic Arts, in the hope of enlisting the help and interest of our large army of ceramic workers in the Society's undertakings.

The "object of the Society is to develop and foster Ceramic Art in America" by setting a standard of artistic excellence in the productions of both the potter and overglaze decorator, and by showing to the public in annual exhibitions the finest productions of ceramic art for the sake of study and comparison. Its aim is not to establish a school of Ceramic Art but to encourage individual endeavor and to create a demand for work of merit.

Its membership is drawn from all parts of the United States and it is the desire and pleasure of the Society to welcome any one to its circle who is interested in the development of the art. There is a strong fraternal feeling among its members and great enthusiasm is brought to bear in their endeavor to establish a higher standard than has been that of the ceramic worker heretofore. It hopes to promote a general interest in the study of design and the principles of decoration and to help the workers in this art as well as the public to an appreciation of what is suitable and fine in ceramics.

For the past three or four years the N. Y. S. K. A. has exhibited no naturalistic painting, not for the reason that the Society debar all such work, but because the jury considered such naturalistic pieces submitted as not of sufficient excellence for the purpose. The Society does not, however, and no society with a knowledge of the principles of art in decoration ever could, stand for or exhibit naturalistic painting of flowers or figures on objects of utility such as

tableware, vases, etc. When the above mentioned motifs are artistically treated on panels or tiles for decoration they are eligible for any exhibition. Of recent years, the Society's annual exhibitions have been very beautifully presented in the galleries of the National Arts Club with a large showing of the work of the representative overglaze decorators as well as of the leading makers of pottery. The last exhibition was one of unusual interest, showing a distinct advance in the work, and an increased interest in the study of design by its members. What was most gratifying also was the show of interest in the Society's work, by the large potters and tile makers, and the desire on their part to cooperate in the work by exhibiting the best productions of their establishments. It might be of interest to add that this was financially also the most successful exhibition for several years.

MAUD M. MASON,  
Pres. N. Y. S. K. A.

✦

The New York Society of Ceramic Arts is making great strides in the way of increasing its membership and advertising as well as selling the work of its members.

A most successful auction sale was held at the store of M. T. Wynne recently and to Miss Wynne, who is an associate member of the Society, much is due for the success of the sale. At a special meeting of the executive, arrangements were made to place the work of the society on sale at Newport, R. I., during the summer months.

✦

## THE HYDRANGEA PANEL (Supplement)

Maud M. Mason

THE study has necessarily been reduced for reproduction and would be much more effective if enlarged to twice its size.

In carrying out the study keep all the tones quite flat, matching the values as well as the colors as nearly as possible.

After sketching the design in ink paint in the darks of the leaf masses, also the trees, shadows under them and the bush with Royal Blue and a little Dark Green, then paint the shadows of the flowers with Brown, Pink and a little Violet and the trunks and branches of the bush with the same color used somewhat stronger.

The light green of the ground, also of the large bush, are painted with Albert Yellow and Yellow Green. Dust entire surface when dry with Pearl Grey and fire.

In the second painting tone the panel with a tint of Yellow Brown, padding it very light over the flowers and when dry again dust with Pearl Grey and fire. In the next painting carry a wash of Yellow Green and Yellow over all the foliage of the large bush, also over the ground, a wash of Blue or Violet over the distant trees and large shadows, as they may require, and also a tint of Pompadour over all the flower masses.

Repeat the above treatment until the desired colors and values are obtained



LANDSCAPE TEAPOT STAND IN TWO COLORS AND THREE TONES

*Caroline Hofman*

**T**RACE the design upon the china and fill in all the outlines with special tinting oil into which a very little Black has been rubbed.

Let it stand, where no dust can reach it, for two or three hours and then dust with Ivory Glaze into which one-fourth proportion of Aztec Blue has been thoroughly ground. Fire.

Second fire—Envelop entire piece in special tinting oil, as before, pad thoroughly, and dust with a mixture of equal parts Russian Green, Yellow Green, and Aztec Blue, to which has been added as much Ivory Glaze as will equal the amount of the three colors.

Third fire—Treat all the darkest portions of the design with tinting oil as for first fire, and dust with Ivory Glaze to which has been added one-fourth its bulk of Copenhagen Blue and the same amount of Aztec Blue.

#### COLOR NOTES

*Caroline Hofman*

**B**ECAUSE of having been asked to write a short article on the use of bright-color harmonies in overglaze decoration, the writer has made an attempt to express a few theories (and practices) along this line. Perhaps you will agree with them, perhaps disagree; they only stand for sincere opinions, with no intention of being dogmatic.

So many articles which we decorate are unsuited to brilliant coloring that we all revel when the opportunity comes to use full color-harmonies.

We women often feel, when looking at our color boxes, as we do when planning the new hat in the midst of a tempting display of flowers; there are so many possibilities. And yet, for that very reason, we must sternly resolve to select only the choicest color-scheme, and the simplest.

Every full harmony must contain some contrast; if your color-scheme seems tame and uninteresting it may be because the colors you have used are too similar in their natures. Think what would be a distinct contrast to the largest mass of color in your design, and introduce it in two or three small spaces.

Students beginning the study of color often make the mistake of planning but one spot of the color which is to brighten the whole scheme. They remember to break up the other masses of color so as to have an interplay, but then bang in goes their most striking color all in one spot, with the alarming result that it stands out in alarming prominence, declining to have anything to do with the rest of the color scheme. Every space of any color needs at least one subordinate sized space of the same to support it in the design; usually it needs more than one.

Study the methods of the oriental carpet weaver; he understands how to combine brilliant colors into one harmonious whole, by breaking and inter-spacing them, thus getting a play of the different bright colored spaces, one through another.

It is as much a study of proportion as it is of color-qualities, this combining of colors. Often a certain color which is unpleasant in one proportion may go very well in the scheme if you use less of it, or more.

We can dispense with red, in making our color schemes, much better than we can with either yellow or orange.

The most brilliant colors, out of doors, are harmonized by distance, the atmosphere veiling their intensity. Often an enveloping tone of soft gray is all that is needed to harmonize the color scheme that has come from the kiln harsh and "edgy".

#### APPRECIATION OF FORM

*E. Mason*

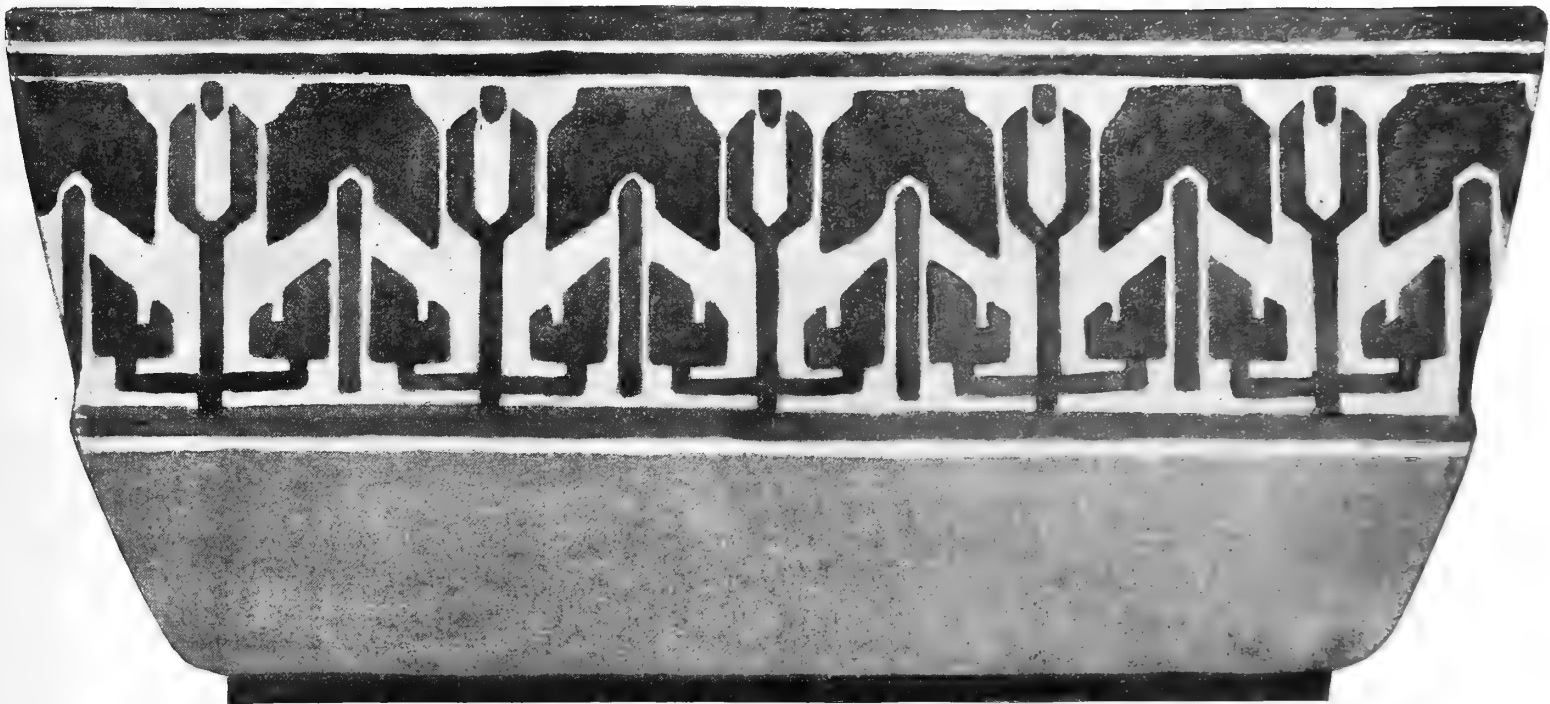
**W**HEN we compare ceramic thought, and what is more convincing still, ceramic work, with that of a few years ago, there can be no doubt in our minds that there has been a salutary change. That it is a salutary one, that our point of view is a better one, and that work and thought in ceramics is progressing, no one with a knowledge of the principles of decoration can deny. As a matter of fact, it is from a growing knowledge of these principles among our ceramic workers that the change has been wrought.

In no way is this more marked than in the difference in form of the articles used now and previously. Indeed, it would not be too strong a statement to make that the growth of appreciation for what is fine in decoration might be traced by the change in the shapes used during the evolutionary, or, if you prefer it, the revolutionary years.

If this does not in every sense hold good, it is due largely to the fact that manufacturers of the wares used have not kept pace with the decorators. This discrepancy would have undoubtedly been much more marked had not some of the ceramic workers, who had an appreciation of form as well as the needs of the average ceramist, helped the manufacturers to a better understanding of the situation. This they did by designing for them forms, which besides being fine in themselves were suited to the practical application of designs.

Another reason, too, why form may have failed to quite keep pace with the forward march in design, may be due to the fact that an appreciation of the subtleties of form is the result of a ripe growth, rather than a feeling for decoration.

Granting, however, these two objections, we can still hold to our first statement, that the change in the thought about ornament has led to an improvement in forms. With the desire for a simpler and more restrained decoration came immediately the demand for that indispensable adjunct—forms suitable for the expression of such thought.



SALAD BOWL--ELIZABETH MASON

SALAD BOWL

*Elizabeth Mason*

**O**UTLINE the design in ink, a very fine line is much the best. Indeed, if the worker is accustomed to do this sort of thing, the best result is really to be had by simply using the tracing without going over it in ink. In either case paint in the design in Empire Green with a little Brown Green added. When dry dust with Empire Green.

For the lower part of the bowl use the mixture of Empire Green and Brown Green for a tint, matching the value in the study.

For the second fire, tint the entire piece with Light Green Lustre, and repeat the same lustre for the third fire in the same way.

For the fourth fire if desired it may be outlined in gold, but is quite complete without it.

This is a very simple color scheme and an equally simple treatment, but makes a very pleasing and suitable decoration.

TANKARD IN CONVENTIONAL PATTERN OF GRAPES AND LEAVES (Page 29)

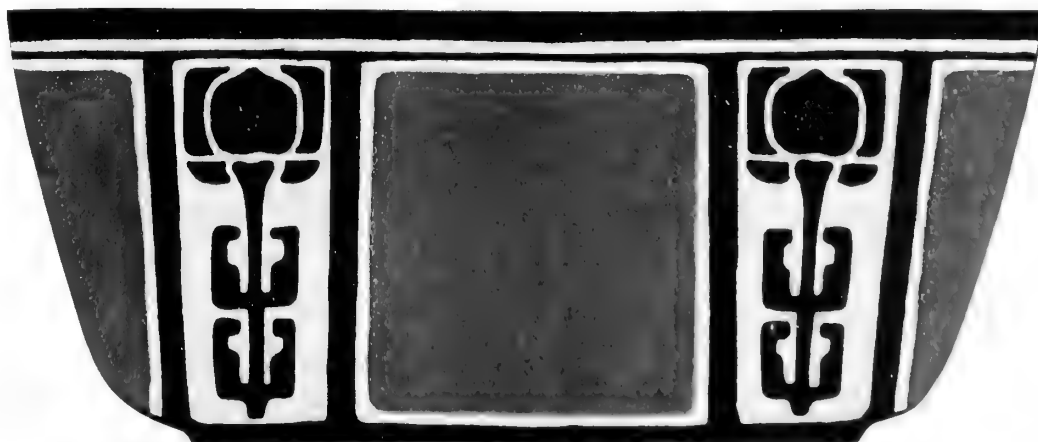
*Jetta Ehlers*

**F**IRST painting—Tint tankard with Grey Green, medium strength. Pad very smooth and even. Paint handle with Black and paint also the bands at the top and bottom with Black. Fire.

Second painting—Place design with India ink. Paint grapes with Vance-Phillip's Rich Blue, keeping the shapes very decided. Leaves are painted with Fry's Empire Green. Stems and branches are done in Black keeping all forms clean cut and snappy. Fire.

Third painting—Envelop entire piece with a thin wash of Finishing Brown. Pad until perfectly even and re-fire.

Fourth painting—Go over grapes and leaves with thin, even wash of same colors used in first painting. Touch up stems and lines with Black. Retouch handles and bands. There are no outlines used in the treatment of this design.

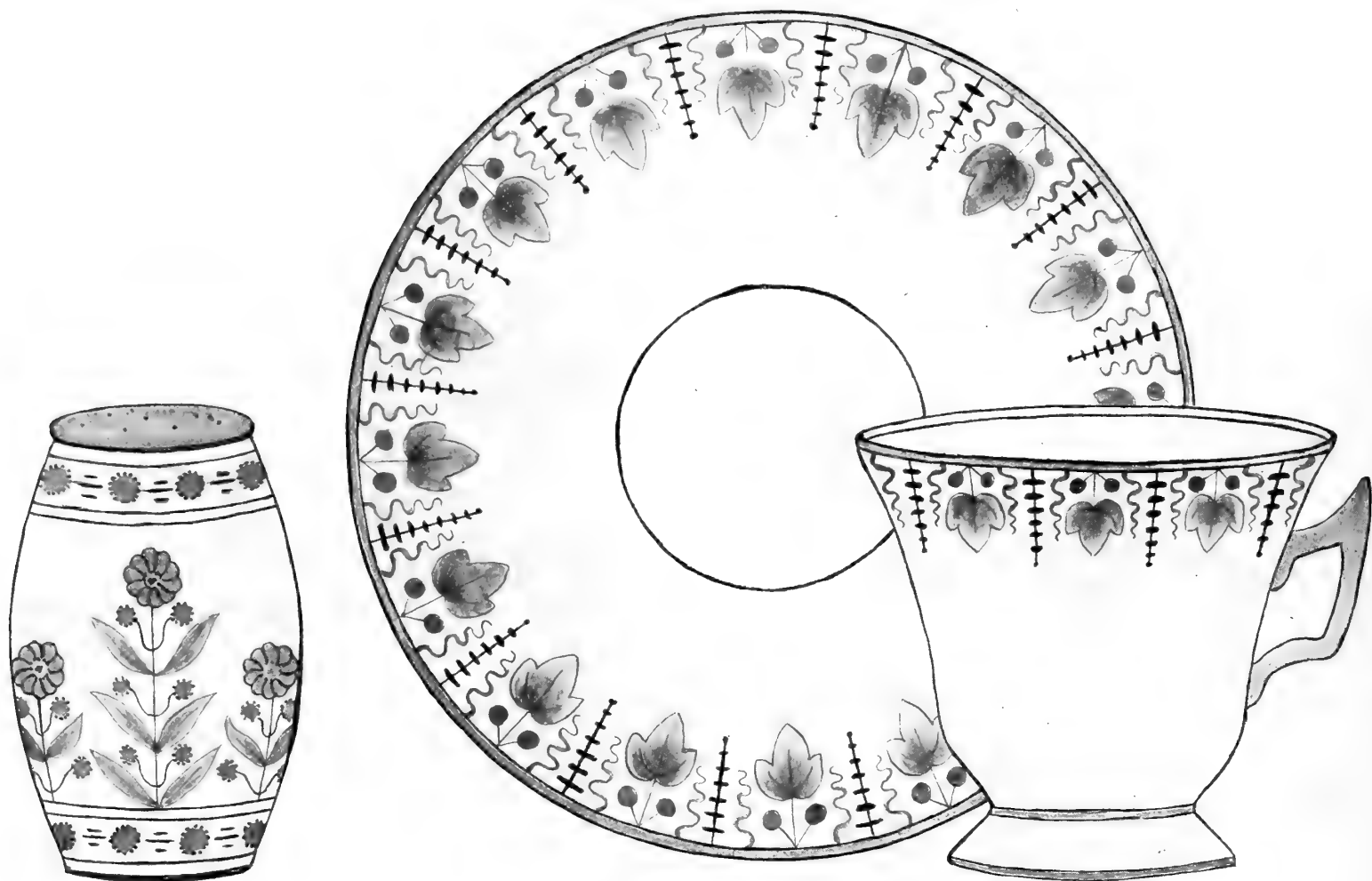


BOWL, FLOWER MOTIF--ELIZABETH MASON

**T**RACE the design in the panels, and paint this and the bands with Black. For the parts in the middle tones of grey, use Banding Blue tinted on evenly. When dry, dust the whole with Persian Blue.

For the second firing, tint the entire piece with Chinese Green and dust with the same color.

For the third firing tint the whole piece with Pearl Grey inside and out and dust with the same.



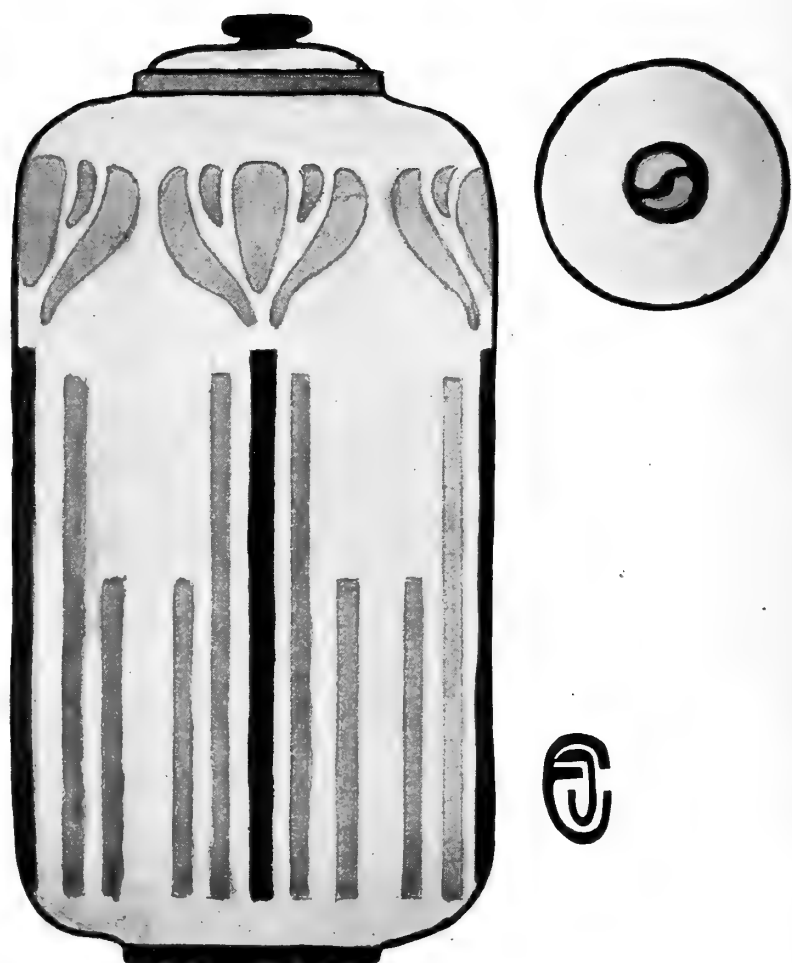
CUP AND SAUCER, AND DESIGN FOR SALT AND PEPPER—MAY MCCRYSTLE

## CUP AND SAUCER, AND DESIGN FOR SALT AND PEPPER

*May McCrystle*

**H**ANDLE, edge line and line on inside of cup are gold. The outside line is dark blue. Leaves and round forms are outlined in black made of two-thirds Ivory Black and one-third Dark Blue. The same black outline is used in little stem between cross lines on form between wavy lines, and the cross lines are made in dark blue enamel. Round forms are also of dark blue enamel. Leaves are of bright green enamel, and wavy lines on either side of leaves are of brownish lavender enamel. Dark blue is made of dark blue tone with Brunswick Black and Deep Purple, one-eighth Aufsetzweiss. Green is Apple Green toned with Brunswick Black and Deep Purple, one-eighth Aufsetzweiss. Brownish lavender is made of equal parts of Dark Blue and Light Violet of Gold toned with Yellow Brown and Brown 4 or 17 to make quite brown, one-eighth Aufsetzweiss. Mix outline and enamel colors with turpentine only, using enamel colors quite thin and vary the thickness so as to give shading to leaves and round forms. All colors are La Croix excepting Brunswick Black and Yellow Brown, which are Müller & Hennig.

The same colors and mixtures are used in design for salts and peppers. Gold lines and top is of Gold. Design is outlined in black and dots around the round form on border and design are of the same black. Round form is dark blue enamel. Center lines in between round forms are brownish lavender and shorter lines on either side are of green. In the tall growth the flower is of dark blue and the small round forms are brownish lavender. In the shorter growth the flower is brownish lavender and small round forms are dark blue. All leaves are bright green and center of all flowers are Capucine Red.

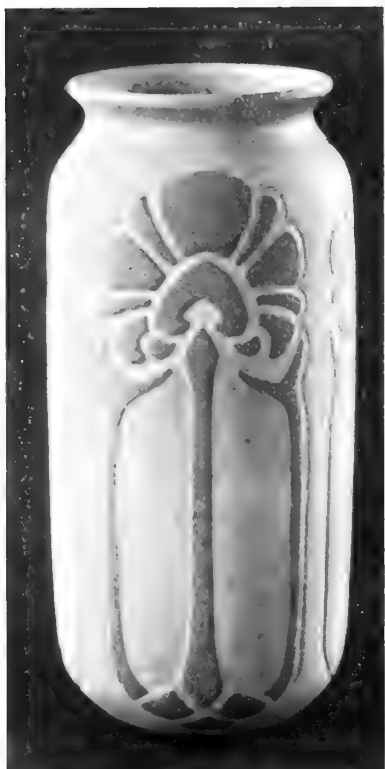


TEA JAR, CROCUS MOTIF—JETTA EHLERS

(Treatment page 32)



TANKARD IN CONVENTIONAL PATTERN OF GRAPES AND LEAVES - JETTA EHLERS  
(Treatment Page 27)



Vase. Conventionalized peacock feather in blue and blue green. Designed by A. E. Baggs.



Vase. Design of ships and waves in tones of grey and blue. Designed by A. E. Baggs and A. I. Hennessey.

### MARBLEHEAD POTTERY

*Herbert J. Hall, M. D.*

**M**ARBLEHEAD" is a new name in the field of American Keramics. After three years of experimental progress this pottery is just making its bow to the public, having finally assumed characteristics which individualize it and which would seem to justify its existence.

The new ware is made under unusually pleasant conditions. The buildings are situated directly on the waterfront of the harbor. To those who know old Marblehead this will mean much, for the little harbor is as remarkable for its beauty as is the old town for its well preserved Colonial architecture and for the crookedness of its streets.

The pottery plant is a very small one. It contains one kick wheel, a turning lathe and a six-burner kerosene kiln, besides well lighted spaces for designers and decorators and room for storage of pottery in the various stages of construction. There are three designers, one decorator and a thrower besides a kiln man who attends to all the firing and stacking. This represents the entire crew and yet there is a weekly output of over two hundred pieces including decorated tiles. This output represents a value of about five hundred dollars per week. As the plant is so small, it is possible to maintain a remarkable degree of co-operation. The designers themselves plan and decorate the individual pieces and personally direct their progress through the various

necessary stages. Not a shape is made, not a decoration applied, which has not run the gauntlet of the friendly criticism of the entire working force. The products therefore are essentially craftsman's products and they have the human interest and personal touch which can hardly be attained in a large pottery and which are usually not seen except in the product of individual workers. It would seem that these are facts of considerable economic and artistic significance. Do they not point to the desirability of small plants not only in pottery but in other true arts and crafts fields? Somewhere between the factory and the individual craftsman lies a point where it should be possible to meet expenses without cheapening the product. The factory with its heavy payroll must turn out such quantities of "goods" that the craftsman spirit is lost. On the other hand, the individual worker must give so much time to unimportant details that

his products can rarely command the price that in point of time alone they are really worth.

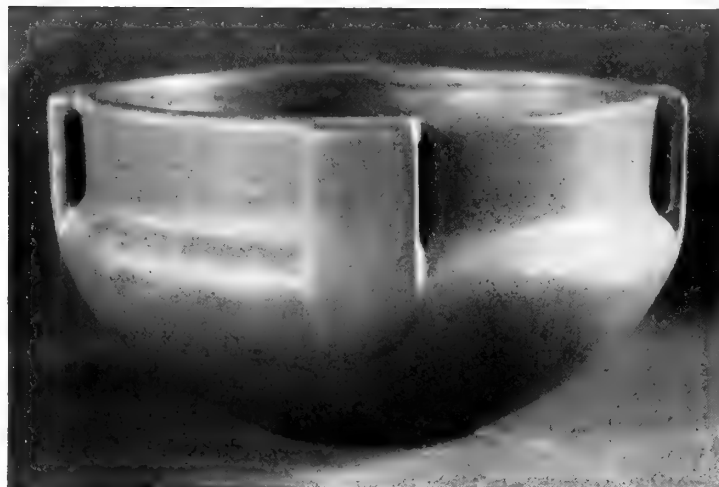
Perhaps the example of this small plant and the mutual helpfulness of its workers may do something toward solving



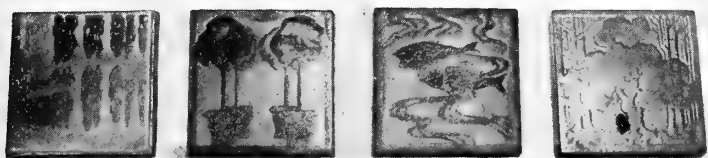
Vase with peacock feather spots designed by A. E. Baggs. Other two vases designed by A. I. Hennessey.



Vases in tones of green, with designs in olive brown and black. Tall vase and jar designed by Miss Maude Milner. Small vase and bowl designed by A. I. Hennessey.



Jardiniere with four handles. Dark grey glaze. Designed by A. E. Baggs.



Four tiles in colored matt glazes. Designed by A. E. Baggs.

for our craftsmen the very perplexing but very insistent problem of making a living without the sacrifice of ideals.

The Marblehead ware has met with instant approval wherever it has been exhibited during the past year. Especially gratifying is the praise and recognition accorded by the various Arts and Crafts societies into whose salesrooms it has been freely admitted. Although the shapes are conservative and simple, and although the decoration is severely conventionalized and carefully used, it is evident that the uninitiated public approves, for the calls for the product are far in excess of the possible output.

Readers of the STUDIO may be interested to know that the Marblehead Pottery is part of a group of industries known as the Handcraft Shops. The group comprises hand weaving, wood carving and metal work. The whole establishment was started about three years ago by the writer, who is a physician in general practice and who wished to have an industrial plant where he could send his nervously worn out patients for the blessing and privilege of quiet manual work, where as apprentices they could learn again gradually and without haste to use the hand and brain in a normal, wholesome way. Fortunately it was seen at the outset that unless the teachers were the best craftsmen who could be found, the work would have no moral nor commercial nor artistic value. As it is, the standard in all these departments is exceedingly high, for the teachers when they are not teaching are turning out excellent products of their own.



Standard for electric lamp. Green with design in olive. Designed by A. E. Baggs.

The wood work and the hand weaving have proved most useful from the medical view point, and they have been very useful indeed.

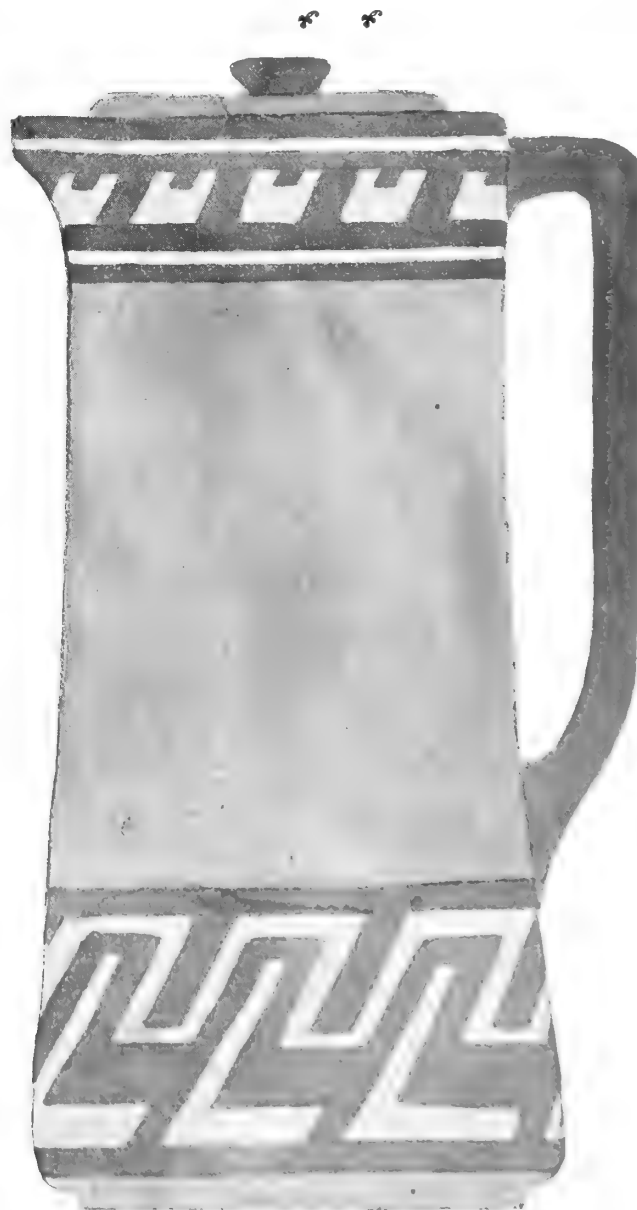
The technical requirements of an adequate pottery production proved so exacting that since the first year it has seemed wise to separate this department from the

medical plan entirely and to give it full professional swing unhampered by the requirements of teaching. Too much praise can not be given to the well trained men and women who have developed the pottery.

Mr. Arthur E. Baggs, now well known in Ceramic circles, is the leading spirit. His strong and sure touch is seen everywhere and his attainments in matt glaze decorations are the *sine qua non* of the pottery. The other designers are Mr. A. I. Hennessy and Miss Maude Milner. The decorator is Mrs. E. D. Tutt, the thrower Mr. John Swallow and the kiln man Mr. E. J. Lewis.

There are two artists not of the staff but friends of the pottery who occasionally contribute a clever and effective design or suggestion; they are Miss Annie E. Aldrich and Miss Rachel Grinwell. Mrs. John Swallow sometimes assists during rush times at especial detail work.

Finally, it may be said that the spirit of the place is delightful, that mutual respect and co-operation combine with a friendly rivalry to produce results which, in the writer's somewhat prejudiced opinion at least, cannot be secured so surely in any other way.



PITCHER—HELEN WALSH

**T**HIS design may be carried out in tones of green or of blue. For the former, ground lay the pattern with Grey Green, and for the second firing, the entire surface with Green Glaze. Delicate blues may be obtained with Banding Blue and Azure Glaze.

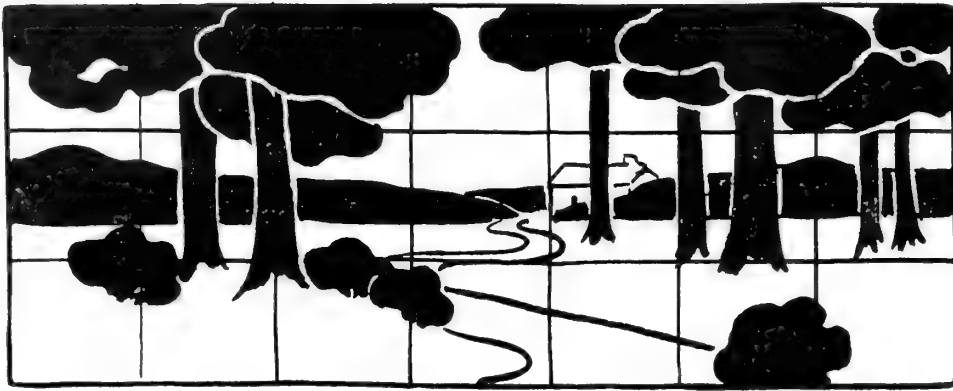


Fig 5.

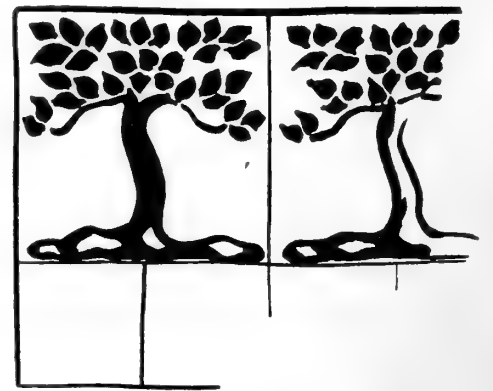


Fig 4.

THE DECORATIVE TREATMENT OF TILE MANTELS

Mary C. Sauter

IN the designing of a single tile, or group of tiles for a specific purpose such as a mantel-piece, the designer is limited in his scheme of decoration only by the thought of the use to which the tile may be put, or by the environment of the group or mantel-piece. Thus fitness to purpose must suggest in this, as in all other forms of design, the dominant chord around which all other chords must play, and into which they must finally resolve. This is true first in the general form, the ensemble, second in color, and last but not least in design; last, perhaps, because occupying usually a relatively small part of the whole, it must conform itself to, and at the same time accent the general character of the whole, and not least, because the inharmonious decoration of even a good thing will utterly destroy its character.

If the general contour conforms to the architecture of the room, and a harmonious color scheme has been chosen, then the mind is left free to consider the design.

Should simplicity be the prevailing characteristic, making the plain tone seem almost sufficient in itself, then the design must not only conform to, but be greatly subordinated to the effect of the ensemble. This suggests a simple line treatment, which shall band in the edges, and strengthen without destroying the effect. Fig. 1 suggests such a treatment of the top and sides of a mantel-piece. It is carried out by means of an incised line which gives a deeper tone to the plain matt glaze. Under certain surroundings so simple a border would be inadequate, and something of a more decided character would seem necessary to correspond with the general character of the room.

Fig. 2 suggests a simple motive arrived at by spotting well related shapes rather than by any conscious thought of flower conventionalization. The tile may be in one color by incising the design, thus accenting the form and deepening the color, or it may be in two or three well related colors or

tones, by incising the outline. Such a tile could be carried across the top and down the sides, or be placed with plain tiles of the same color to produce an all-over effect.

Fig. 3 is more suggestive of actual flower form. It is capable of yet another development in tone, that is a greater contrast between flower and leaf, giving at once a decided feeling of border, if used along the top and down the sides of the mantel-piece as in Fig. 1.

A scheme of Interior Decoration may need a deeper border across the top to give a richer effect. Such a scheme as given in Fig. 4 might be a little more full of meaning, and at the same time be no more varied in color. The border is of two tones of soft grey green, and is supported by perfectly plain tiling of a deeper grey green, giving a sense of solidity and of harmony.

Fig. 5 has left the strictly conventional, and at the same time avoids the naturalistic. It is carried out in flat tones of matt glaze. Its color is a rhythm of greens and blue greens. The lines hold in principle to the original idea, though the application so evolves itself as to be appropriate to an entirely different scheme of Interior Decoration.



TEA JAR, CROCUS MOTIF (Page 28)

Jetta Ehlers

FIRST painting—Tint entire jar with warm ivory tone. Pad very evenly and fire.

Second painting—Place design with India ink and paint the crocus with Bischoff's Yellow Brown. The long centre stem effect is done with Shading Green, and the shorter lines with a yellow Moss Green. Top and bottom, a rim of Shading Green. Ornament on top of cover; background is Shading Green and small figure is Yellow Brown. No outlines on this design. Fire.

Third painting—Retouch all weak places, repaint bands and knob the same as in second process and fire.

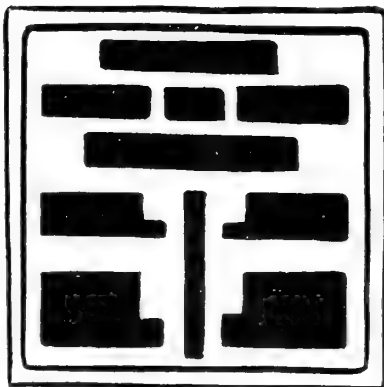


Fig 2.

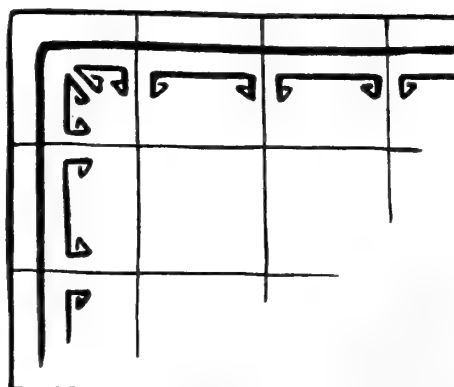


Fig 1.

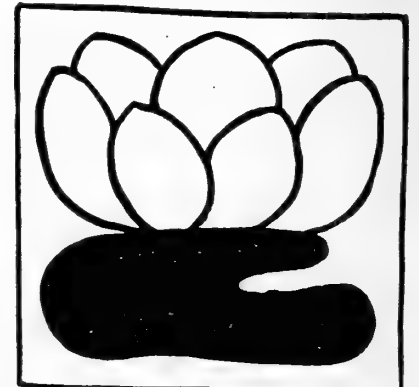


Fig 3.



PLATE DESIGN

*Anna B. Leonard*

THIS plate border may be carried out in various color schemes. In blue and grey, also in grey tones, or any two or three tones. It is very pleasing in grey tones; for the first firing Copenhagen Grey and Pearl Grey.

For the second firing wash a very light tone of Carmine No. 3 (Lacroix) on the roses and a very pale tone of Apple Green on the leaves which form the square unit. The centre panel is left grey. The design is intended to be used without an outline as the color should be dusted on. This may be done by transferring the design upon the china, using the graphite paper without turpentine having been previously rubbed on the surface of the china.

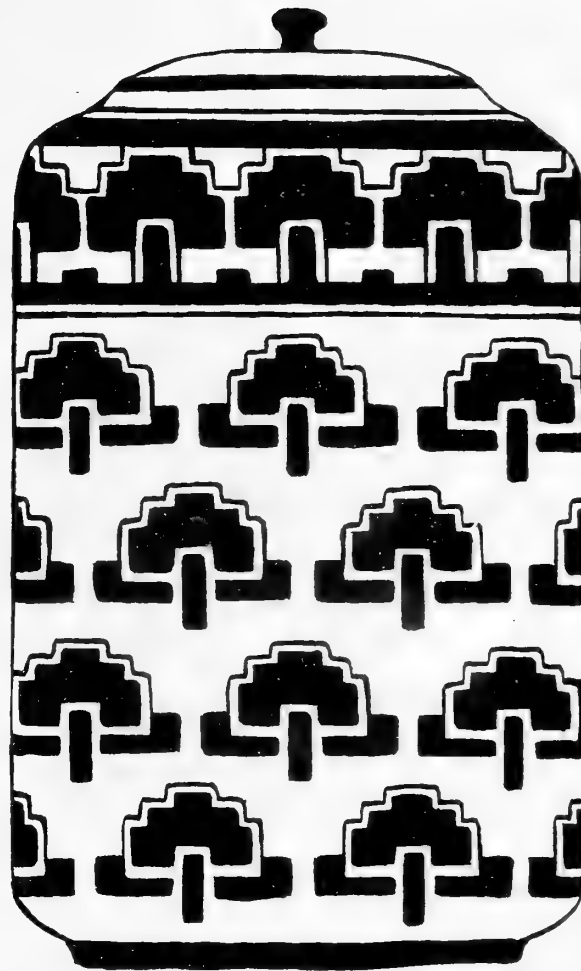
Paint in the design with Special Tinting Oil (colored with Grey for Flesh) using the greatest care to get the edges straight and smooth, putting on the oil very thin without dabbing. Let this stand half a day before dusting on the color.

With a little practice this may be done without the necessity of cleaning the edges, as the color should be put on with a soft pointed shader, and there should be no color elsewhere but in the design proper.

BORDER FOR BOWL

*Anna B. Leonard*

THIS simple little border is intended for a bowl to be carried out in gold and white, or grey blue, made by using Dark Blue (Lacroix) with a very little Night Green (Lacroix) and a touch of Black. Add one-eighth flux to give it a fine glaze.



TEA JAR—HELEN WALSH

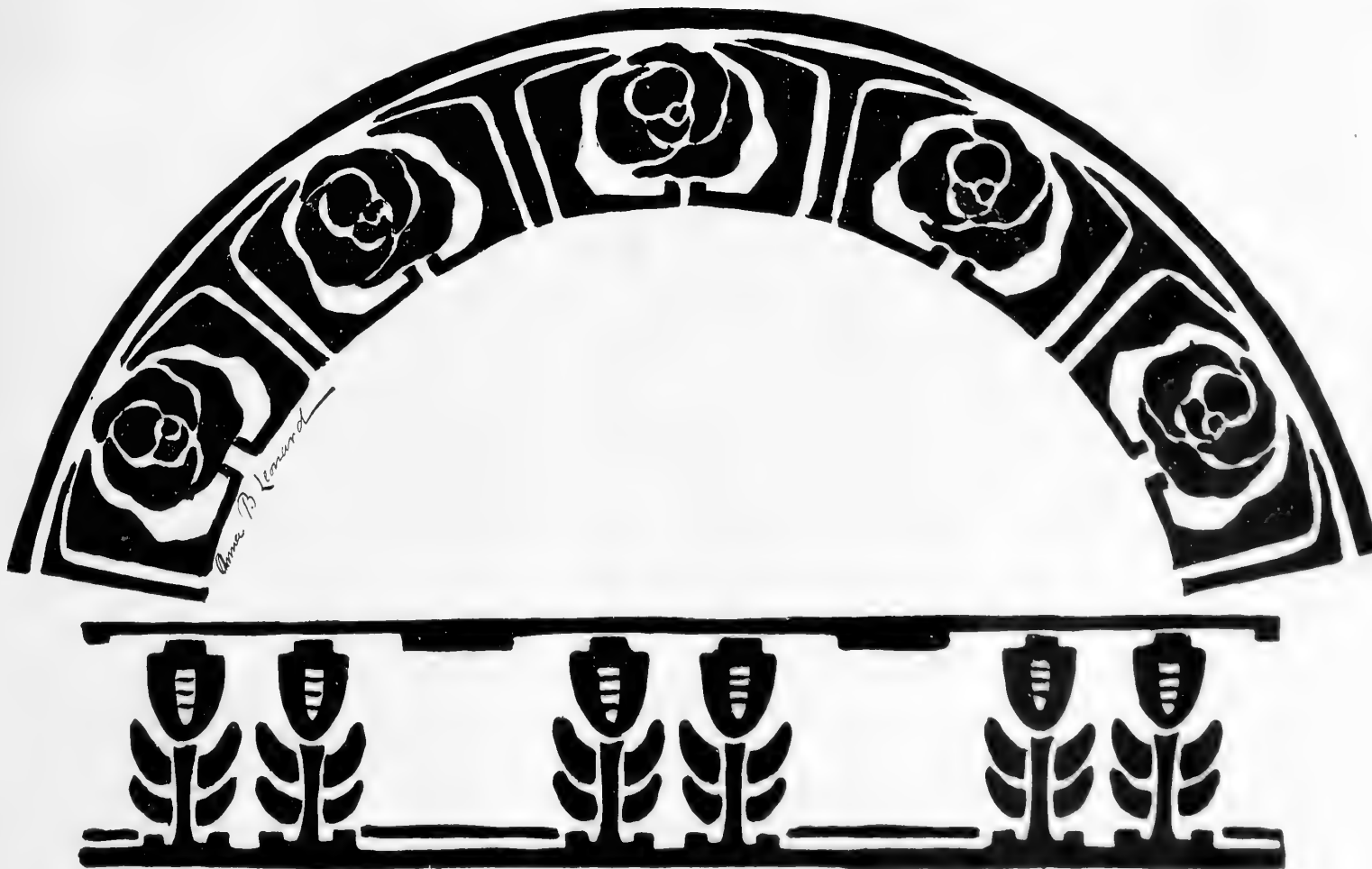


PLATE AND BORDER—ANNA B. LEONARD



No. 3

#### MODELING AT THE Y. W. C. A. ART SCHOOL

*Sophia Antoinette Walker, Director*

**T**WO years ago the KERAMIC STUDIO placed before its readers a corner of our Art Embroidery room and a line of vases made by the same fingers which hold the needle; so its readers will remember that our clay work is not an end in itself but one means of helping a girl to find her artistic bent.

The class are first year girls. Only four of their twenty school hours per week are spent in modeling; the rest go for the History of Art, tracings and enlargements of historic ornament, color, cast and mechanical drawing, wood-carving and flat design. We have no potter's wheel nor expensive equipment, and each student keeps her own clay moist until it is finished just as she may continue to do at home. We mean to make every part of our course react on every other part, and as advanced and interesting modeling is done in the four hours as could be accomplished in the twenty given to one study; students more advanced than ours may specialize to advantage.

Miss Florence Leonard modeled the round jar (No. 1), and also the jardiniere (No. 2) with its original compositions representing Mowgli and his jungle friends. This is

in part a result of charcoal compositions made in the second year after reading aloud some story, and the transition is made easily to relief composition. Even in the first year modeling is connected with flat illustration by black-board exercises when each draws in front, side and oblique views bruin or bunny,—the particular animal she has drawn or modeled from the cast.

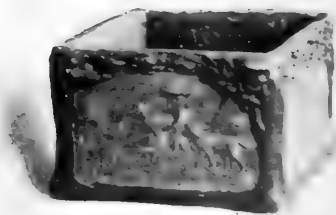
The lantern (No. 3) by Miss Janette Bosworth and the sconce by Miss Lulu Macher, first and second year's work, are applications of Moorish ornament and Acanthus design. The lantern has actually been fired and it was no easy task to model it in shape to go through the fire and to carry to Long Island, for we have no kiln of our own. It is about fourteen inches high and the cover has a hole in the top allowing it to slip up and down on a suspending chain not yet attached.

Although the advantages of ceramic work as a part of a regular Art Course are not generally recognized, they are obvious after a minute's reflection. The great draughtsmen from Michel-Angelo to Sir Frederick Leighton have modeled,—Meissonier made and maneuvered cavalry in wax before he painted "Friedland."

And in the beginnings of Art Study, when it is most difficult to make two similar curves on an axis, what a comfort to build up a vase by hand and, when its opposite contours are finally balanced and conquered, to have fruit of the Conquest to exhibit!

It is an open question whether so called "modeling" on a flat drawing with charcoal, etc., carried far, is of great value while the real modeling shows a student *why* a surface catches and intercepts the light, and proves to him that light and shadow mean form in three dimensions which can be suggested only in two dimensions. Holbein stopped at the suggestion in his drawings and it is said that Mr. C. Howard Walker teaches his students to do so at the Boston Art Museum.

Art is long and it is of the greatest importance to make the road to it as direct as possible; it may lead, this way of modeling, even to goals of illustration, portrait or mural painting. It is certainly a "primrose way" bordered with flowers of "finger happiness."



No. 2



No. 1



Sconce



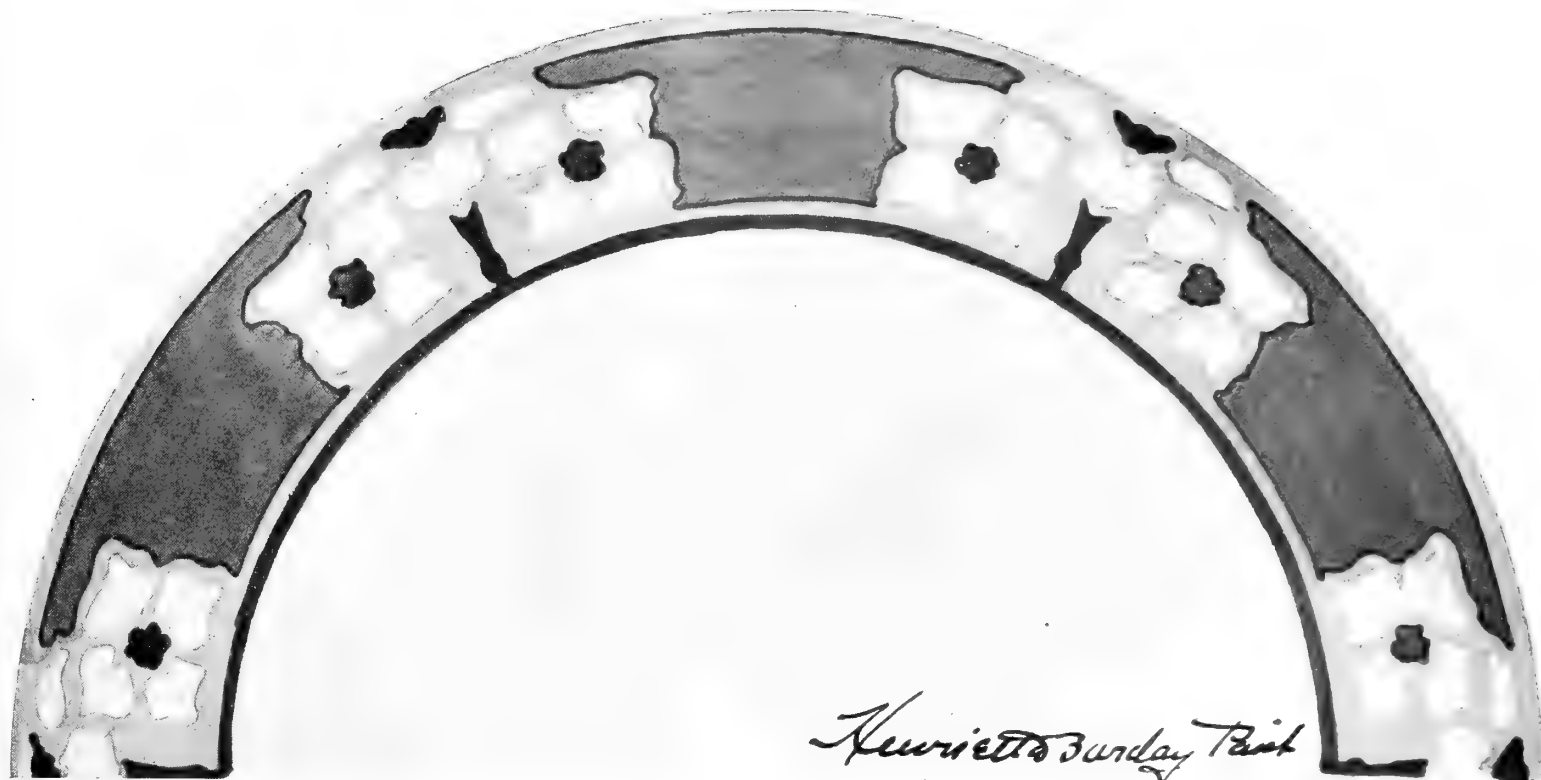
M. Mason

WILLIAM A. MASON

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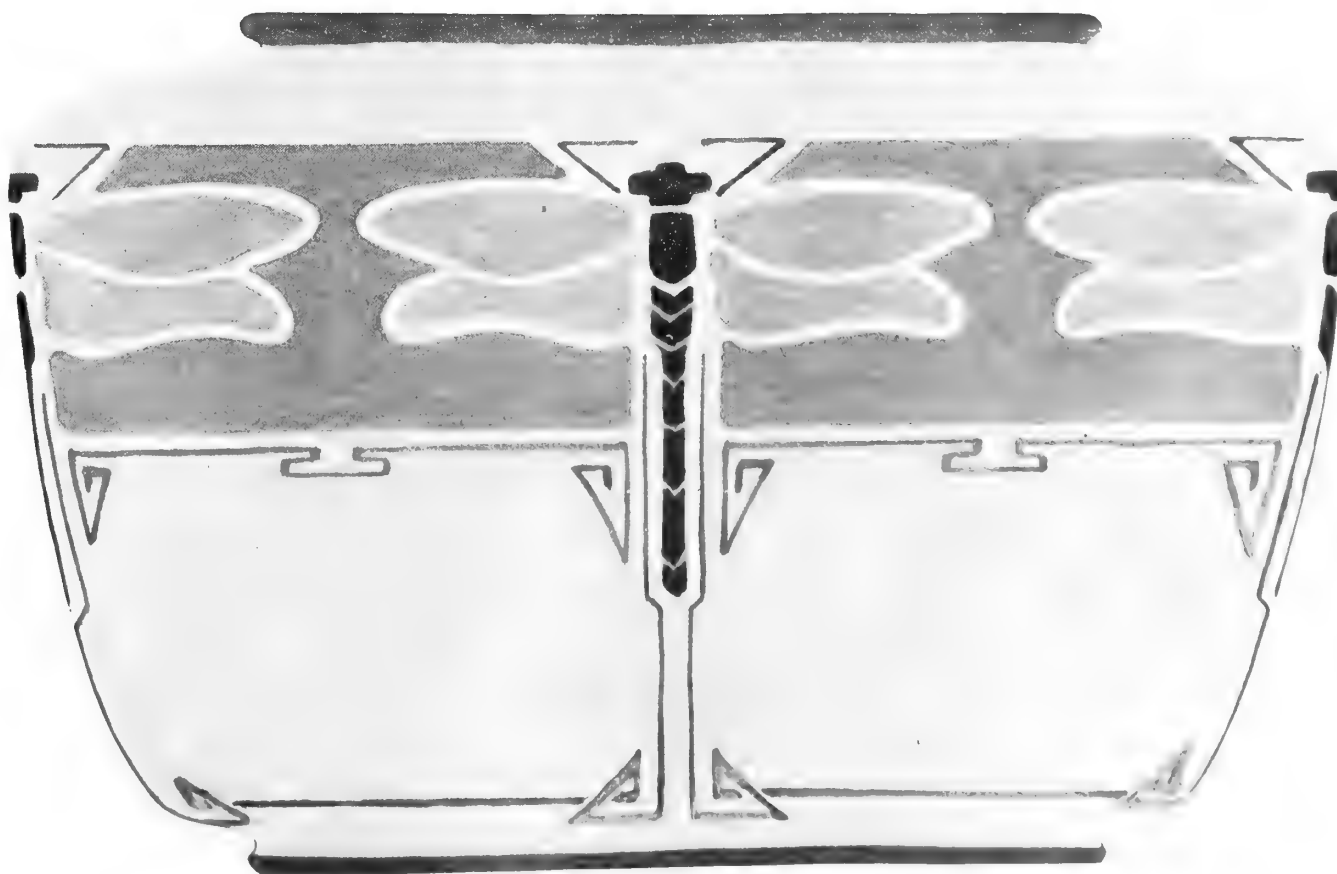
1908  
KERANIC STUDIO PUBL. CO.





PLATE, NARCISSUS—HENRIETTA BARCLAY PAIST

Tint the panel stems with Grey Green. When nearly dry dust a little dry color over to deepen centres of flowers, Albert's Yellow. Lay the band in Gold (two coats). Outline with Dark Green for the third fire.



JAR, DRAGON FLY—HENRIETTA BARCLAY PAIST

**T**INT all over with Neutral Yellow and fire. After tracing the design tint the band and dust. This will make it two tones darker than the rest of the jar. Lay the

wings with Neutral Yellow one tone darker than the body of the jar; paint the bodies and legs with Dark Brown. This may be carried out in tones of green if desired.



BOWL DESIGN—S. EVANNAH PRICE

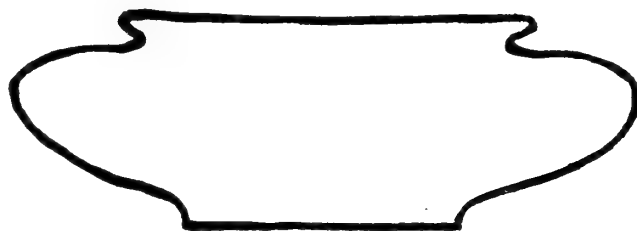
**T**HIS design is for the Willets Belleek bowl, No. 607, and is very beautiful carried out in dark blue, light green and gold with black outlines or in the grey and yellow color scheme.

To make the design grasp the shape well, carry the darkest color used over the base, through the design and well over the top edge of the bowl.

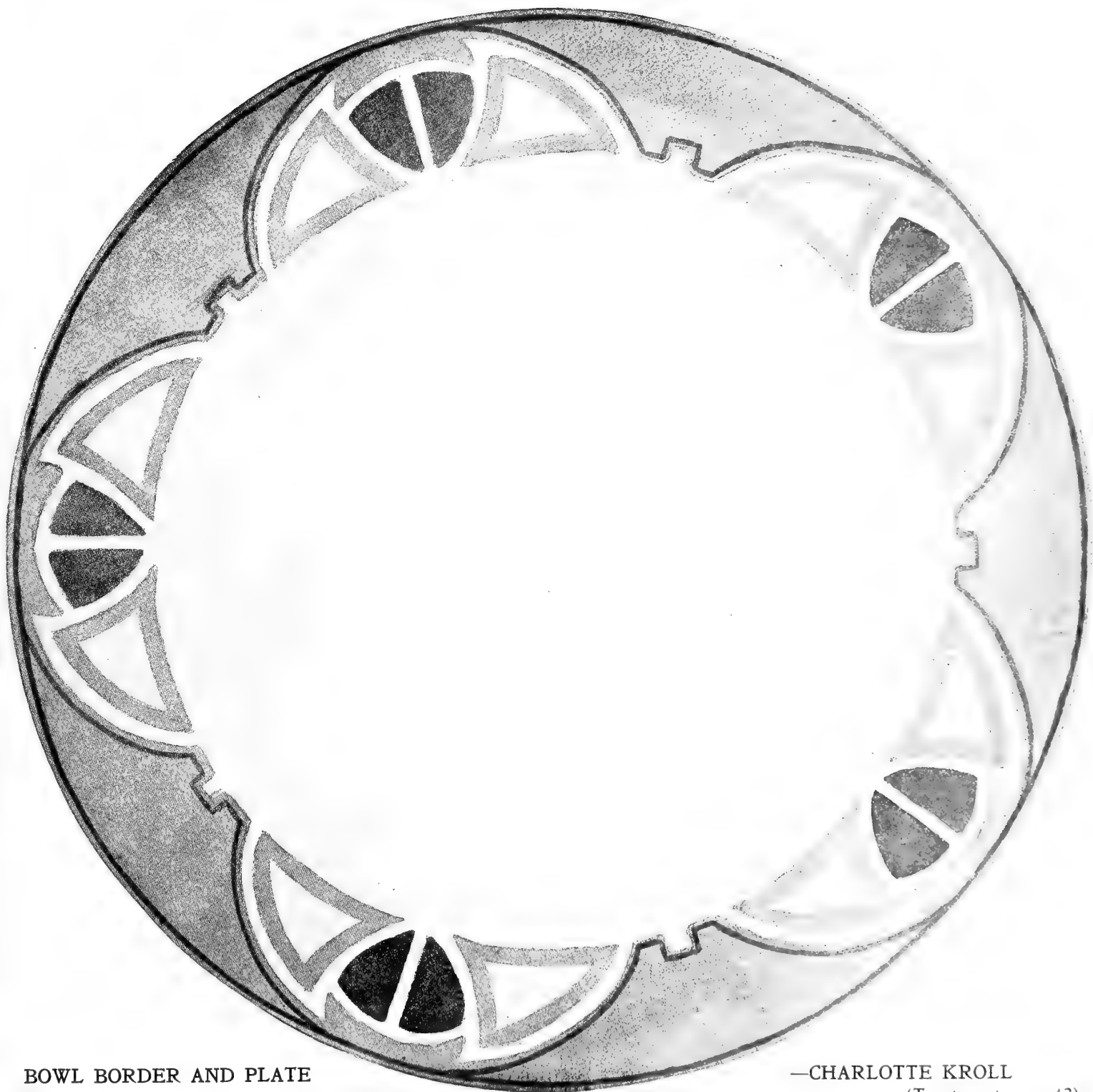
Draw the design carefully with ink and ground lay the entire surface of the bowl with Royal Blue. Wipe out all spaces except the very darkest.

Paint the narrow medium grey bands with Apple Green to which a bit of Albert's Yellow has been added and

lay in the remaining spaces with gold and fire. Touch up the gold and outline with Black.

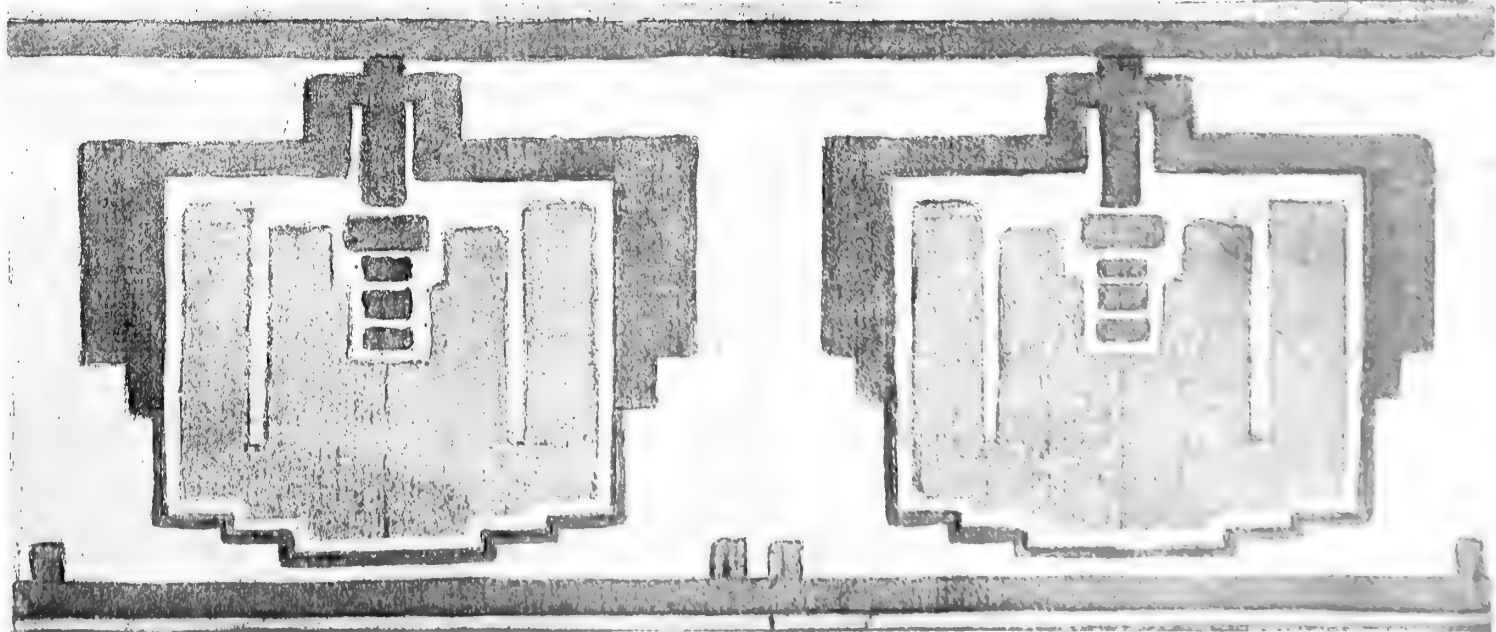


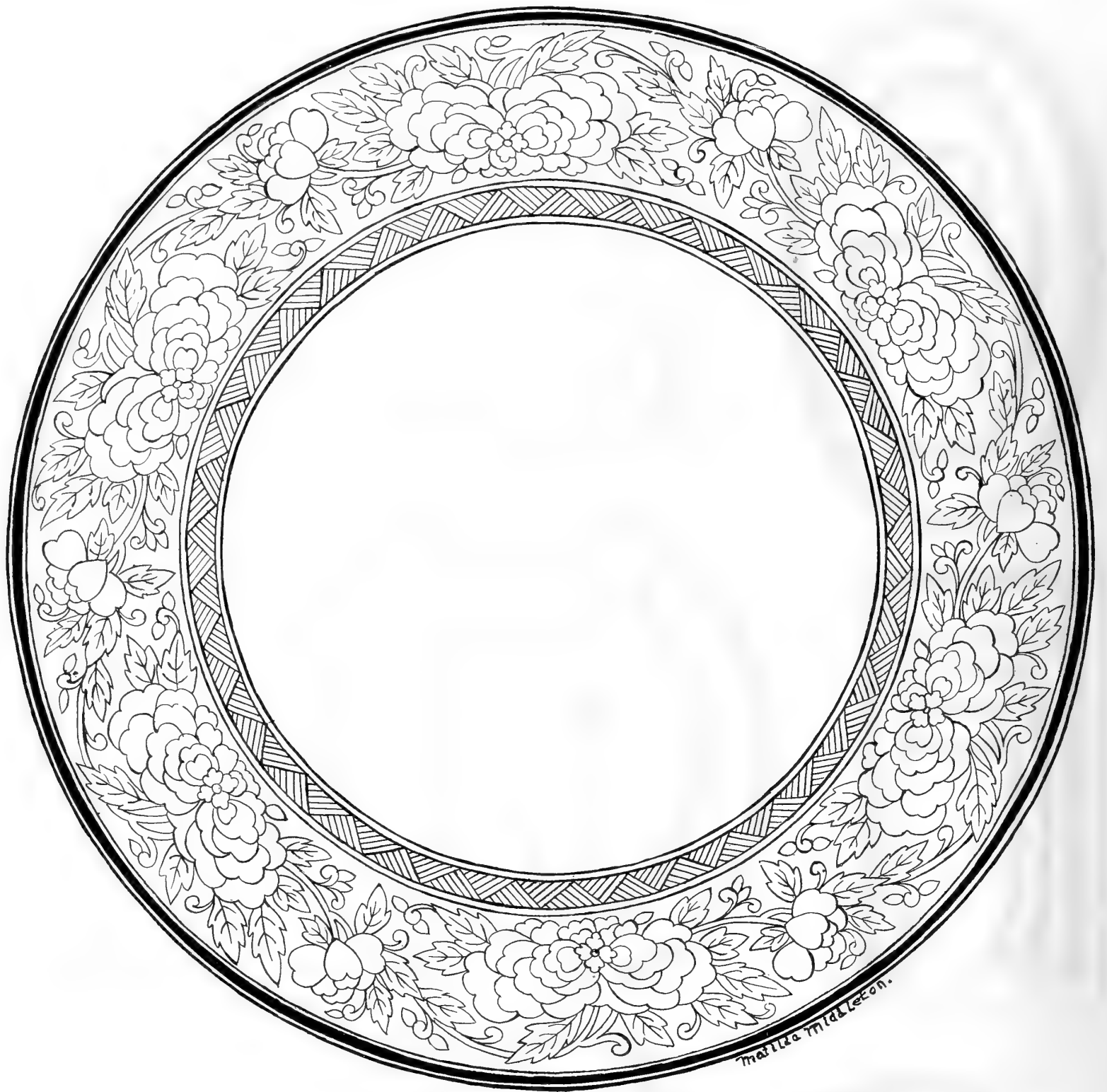
WILLETS BELLEEK BOWL NO. 607



BOWL BORDER AND PLATE

—CHARLOTTE KROLL  
(Treatment page 43)





PLATE, CHINESE DESIGN—MISS M. MIDDLETON

**O**UTLINE design in Ivory Black, two-thirds, and Dark Blue, one-third, using turpentine only.

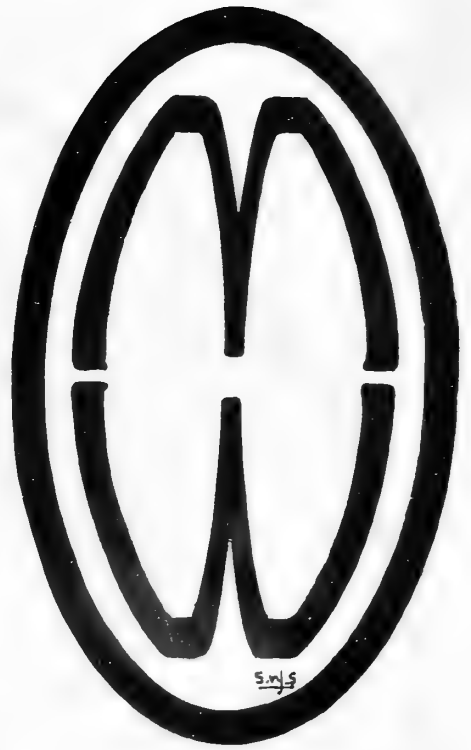
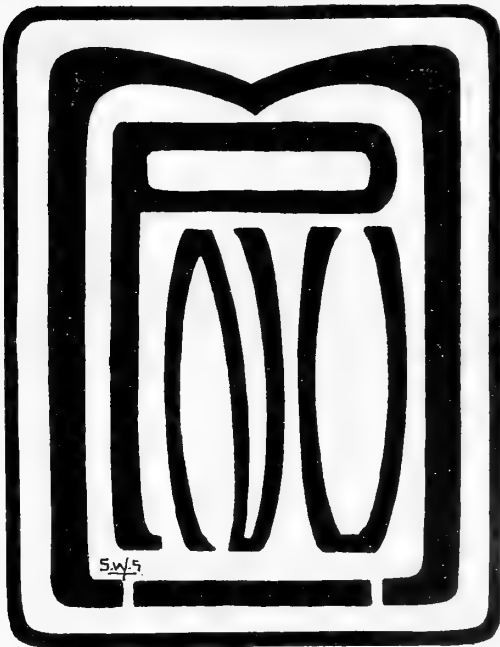
After outlining has been fired, tint background with Satsuma color making centre of plate very light and background of design several shades darker. Clean out design leaving tint in background only. For Satsuma color use Silver Yellow, Brunswick Black, Deep Purple and Brown 4 or 17.

For leaves use Apple Green toning with Brunswick Black and Deep Purple adding one-sixteenth Aufsetzweiss. For large flowers use Capucine Red and Pompadour Red 23, equal parts, use a little fat oil and pad each petal on the edge with a very small pad doing one petal at a time and working from the centre out. The small petal in centre of flower and under same are in yellow, using two shades and

blending same, making the edges of the lighter shade. The other small flowers are in the same yellows, using enamels in same way.

The yellow mixture is Silver Yellow toned with Deep Purple for the light shade. The dark yellow is Silver Yellow, Orange Yellow toned with Deep Purple. The colors should be added to the enamel mixture, which is Aufsetzweiss, two-thirds, and Hancock's Hard Enamel, one-third, using fat oil of turpentine to mix the powder. The yellows should be a rich brownish yellow when fired. The stems and band around edge of plate are Dark Blue toned with Brunswick Black and Deep Purple. The band around center is in flat gold with lines in red over same. The colors used are La Croix with the exception of Brunswick Black and Pompadour Red 23, which are Müller and Hennig.





MONOGRAMS—

SARA WOOD SAFFORD



PLATE—MARGARET E. ARMSTRONG

To be executed in two tones of Brown and Yellow Brown, or any other color scheme.



VASE—EDITH PENMAN

Coil built by hand in clay. Design modeled in low relief. Color, copper green and grey. One firing only required.



CHOCOLATE PITCHER—ELIZABETH HARDENBERGH

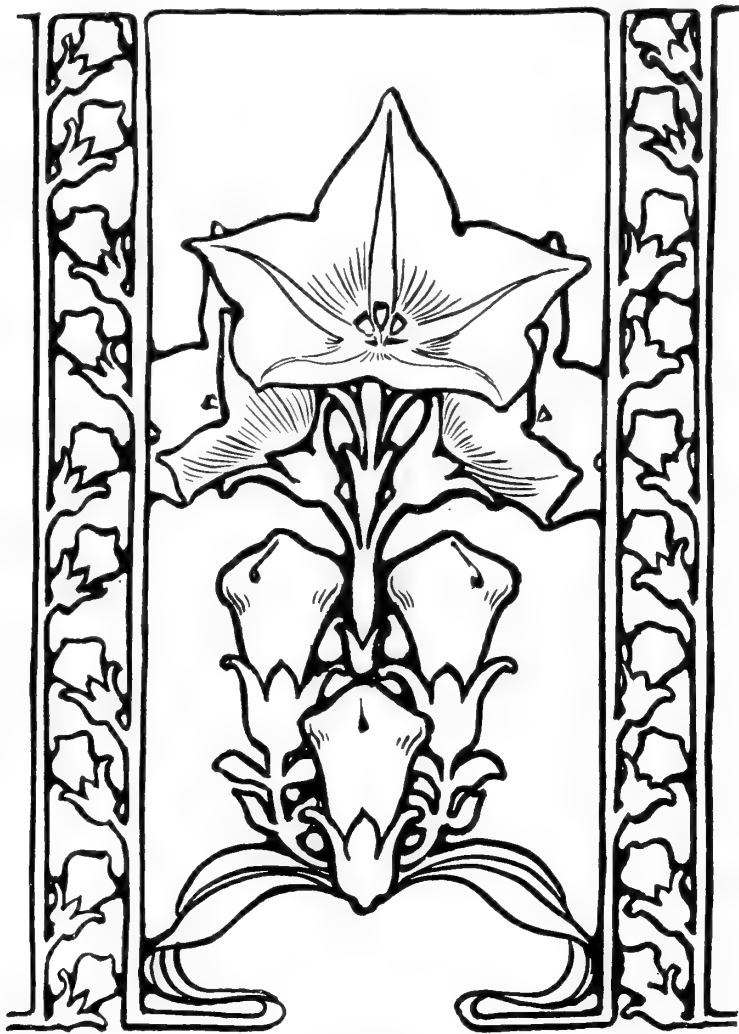
Coil built. Design modeled in low relief. Color, blue over copper green.



*Edith Penman*

VASE, WITH HANDLES, COIL BUILT—EDITH PENMAN

Design modeled in low relief, or painted in underglaze color. Color, blue over brown



PLATYCODON DESIGN FOR PANEL OF JAR—  
MARY M. HICKS



BOWL—F. M. SCAMMELL

**A**FTER accurately putting design on with pencil or India Ink paint very smoothly with Fry's Special Tinting Oil, borders, top and bottom, also animal form in centre. Let stand two or three hours, dust with two Copenhagen Blue, two Copenhagen Grey, one Banding Blue thoroughly mixed dry with palette knife. Now paint smoothly with same oil the small design in border also, form or spots around animal. Let stand two or three hours and then dust with two parts Ivory Glaze, one part Tea Green, 1 part Yellow Green.

\* \* \*

PLATYCODON DESIGN FOR JAR

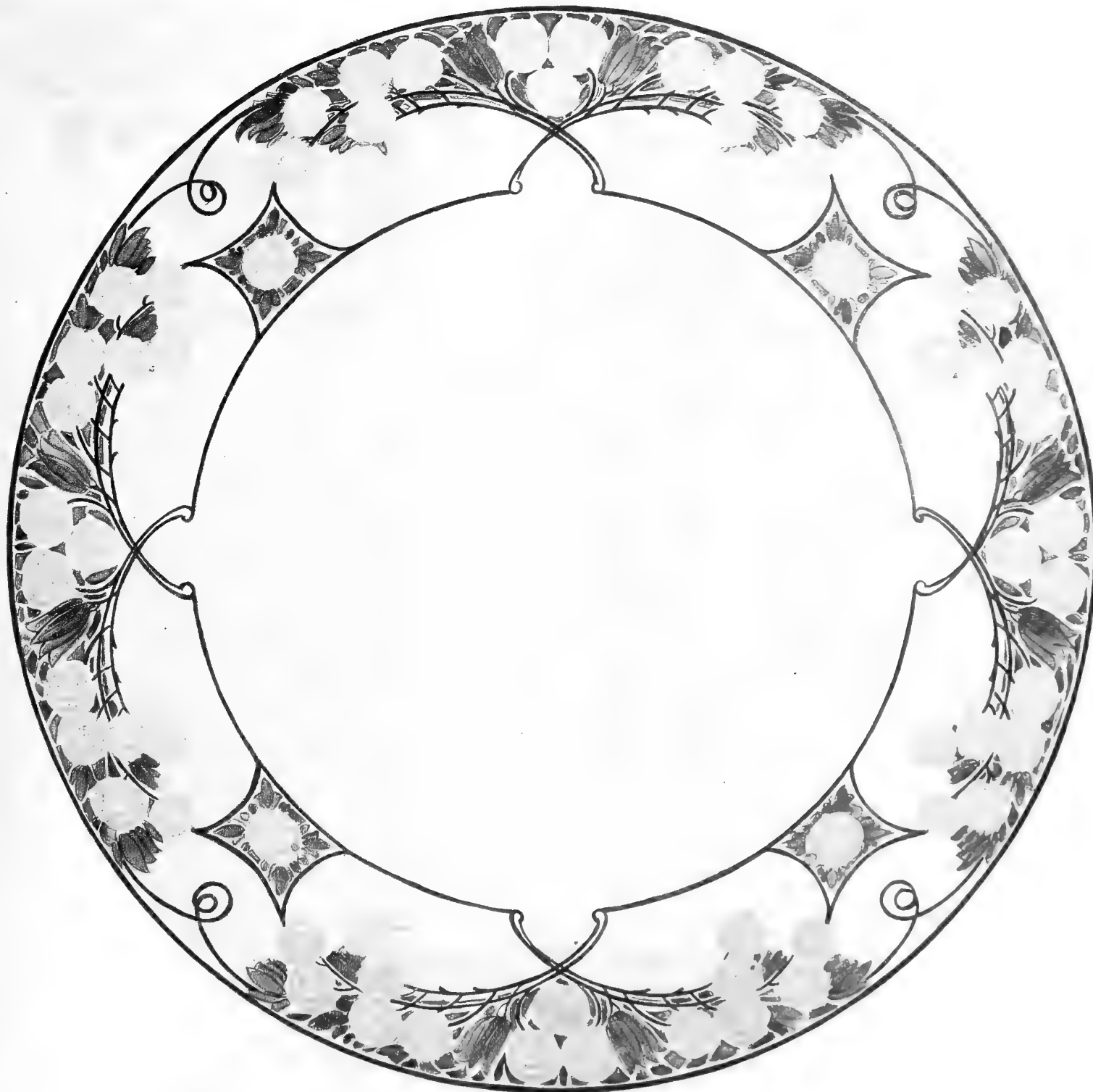
*Mary M. Hicks*

**F**IRST fire—Outline design with Copenhagen Blue. When dry, paint background of panel with two parts Copenhagen Blue and one of Banding Blue. When dry dust with same and paint leaves, buds and stems, with two parts Shading Green, one part Apple Green. Fire.

Second fire—Cover entire design with a mixture of three parts Pearl Grey, two parts Copenhagen Grey, one part Deep Blue Green. Pounce well and when dry dust with the above. Fire.



PLATE IN TWO SHADES OF GREEN—ALIDA LOVETT



CONVENTIONAL ROSE PLATE—DOROTHEA WARREN

CONVENTIONAL ROSE PLATE

*Dorothea Warren*

**F**IRST fire—Outline design in paste except roses and leaves. Roses are not outlined. Leaves outlined with Outlining Black and one-sixth Pearl Grey.

Second fire—Cover paste with Gold. Use Pink Enamel for Roses, Green Enamel No. 1 for leaves.



BOWL BORDER AND PLATE (page 37)

*Charlotte Kroll*

**T**HE border design may be carried out in the different shades of blue. A pleasing color scheme for plate is a combination of neutral yellow and blue and green. Tint

the plate with Neutral Yellow. For the design around the edge of the plate use a soft blue, composed of Banding Blue mixed with a little Black, while the dark line through it is of Royal Blue mixed with a little Black. The rest of the design is carried out in a soft green.



CLUB NOTE

At the regular monthly meeting of the California Ceramic Club, Monday, April 20, 1908, the following officers were elected for the ensuing term:

President, Mrs. J. Peltier; First Vice-President, Miss H. O'Malley; Second Vice-President, Miss M. Thompson; Treasurer, Miss L. Willetts; Secretary, Mrs. E. E. Harvey



*J.M. Hibler.*

BOWL—JOANNA M. HIBLER

TREATMENT FOR INSIDE OF BOWL

FIRST FIRE

**U**PPER part of ornament equal parts of Copenhagen Blue, Banding Blue, Grey for Flesh.

Lower part of ornament, equal parts of Copenhagen Blue, Grey for Flesh, Sea Green.

Mix the above with medium and a drop of clove oil, paint on flat.

SECOND FIRE—THE ENVELOPE

Mix with special tinting oil, a little Deep Blue Green, set aside for several hours; dust with three parts Pearl Grey, two parts Copenhagen Grey, one part Sea Green.

THIRD FIRE

Outline all with equal parts of Sea Green and Banding Blue; dust outline with Copenhagen Blue, two parts; Banding Blue, one part.

OUTSIDE OF BOWL

Mix a little Grey for Flesh with special tinting oil, set aside for several hours; dust with three parts Pearl Grey, three parts Copenhagen Grey, one part Sea Green.

FOURTH FIRE

Mix with special tinting oil a little Deep Blue Green, set aside several hours; dust with three parts Pearl Grey, one part Copenhagen Grey, one part Sea Green.



SHAPES DESIGNED BY MAUD M. MASON

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Chas. Volkmar

### UNDERGLAZE GOLD

*Charles Volkmar*

**I**T was at the Paris Exposition of 1878 that Theodore Deck, the French ceramic expert, exhibited his first results in underglaze gold. It is not so much the technical difficulties met with in its application, as the expense, that prevents it being brought into general use.

The gold that is to be employed should be perfectly pure, and in leaf form like that used by gilders or framemakers, only that it should be at least twenty-five times the thickness.

Theodore Deck, in his book "La Faïence" gives the following method for applying underglaze gold. He first advises that the surface of the object to be treated be given a coating of enamel mixed with a coarse fire sand; then this coating of enamel is fired in the usual clay fire. After this proceeding the surface of the object has a rough sandy nature from the fire sand, on account of its not melting. Coarse ground fire brick is also good for this purpose.

The surface must now receive a coating of quince seed jelly on which is then applied the gold, using a stiff hard brush for the purpose of attaching it well. The jelly, you will understand, acts as a medium to make the gold leaf adhere more securely. In this latter operation great care must be used that all places are well covered and that the gold is firmly fastened, for if it should move during the application of the glaze all would be lost, as no reparation is possible after the final development of the glaze. With regard to the glaze, it is applied by means of spraying.

Deck used his gold treatments mostly as background for the decorative heads, principally on flat surfaces and painted in the underglaze process. The sanded gold effect in contrast with the rich quality of the underglaze coloring of the face and drapery is very harmonious.

A sanded surface is not always desirable, and in time may become monotonous. I have obtained a smooth effect in the following manner. The surface to be gilded ought to be treated with a coating of enamel tinted similar to a gold color, which is fired in the clay fire. The advantage in this is that in case the gold fires out thin in places, it will not be so easily noticed. To obtain the proper surface necessary for laying the gold successfully, remove the gloss with hydrofluoric acid or sand blast. Then on the surface so prepared I lay my gold in a similar manner to that given by Deck.

It is understood that the glaze to be used in gold decoration should not require more than 2,000° Fahr. to develop it, and be of an acid nature.

### THE DEVELOPMENT OF POLYCHROMATIC EXTERIOR GLAZE DECORATION

*Herman A. Plusch, M. Sc.*

**A**LL who are interested in architecture and the ceramic arts are familiar with the growth and development of glaze decoration. The porcelain tower at Nankin, built 833 B. C., was one of the best examples of exterior polychromatic glaze decoration. The Assyrians, Egyptians, Italians, and Spaniards have all left many beautiful examples of what has been done with colored glazes applied to building exteriors and interiors—some of them date back to 3000 B. C.

The glazes mostly used by the Ancients and during Mediaeval times were the transparent lead, and in some cases—as in Lucca Della Robbia's work—the opaque tin enamels. The best examples of polychromatic glaze work are to be found in the Mediterranean countries. The clear air, colored skies and changing waters furnished inspiration for the early Ceramists and they have handed down to posterity records of color which will neither fade away nor be destroyed by the ravages of time.

The Greeks, not satisfied with monochrome for their beautiful marble temples and public buildings, embellished them with various colored paints—it almost seems a sacrilege to us; but what was the effect? They have stood the architectural criticism of centuries, and are now being reproduced in more durable material.

Terra Cotta modeled in every conceivable design, glazed with every known color and texture, is within the reach of every architect, and there is no reason why, with all of our advanced methods of manufacture and the discovery of the lost arts of glazing, more monuments of architectural beauty, such as the Academy of Music in Brooklyn, will not be erected.

This building of Byzantine architecture, modeled in high relief and glazed in oriental tones, covers a city block. While the glaze color treatment on this building has been criticised by some, this is no reason why polychromatic glazed exteriors should be condemned. Those who criticise this sort of work, with an idea toward condemning it, stand in the way of architectural and ceramic progress—and incidentally in their own light. This is the only means of beautifying our cities with a sanitary, fire proof and weather proof material.



Chas. Volkmar





PLAQUES—MRS. HOYT

The pyramids are crumbling and the hieroglyphics are being lost while the history of the world and religion remain for us intact on records of burnt clay.

Now a word in more detail concerning polychromatic exterior glaze decoration in its present state of development as found in the United States. Most of the examples of this work are to be found in the Eastern states. The Parkhurst church in New York was the first large polychromatic exterior to be used in that city. This building is scarcely five years old. The color scheme on it while attempted in a very conservative manner is nevertheless good; but one must approach the building very closely to get the beautiful effect of green and old-gold in combination. Deep blues, yellows and creams melt into each other and on the whole produce a very quiet, sombre, and still refined effect.

Go across to Brooklyn and look at the St. Ambrose Church and see bright blues, greens, yellows, reds, siennas and white used with less conservatism. Is the effect any the less attractive? The synagogue in Pittsburg in yellow, green and blue and with its colored dome is a gem of architectural beauty in the residential section of that city. The Elephant House now being erected in the Bronx Park will be a revelation in glazed exteriors with its shaded old-gold and deep green, its various blues and creams. The whole effect will be oriental in the extreme and in keeping with the purpose and surroundings of the building.

Much more could be written on the artistic value of glazed polychromatic exteriors, but this article would not be complete without a word regarding the architectural and commercial value of the same. Clay, yielding itself to the hand of the modeler, is easily made to express the feeling of the human mind; combine with this advantage the ease of securing a sanitary, weather and fire resisting material to cover and protect such modeling—selected with a view toward producing the best color values, and we have a building material unsurpassed by anything ever at the disposal of the ancients. Our present day terra cotta is structurally efficient, and our glazes defy the severe mechanical stresses exerted upon them, the physical action of heat and cold, and the chemical action of our atmosphere.

With such durable materials at hand the reputation of the architect who successfully employs colored glazes for exteriors will be assured and lasting. Glaze composition, texture, and the degree of fusibility are very vital points which need consideration in connection with exterior work. The soft, porous and heavily applied mat glazes so desirable for interior decorations must not be considered for exteriors, hard glazes, and those well incorporated with the body are essential, not necessarily lustrous glazes although they present some advantages.

Tone must also be carefully handled—while the material for interior work changes very little in tone after being placed, exteriors must necessarily become softened by time—consequently a structure when erected in soft tones when aged will not produce the desired effect; whereas the more or less aggressive color scheme will eventually tone down to what was originally intended.

It behooves us to use our best judgment in expressing our opinions on these attempts at old world restorations in our new country, and judging from the successful attempts made in this last decade the employment of colored glazes on building exteriors has a future of interest to all, especially to the lover of architecture, the architect and the ceramist.

As a progressive race we have adopted that which is best in old world culture, science, art, literature, and music. We have also adopted a great deal of old world architecture. Now come polychromatic glazed exteriors to be developed in accordance with American taste and by American architects and ceramists.

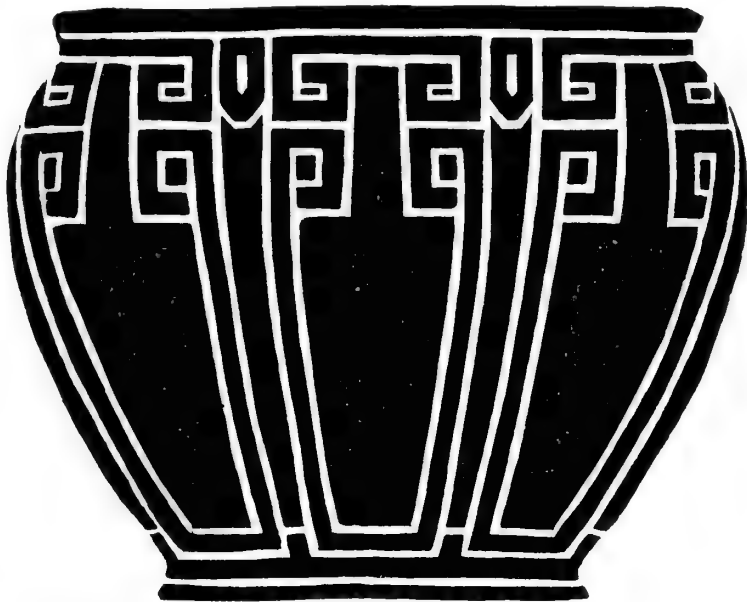


## STUDIO NOTES

Miss Gertrude Estabrooks will return to her Chicago studio, 1102-3 Auditorium Tower, on July 1st

Miss Fannie M. Scammell, at present teaching in Portland, Maine, will later be at Chautauqua. Her New York address is 118 Waverly Place until further notice

Miss Mariam L. Candler, Detroit, Mich., has removed her studio from The Fine Arts Building to 85 Putnam Avenue.



JARDINIERE IN VIOLET AND PURPLE—MINNA MEINKE

**F**IRST fire—Paint design with Fry's Special Tinting Oil. After three hours dust with Royal Purple.

Second fire—Paint all over with Fry's Special Tinting Oil and a touch of black. After twenty-four hours dust with five parts Pearl Grey, one part Violet No. 2, and one-half part Royal Purple.



SUGGESTIONS FOR TEA JAR WITH ABSTRACT DESIGN (Page 33)

*Helen Walsh*

**I**F colors are desired choose a dull olive green for the body of the jar. Lay the band in Neutral Yellow and the design in Old Blue and Dull Red. It is pleasing, however, as a monochrome in Green, Olive Green, with design in Dark Green, or Olive Green with design in Black.

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## PALETTE AND BENCH

A Magazine for the Art Student and Craftswoman

We desire to get an expression of opinion from our subscribers and inquirers on the subject of the new magazine which we are about to publish, devoted to WATER COLORS, OIL, PASTEL, CHARCOAL AND PENCIL, AND CRAFTS; in fact, we want to know how much support we will get from teachers and students.

It will be edited along practical lines similar to that of KERAMIC STUDIO, will have technical treatments of each study and also contain a color supplement, either landscape, figure or study of still life which will be of great interest to teachers of art and undoubtedly of great assistance to them in their lessons.

It is our purpose to have it strongly edited in all departments.

Do you know of five, or more of your friends who might become subscribers to such a magazine? If so please send us their names and addresses and we in return will send you one of our "color studies for the china painter." To avoid duplication kindly state your first and second choice. The Blackberry study by Miss Stewart is out of print.

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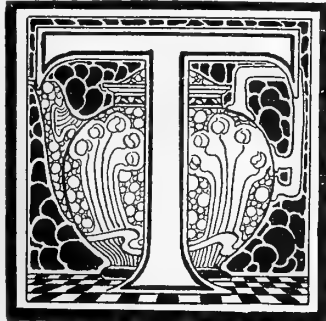
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# KERAMIC STUDIO

Vol. X. No. 3

SYRACUSE, NEW YORK

July, 1908



THE Texas wild flowers sketched by Miss Willits are not only interesting in themselves but show what can be done with local material. A good suggestion to workers at summer resorts who can decorate their porcelains in such a way as to make them valuable as local souvenirs.

The simple style of Miss Willits' studies showing the natural growth and construction of the plant makes them particularly valuable as material for design. A few applications are given to show how the material may be utilized.

✦

So much exhibition material has been received that not having space for all we have decided to make the August issue an exhibition number. We have received illustrations from the N. L. M. P., Chicago Ceramic Association, Kansas City Club, Buffalo Ceramic Club and Y. W. C. A. If any other clubs would like to show their winter's work we will receive photos and articles up to the fifth of July. Not more than six illustrations should be sent and we would suggest that a selection should be made of the very best, so that the groups will not be too crowded and small. A few fine things, in good size, make a better impression than a crowd of small ones illy seen.

✦

We would remind our designers of the Christmas Competition the notice of which is on the third page of the cover. It is so long since we have had a competition that it ought to bring out much new and original work and many more workers.

✦ ✦

## LEAGUE NOTES

The annual meeting was held in the Egyptian room of the Art Institute, Chicago, May 5th. Full reports of the year's work were made by President, Recording Secretary, Treasurer, Auditors and Chairman of Exhibition Committee. These reports are filed with League papers, also the letters sent by affiliated Clubs and Advisory Board members.

The League has passed through a most successful year, and its influence has been far-reaching. Thirteen affiliated clubs were reported and twenty-five individual members who have taken active interest in the League, and these earnest workers, scattered as they are through so many States, are greatly influencing American ceramics. The result of the year's work was shown in the annual exhibition of the National League of Mineral Painters at the Art Institute of Chicago. A well planned study course was carried out and the work resulting from the completion of the year's study was remarkable and of unusual quality. The standard of decorated porcelain is being slowly but surely raised. The advance is steady and the workers are intensely interested.

Two new clubs have been added to the Roll of Clubs and four of the other clubs have added to the number of

their League members. Two clubs have resigned this year. Two names were added to the list of Honorary Members, Mrs. Adelaide Alsop-Robineau, Editor of *KERAMIC STUDIO*, and Miss Bessie Bennett, of Art Institute, Chicago; and a vote of thanks and appreciation was extended to both for the aid and encouragement given the League.

Six individual members have joined the League in the past year. They are: Mrs. Josephine Hurst, of Bloomington, Ill.; Mrs. C. H. Shattuck, of Topeka, Kansas; Brideen Motter, of Baldwin, Kansas; Elizabeth Hood, of St. Paul, Minn. Mrs. O. M. Hatch, of Helena, Mont.; Mrs. Mildred R. Burson, of Brookfield, Ill.

The traveling exhibition during the year visited the following cities in the order named and was entertained by the local Club: Chicago, Ill.; Pittsburg, Pa.; Augusta, Me.; Portland, Me.; Boston, Mass.; Springfield, Mass.; Denver, Colo.; Baldwin, Kansas; Los Angeles, Cal.; San Francisco, Cal.; Portland, Oregon.

The League is in sound financial condition. The treasury had on hand a balance of \$270.24 May 5th, and the League is able in consequence to offer for the coming year the study course to members without charge as has been done in previous years. Printed outlines of this will be mailed with instructions to each member as soon as possible. An excellent course of study has been planned; one that if carried out in full, will be of inestimable advantage to all ceramic decorators.

It was also voted, hereafter not to send any work with the traveling exhibition that did not pass the jury. It was also voted to allow members to send for the annual exhibitions of the League any of the shapes previously selected by the League for the problems, but criticisms on designs will be given only on the shapes selected for this year.

The proposed amendments were voted on favorably and added to the by-laws. The six new advisory board members elected for the year are as follows:

Miss Isabel Hampton, 1200 S. Figners St., Los Angeles, Cal.; Mrs. Marie Witner, 1012 Western Ave., Topeka, Kan.; Miss Ida Failing, 1041 Acoma St., Denver, Colo.; Miss Perces M. Martin, 76 State St., Augusta, Me.; Miss Myra Boyd, McPherson Apts., Pittsburg, Pa.; Mrs. Evelyn B. Beachey, Chicago, Ill. Mrs. Nellie A. Cross, 1217 Farwell Ave., Chicago, was appointed Chairman of the Exhibition Committee, and Mrs. Geo. L. Bergen, Chairman of the Transportation Committee; Mrs. Evelyn Beachey, Chairman of the Printing and Press Committee, and Miss M. Ellen Iglehart, Chairman of Educational Committee

Respectfully submitted,

MARY J. COULTER, Rec. Sec.

✦ ✦

## STUDIO NOTES

Mrs. Anna B. Leonard, who is taking a rest in the quaint harbor of East Gloucester, Mass., will have classes in Cincinnati during July and in Louisville during August.

Miss Jeanne M. Stewart is going to the Pacific Coast to make new studies of California fruit and flowers. During her absence her Chicago studio will remain open under the direction of her assistant, Miss Jane Laurence



DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

## FOURTH PAPER



EVERY designer needs an active imagination in order to create beautiful things, and also the appreciation of beauty and originality wherever he encounters them.

These can be cultivated by anyone, and it is the object of this chapter to suggest to beginners in design certain books and designs that have been helpful to others traveling the same road.

Many of the china-painters for whom these articles are written are situated where they cannot easily reach museums, or the rare and beautiful things collected by individuals,—such things as stir the imagination and make us long to create. But there are still many ways by which, if he wishes it, some of the best decorative work that has ever been done may reach the most distant student.

It is probable that every State library in the country has some good books which relate to decorative art, and these libraries would no doubt buy other books for the same purpose if they were asked to do so. Thus, where the local library does not contain what we want for our study, there is still opportunity to find it in circulation elsewhere.

Now let us consider a list of books that will be of use to us.

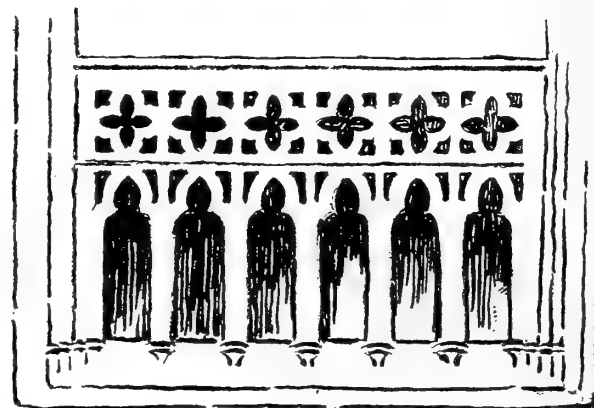
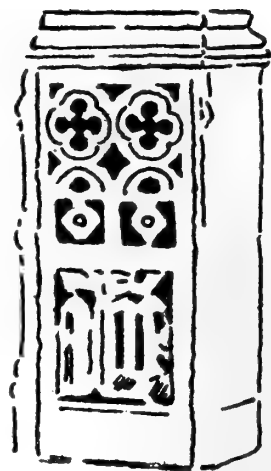
Those that are absolutely technical are often not at all what the decorative designer needs. He wants pictures of beautiful things that have been done in a finely decorative way,—the description of how they were done is of secondary importance. The designer will find that what is appreciative and imaginative in his own spirit will be brought out by seeing beautiful things.

Did you ever see any particularly fine piece of design or handicraft without wishing, with your whole heart, to go right to work and try to make something beautiful of your own?

It is more the scholar's point of view than the artist's to seek long descriptions as to just how a thing has been created; to the artist it is sufficient that it has been done, and that things as beautiful may be done again.

Among books that are helpful to the designer because they give us compositions that speak to us even without the aid of text are those illustrated by William Nicholson, Carleton Moore Park, Maxfield Parrish, Frank Brangwyn (illustrations from this artist can be found in reproductions of his paintings published in current art magazines), Edward Penfield, Walter Appleton Clark, Arthur Rackham, Joseph Pennell, Elizabeth Shippen Green, Jessie Wilcox Smith and Jules Guerin.

Some of these illustrators, you will notice, are among the magazine contributors of the present time (this is a very great period, by the way, in magazine illustration), so that anyone can have many good decorative compositions by carefully watching the magazines from month to month and gathering from them the best they have to give us.



These artists help us to realize what the *decorative* spirit means; and although their work, taken literally, could not be applied to ceramics, yet we can see that if such feeling for spacing, and such charm of line were brought into our over-glaze work (the *spirit*, mind you, not the letter), our china would glow with all the beauty of the best periods of ceramic art.

Is it not well worth our while to study and learn to love and appreciate this fine spirit of decoration?

Among books which a good public library might supply are Pugin's "Gothic Architecture;" also "Architecture in Italy from the Sixth to the Eleventh Century" (Fisher Unwin, London); "Ornament in European Silks;" and "L'Art de L'Imprimerie" (Lamson Wolffe and Co., Boston).

To turn to the consideration of good abstract designs, which every craftsman may possess if he will, I want to speak of the photographs which the Metropolitan Museum is



getting out for educational purposes.

Already many examples of the metal-work, laces, ceramics and weavings have been photographed, and it is intended that others shall follow until all the collections owned by the museum, including much that is rare and beautiful, can be had in these low-priced photographs.

Another useful source of suggestion to the china-painter is found in pictures of old Chinese wares; and I remember that the "English Magazine of Fine Arts" for July, 1906, contained some good illustrations of these, printed in blue.\*

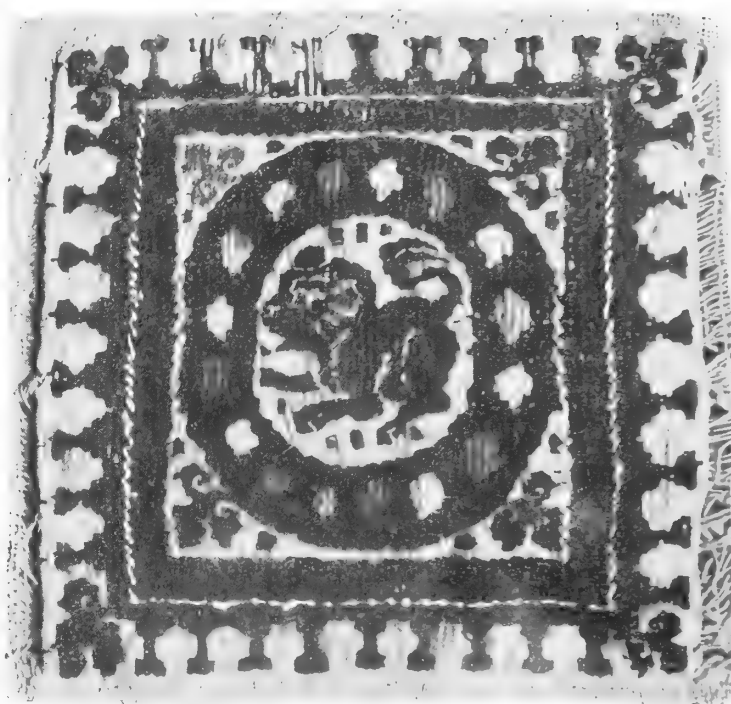
We ourselves do not want to paint at all in the Chinese way,—either ancient or modern,—but we can study the good arrangement of design in these old pieces greatly to the advantage and improvement of our original work. How the smaller masses of growth subordinate to the more important ones; how we feel the crisp spring and fine sure drawing of every stem and tendril; above all let us note the beauty of the background spaces, just clear white shapes, they are, left by the design painted in dark against them; but these background spaces are as good in form and proportion as any part of the plant-growth relieved by them.

Do we not feel our imagination touched by classical things of this sort, even though, as I have said, we do not want to *imitate* the oriental craftsmen?

Turning our attention now from the Chinese to the most beautiful style which European design has ever given us,—the Gothic,—we can find among examples of this ornament innumerable suggestions for ceramic decoration.

Any good, or, rather, well illustrated, book on Gothic ornament will help us wonderfully in catching the spirit of the best space-art; so grand, so simple, so impressive was that great period in Art history.

\*This magazine is now out of print, but can be had of the publishers for one dollar, at the present time.



Coptic design from Metropolitan Museum of Art.

I have seen a pottery bowl, beautiful in shape and proportion; the decoration (in very slight relief) done in the Gothic spirit. It is judged, by critics, to be one of the most beautiful pieces of modern pottery that have been done.

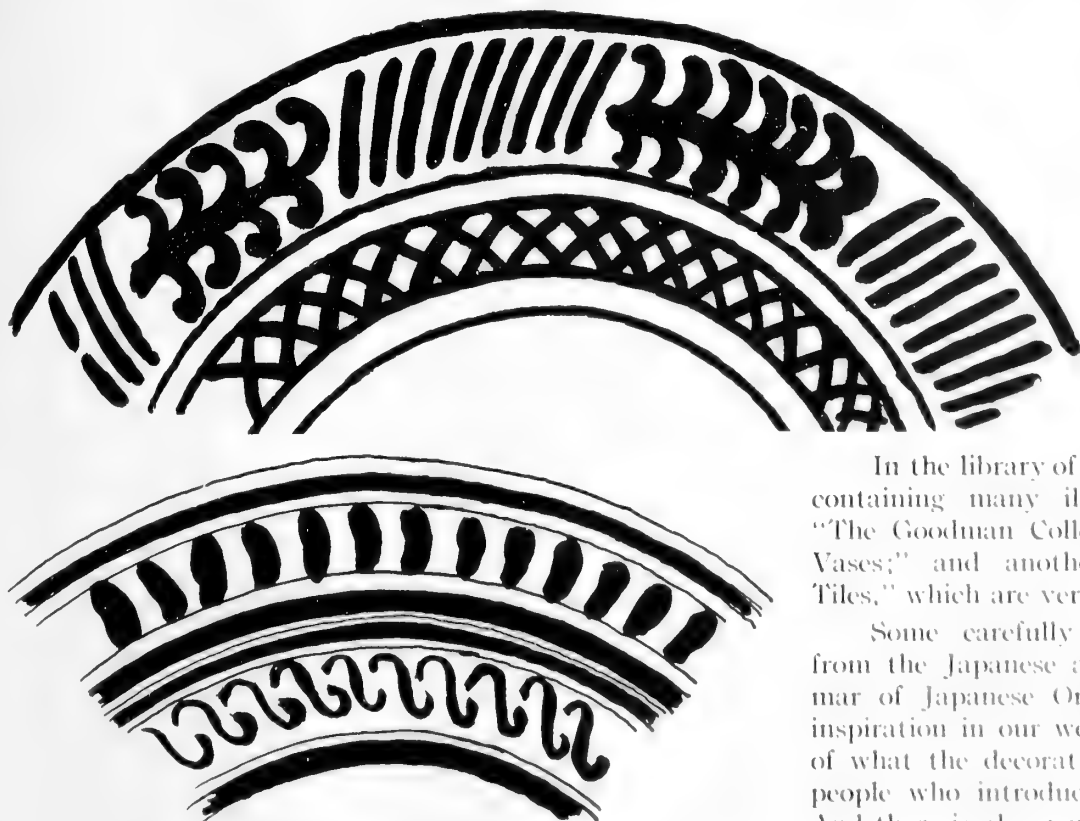
There is simply no end to the good designs which the spirit of the old Gothic ornament will suggest.

Try spacings for different pieces of porcelain, either on the piece itself or on paper, taking your idea from the Gothic style. Keep the idea of *proportion* steadily in mind in planning the space divisions, and do not let the main interest of your design "scatter," and see whether you do not get beautiful results. This is the best way to use "historic ornament", as it is so often called. Where the historic ornament is really good in line and feeling we try to put the same *feeling* into our own work; but where it is heavy or pretentious, or where it fritters into a lot of detail that is not decorative (as in the decadent periods), we may perhaps notice it as students of history, but as designers we pass it by.

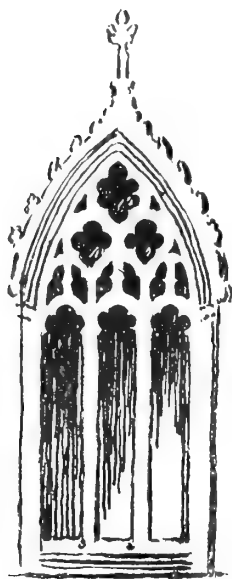
There was also a period I have not yet mentioned, when the Persian lusted ware, and the Rhodian ware, were very good in shape and decoration, and some of our most advanced teachers of ceramic design have been calling the attention of their classes to these examples.

In the library of the Metropolitan Museum is a volume, containing many illustrations of these wares, entitled "The Goodman Collection of Thirteenth Century Lusted Vases;" and another of "Thirteenth Century Lusted Tiles," which are very useful to the worker in ceramics.

Some carefully selected and photographed designs from the Japanese are published under the title, "Grammar of Japanese Ornament and Design," which give us inspiration in our work by just showing us many pictures of what the decorative spirit can mean in the hands of a people who introduce it constantly into everyday living. And there is also a much more elaborate Japanese publica-



Italian Faience plaques for the study of proportion in dark and light



tion, called "The Kokka," containing a mine of riches for the designer. These are reproductions of many of the best things that Japanese artists have produced in many periods. A full set of these delightful publications can be found in the library of the Metropolitan Museum; but there are so many numbers of it, and it is so rare, that few libraries possess it. The Coptic designs which are given with our text are from photographs of embroideries and weavings done by this early Christian people. They are given here because they show the same feeling for spacing which we want in our china design, and as a reminder to us all that in the best art there is no nationality. Coptic, Japanese, Rhodian, Gothic or modern American,

the whole question is: Is it *well designed*?

Because a thing is of a certain period or country that is no sign that it is either good or bad; both kinds are being done all the time.

If we, as beginners, think that it is difficult to judge which of the many designs we see are good and which are poor, that we cannot as yet trust our individual taste, we may be glad to know that there are certain "touchstones" which students find helpful, that can be applied to each design we either make or see.

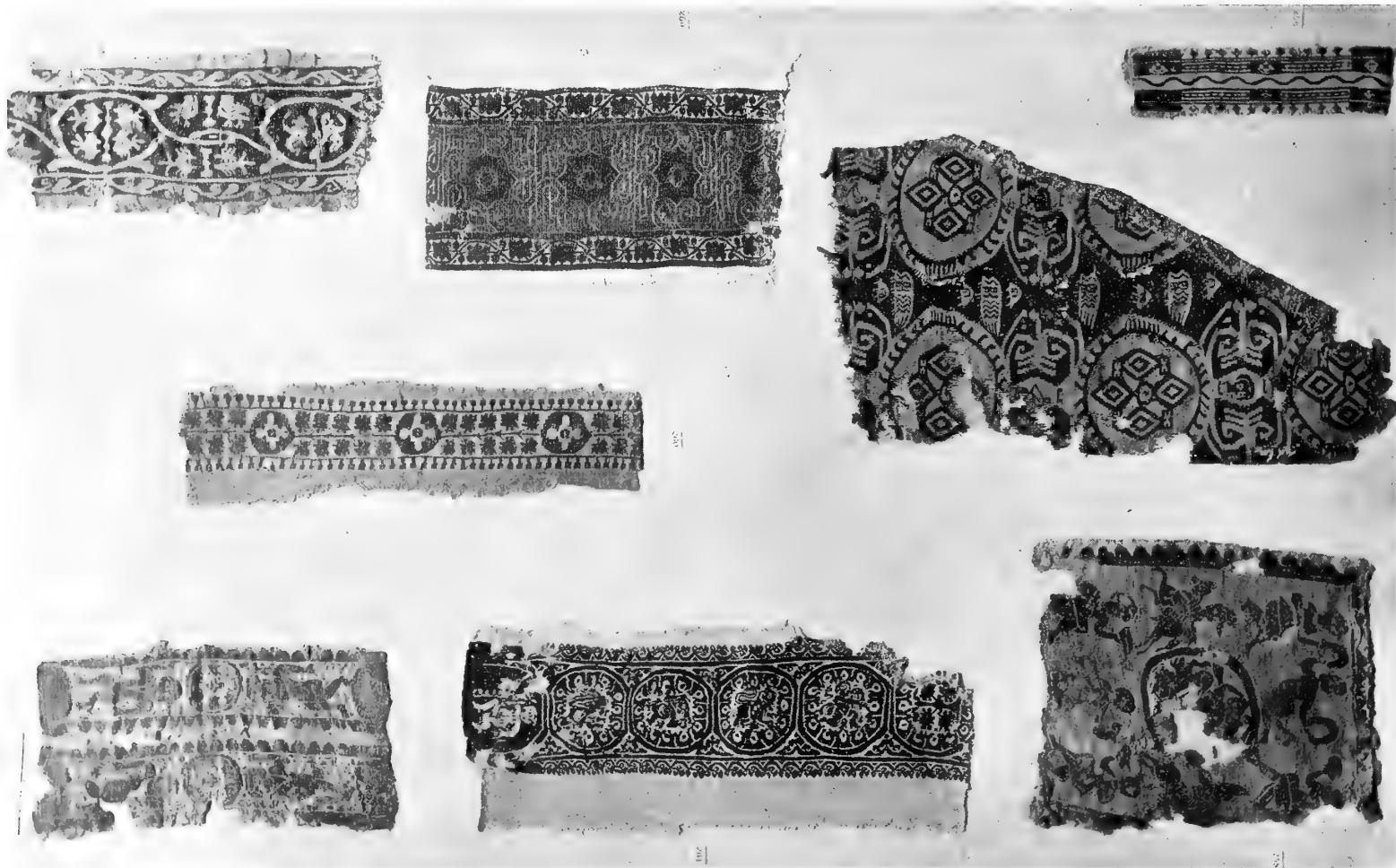
Here are the most useful ones: we can ask ourselves the question, in judging a design, is it effective in its massing, in its largest space division? When we look at it from a little distance does it give us the impression of unity, of



Vase taken from "The Kokka."

*one thing*, simply from the shapes and proportions of its masses? We soon recognize the fact that a design cannot do this if we have more than one part of it very important; two points of *equal* interest in a design are as sure to make dissension as are two kings in one kingdom. Neither the kingdom nor the design can be "composed" under such trying circumstances.

Next comes the question: Is the shape of each mass in the design a graceful one, or are there uncouth forms here and there that look awkward and clumsy?



COPTIC WEAVINGS FROM THE METROPOLITAN MUSEUM OF ART



No matter what the design, from a landscape to a repeat pattern, it must have no form that is ugly or ill-proportioned in itself. The student learns to see this and to have it more or less consciously in mind, not only when he himself is designing, but also when looking at paintings, illustrations and abstract designs,—for the law is the same in them all.

Good designs do not contain clumsy shapes any more than the sky clumsy clouds, or the sea awkward waves.

Let us measure our efforts by the highest standards, and so carry on our work in the humble and reverent spirit which gave the craftsman of earlier times his wonderful skill.

Don't let us feel satisfied to do just one or two little exercises that are suggested by a teacher, but let us get into the spirit of *decoration*; fill our minds so full of the beauty of the best that has been done that we are unconsciously guided to do good work of our own.

You can do it,—anyone can do it who raises his ideals higher and always higher, and then works willingly to reach them.

If we care enough to do this we will find the time and the strength for it, notwithstanding the almost universal necessity among craftworkers to "keep the pot boiling."

Now shall we not, at once, put into execution some suggestion from the designs given here, of different times and peoples? Then, if we will test the designs we have made by the touchstones mentioned, we shall find that we are growing in appreciation, and that our work is taking on more interest and charm as a result.

(TO BE CONTINUED)



WILD FLOWERS FROM TEXAS

Designs by Alice Willits—Treatments by Sara Wood Safford

WHITE FLOWERS

WHITE FLOWER NO. 1.—Name not identified (page 59)

We are sorry not to be able to give these lovely white things a name, numbers seem so cold and indifferent. Call No. 1 any name you like the sound of, when you work from it, and paint the flowers a delicate greenish white with deeper grey green for shadows and warm sepia brown tips. The stems are like the flowers in color and value, while the leaves are a cool blue green

*Flowers and stems:* Grey Green, Grey Green and Blue Violet. *Leaves:* Grey Green with Blue Green warmed with Blue Violet, Shading Green with Blue Violet in shadows.

WHITE FLOWER NO. 2.—Name not identified (page 61).

These flowers are white with yellow green tips and petals and light yellow bracts. The leaves and stems are warm yellow green.

*Flowers:* Yellow Green greyed with Blue Violet, Albert Yellow for centers. *Leaves and stems:* Yellow Green with Blue Violet, Olive Green.

PINK FLOWERS

MILK PEA (Supplement)

Soft shrimp pink in color, with warm rather richly tinted leaves.

*Flowers:* Carnation. *Leaves and stems:* Yellow Green greyed with Blue Violet, Brown Green with Dark Green. *Seed pods and tender buds:* Olive Green greyed with Blue Violet.

CAROLINA VETCH (page 64)

These flowers are unusual in color, but offer splendid decorative suggestions. The peculiar little bean-like growths are a brilliant shrimp pink, while the stems have more of

the crimson tone. The leaves are quite a warm olive green.

*Flowers:* Carnation. *Stems:* Carnation or Blood Red with touch of Ruby. *Leaves:* Olive Green, Brown Green with Shading Green greyed with Blue Violet, Olive Green with Carnation for tender stems and buds.



(Treatment page 66)

YELLOW COLIC ROOT ALICE WILLITS

## PINK FLOWERS—Continued



## GRAY'S SAXIFRAGE (Supplement)

More dainty little posies than these could not be. A soft rose pink in color with buds more deeply tinted. The leaves are warm and deep in color with the undersides rather grey, lighter in value. The midribs and stems are a soft grey pink.

*Flowers and buds:* Peach Blossom, Tender Green stems.

*Leaves:* Yellow Green with Shading Green greyed with Blue Violet, Olive Green greyed with Blue Violet. *Stems and midribs:* Olive Green with Carnation.

## MEXICAN PRIMROSE (page 56)

Both flowers and buds are a soft rose pink, which repeats in the stems. The centers are yellow. The leaves and stems at the base are rather cool in tone.

*Flowers:* Special Rose with Peach Blossom, Albert Yellow for centers. *Leaves and stems:* Olive Green greyed with Blue Violet, Shading Green with Olive Green greyed with Blue Violet, Carnation with Blue Violet into Olive Green.

## TEXAS STAR (page 71)

Very deep rose pink are these starry little blossoms

with light yellow centers. The unopened buds have orange pink tips, the leaves and stems are cool.

*Flowers:* Special Rose with Peach Blossom, Peach Blossom with a touch of Yellow Brown for simple buds, Albert Yellow centers. *Leaves and stems:* Olive Green greyed with Blue Violet, Olive Green with Dark Green and Blue Violet.

## PINK FLOWER No. 6 (page 56)

There is something in this growth that reminds one of the California poppy, but the color is a purple pink. The greens are cool.

*Flowers:* Special Rose with Peach Blossom, Peach Blossom, Special Rose with Peach Blossom and Blue Violet for purple shadows, Albert Yellow for centers. *Leaves and stems:* Olive Green with Blue Violet, Olive Green and Shading Green greyed with Blue Violet.

## BLUE FLOWER

## VIRGINIA OR COMMON DAY FLOWER

These blossoms might be called Yale blue in color, they are so brilliant and ringing in tone. The centers are light yellow and the leaves a warm olive green with grey pink edges and tips. The stems are olive in tone touched with pink where the leaves join. *Flowers:* Banding Blue, Albert Yellow for centers. *Leaves and stems:* Olive Green, Olive Green with Blue Violet for a grey green, Carnation greyed with Blue Violet.



## BOWL—VIRGINIA OR COMMON DAY FLOWER DESIGN—ADELAIDE ALSOP-ROBINEAU

**I**F a bowl of celadon ware can be obtained it would make a fine foundation for this design. Lacking this tint your bowl inside and out with Celadon, draw your design with an outline of old blue and fire. Paint the flowers in the medallions and border in a grey blue, not too deep in tone. The background of the medallions, the

bands, and fret in border with a darker tone of blue, strengthen the darker blue outline and fire. Then retint the outside of the bowl with celadon wiping out the flowers and background of medallions and fire again. The smaller medallion is to be used in center of bowl and the border inside the rim.



VIRGINIA OR COMMON DAY FLOWER—ALICE WILLITS



PINK FLOWER, No. 6—ALICE WILLITS

(Treatment page 54)



MEXICAN PRIMROSE—ALICE WILLITS

(Treatment page 54)



LIGHT VIOLET FLOWER No. 2 ALICE WILLITS

(Treatment page 62)



CHOCOLATE POT WITH MOTIF OF WHITE FLOWER No. 1—ADELAIDE ALSOP-ROBINEAU

This design may be executed in gold or an ivory lustre ground with top and base in yellow brown lustre, or, it may be carried out in grey blues and white.



WHITE FLOWER, No. 1—ALICE WILLITS

(Treatment page 53)



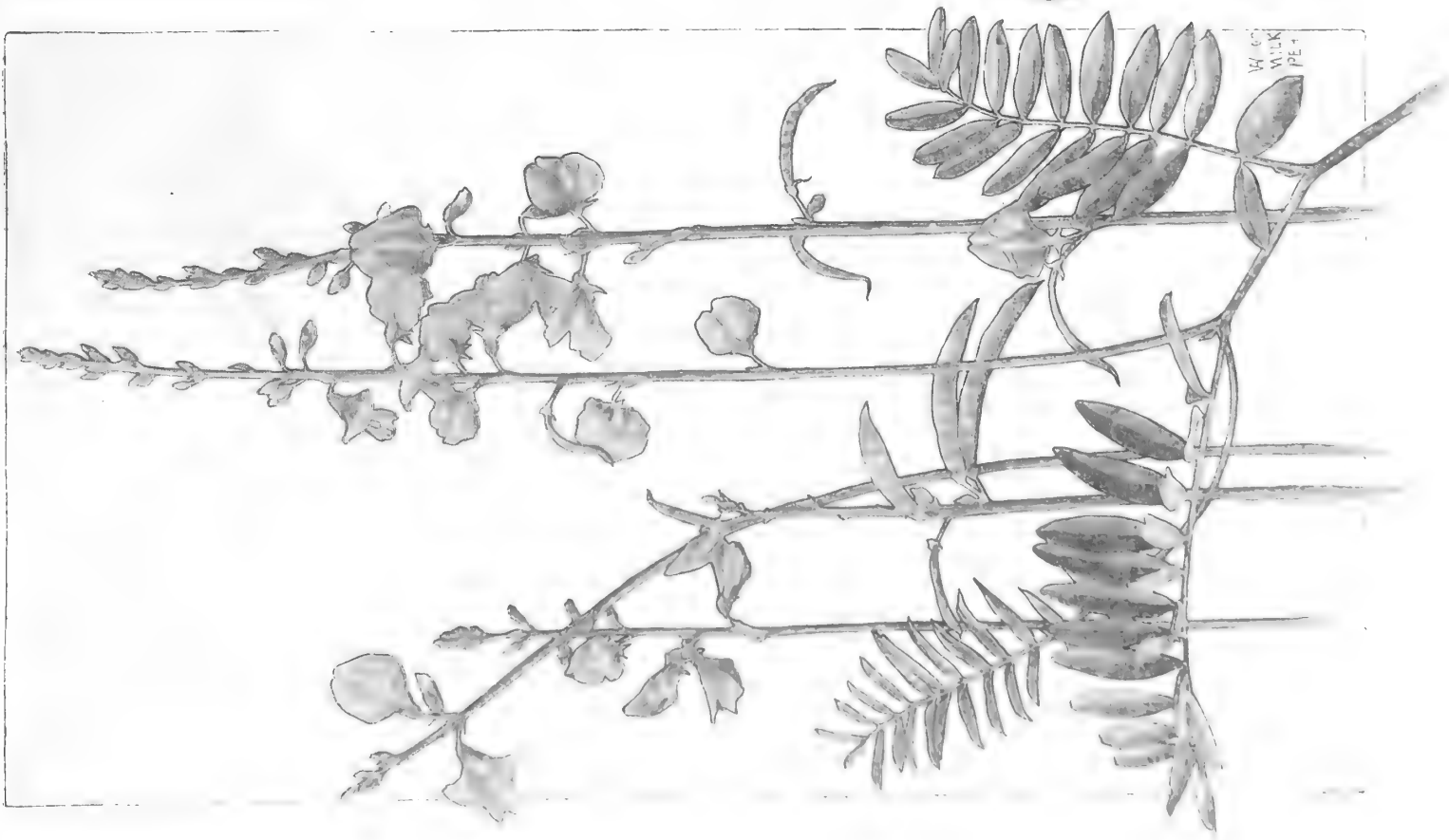
PLATE DESIGN FROM STUDY OF WHITE FLOWER No. 2—ADELAIDE ALSOP-ROBINEAU

**T**HIS design must be executed in a delicate manner or it will look "spidery."

Tint all over a cream tone, draw the outline in Grey Green and fire. Paint in the background with Grey Green,

the centers in a deep tone of the color used for tinting; give the design a second wash of the cream tone. If desired a third fire can be given tinting the entire border with the cream tone to give a softer, deeper effect.

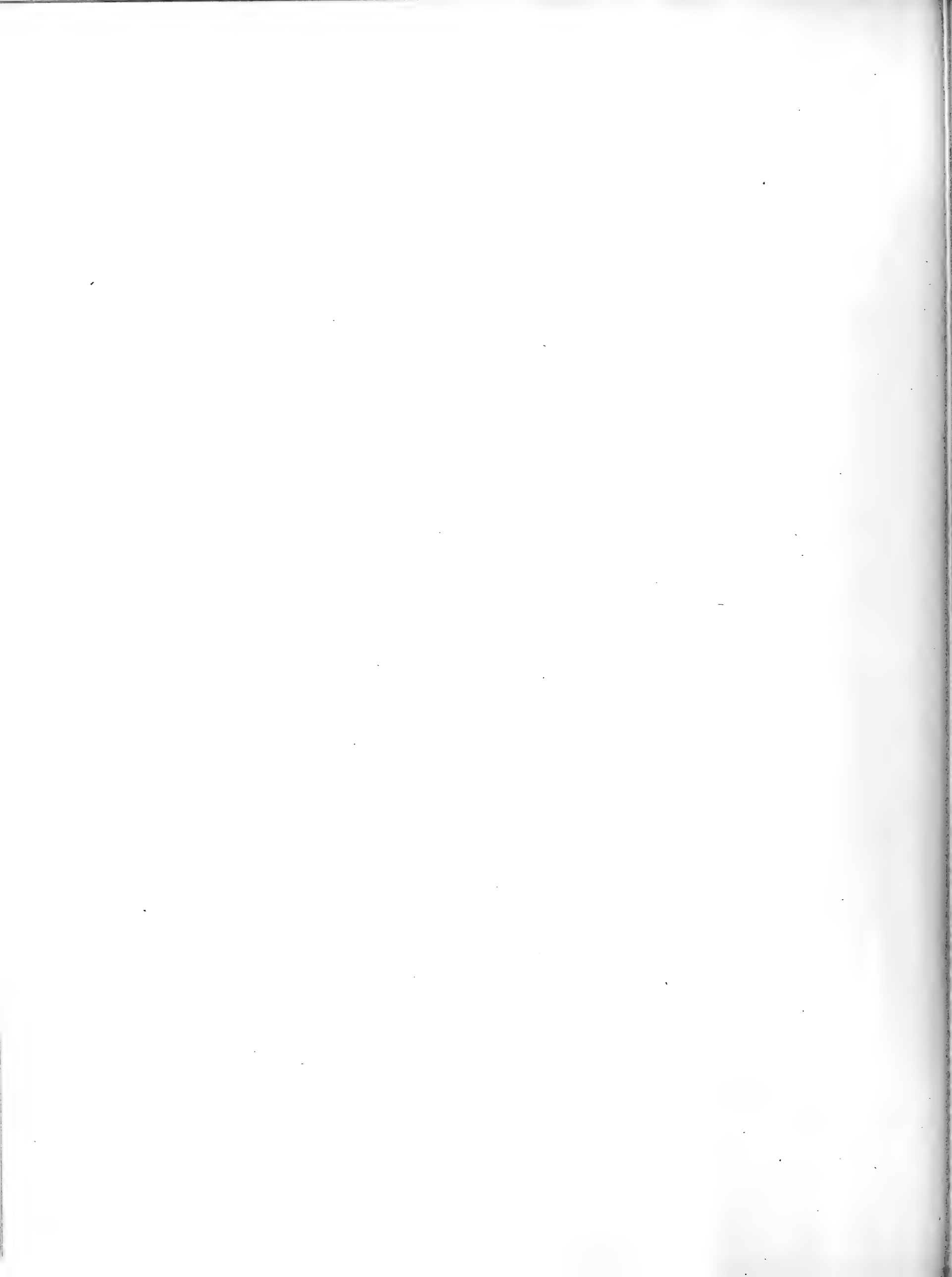




TEXAS WILD FLOWERS ALICE WILLITS

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 SYRACUSE, N. Y.

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WHITE FLOWER No. 2 ALICE WILLITS.

(Treatment page 53)



FALSE DRAGON HEAD—ALICE WILLITS

## LIGHT VIOLET FLOWERS (light mauve pink and purple)

False Dragon Head.

Light Violet No. 1—Name not identified.

Light Violet No. 2—Name not identified.

Deep Violet No. 3—Name not identified (page 68)

Iris Prismatica.

## FALSE DRAGON HEAD.

If you can hold a delicate violet pink through the different firings you will have the lovely color of these flowers. The stems are warmly tinted with red and the leaves are a deep warm green.

*Flowers:* Blue Violet, Blue Violet with Carnation.

*Leaves:* Olive Green, Olive Green and Shading Green.

*Stems:* Olive Green for the delicate little stem, with Blood Red for the stronger stocks.

## LIGHT VIOLET FLOWER NO. 1.

Three more nameless ones. No. 1 blossoms are warm blue violet in tone with deep yellow centers. The buds show only a cream white tone to the tips, which are a delicate mauve. The greens are tender and light at buds and flowers, but cooler and stronger in leaves and stems.

*Flowers:* Blue Violet, Blue Violet with Banding Blue, Albert Yellow deepened with Yellow Brown for centers.

*Leaves and stems:* Olive Green, Olive Green with Blue Violet, Shading Green with Brown Green.

## LIGHT VIOLET FLOWER No. 2. (page 57)

This nameless one belongs to the pea family, I am sure. The blossoms are a very delicate mauve pink with blue lights, the leaves and tender stems of rich warm green, touched with red for the heavier stems.

*Flowers:* Blue Violet with Peach Blossom, Blue Green with Blue Violet.

*Leaves:* Olive Green greyed with Blue Violet, Shading Green with Brown Green.

*Stems:* Olive Green, Olive Green with Blood Red.

## IRIS PRISMATICA.

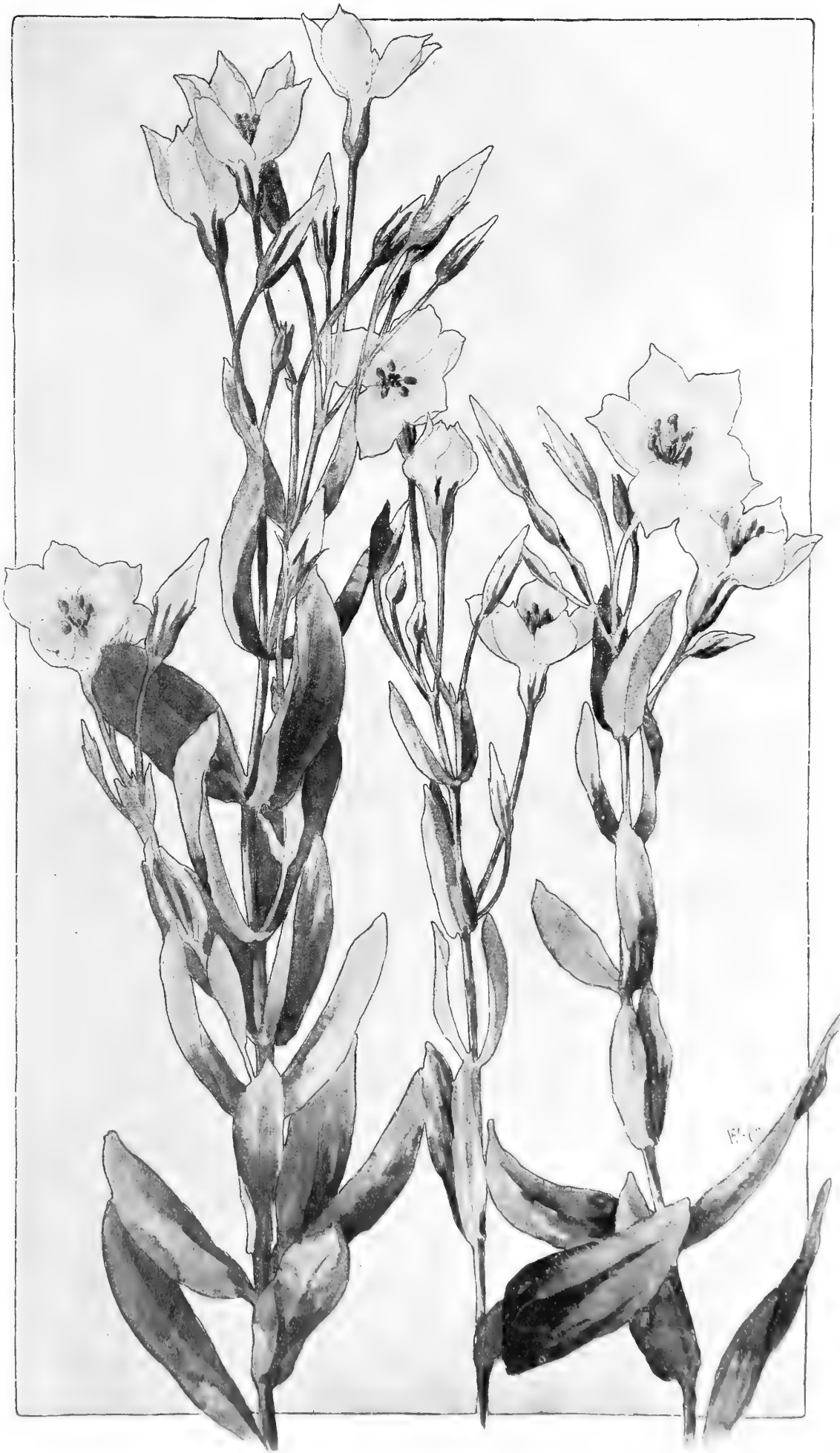
A really "Royal" purple are these flowers with yellow at the centers, and warm rich green leaves and stems.

*Flowers:* Ruby with Blood Red, Ruby 2 parts, Banding Blue 1 part for high lights, Albert Yellow for centers.

*Leaves and stems:* Olive Green, Shading Green with Brown Green greyed with Blue Violet.

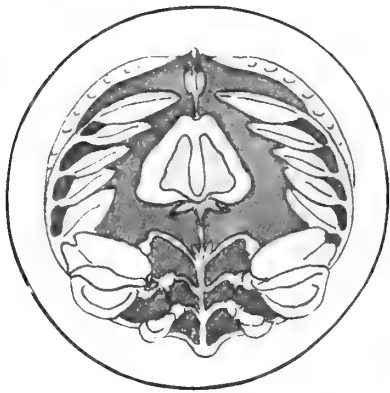


IRIS PRISMATICA—ALICE WILLITS



LIGHT VIOLET FLOWER No. 1--ALICE WILLITS

BOWL DESIGN—MILK  
PEA MOTIF



**T**HIS is to be a pink bowl for a special color effect but of course other color schemes may be used. A very nice effect can be obtained by using the border with the flower and leaf ornament on the outside and on the inside the medallion in center with band at top and a light line

below. The bowl is to be tinted outside Pearl Grey also on the inside border band and medallion. The design may be outlined in Grey Green for leaves, stems and bands, in Carnation light for blossoms. After firing the darker band border may be tinted with Carnation, the blossoms also. The leaves, stems and bands may be painted in Grey Green. After firing tint again lower part outside of bowl, inside band and medallion. Wipe out the pink flowers and strengthen the outline if necessary.



DEEP VIOLET FLOWER No. 3

These flowers are a deep rich violet in color, the closed buds are very pink in tone, the leaves and stems a warm dark green.

*Flowers:* Blue Violet, Blue Violet with Peach Blossoms (high lights), Banding Blue 2 parts Ruby 1 part for rich shadows. *Buds:* Albert Yellow into Blue Violet with Peach Blossom. *Leaves and stems:* Olive Green greyed with Blue Violet, Shading Green with Brown Green.



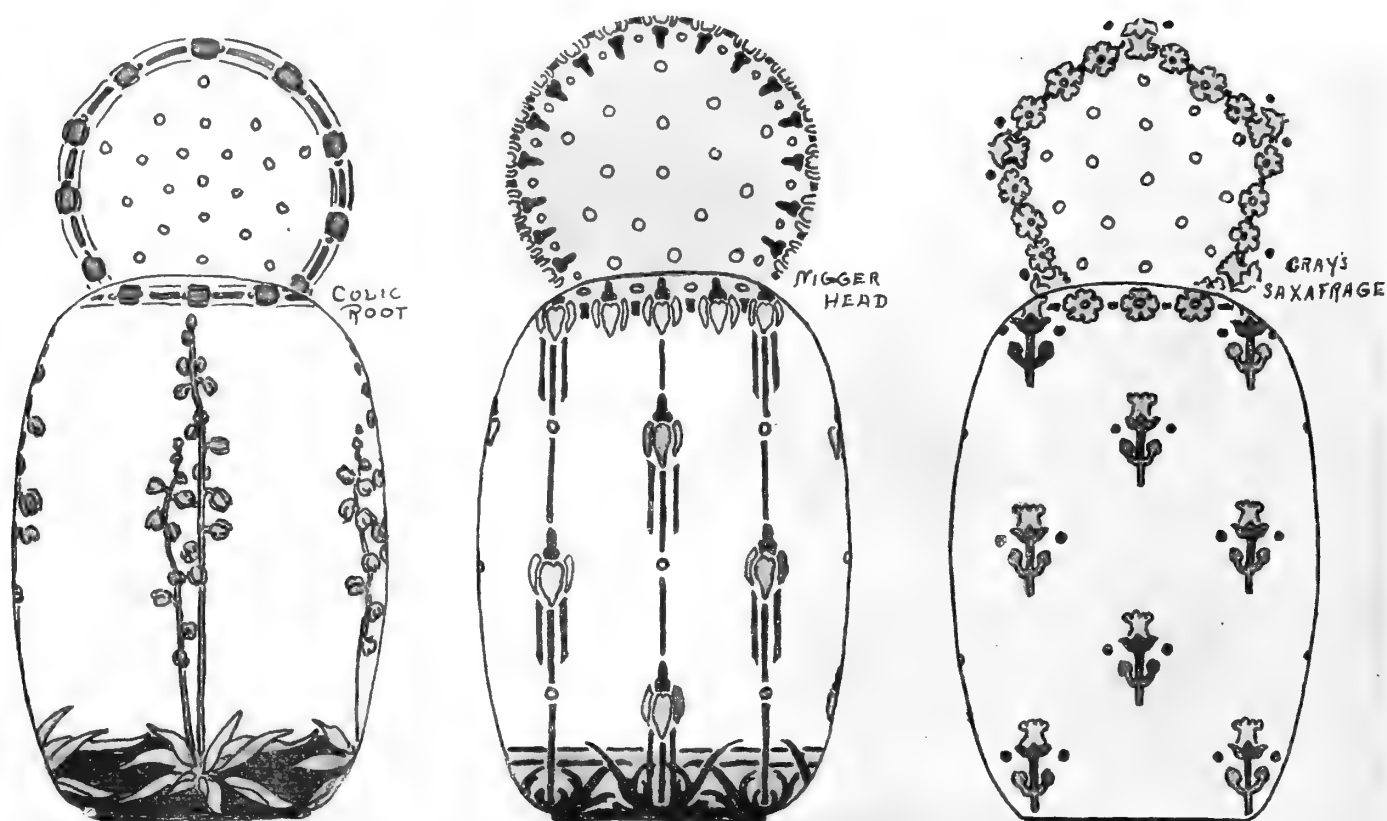
CAROLINA VETCH—ALICE WILLITS  
(Treatment page 53)



BOWL DESIGN—MILK PEA MOTIF—ADELAIDE ALSOP-ROBINEAU



DEEP VIOLET FLOWER No. 3- ALICE WILLITS



PEPPERS AND SALTS—ADELAIDE ALSOP-ROBINEAU

## PEPPERS AND SALTS

*Adelaide Alsop-Robineau*

**T**HIS design with colic root motif may be executed in natural colors with a brown outline on a white or cream ground. The design from the "Nigger Head" may be in gold on white with black outlines to petals and black centers to flowers and a tinting of yellow brown lustre on top and base with the horizontal lines also black, or the flower petals may be in yellow brown lustre and the entire design in gold.

The design of saxafrage may be executed in flat enamels. The blossom pink, the sepals, stems, and buds light green on a white ground, the outlines brown and the dots yellow brown or banding blue. Either of the last two designs might be executed in blue and green schemes. The colors should be rather brilliant to give an old fashioned effect; or, for the Nigger Head the petals might be in orange; stems, green; centers of flowers, a reddish purple; and dots banding blue. The saxafrage might have blue flowers and yellow brown dots, or yellow flowers with purplish blue dots; stems and buds green.



## TREATMENT FOR PARTRIDGE PEA (page 68)

*Sara Wood Safford*

One cannot help referring to the leaves first, they are so lovely and fern like. Soft, light and dark olive they are, from stems of the same tone at the base to a more russet green near the flowers. The flowers are soft yellow with deeper orange touches. *Flowers:* Albert Yellow, Albert Yellow greyed with Olive Green, Yellow Brown for center touches. *Leaves and stems:* Olive Green greyed with

Blue Violet Olive Green and Brown Green greyed with Blue Violet, Yellow Green and Yellow Brown for tops of stems, deepen with Yellow Brown and Brown Green.



## YELLOW FLOWERS

NIGGER HEAD

In color very much like the "oxeye daisy," but with deeper tints of the petals, some of them being almost a nasturtium red. The centers are a rich brown, the leaves and stems a warm olive in tone.

*Flowers:* Albert Yellow, Yellow Brown, Yellow Brown with Carnation, Yellow Brown with Auburn Brown for centers, grey some of the tips with Olive Green.

*Leaves and stems:* Olive Green, Olive Green greyed with Blue Violet, Brown Green with Yellow Brown greyed with Dark Green.

## YELLOW COLIC ROOT (page 53)

The little blossom parts of this growth are a grey yellow in tone, the stems and leaves of rather grey olive green.

*Flowers:* Albert Yellow, Albert Yellow greyed with Auburn Brown, Albert Yellow and Yellow Brown.

*Stems and leaves:* Olive Green greyed with Blue Violet, Brown Green with Yellow Brown greyed with Dark Green.



## ANSWERS TO CORRESPONDENTS

A. N. H.—We do not know of any gold lustre sold under that name which is iridescent green in color. An iridescent green may be obtained by firing dark green lustre over ruby lustre or overfired and scoured gold. You might try these two combinations on small samples to find out if they are what you wish; light green over rose gives a lighter iridescent effect or yellow over rose giving pearly reflections.





NIGGER  
HEAD  
W-07

NIGGER HEAD—ALICE WILLITS



PARTRIDGE PEA—ALICE WILLITS

(Treatment page 66)

# THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 16th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

## THE MAKING OF A METAL BOX

(CONCLUDED.)

E. B. Rolfe

**T**WO slots are cut in the covering to insert the hinges, Fig. 21. Cut each corner on the upper edge of the lining, Fig. 22. The covering is cut as Fig. 23. This will allow the two joints, when the laps are bent, to be directly over each other. Bend the laps into place and find where the holes over the lock will come. Drill or punch a small hole in them and remove the necessary metal with the piercing saw. Fig. 1.

Tin the laps where they will be in contact and replace them on the wooden frame.

If you are unable to procure copper hinges, the brass or iron ones can be coppered by being immersed in a solution of copper sulphate. Add to this a small amount of sulphuric acid, and be sure that the solution is "acid." Lay the hinges on a strip of zinc and leave until the proper amount of copper is deposited; a few minutes will suffice.

Wash them and dry in saw dust. Insert them in the slots of the covering and screw them securely to the wood. Bend the laps into place and solder.

From the foregoing it will not be difficult to see how the cover has the metal applied.

A scraper is needed to finish the soldered parts; to make this, heat a piece of one-eighth square tool steel to a red color. Bend one-fourth inch of the end at a right angle, shaped as in Fig. 24. Harden and temper the steel to a straw color, then put it into a handle and sharpen the cutting edge on an india stone. This tool is used to remove the surplus solder that may have extruded from the joints of the box. It is drawn toward the worker and scrapes the extra solder away in small shavings. The end of this tool is shaped in accordance with the nature of the surface to be worked on. This tool can also be used to remove any sharp edges on the copper that are out of the reach of a file.

The box must now be gone over carefully and any defects corrected. Probably it will not lock. The two thicknesses of metal over the lock may interfere with the tongue of the lock reaching in far enough to allow the bolt to be thrown. In this case, enlarge the lower end of the hole on each tongue until the box will lock. Fig. 25.

The box is then ready for the finishing and coloring. To keep the wood from being wet in the subsequent washings and dippings, warm some wax by working it between the fingers and stop up all the holes in the copper.

Brush the box till it is bright and clean with a stiff bristle brush and powdered pumice and water. Wash and then dry it in warm saw dust.

To color copper any of the five following methods may be used:

No 1—Sulphide of Potassium	3 oz.
26% Ammonia	½ oz.
Water	1 gal.

The sulphide is dissolved in the water and the ammonia added. Warm the solution and immerse the box. The color is first brownish to iridescent and then blue black. Remove the box when the desired shade is reached. Wash it in running water, and dry in saw dust.

No. 2—Dampen the box with water and place it on a

saucer. Fill the saucer with concentrated ammonia and cover all with an inverted jar or crock. The fumes of the ammonia will attack the dampened metal and produce shades of brown and black with greenish tones. If under a glass jar the process can be watched. When the desired shade is reached take out the box and dry it in the air.

No. 3—Ammonium Chloride	124 grains
Sodium Chloride	124 grains
Ammonia, liquid	4½ drams
Water	16 ounces

Dip the articles in the solution or paint it on them with a soft brush. This method gives a pale bluish green color.

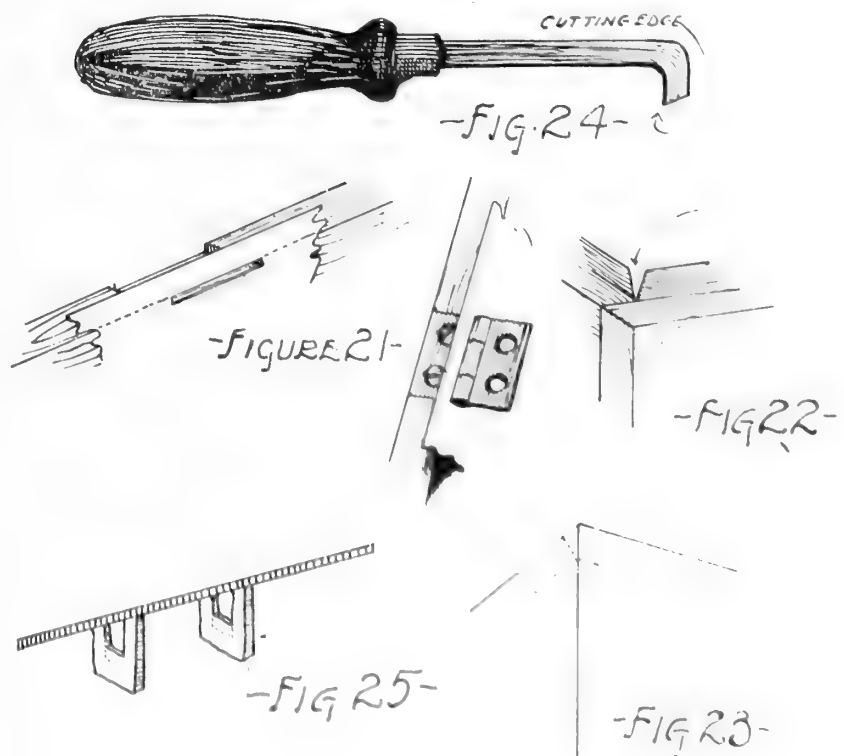
No. 4—Cream of Tartar	1 ounce
Ammonium Chloride	1 ounce
Carbonate of Copper	3 ounces
Sodium Chloride	1 ounce
Acetate of Copper	1 ounce
Vinegar	8 ounces

The above gives a deep rich olive green if it is painted on and left to dry in the air. Repeat the operation until the desired shade is reached. Before using, the heavy precipitate should be filtered off and the liquid used alone.

No 5— Ammonium Carbonate	900 grains
Ammonium Chloride	300 grains
Water	16 ozs.

Always dissolve the chemicals in the water in the order they are named, and paint the solution on the copper with a flat brush.

Most colors on metal can be enriched and preserved by coating them with some transparent medium that is not of itself injured by contact with the air. Coloring can also be added to the covering and often a poor color can be improved in this way. Lacquer is sometimes used, but gives too much gloss. Beeswax dissolved in turpentine gives the best effect. Warm the turpentine and add the wax to it. When this has dissolved and is well mixed apply it on the



metal with a brush and rub it well with a soft cloth. Apply some of the wax to a cork and dip in powdered pumice. Rub the highest parts of the metal with the cork; this will remove some of the coloring and bring out more of the underlying metal color. The darker tones of the coloring will act as a foil for the decoration when the lights are brought up.

Some colorings will resist wear better than others, but no color on a smooth surface will resist the constant wear of daily handling. A texture on the metal will do much to prolong the life of the color put on, but the only safe way is to arrange the decoration with the proper proportion of reliefs and hollows to hold enough color to give the best effect to the piece as a whole.

Wear will bring out in the reliefs the true copper color.

Finally, powdered pumice mixed with oil will remove the coloring from any part that is too dark or would suffer most by constant handling.

The color in the hollows should balance with the bare copper on the relief. If not, more color should be applied to the article.

The object of coloring is to hasten or imitate the patination that copper and its alloys, bronze and brass, naturally receive by contact with the atmosphere.

The brown and black tones so often seen on copper are caused by varying amounts of red and black oxides of copper that form in contact with the oxygen of the air. The greens come from salt-laden air which forms chlorides. Even the small amount of carbonic acid in the air will cause the green carbonate of copper to form in sufficient quantities to be seen after a few years. Ammonia causes blue greens in damp atmospheres, while cyanides, acetates and other chemicals cause their own shades of blue or green.

Many copper articles that have been long buried, where they have been in contact with carbonates, ammonia, acetates, etc., have a very beautiful patina, but for a box with modern decoration it seems much more appropriate to choose one of the beautiful nut brown colors of the first two methods of coloring given than to try to reproduce these.

#### STUDIO NOTES

The Handicraft Guild of Minneapolis announce their Summer School of Design and Handicraft, from June 15th till July 17th. Ernest A. Batchelder, Director; Courses of study include Design and Composition, E. A. Batchelder; Metal work, D. Donaldson; Jewelry, Mrs. I. P. Conklin; Pottery, F. D. Willets; Leather, N. Murphy; Bookbinding, E. Griffith; Wood Block printing, B. Nabersberg; Stencilling, E. Morris; Water Color, M. E. Roberts.

The Nordkraft weavers, the Misses Glantzberg, held an exhibition of their artistic and practical hand weavings, including hangings, curtains, nursery friezes, table covers, etc., suitable for summer cottages, in the Members' room, National Society of Craftsmen, for a week beginning April 20th.

Mr. John Getz gave a very interesting lecture the evening of the 28th of April in the Galleries of the National Art Club, on the Ceramic Art of Persia. The lecture was beautifully illustrated by color slides specially made by the new Lumiere process.

The National Society of Craftsmen will have a summer exhibition and sale under the direction of Mr. J. W. Fosdick, at Sugar Hill, White Mountain, N. H. They will also have

lectures on the Arts and Crafts movement and classes in design and handicraft.

Miss Emily F. Peacock will work and teach at Narragansett Pier, R. I., this summer.

#### HANDICRAFT EXHIBITION AT GREENWICH HOUSE

The native arts of the immigrant peoples in New York City, were exhibited at Greenwich House, 26 Jones Street, under the auspices of the Art Committee of the Neighborhood Workers' Association, on May 27 and 28th. The major part of the exhibit was of textiles, covering a wide variety of materials and design from many countries. There were rugs and laces from Ireland and Italy, peasant costumes of many obscure provinces, and a very complete collection of Jewish ceremonial robes and altar cloths; brass and copper work, jewelry and wood carving, and one elaborate piece of tapestry. The management distinguished in its cataloguing between articles made abroad and articles made here by immigrant workers, in an endeavor to give sharp point to the cultural loss America suffers in failing to utilize the manual skill and inherited art sense of many of its newer citizens—the object which Chicago has daily before its eyes in the Hull House Labor Museum.

The settlements who were the largest contributors are as follows:

Bohemian Embroidery, Normal College Alumnae House; Norwegian carved wood and brasses, The Nurses' Settlement; Brasses and Roumanian Embroidery, University Settlement.

The beautiful bedspread was by Deaconess Gardiner of the Grace Church Neighborhood House, and is owned by an Italian family.

#### GUILD OF BOOK WORKERS

THE second annual exhibition of the Guild of Book Workers was held in the old Tiffany Studios from April 22d to the 25th. There was a small but excellent showing of work.

Mr. Cobden Sanderson exhibited two books, *Paradise Lost* and *Emerson's Essays*. *Paradise Lost* was an especially fine example of his work; it was bound in red seal and tooled in gold. In the same case, which was devoted to professional work, was a wonderful piece of technical skill by Otto Zahn. It was a binding of white and pinkish red mosaic on a background of dull blue. The edges of the book were painted and goffered. Mr. Zahn's execution is almost perfect, but his design and color scheme left much to be desired. His own book on the Art of Binding was so much more attractive, for all the exquisite qualities of his workmanship were shown with restraint and gained thereby.

Miss L. Averill Cole of San Francisco, who has studied with M. Jacobs of Brussels, the most accomplished of the Belgian binders, showed a couple of books as excellent in their forwarding as in their finishing, and reaching a very high standard in both.

Miss Preston exhibited an old copy of the English Poets in a binding thoroughly in harmony with the contents and beautifully executed. Miss H. S. Haskell an excellent and well designed binding for Hewlett's *Earth Works Out of Tuscany*. Miss O. Holden of San Francisco a copy of the *Cathedral Cities of England* in leather with carved wood sides, Gothic in design.

Miss D. P. Edwards sent two volumes of "*La Mort D'Arthur*" by Morley, bound in dark green, full crushed levant with very flat backs, the only decoration being

the title in gold. The titles were designed by Miss M. Morris, the daughter of William Morris. These volumes attracted a good deal of special notice.

Among other exhibits of excellent work were those of Miss A. M. Sarret, S. W. Logan, H. Forbes, Miss Dudley, Miss Weir, the Misses Kendall, and Miss McQuade.

Other features of the exhibition were the attractive books bound in half leather by students during their first three months' work.

Some of the simple clear type designed by Cobden Sanderson and Emery Walker from the Doves Press, a case of illuminated manuscripts by Mrs. Gotthold.

The Bookworkers' Guild was organized in November, 1906, and has a very large membership. Fourteen different states in this country are represented, also England, France and Russia.

E. F. P.



ANSWERS TO INQUIRIES

TEXTILES—In the Norwegian tapestries the wool nearly always shows a mixture of different tints in one and the same color. A few strong colors are

chosen and the wools dyed in these colors are mixed together before they are spun into yarn. It is precisely the theory of decomposition of tone so modern in its application to painting. Every inch of the yarn is woven especially for the place where it is to stand in the fabric as every tint is especially mixed for the painters' brush.

I. B. H.—Try the Aniline dyes in powder form; those are soluble in water for leather work. Red, blue, yellow and brown will give you many combinations. Wm. Tinsser & Co., 197 William St., New York City, will supply you with a catalogue of these dyes on application.

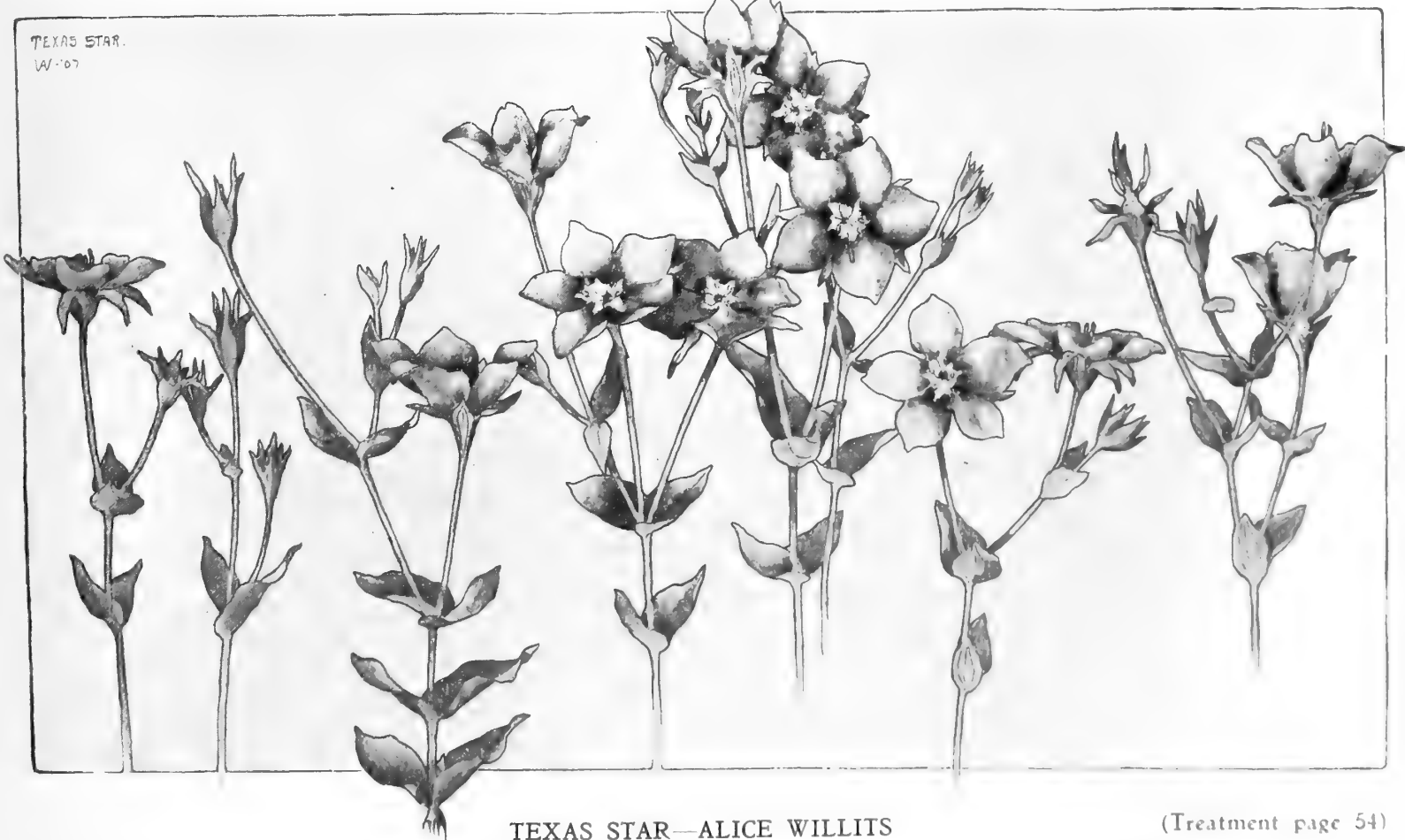
M. N. M.—Shellac is the best cement for jet; warm the shellac and mix it with a little lamp black or smoke it before applying it to the article.

T. V.—Gum wood is the best for wood blocks that are to be used for printing, though basswood is also used. They are cut from the end of the wood sometimes, but it is not necessary.



STUDIO NOTES

Mr. F. B. Aulich of Chicago has left his studio for a fishing trip in Northern Michigan, but will resume classes again in July.



TEXAS STAR—ALICE WILLITS

(Treatment page 54)

**The SCHOOL ARTS BOOK**

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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## PALETTE AND BENCH

A Magazine for the Art Student and Craftsworker

We desire to get an expression of opinion from our subscribers and inquirers on the subject of the new magazine which we are about to publish, devoted to WATER COLORS, OIL, PASTEL, CHARCOAL AND PENCIL, AND CRAFTS; in fact, we want to know how much support we will get from teachers and students.

It will be edited along practical lines similar to that of KERAMIC STUDIO, will have technical treatments of each study and also contain a color supplement, either landscape, figure or study of still life which will be of great interest to teachers of art and undoubtedly of great assistance to them in their lessons.

It is our purpose to have it strongly edited in all departments.

Do you know of five or more of your friends who might become subscribers to such a magazine? If so please send us their names and addresses and we in return will send you one of our "color studies for the china painter." To avoid duplication kindly state your first and second choice. The Blackberry study by Miss Stewart is out of print.

KERAMIC STUDIO PUB. CO.,

Syracuse, N. Y.

The first number will be issued in October; price same as Keramic Studio—\$4 per year. Send in your order now, same to be due in September. The two in combination, \$7.

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# KERAMIC STUDIO

Vol. X. No. 4

SYRACUSE, NEW YORK

August, 1908



THE illustrations of the recent exhibit of the Chicago Ceramic Art Association show, more than anything we have seen of late, the marked advance in ceramic design since the early days of *KERAMIC STUDIO*. There does not seem to be a slavish following of one person's individuality, but independent work in several directions.

We are unable to judge of the color work or finish as the values do not reproduce and doubtless the designs do not subdue themselves to the form as they may in reality, seen in the original color tones.

It is altogether an exhibit of which they may well be proud as an association; compared with the illustrations given in past issues of *KERAMIC STUDIO* they have made a vast stride forward.

The illustrations of the work of the National League are always interesting and instructive, being gathered from so many sources and selected with care. One can expect to become acquainted with the best that is being done in this direction.

The Buffalo society illustrates for the first time the work of its members. Buffalo not long since was one of the nurseries of Ceramic Art under the encouragement of Mr. Glenn. It has for some time rested on its laurels so that we welcome the hopeful sign in its coming to the front to try its work beside that of other clubs.

The Kansas City Club also seems to be quite in the forward movement. The tableware especially is in good taste and attractive design.

The Y. W. C. A. and Pratt Institute exhibitions are instructive and full of valuable suggestions for crafts work.



*KERAMIC STUDIO PUBLISHING COMPANY* in response to frequent inquiries and requests for instructive books on china painting has decided to issue a series of books on "Ceramic Overglaze Decoration" under the general title of "The Class Room." The subjects will be "A Color Palette and its Use," "Flower Painting," "Backgrounds," "Conventional Decoration," "Gold, Paste and Enamels," "Lustres," "Figure Painting," "Firing," "Art of Teaching." These books will be uniform in size with *The Rose Book* and contain color studies and working designs selected from the best published by *KERAMIC STUDIO* since the first issue. The instruction will be thorough, condensing all the valuable material on each subject found in *KERAMIC STUDIO* up to date. Altogether the series will form a valuable working library of Ceramic Decoration. The different subjects will be sold separately, as well as combined. "The Book of Flower Painting", ten color plates and twenty half tone studies of flowers with thorough instruction from all our best writers, will be ready by Sept. 15th. Price the same as for the *Rose Book*, \$3.00. The illustrations will all be different from those contained in the *Rose and Fruit Books* and selected from the best issued in nine years of *KERAMIC STUDIO*.

## PALETTE AND BENCH

THE first issue of *PALETTE AND BENCH*, our new magazine, will be the October number and will appear September 15th. The color supplement will be a still life by Wm. H. Chase, "The Pewter Jug." It will also contain the first papers of the following series of valuable articles, well and fully illustrated:

Oil Painting—Materials, etc., by *Charles C. Curran*.

Water Colors—Materials, etc., *Rhoda Holmes Nicholls*.

Still Life Painting—*Emil Carlsen*.

Modeling—*Charles J. Pike*.

Illumination—*Florence D. Gotthold*.

Miniature Painting—*Wm. J. Baer*.

Japanese Arrangement of Flowers—*Mary Averill*.

We have also secured for later issues the following contributions from well known artists:

Portrait Painting, *Irving Wiles*; Landscape, *Ben Foster*; Cast Drawing, *Fred. Van Vliet Baker*; Composition, *Frank DuMond*; Home Course in Drawing for Children, *James Hall*; Pen and Ink Illustration, *Will. H. Drake*; Scrub Method in Water Color, *Henry B. Snell*; Dutch Water Color, *Mrs. E. M. Scott*; Water Color on Dry Paper, *Mrs. Freda V. Redmond*; The Use of Water Color in Decoration, *Mrs. Charles Weaver Parrish*; Color, etc., *Emily Noyes Vanderpool*; Permanency of Colors, *James Cantwell*; Color and Light, *Childe Hassam*; Rapid Sketching, *Helen Turner*; Study of Trees Bare of Foliage, *Wm. Coffin*; Carved Leather, *Mrs. Florence T. Humphreys*; Stencil, *Miss Nancy Beyer*; Cross-stitch, *Mertice McCrea Buck*; Built-in Furniture, *Elizabeth Saugstad*; Wrought Iron, Gesso, etc., *Katherine C. Budd*; Fire Etching, *Wm. Fosdick*; Tempera Painting, *Emil Carlsen*. And we have been promised contributions by Colin Campbell Cooper, Charles Warren Eaton, Mrs. Henry B. Snell, Mrs. C. B. Conan, W. Castle Keith, Violet Oakley and others.

The magazine will be uniform in size with *KERAMIC STUDIO*, which will thereafter be exclusively devoted to ceramics. The department of Crafts, which has been a feature in that magazine for five years, will be transferred to *PALETTE AND BENCH*.

The subscription price is to be \$4.00 a year. Single copies, 40 cents; sample copies, 25 cents. The combined subscription to *KERAMIC STUDIO* and *PALETTE AND BENCH* will be \$7.00 a year, and this allowance in the subscription price of *PALETTE AND BENCH* will be made to all present subscribers of *KERAMIC STUDIO*.



## DESIGN COMPETITION

We again call the attention of our subscribers to the design competition for our December 1908 number. The competition closes on October 1st.

See back cover for subjects and list of prizes varying from \$5.00 to \$20.00.

Designs which will not be awarded prizes but will show merit, will be considered for purchase.



Lancastrian Lustre Pottery. Design by Lewis F. Day and Walter Crane.  
By courtesy of the Pottery Gazette.

## METALLIC DEPOSITS ON GLAZES

(CONTINUED)

*Louis Franchet*

### RESINATES

The combination of metals with resins gives special products, soluble in essence of turpentine, and which consequently may be used to obtain metallic deposits over glazes and glasses. The formulas which are given in special treatises on the subject, I have generally found of little use in practice; and there are not any which will give compounds rich enough in metal to produce the intensity of iridescence which is obtained by reduction. The process generally advocated consists in precipitating the alcoholic solution of a metallic acetate with an alcoholic solution of resin; besides being applicable only to some metals, this process has the disadvantage of giving a combination containing very little metal, because of the weak solubility of acetates in alcohol; it is much better to precipitate the alkaline resinates with a metallic salt.

A soap soluble in water is prepared by treating colophony in fusion with caustic soda. As colophony varies much in composition, it is difficult to indicate a definite proportion of alkali and resin. There will be perhaps some uncombined soda which will prevent one obtaining a pure resinate; the latter being then mixed with the oxide of the metal which has been precipitated by the excess of soda, the final product will not be entirely soluble in essence, and consequently will not be suitable for an even formation of iridescence over the glaze, as this iridescence appears only as a result of the complete decomposition of the organo-metallic solution.

It is much better to use the following method; the watery solution of the salt is precipitated with a watery solution of the resinous soap; this precipitate is washed, dried at 70° C. and treated with ether which dissolves only the resinate, leaving the oxide formed by the excess of soda. The solution is filtered and to the clear liquor is added al-

cohol at 90° which precipitates the resinate; after filtering, this resinate is rapidly washed with alcohol, dried, then dissolved in a fat essence. After 10% of bismuth resinate has been added to the solution, it is applied over the glaze or the glass, which are heated to 640° C. at most (cones 021-020). In order to increase the intensity of iridescence, it is advisable, in many cases to add a salt of gold besides bismuth, but in very small quantity.

When the resinate is precipitated in ether, and when the precipitate is washed, one must be careful not to use too much alcohol, which would then dissolve some of the resinate.

I ought to speak here of a resinate formula which is given in some Ceramic publications and is called *Brianchon lustre*, as in my experiments I found it of very little practical value. Into this recipe enter the following ingredients:

Cristallised nitrate of bismuth	10
Arcanson resin	30
Lavender essence	75

The nitrate is mixed with the resin in fusion and forty parts only of essence are then added. When the mixture has become homogeneous, the other thirty-five parts of essence are added, and the mixture is ready to use.

I do not see how this process can be of practical value, as I have obtained a product which, at the ordinary temperature, proved nearly as hard as resin itself, so that it could not be applied over the glaze with the brush. To use it, it is necessary to keep both it and the enamel over which it is applied at a temperature of 60° C.; not only it is not practical to work under such conditions, but the vapors emitted by both the resin and the essence at this temperature, modify the composition of the product. The whole could be ground in a great quantity of essence, but then the proportion of metal, which is already small, would become insignificant. Anyway the product thus obtained, whatever the metal used, gives to the glaze iridescent effects which are hardly noticeable.

Resinates are not the only products which will produce in an oxidizing firing an iridescent deposit over vitrified substances; this property belongs to all organo-metallic compounds soluble in fat essences. Some writers have given the following process, which, for the intensity of iridescence, has no more value than the others. Cristallised carbolic acid is liquified at 35° C. and to it is added a metallic salt in the form of chloride or nitrate. The mixture is left to digest at the ordinary temperature for twenty-four hours when it is slightly heated and the product is found to be soluble in fat essence of turpentine. This solution is applied over the glaze and fired to cone 020; but, like resinates, it gives only a weak iridescence.

### C—ACTION OF METALLIC VAPORS

In 1844 Brongniart demonstrated that copper oxide thrown into a moderately heated muffle, emitted vapors which were deposited over glazes in metallic coats; chloride of silver produces similar effects; but, in both cases, it is necessary to operate in a reducing atmosphere; we have then to deal with the same class of deposits as those studied in the first part of this treatise.

However, it is possible to obtain, in an oxidizing atmosphere, iridescent effects of great intensity and consequently very different from the weak iridescence obtained with resinates. In order to produce them, one may use either the protochloride of tin or the tetrachloride of titanium, the former being preferable, as, unlike the titanium salt, it does not emit abundant vapors at the ordinary temperature.



CHERRIES—MAUD E. HULBERT

Treatment page 89



Lancastrian Lustre Pottery. Design by Lewis F. Day and Walter Crane.  
By courtesy of the Pottery Gazette.

The protochloride of tin may be used alone; but, as the formation of vapors is very violent as soon as the temperature reaches the red glow, in order to better regulate the operation, it is advisable to mix it with some inert substance which will temporarily retain part of the volatilised salt. I generally use for this some chalk which I work up with about one-tenth in weight of tin salt,  $\text{Sn Cl}_2$ . The mixture is placed in a cupel deposited at the back of the muffle, the door of which must be left open so that the temperature will remain constant and moderate. In front of the cupel is placed the vase which is to receive the iridescent deposit. As soon as the vapors begin to form, the operation must be watched with the greatest care, as the iridescence which will develop over the glaze will pass through three successive stages before being destroyed, and cannot form again if it has once passed away.

*First stage*—The glaze becomes covered with a lustrous, brilliant coat, looking like mother of pearl, but without iridescence.

*Second stage*—With a greater formation of vapors new deposits are formed in the shape of very thin sheets which, by superimposing each other, decompose the light rays and determine the formation of an iridescence, very weak at first, but soon acquiring a remarkable intensity. This marks the point at which the operation should be stopped.

*Third stage*—If the piece is left longer under the influence of the vapors, the deposit will soon become very thick, mat and turning a dirty yellow color; the iridescence then gradually decreases until complete disappearance.

When the iridescence has reached the maximum of intensity, that is, at the end of the second stage, the cupel containing the tin salt is withdrawn, and the vase is left in the muffle, then fired to about cone 012 ( $890^\circ\text{C}$ .) This firing seems to give a greater adherence to the metallic deposit, a very interesting phenomenon, since the forma-

tion of vapors takes place at the much lower temperature of  $670^\circ\text{C}$ . It would seem natural to expect that by heating the vase to cone 012 the deposit will be destroyed, but this is not the case. It is probable that it combines in some way with some of the elements of the glaze.

I have studied the action of vapors from protochloride of tin and tetrachloride of titanium over glazes and enamels<sup>1</sup> of different compositions, and I have noticed a great variation in the intensity of iridescence, the maximum being obtained with feldspathic glazes of porcelain and grès, without lead, and fusible at  $1410^\circ\text{C}$ . for the former, and  $1290^\circ\text{C}$ . for the latter. Over glazes and enamels fusing at low temperatures, from  $600^\circ\text{C}$ . to  $1100^\circ\text{C}$ . the iridescence lacks brilliancy and the general appearance has not the mother-of-pearl effect which is obtained with feldspathic glazes. I do not think that this inferiority is due to the presence of lead, as I have used glazes in which lead was replaced by bismuth, also boric compounds, alkaline compounds and fluor-spar, and I have always noticed the same lack of intensity in iridescent effects.

Iridescence obtained in a reducing firing is affected by the underlying glaze and modified by the color of this glaze. Iridescence formed by the protochloride of tin or the tetrachloride of titanium, not only is not modified by the color of the underlying glaze, but is weakened if this glaze is colored, so that, in order to judge of the intensity of the iridescence produced by these salts, it is necessary to operate over a colorless feldspathic glaze.

#### GENERAL REMARKS

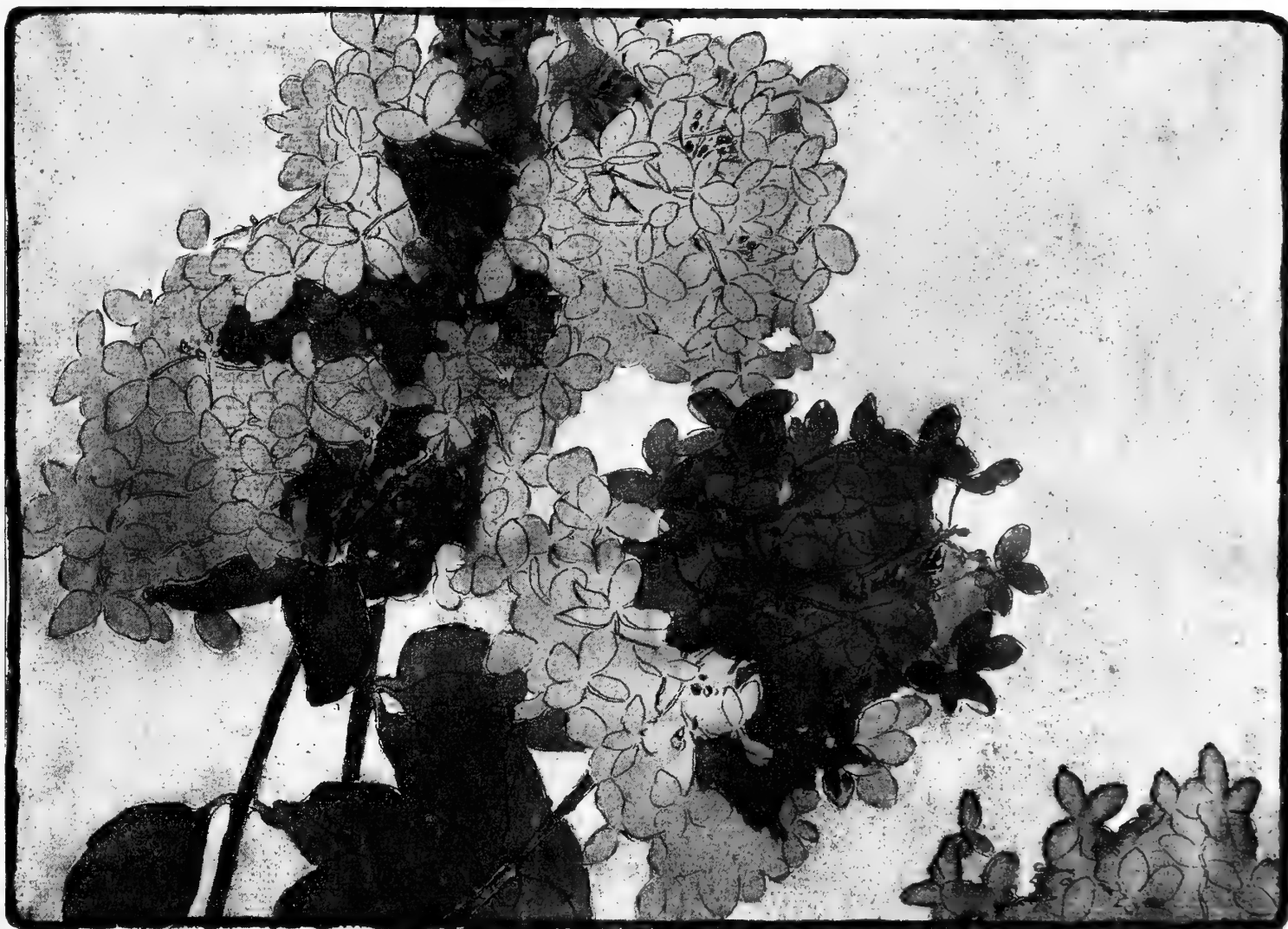
The study which we have made of the different modes of formation of metallic deposits has shown such a difference in their properties that it seems impossible to include them in the same class and under the same term, whether they are produced in a reducing or ordinary atmosphere. In the first case we obtain deposits having a real and powerful metallic appearance, with iridescent effects which we can modify at will, and which will reappear easily if we have destroyed them. Whether iridescent or not, they display properties which we never find when the deposits have been obtained in the oxidizing fire.

The deposits left by resins over vitrified surfaces, are not properly metallic deposits, but only a slightly iridescent coloring the molecular grouping of which cannot be modified, while we can produce these modifications in the reduced deposits simply by changing the atmospheric conditions of the kiln. It may be objected that gold, and sometimes copper, leave not only a coloring but a true metallic coat which can be affected by the burnisher. However this does not constitute an exception to the general rule; these metals, when thus freed from their organic solutions and left in the shape of a brilliant coat, are never iridescent and possess an absolutely stable molecular state.

It is easy to understand why deposits by reduction differ absolutely from deposits by oxidation; being produced only by the action of carbonmonoxide and hydrocarbons, they are destroyed in the presence of oxygen, while the oxidizing deposits require only a low heat sufficient to volatilise the organic matter which retains the metal or to reduce into vapor the chloride of tin and titanium.

These two different kinds of deposits should have particular names, in order to avoid the confusion caused at present by the application of the term *lustres* to both of

1. The term *glaze* should properly be used for the translucent vitrified coating with which ceramics are covered, and the term *enamel* for the same coating when it is made opaque by stannic acid, borate of lime, cryolite or any other opaque matter.



HYDRANGEA PANEL—HANNAH OVERBECK

them. It is not necessary to create new terms. I will call "metallic iridescence" the deposits which are formed in a reducing atmosphere, as this is the name which is generally applied to the iridescent Hispano-Moresque and Italian faïences. I will call "lustres" the deposits obtained in an oxidizing atmosphere, as this name has been given to the coating which is left by organic solutions in the low muffle firing, such as gold lustre, bismuth lustre, litharge lustre, etc. Besides, this term seems better suited to these deposits because of their extreme thinness.

These two different terms will be conventional words used to mark the difference between two products of a different nature, there being no meaning in the terms themselves indicating the different properties of each of these products.

THE END



VERBENAS (Page 90)

*I. M. Ferris*

IF these are done in white, pale lavender, shading to deep violet it makes a pleasing combination, and it may also be done in shades of pink. For the former color scheme use Yellow shading to Green in the open centers of clusters, Grey for Roses for white flowers with a wash of Violet where they come near the purple ones. Wash in the violet shades flat for the first fire, using considerable Blue and take out lights. A warm background made of warm green, Brown Green and a little Yellow Brown, will be in harmony.

HYDRANGEA PANEL

*Hannah Overbeck*

THIS design is a conventional spray of hardy hydrangeas. Trace very carefully and outline in India Ink, dust, and with a sharp brush handle wrapped tight with cotton, wipe out the entire design and fire. The design can be treated in greyish greens or grey blues with flowers done in pale yellow brown. It should be fired at least four times.

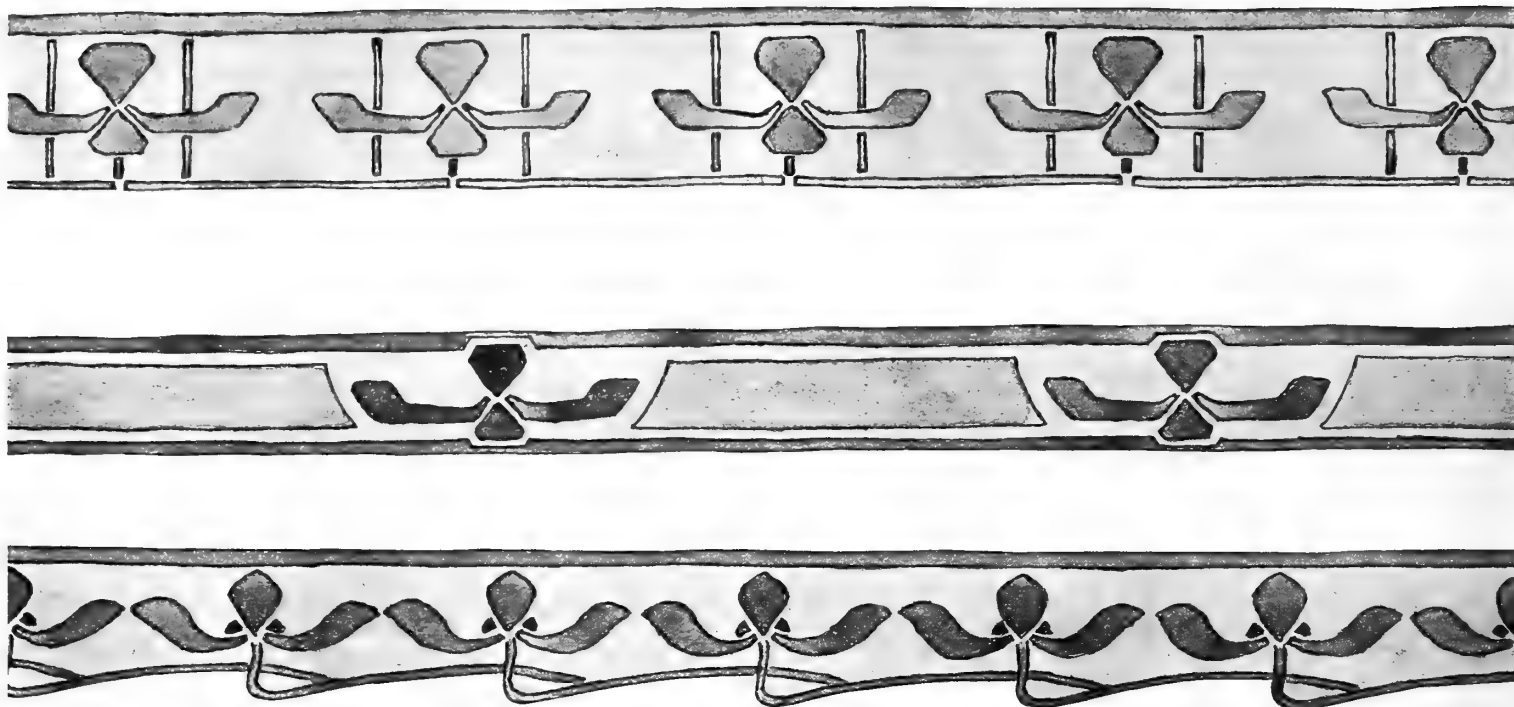


HYDRANGEA DESIGN FOR BOWL

*Hannah Overbeck*

FLOWERS, Violet of Iron; green band and stems, Dark Green and a little Grass Green; grey in border, Neutral Grey; body of bowl lighter tone of Neutral Grey with a little Yellow Ochre.





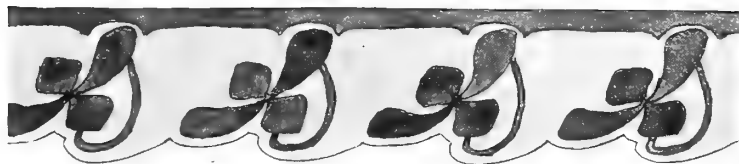
BORDER DESIGNS, HYDRANGEA—HANNAH OVERBECK

ANSWERS TO CORRESPONDENTS

H. J. S.—You will find full information in regard to the manipulation of matt colors in the Class Room (August, 1906). Putting matt black over the shiny fired black will subdue it somewhat. There is however the danger, if too much color is applied, that the glaze may chip.

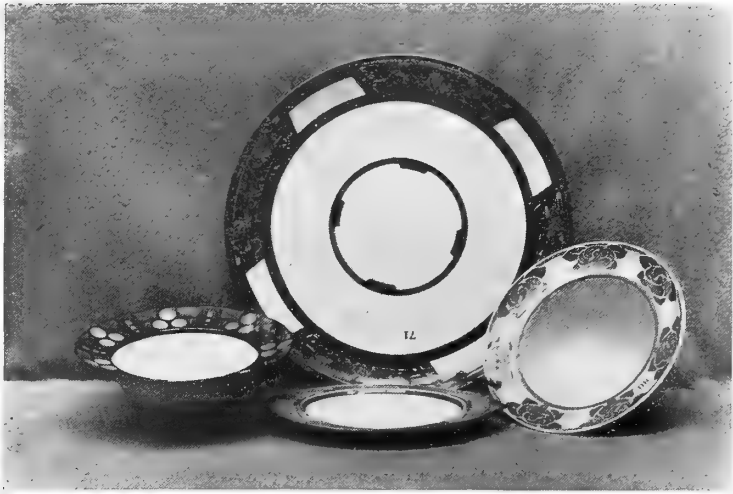
Mrs. F. H.—You will find in our teacher's column the information you wish in regard to teachers of figure and miniature. As far as we know the colors we advertise are all good and one make is quite as reliable as the others. We will publish a complete chart of colors of different makers in our new Class Room Booklet, "A Color Palette and its use," which will be issued in the Fall. We expect to publish a series of these booklets, see editorial page. Tube colors have their advantages but powder colors are preferable in most cases. Any fresh color if fired too hard will come out yellowish. A cameo effect on china can be obtained by modelling with white enamel over fired dusted color, see Class Room "Enamels."

R. H. K.—If you wish to use the gold crowns from teeth to make gold for china proceed just as for ribbon gold. If your Aufsetzweis runs or flattens in firing it is certainly too oily. Take it out on blotting paper, and then mix up with oil of lavender according to directions in the Class Room articles on enamels.



BORDER DESIGNS, HYDRANGEA—HANNAH OVERBECK





Ione Wheeler      Lulu C. Bergen      H. Barclay Paist  
 Lulu C. Bergen



Mary J. Coulter      Isabell W. Hampton      Mary J. Coulter  
 Lulu C. Bergen      Isabell W. Hampton

NATIONAL LEAGUE OF MINERAL PAINTERS

The sixteenth annual exhibition of the National League of Mineral Painters opened at the Chicago Art Institute, April 28th, continuing to June 7th, 1908. This is by far the best exhibition of Ceramic Art ever given by the League.

To quote from the Art Notes in Chicago Record Herald: "Tuesday night of the past week saw the opening of three important shows in the galleries of the Art Institute. They were the American Water Colors, an exhibit by the National League of Mineral Painters, and the annual display of the Chicago Ceramic Art Association. Of these the last two, possibly, engage our interest more than the first named, for the reason that they manifest evidences of a greater amount of growth artistically than the pictorial productions do. Indeed, the rate at which Ceramics have forged ahead in Chicago for the past few years is causing them to assume an important position among art products.

"Not long ago 'hand painted china' with its realistic floral decoration was the best representative of this class of art, and quite recently frank copies of published designs or adaptations from historic ornament found their way into public exhibitions.

"These examples, moreover, were received with a certain amount of satisfaction by the public until it learned to expect such work as is now being executed—entirely original, clever productions in dignified conventional decoration."

The high standard set by the National League in order to procure the best results from the members has

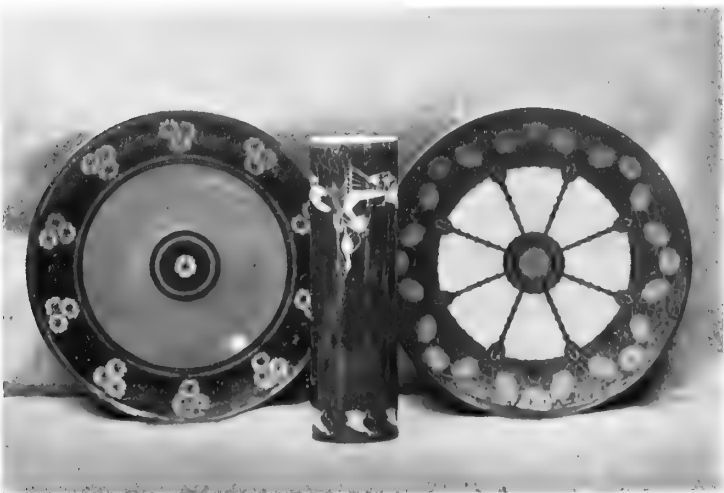
given the League admission to some of the most important art exhibitions in this country and Europe.

A cleverly handled decoration is the lily-of-the-valley motif on a Wheeler vase. The vase is tinted in pale green with a fine interlacing line decoration. The artist who decorated this piece, Mrs. Lula C. Bergen, is represented by two other good pieces, a crab-plate abstract motif, also chop plate, Rose motif.

A crab plate abstract motif, also a bowl, is shown by Mrs. Mary J. Coulter, both pieces good in design; in fact all



Andrew J. Motzfeldt      Mrs. C. H. Shattuck      Nellie A. Cross



Mrs. C. H. Shattuck      Mrs. C. H. Shattuck  
 Andrew J. Motzfeldt



Jeannette E. Simpson      A. J. Motzfeldt      Ione Wheeler  
 May F. Brunemeyer



	Miss Gertrude Seamans		Mrs. J. E. Wintermote		
		Mrs. W. T. Timlin		Mrs. Wintermote	
Mrs. E. J. Edwards	Miss Ruby Thompson		Miss J. Somers	Miss Lillian G. Dickey	Mrs. Edwards
	Mrs. Nutter			Mrs. G. T. Todd	
Miss Jameson	Mrs. Timlin	Miss Somers	Mrs. Nutter	Miss Barnum	Miss Thomson
	Mrs. G. F. Todd	Mrs. G. T. Todd		Mrs. C. E. Todd	

#### EXHIBITION OF THE KANSAS CITY KERAMIC CLUB

of Mrs. Coulter's work has a certain refinement in design, color and finish.

Mrs. Ione Wheeler sends a bowl in yellow and greens, the orange conventionalized, also a plate in blue and green, the spiderwork motif; good pieces in color and design.

Mrs. C. H. Shattuck of the Topeka Club is represented by three very good productions: a coupe shape plate of an unusual combination of color; rich tones with elaborate simplicity of leaf and flower constitute a certain fascination. The rose motif is used for this and one other plate, beautiful in design and execution.

Isabel W. Hampton, of Los Angeles Keramic Club, sends two pieces: a chop plate with blue monochrome design is well executed, as is also a modest sugar receptacle in another type of dainty color—silver and grey and white; yes, silver and grey and white, old simple colors, but how difficult to deal with. Note the clever adaptation of design to the handles and to the spaces to be decorated.

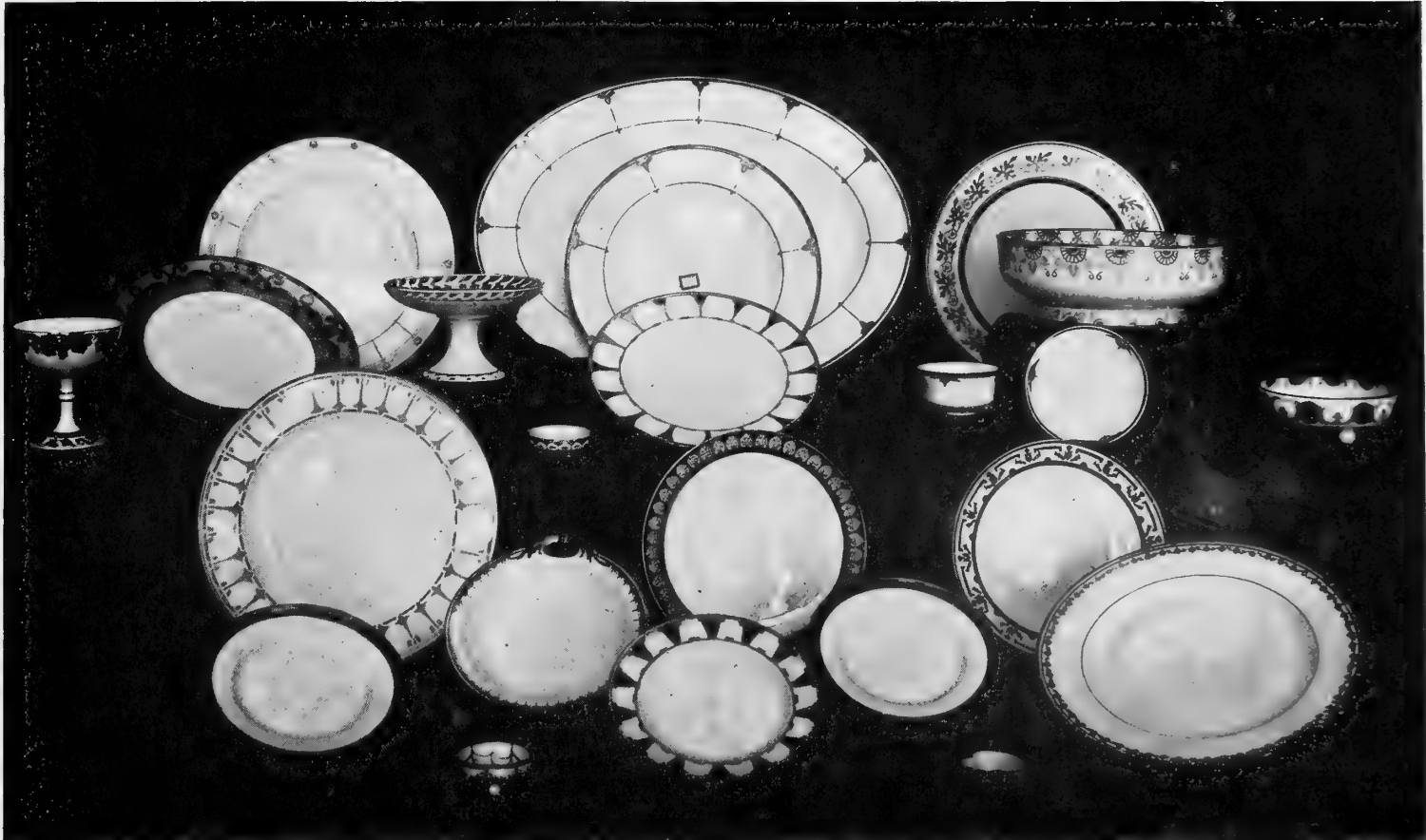
May E. Brunemeyer of Aurora, Ill., sends an odd little bowl good in color and design, a most interesting exhibition piece.

Henrietta Barclay Paist, St. Paul, sends a charming low bowl with a well handled rose border in harmonizing tones of dull pink, green and gold on soft toned ivory background. J. Ellen Simpson, Pasadena, a chop plate, mountain ash conventional design in pleasing color.

Mr. Andrew J. Motzfeldt, Chicago, exhibits three pieces all equally well painted: a chop plate with a lobster and seaweed motif; a vase, crab and seaweed. Mr. Motzfeldt's work is suggestive of Japanese decoration, particularly the tall slender vase of beautiful rich greens which has a difficult problem quite successfully carried out. The clever massing of swiftly gliding fish with a sea weed occasionally, though purposely placed to explain the decorative story, are successful because treated as flat conventional forms on an unyielding hard surface. The style of fish, seaweed and water is so well understood that they convey much more than the realistic attempt at copying fish in water and weeds growing, could ever do.

NELLIE A. CROSS,  
Chairman Exhibition of the N. L. of M. P.  
Chicago, Ill., 1217 Farwell Ave.





	Miss Sarah Barnum	Miss Lillian G. Dickey	Mrs. C. E. Todd	Mrs. G. T. Todd
Mrs. E. J. Edwards	Miss Gertrude Semans	Mrs. Gertrude Todd	Mrs. Wm. T. Timlin	Miss Jennie Somers
Mrs. L. U. Nutter		Miss Semans		
	Mrs. G. T. Todd	Mrs. Timlin	Mrs. Nutter	
	Mrs. Nutter	Mrs. McCamish	Mrs. Nutter	Miss Jameson
	Miss Anna Jameson		Mrs. W. H. McCamish	
	Miss Barnum			

EXHIBITION OF THE KANSAS CITY KERAMIC CLUB

EXHIBITION OF THE KANSAS CITY KERAMIC CLUB

THE Ceramic Club held its twelfth exhibition at Swan's Fine Art Store, from April 21 to 25 inclusive.

Having studied design as applied to porcelain, the past year, the Club decided to have for the main feature of the exhibition a dinner service, each piece designed and executed by the different members of the Club, green and gold being the scheme of color.

Other pieces of the collection varied, some being purely decorative, while others showed the Japanese, Chinese and British influence.

A breakfast set of original design, spiderwort motif, proved interesting, also a dinner set in gold.

More originality was shown in the work than formerly, and the Club's many friends and visitors did not hesitate to express their appreciation of the higher standard of work



BUFFALO SOCIETY OF MINERAL PAINTERS

THE Buffalo Mineral Painters recently held the finest Ceramic Exhibition ever held in Buffalo.

A new member of the Society, Mrs. Bertling, had a most interesting exhibit, entirely of steins in conventional designs; each finished in workmanship, original, and rich and beautiful in coloring.

Each year Miss Frances Williams has shown some of the gems of the entire collection, and this year is no exception. A Turkish coffee pot in oriental design and coloring; a cordial set, consisting of decanter and six tiny cups, were exquisite in design and finish, fit to hold the nectar

of the gods. They were painted in pale green lustre, jewels and little roses.

Miss Nellie Jackson is another of the exhibitors, whom the Club as a whole delight to honor. The eternal fitness of things was shown in her decoration of a plain Belleek bowl, and six plates: medallions holding dainty Japanese figures, surrounded by intricate design, and an inner band of gold, finished at edge with finely wrought gold design. Nothing more exquisite ever came out of Nippon. The egg-shell transparency of the ware was beautifully brought out by the decoration.

Mrs. Alison Weber had some strong and ambitious work, as usual. One of the things talked about, and which you were told to be "sure and see," was a lamp shade of wrought iron, each of the four sides set with large medallion painted in Dutch figures and landscape; a row of small medallions, in like decoration, entirely surrounded the shade at the bottom.

Miss Dakin, the President of the Club, showed a loving cup done in red poppies, dark green and gold; a Chinese bowl in a conventional design of lotus blossoms, and a rose plate, which is a fine specimen of gold work.

Mrs. Norman had a tea set in gold, and coral jewel work. She also showed some clever pottery effects, particularly after the Rookwood coloring.

Mrs. Draegert showed a large vase, in stunning decoration of the peacock in all its rich metallic coloring. Fire and pure gold, copper, rubies and emeralds seemed to be alive in the glaze. A chocolate set, of pot and six cups and saucers, was most effectively and appropriately painted in

KERAMIC STUDIO



Mrs. Shuler Mrs. Denny Mrs. Fritz Mrs. Denny  
Mrs. Filkins Miss Jackson Mrs. Shuler Mrs. Filkins  
Miss Jackson Miss Milsom Mrs. Shuler



Mrs. Dakin Miss F. Williams Mrs. Fritz Miss Dakin Mrs. Fritz  
Mrs. Draegert Miss Williams Miss Williams Miss Milsom  
Mrs. Fritz Mrs. Draegert Mrs. Bertling



Mrs. A. Weber Mrs. Finucane  
Miss Hayden Miss Dakin Mrs. A. Weber Mrs. Denny  
Mrs. Fritz Mrs. Shuler Miss Hayden



Mrs. Filkins Mrs. Milsom  
Mrs. Greiner Mrs. Norman Mrs. Booth Miss Milsom Mrs. Norman  
Miss Tiede Mrs. Fritz Mrs. Bertling



Mrs. Alison Weber

matt dark red-brown background, with broad gold band at top, inset with acorns and leaves in natural coloring.

Miss Jennie Hayden's work is always interesting, and two vases, one in narcissus, and another in jonquils, admirably painted, attracted attention.

Mrs. Fritz's entire exhibit was of such a high order of excellence that it is hard to particularize. One of the most unique and elegant, perhaps, was a tea set, of the three pieces usual, done in much silver, with softest greys and pinks. Miss Milsom had a stein in matt ground, with broad gold band at top, inset with brilliant butterflies, wing to wing, and a fine vase in oriental design. Among the noticeable things in Mrs. Denny's collection was a tobacco jar with lions' heads; in Mrs. Greiner's, a large vase in matt color, and Mrs. Booth had some dainty toilet pieces.

Miss Tiede exhibited a claret and a chocolate set that showed ambition and creditable work, while Mrs. Shuler "was to the fore" with a beautiful salad set.

The out of town members showed up



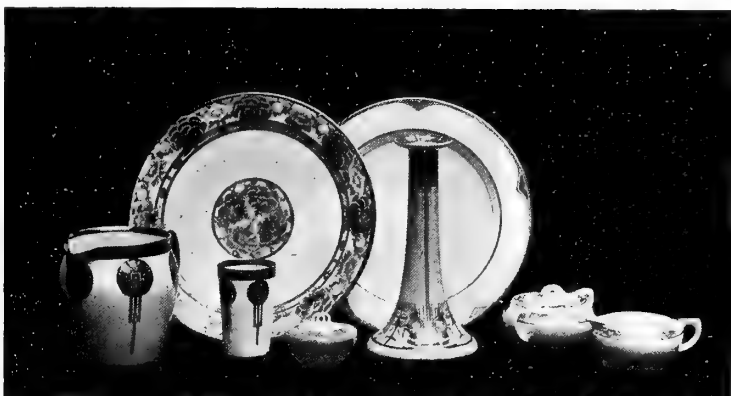
Mrs. Bertling. Stein made for Buffalo Camera Club.



May Brunemeyer      Mary Mason      Lulu C. Bergen



Helen M. Haines      M. Ellen Iglehart      M. Ellen Iglehart  
Mary S. Coulter      Hilga Peterson



Eleanor Stewart      Mary J. Coulter  
Ione Wheeler      Lulu C. Bergen      May Brunemeyer      Cora B. Randall



Evelyn B. Beachey



M. E. Iglehart      Lulu C. Bergen      Evelyn Beachey  
Nellie A. Cross



Lulu C. Bergen      Cora B. Randall      Mary J. Coulter  
Mary Mason

EXHIBITION OF THE CHICAGO CERAMIC ART ASSOCIATION

bravely, and had the earnest thanks of local members for interest shown at much personal inconvenience.

Mrs. Finucane, of Nunda, showed two large cylinder vases; one in evening landscape, the other hollyhocks of soft pink, with grey background. A Belleek bowl in conventional lotus bud border, and several plates made an interesting exhibit.

Miss Carrie Williams, of Dunkirk, had one of the best things of the whole exhibit, in a panel representing "The guests are gone" from Longfellow's "The Hanging of the Crane." She also showed a set of very beautiful dinner plates.

Mrs. Pixley, of Medina, had a very pretty salad set, and Mrs. Wallis, of Niagara Falls, showed a tankard painted

in Spanish figures; also a dainty tea set.

The most gratifying thing to the Club is the great improvement shown in almost all of the different exhibits over the exhibition of two years ago. Then several members shone conspicuous by their superiority; in this latest showing, the general excellence of all is so marked that it places the Club in the front rank of all. The work of the Club the past two years has tended to this end, as each meeting has had its "Demonstration" by some one of the members; she giving a practical lesson with brush and paint, teaching to the others some specialty. Were a prize banner to be awarded to the Club that dwells together in perfect amity, I am sure the B. S. M. P. would be entitled to the pennant.

C. C. F.

## CHICAGO CERAMIC ART ASSOCIATION

THE sixteenth annual exhibition of the Chicago Ceramic Art Association was held at the Art Institute, Chicago, from April 28th to June 7. Works accepted by the juries and exhibited at the Art Institute, Chicago, always have approved merit and this year the pieces accepted for the Chicago Ceramic Art Association Exhibit are so numerous and so good that it is hard to single out pieces for illustration. As usual examples of two styles of decoration are shown. One for the decoration of sets and one for single pieces for decorative purposes only.

The work of Mrs. Evelyn B. Beachey shows originality and strength both in design and color. A coffee pot in lively green and blue is very attractive. The design and color would be particularly appropriate for the decoration of a set to use on the green willow porch table.

An oatmeal set shows a thoroughly successful use of bright rich red, the direct design being happily adapted to the pitcher, deep dish and plate, and would make a cheery little set for one's morning cereal. Among other things shown by her are a jardiniere, coffee set, and some plates decorated in Japanese style are unusual and good.

A beautiful colonial style tea set and plate very dainty in color is shown by Miss M. Ellen Iglehart, who also exhibits two most successful decorative pieces. One a jardiniere of strong design, rich color and sturdy build, the other a lovely vase which rears its stately height in perfect harmony with its decorative details. On the warm but delicately suggestive background shows forth a conventional larkspur, its sturdy basic growth suggested by the almost geometric forms in the base of the design. No band above or touch mars the feeling of the flower's head rising, as in nature, in the limitless spaces of warm light and air to which is due its creation of beauty. A flower's strength is due mainly to the soil, its beauty to the zephyrs and glow from above. This is beautifully suggested in the decoration of this lovely vase.

Among the many beautiful pieces shown by Mrs. Bergen is one particularly deserving of enthusiasm—a tall odd shaped vase showing a conventional spiderwort. This shape has probably never been more successfully decorated, the relation of the color mass with the white ground being exceedingly fine. The color scheme and also the use of this particular flower is good. A small satsuma vase is one of the few small pieces we see successfully decorated. The design is strong, well proportioned and lovely in color, while the plate and oblong platter showing a rose motif are among the best pieces shown.

Mrs. Nellie A. Cross exhibits several pieces of Crossware consisting of some pleasing little pottery tiles, vases, bowls and a most refined green pottery fern dish. A plain undecorated form should always be a refined form, a gracious direct form, and this unpretentious fernery comes well within the requirements.

Mrs. Cora A. Randall has some well designed pieces, among them a chop plate and oat meal set in pleasing color; also a sugar bowl and cream pitcher with an interesting pattern and green and gold which holds well together. These with a small jar richly decorated in green and blue are good exhibition pieces.

A good plain practical dinner service is suggested by a well executed chop plate, by Mrs. Mary J. Coulter, in the much prized green and gold. A broad low bowl in dainty color which shows the utmost simplicity in the design is most commendable, as are several other pieces which show excellence in design, workmanship and color.

A sturdy lemonade set by Mrs. Ione Wheeler attracts merited attention. The difficulties met with when the design must be carried out both on a heavy set rounding surface like the jug and a tall straight narrow one like the cups are here well overcome and the result is a most interesting decoration subtly suggesting the use of the set.

In the oblong platters and round plates, parts of sets shown in this exhibition, we see the results of the ever difficult problem of the adaptation of a design to the round and the oblong.

In the examples shown by Miss Mary Mason very pleasing results are shown and the coloring should be excellent on the table; a bread and milk set also shows good design and is full of snap in its thoroughly conventional use of flower and stems.

Miss May Brunemeyer also shows a design adapted to the round and oblong. It is a curious but clever use of gold and incidental color. A stately set this for a rich dinner or for special service. Among other pieces of her work may be mentioned an oatmeal set that has an old timey quaint atmosphere with its suggestions of colonial buff and staid basket medallions.

Miss Eleanor Stewart is represented by a chop plate in a Japanese motif and a platter showing a fine use of large flowers in close relation in several tones of blue.

Miss Helen M. Haines shows a plate with an interesting pattern of interlacing strap work, a good design for a set for special service, as a salad set.

Miss Hilga Peterson has several pieces admirable in design and execution, among them a cunning little almond dish which, though small, deserves special attention, the design so well recognizes the constructive element.

Miss Clarice I. Colson shows some pottery of good form and color; one interesting piece is a blue and green toned jar with crackled surface.

If we could only see the pieces exhibited here and in the exhibitions of other clubs with the proper surroundings and suggestively placed, how greatly it would add to our pleasure in seeing them.

MARY H. FARRINGTON.



## MOTHER-OF-PEARL WORKERS OF BETHLEHEM

The chief industry of Bethlehem in Judea is that of the mother-of-pearl workers. The shells are brought from the Red sea, and in the hands of native artisans are polished and carved, the larger into elaborate designs; the smaller are cut up for rosaries and crosses.

The work is all done by hand, and the methods are amazingly primitive to a spectator from the home of steam and electric power. But the results are extraordinary.

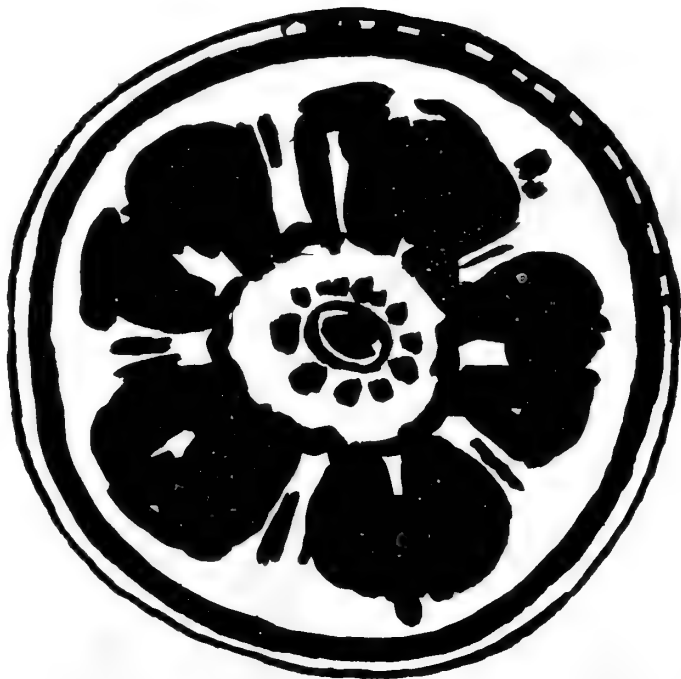
The largest shell we saw was carved in scenes from the birth of Christ, the Agony in the Garden and the Crucifixion, and had the general effect of delicate frost work. Under the magnifying glass every detail was seen to be perfect in outline and in finish. It was executed to order for a wealthy American, and was to cost \$160.

About 150 people make a living by this industry, which is 500 years old. In the shops the workmen sit upon the floor, their benches in front of them; the air is full of whitish dust, and the light, admitted by the single window and open door, so dim that the exquisite tracery of the wrought shells is a mystery even before the visitor notes how few, simple and crude are the instruments employed.—*Lippincotts*.



(Treatment page 89)

MAPLE LEAVES—MARIAM L. CANDLER



SKETCH FOR BONBON

## DESIGN FOR THE DECORATION OF CHINA

FIFTH PAPER

*Caroline Hofman*

OF our craft itself, the actual work of the hand, we have thus far said very little; but execution is so closely related to design that we cannot consider this to be the least interesting side of the question to the practical china-painter.

Is it not true that the floral, realistic decoration can be done so quickly,—we could decorate so many pieces of china in a given length of time,—that we, perhaps, hesitate before the question of abstract (“conventional”) design, thinking it to be slower work?

May we not say, frankly, we are many of us dependent upon our work, and we feel that we must do that which will repay us? Let us look again at some of the designs illustrating these articles. They do not look, many of them, as though they had been tedious for the designers to do, do they? The little dessert-plate with the present article, for instance, never was designed on paper or on anything else, except the plate itself.

It was brushed in at the end of a day’s work, (and a hot summer day, at that,) with some colors that were left on a palette. A scrap of carnation; a little apple green and blue green rubbed together, some banding blue with a touch of the old fashioned “deep purple,” and the color scheme was composed; done flatly on the clear white of the china.

A careful outline drawing of fall anemones, taken almost at random from a portfolio, and the motive was at hand. Thus the actual decorating of the piece was done very quickly, and was much fresher and simpler for having been done so. What lay back of it was a sense of decorative treatment, eyes trained to judge proportion and spaces, and a hand that could draw a fairly crisp curve quickly.

But this piece is only one of many which I have seen, that were brushed in by some one who had studied and thought, and who knew how.

Now anyone of us may acquire this training, just as we acquired the training in naturalistic flower decoration; and those who have done the best work in the realistic painting ought to do the best in abstract decoration, be-

cause appreciation of form and line and color are the designer’s best possessions.

Let us not suppose for a moment that an abstract treatment of flowers ever means the distortion of nature. It means a synthesis of nature; a simplifying and interpreting, a seizing of the whole charm and character, and adding to that a human inventiveness.

Let us look at the designs our articles have been discussing; we do not see any distortion or clumsiness in them. Neither is Nature, nor design, more beautiful; they are different; and yet we find design in all nature, and can trace nature in all design.

When we, as students, (and I am talking only to students,) have practised and thought enough to give a beautiful abstract interpretation of nature; when we recognize the wonderful design in all her forms and phases, then we shall find it comes easily to our imagination and can be done quickly by our fingers. It is this result we are looking for when we keep repeating: *appreciate*. For nature has spring and life in every line, and we must not force “design” into lank forms and lackadaisical curves, nor yet into shapes suggestive of building-blocks. Compare any design about which you have doubts with some good Gothic, Japanese or early Florentine pattern, and see whether it seems to you to have the right spirit of decoration. Why not use some such “touchstones” as those mentioned in the last chapter upon every design before you accept it as good?

Practise, whenever you have a scrap of time, designing decoration on small porcelain articles, with a brush full of mineral color. For our first experiments just some black, or dark grey, will do; it is cheap and plentiful, and can be wiped off if the design is unsatisfactory, while, if it pleases you, you can fire it in, and then put a tone of some soft, clear color over the whole piece.

You may not care much for the first few pieces you do in this way, but you will find that you are learning space-art rapidly, and your later work will be more satisfactory in consequence.

Don’t understand me to be recommending this method,—*i. e.* making your designs right on the china, for *all* our work.

Design is a matter for care and patience and exactness, as well as for careful handling of colors. We all know from



SKETCH FOR CUP



The design itself is of course repeated around the plate.

experience that no handiwork is more exacting than china-painting, and in none does *technique* have more weight and importance.

But an artist makes sketches as well as studies and finished paintings. These are our sketches in design, and will train us better for our elaborate work the more we make of them, in an earnest thoughtful way.

For quick decoration of pieces for sale they are usually very successful, presenting, as they do, a certain freshness and individuality, just as all sketches do.

(TO BE CONTINUED)

All good art is the natural utterance of its own people in its own days.—*Ruskin*.



Good art always consists of two things: first the observation of fact; secondly, the manifesting of human design and authority in the way the fact is told. Great and good art must unite the two; it cannot exist for a moment but in their unity; it consists of the two as essentially as water consists of oxygen and hydrogen or marble of lime and carbonic acid. *Ruskin*



PLATE IN GREY BLUES—OREON PAGE WILSON

## HOLLYHOCKS (Supplement)

*Paul Putzki*

THESE flowers come in a great variety of colors and are well adapted for tall vases or panels. Treat the accompanying study in the following manner:

For the white blossoms use Putzki's Grey with a touch of Light Violet for the shadows, leaving the high lights white, but here and there toned with Carmine. The center should be laid in with Albert Yellow and Yellow Green to get the depth. Lay in the darker blossoms with Dark Carmine shaded to Ruby Purple, treating the center the same as in the white flowers.

Paint some of the leaves with Dark Green blended to yellowish green and shaded with Brown Green. The yellowish green is gotten by mixing four-fifths of Dark Green and one-fifth Canary Yellow.

Use the same colors in painting the background.

## WATER COLOR TREATMENT

The same study of hollyhocks is painted in water colors in the following manner:

In the white blossoms use Payne's Grey for the shadows, leaving the high lights showing the white of the paper, getting here again the pink effect in Rose Madder. Put in the center with Gambodge and Sap Green, shaded with Olive Green. Paint the dark flowers with Carmine shaded with Burnt Carmine and the center the same as the white.

Mix Cobalt Blue and Sap Green for some of the leaves, shading with Olive Green and a touch of Prussian Blue. Get other leaves with Sap Green with a touch of Gambodge shaded with Olive Green. The best effects in background can be obtained by using many of these same colors.



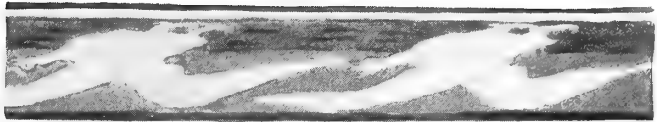


HOLLYHOCKS PAUL PUTZKI

AUGUST 1908  
SUPPLEMENT TO  
KERAMIC STUDIO

KERAMIC STUDIO, NEW YORK  
BY ALLEN S. K. N. Y.





BORDER DESIGN IN GREYS—E. CHADEAYNE

SNAP DRAGON

*Maud E. Hulbert*

**L**EMON Yellow is a good color for the snap dragons, shaded with Warm Grey and in the buds with Brown Green used very thin, some Yellow Ochre may be used in painting the blossoms. The leaves are quite a grey green. Use Yellow Green, Shading and Brown Greens. The ground, if it is to be kept light, might be Old Blue and Copenhagen Grey or if a strong ground is required, Shading Green and Copenhagen Grey.



CHERRIES (Page 75)

*Maud E. Hulbert*

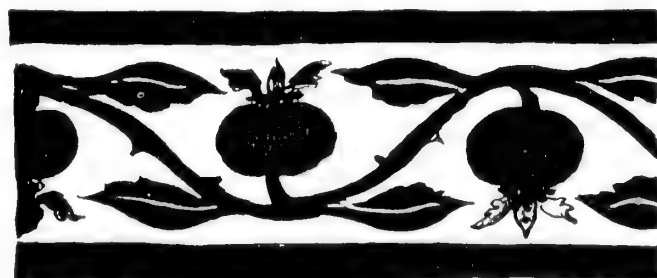
**A** GOOD palette for the cherries would be Carnation No. 1, Blood Red, Pompadour, Violet of Iron, Brunswick Black and Deep Blue Green. For the stems Finishing Brown and for the leaves Yellow Green and Shading Green, Moss and Brown Greens. In the background Copenhagen Grey and Violet of Iron.



MAPLE LEAF DESIGN ON TANKARD (Page 85)

*Mariam L. Candler*

**T**HIS study may be treated in the Autumn tints, using the following colors: Model the upper and prominent leaves with Brown Green and Yellow Brown, using for the lighter tones Yellow Green and a touch of Deep Red Brown. In the lower foliage, model with rich tones of reds, yellows and browns, the background partaking of the same tones as the leaves, the upper part being Ivory and gradually flushing into the rich red brown tones. Model the seedlings with Brown Green and Yellow Brown. This study may also be treated very effectively by using Grey Green for the background and the following colors for the foliage: Model the leaves and seedlings with tones of green. For the prominent leaves use Brown Green, Yellow Brown, using Yellow Green for the lighter tones, and Royal Green with a little Black for the darker foliage. Maple seedlings borders in Greens.



SNAP DRAGON MAUD E. HULBERT



VERBENA—IDA M. FERRIS

(Treatment page 77)

# THE CRAFTS

*Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



Mr. Gardiner

Miss Cullen  
Miss C. Jones  
Miss Thompson

Miss Underwood



Mr. Jhonnot

Mr. Jhonnot  
Mr. Gardiner

Mr. Jhonnot

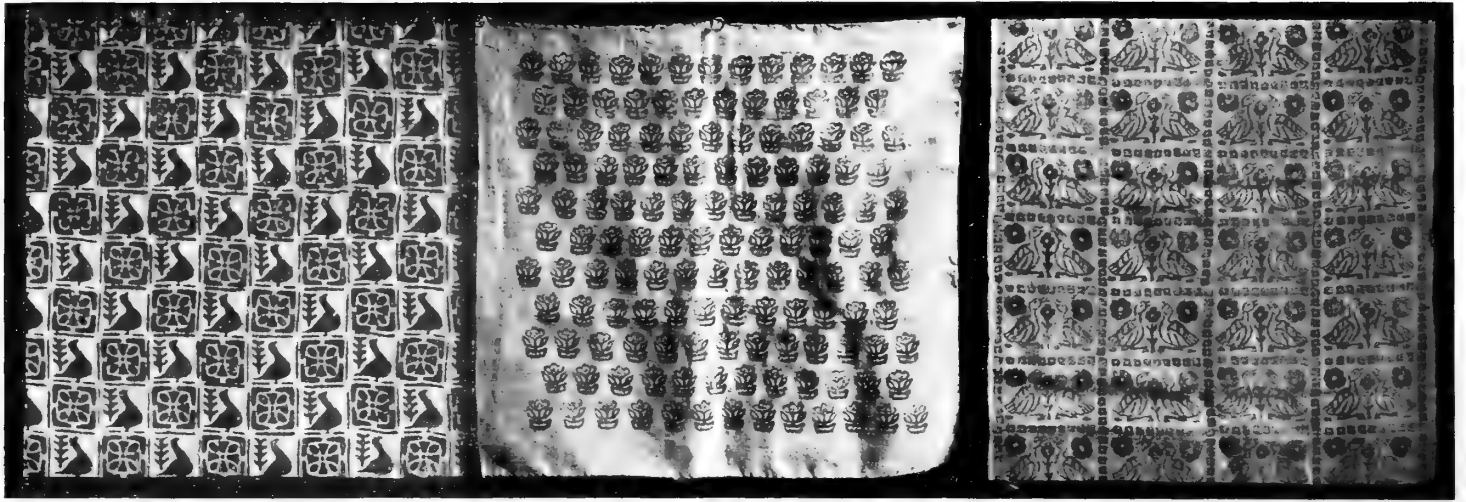


Modeled Leather Sent, Miss Ruggles. Book Cover, Miss A. J. Berry  
Cut Leather Bag, Miss Hinsdale.



Blatter - Miss Lockhart - White Wood Tray - Miss Wate  
Carved Box - Miss Matley

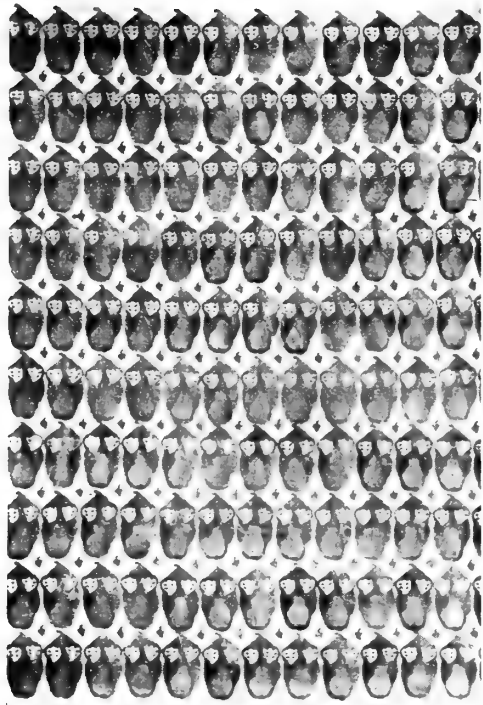
WORK OF THE STUDENTS OF PRATT INSTITUTE, BROOKLYN



Printed Textile. H. Henock

Printed Textile. Miss McNeily

Printed Textile. Mrs. Greenwald



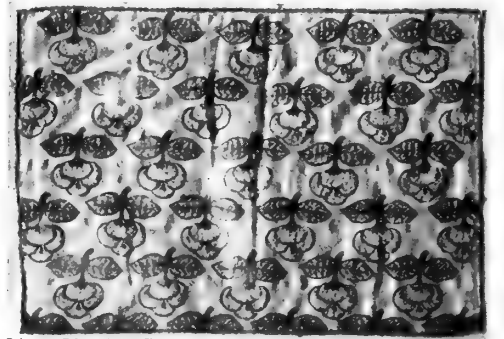
Printed Textile. Miss B. Hadley



Printed Textile, M. Lyon



Printed Textile. Miss Broderick



Printed Textile. Mrs. Hoff



Carved Wood Tray and Book Racks

H. C. Jeffery

Miss A. Bratea

Miss Hinsdale

Miss Harris



Printed Textile. G. Osborn



Oak Writing Table—Miss K. E. Maloney Scrap Basket—Miss E. Fitch  
Mahogany Table—Miss E. L. Long



Etched Bowl—Mr. Gardiner Enameled Copper Buckle—Miss Sutherland  
Brass Cake Bowl—Miss Sutherland Etched Bowl—Mr. Lewis

WORK OF THE STUDENTS OF PRATT INSTITUTE, BROOKLYN

PRATT INSTITUTE EXHIBITION

AT the annual exhibition of students' work of Pratt Institute, Brooklyn, the Normal Art and Manual Training classes showed some very interesting work in the Applied Arts—basketry weaving, elementary and advanced work in wood, leather, hammered metal and bent iron. Special mention should be made of the scrap basket illustrated, made of oak, with brass panels, these were etched in a very delightful way and colored to harmonize with the wood. Also should be mentioned the book racks and blotter ends, etc, illustrated. There was not a great deal of leather work, but that exhibited showed improvement over the work of former years.

The classes in Composition and General and Applied Design exhibited a great deal of thoughtful and varied work. There were schemes of decoration for stained glass, mosaics, interior decoration, and designs for posters, magazine and book covers, lamps, textiles, and furniture. But the designs for, and applied to textiles were the most delightful. There was such a right feeling for the proper spacing of a motive color and harmony. Some of those illustrated were printed with a wood block, others were stenciled, and occasionally some embroidery stitches were used to give more character. There were some charming covers for books shown also. Always one of the most attractive exhibits at the Institute is the work in the Metal Department. The hammered work in copper was particularly good, and beautiful in color, it all showed thought and splendid workmanship.

The jewelry attracted much attention from professionals. It seemed almost impossible to them that a student, not having any previous knowledge of the work could in the first year accomplish such creditable results.

The work of Mr. Carl Johonnot was carried out in the true craftsman's spirit, it was simple and refined in design and beautifully wrought. His silver ladle was a most delightful bit of silversmithing. Mr. Johonnot received the silver medal given by Albert M. Kohn, jeweler, New York City, to the most proficient student in the jewelry class.

Y. W. C. ART EXHIBITION

THE art students of the Young Women's Christian Association held their annual exhibition May 20th, in the studios of the building 7 East 15th St., New York City.

As is usual, the year's work of each student was arranged in groups showing the various branches of art they had studied, as design, modeling in clay, wood carving, drawing from the cast, historic ornament, mechanical drawing, charcoal and water color.

In the pottery the hanging lanterns in intricate open-work design were good examples of patience and skill.

A series of sun dials were very interesting; these were worked out geometrically according to latitude. There were several large pieces of wood carving. The oak chest illustrated was designed and executed by Miss L. Cooke, one of the first year students. A copy of an old gilt mirror frame was successfully reproduced by Miss E. Rathbone.

One of the most attractive exhibits was the four long curtains made by the students in the second year class under Miss H. M. Turner. These curtains were stencilled and printed in dull reds and greens, on fine white voile. The design and color scheme were taken from an old Indian hanging that had been given to the school by Mr. de Forrest.

Special mention must be made of the work in embroidery, for it was good in design and workmanship, textile quality and harmony of color. The embroidery bags illustrated were all very charming, every detail had been so carefully thought out.

The handwoven linen bed spread, illustrated, designed and executed by Miss P. Brainerd, was also very beautifully worked with an underlay of Russian linen. First year scholarships were awarded to Miss J. Bosworth and Miss L. Tienken; Hon. Mention, Miss M. E. Gessner; Second year scholarship was awarded to Miss R. Woert and Hon. Mention to Miss P. Brainerd.



Sun Dial



Bag designed and embroidered by Pauline Brainerd on greenish blue linen, in heavy pinkish brown thread, with touches of orange, and outlined in black. The same color was used in the cord and tassels.

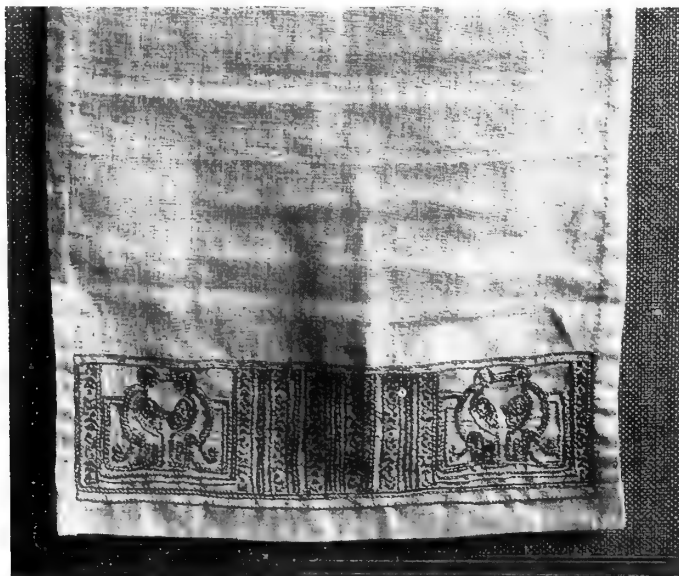


Bag designed and embroidered by Edith Terrill on greenish blue linen, in pale pink and green silk outlined in dark blue green. The tassels were also made of the linen.

EXHIBITION  
OF THE  
Y. W. C. A.  
NEW YORK



Bag designed and embroidered by Gertrude Minicus on heavy pale yellow linen with darker yellow brown, dull olive green linen floss with black outline. These same colors were introduced in the cord and tassels.

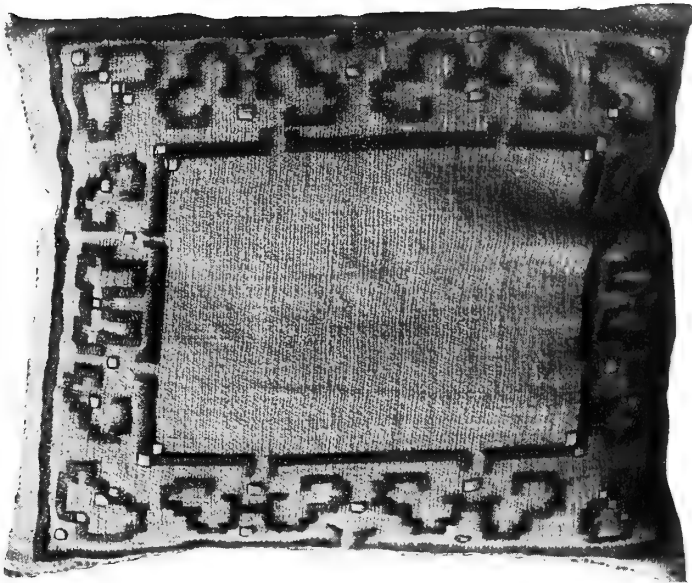


Scarf designed and embroidered by Pauline Brainerd on tan colored linen scrim, with twisted silk in blue green, and light yellow green.



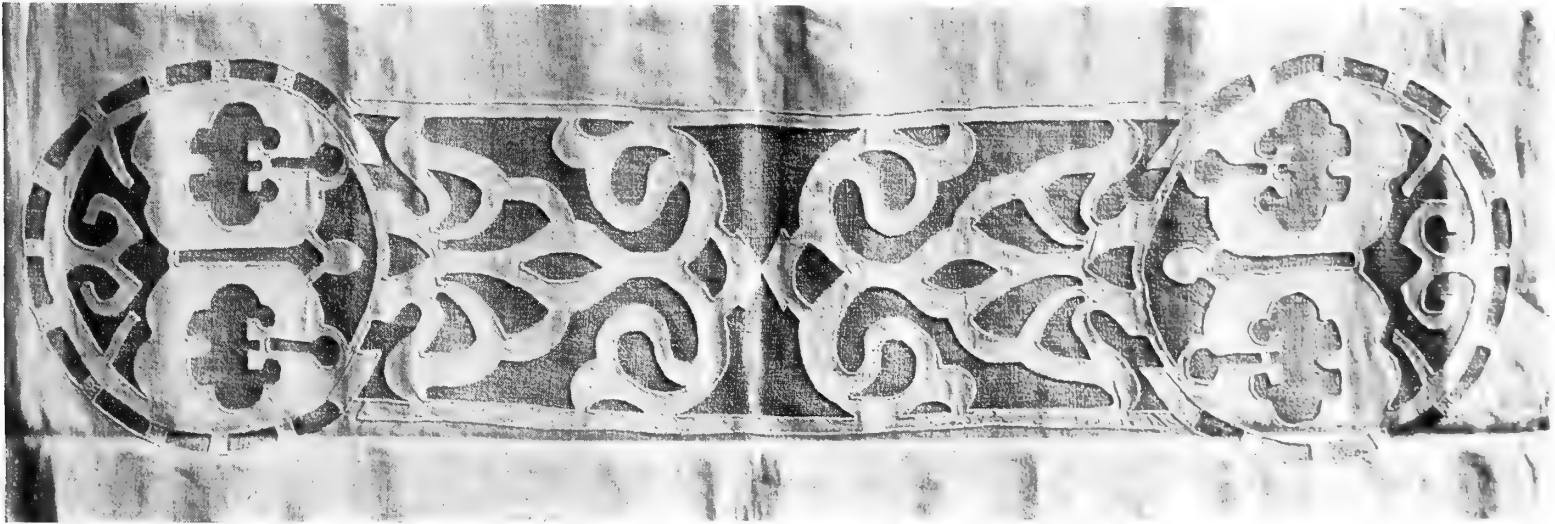
Scarf designed and embroidered by Edith Terrill on soft tan colored linen scrim with twisted silk, in shades of dark blue green, very light blue green, and grayish pink, the background was darned in orange.





Cushion cover designed and embroidered by Olga Silverton on Russian crash with heavy finished linen floss; the light spots in the design were pale blue green outlined in black.

Cushion cover designed and embroidered by Gertrude Minicus on Russian Crash with filsele in shades of yellow green, soft brown with an outline of black.



Hand woven Linen Bed Spread with an underlay design of Roman crash, designed and executed by Miss E. Demorest



Carved Wood Bellows designed and executed by Miss F. Scouard



Oak Linen Chest carved by Miss B. Twiggs



EXHIBITION  
OF THE  
Y. W. C. A.  
NEW YORK

Bag designed and embroidered by Olga Silverton on dark tan linen with light yellow line floss with touches of black, pale green and pure orange

VIENNA CHINA



Vase, No. 111-681, 13 in.  
Bonbon, No. 1 Ruth, 4 1/2 in.  
Whisky Jug, No. 1052, 11 1/2 in.

IN WHITE  
FOR DECORATING

Fires perfectly. Exquisite shapes. Low priced.  
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**Special Notice** *To all china decorators throughout the country:*

We wish to call your attention to the special *net bargain sheet* which we issue every month; prices of which are only good during the *month of issue*. Items which we have an extra large stock of we place on bargain sheet, and are all of exceptional value. Drop us a postal each month if you wish one, and you will be more than well satisfied with the result.

Samples taken from July sheet



G2102 Hd, Bonbon 7", 21c ea.



G1714 Cream 15c ea.



G1713 Sugar 32c ea.

**W. A. Maurer, - Council Bluffs, Iowa**

Established 1880

Agent for Revelation Kilns

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# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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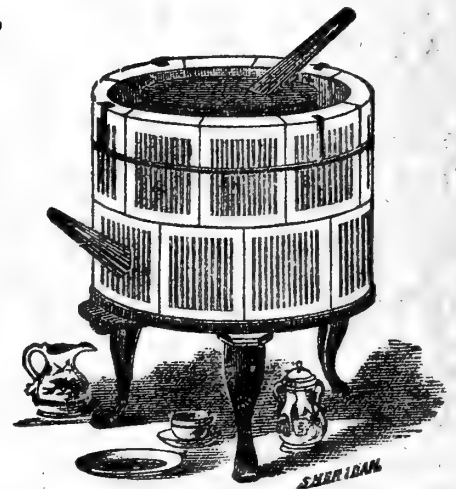


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# KERAMIC STUDIO

Vol. X. No. 5

SYRACUSE, NEW YORK

[September, 1908



It will not be long before the summer vacation will be past and the studios open again for the winter's work. Have you made the best of your opportunities by gathering your portfolios full of material for the coming year? Have you seen nature in some new phase and recorded it? Are you planning to do something quite different? There is still time, if you are not idle, to gather quite a harvest.



The first number of *Palette and Brush*, the new magazine for the art student and crafts worker will be issued September 15. This issue will contain: Color print, "The Pewter Jug" Wm. A. Chase; Class in oil painting, materials, etc., Charles C. Curran and Grace A. Curran; Class in water colors, materials, etc., Rhoda Holmes-Nichols; Cast Drawing, Fredk. C. Baker; Modeling, Charles J. Pike; Still Life Painting, Emil Carlsen; Illumination, Florence D. Gotthold; Miniature Painting, Wm. J. Baer; Japanese arrangement of Flowers, Mary Averill; Stencil, Nancy Beyer; Finger Rings, Emily F. Peacock.



## NATIONAL LEAGUE OF MINERAL PAINTERS

### STUDY COURSE FOR 1908-1909

Problem 1. Due October 1st—Paint from flowers. Snapdragon, Trumpet-Creeper or Poppy.

Problem 2. Due November 1st—Ballast vase No. 5617 or the same shape in American china No. 4901.

Problem 3. Due December 1st—Chocolate box No. 4528.

Problem 4. Due January 1st—Outline drawing for a Jar that may or may not have cover and may be with or without handle. To be made of clay not less than seven inches in height.

Problem 5. Due February 1st—Powder box No. 8780 or Japanese almond bowl No. 5893.

Problem 6. Due March 1st—The rim of the bowl.

To obtain the best results it is necessary to have all the implements required for the work. We thus suggest manilla paper, soft and hard pencils, compass, triangular triangle, rules, sharp knife, tracing paper, gum and hard eraser, thumb tacks and drawing board.

One design can be submitted for each problem. Executed on paper in clear distinct pencil lines. This medium gives Miss B. Bennett an opportunity to make any corrections. Address all paper for problems to the President of the League, Mrs. William L. Bennett, 100 Perry Ave., Chicago, Ill.

In Problem 1, Paint from Flowers, the flowers are to be upright and cross-sections of the stem and leaves are to be the poppy, the stem with poppy leaves, and the leaves of form and the petals of the poppy. The study. The study should be made of the form of the stem and leaves of the poppy. The study should be made of the form of the stem and leaves of the poppy.

the bee throne with its wonderful construction and the unusual seed pod of the Trumpet Creeper.

Problem 2 is to be decorated in geometrical design and conventional flower ornament.

The decoration of a piece like this which is used for decorative purpose only and is seen at various angles of vision and at varying distance, may be stronger in color and design than one would use for the decoration of a table-piece or one which is always viewed from a certain position or distance. While it is not obligatory, it is suggested that in the decoration of this vase one of the flowers in Problem 1 be conventionalized and used for a motif combined with the geometrical design. The form suggests a decoration from the top or possibly the rim of decorative form on that part.

As a chocolate pot is but a part of a set the effect of repetition must be kept in mind as the same design would be used for the tray, cup, and saucer. Keep the design simple in color and direct in form.

In submitting outline drawing for Problem 4, if the idea is to make a design for a piece of china to be manufactured for decoration one should consider the use and purpose for which it is designed, also whether it will require a one, two or three piece mould, as the difficulty of manufacturing and the expense must be considered. But if it is to be made in pottery the shape must be the principal consideration.

For Problem 5 the Japanese almond dish was selected not only for its usefulness as a receptacle which always makes an article more salable, but it also offers a finer opportunity from any given before in the League Study Course, the bowl calling for some decoration as well as the rim, a commercial line in the shape should always have some decoration.

The powder box may be made in a form which covers the two surfaces, the top of the box may have a conventional or border design, and the top of the box may have a decoration as the top or the side may be used for decoration to the vertical surface.

In Problem 6 it is suggested that the decoration of the rim of the bowl be made in a conventional outline drawing in black ink on a white background, and be monochrome in the color scheme. The design should be for criticism and the student.

This course as presented in the League Study Course for 1908-1909 is a study course for the National League of Mineral Painters. The course is designed to give the student a practical knowledge of the art of painting in mineral pigments. The course is designed to give the student a practical knowledge of the art of painting in mineral pigments.

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## STUDIES IN FLESH PAINTING

## DECORATIVE AND PICTORIAL

*L. Vance Phillips.*

THE study of flesh on porcelain is expected to result in a more finished, a more nearly perfect performance than the same study in pastels, water colors or oils. The value of the porcelain and the expense of the process, together with the permanence of the result, makes this obvious difference. The two first mentioned materials are inexpensive, the third of some value, but its repeated use is not only possible but of advantage. Sir Joshua Reynolds was wont to say to a customer, "There are, on the canvas before you, six paintings, some better and some worse than the one you now see." Therefore the porcelain student must at once face the fact of the permanent character of his color when fired, and know that his model must be in a finished state before him. This model or drawing may, happily, be his own if he has had requisite training, taken in a school equipped for the purpose, and in an atmosphere where study is pre eminent.

The private studio is a place for individual study and for obtaining specific results, in distinction from the art school where training is the object, and the sole object. The trained student, therefore, as well as the untrained goes to the private studio to learn methods of expressing ideas, and to obtain specific results. The method being the point, the selection of a masterly drawing is a most desirable thing.

To copy the drawing of the ceramic instructor at the studio selected, is of no more advantage to the student than to copy the drawing of an acknowledged master, the balance being usually in favor of the master.

When technical skill and familiarity with color have been acquired, the student, who has ideas and who can draw, should, in some material that admits of correction, produce his own composition in a perfected state, and from that study reproduce on the porcelain that which will endure. This is the ideal.

## DECORATIVE TREATMENT OF A FIGURE.

The figure reproduced from a painting by A. Seiffert would be effective painted on a slender panel or adapted to a tall vase with straight or simple lines.

Painted in monochrome, for a student of limited experience, this study would be charming. By employing three colors, a study in browns or a study in gray blues could be produced with fine effect. A figure placed well up on a vase gains in dignity and importance. Draw or trace the figure in lightly, after which secure the drawing with delicate touches of India ink. Paint the figure before laying in the background, which should, if possible, be done while the flesh and drapery are still moist, the whole being accomplished in a single sitting. The rocky background should be painted in quite simply, yet vigorously, leaving free brush strokes and obtaining, as perfectly as possible, a sense of rock form. In effect, have the background dark at the top, grading through medium tones in the center, and fading to almost white at the bottom.

In subsequent firings paint the background in a flat graduated wash from dark to light beginning at the top. This will leave the brush strokes of the first painting slightly obscured or buried, yet retaining the character given. If in the first painting of the rocky background a wholly satisfactory effect has not been obtained it is quite admissible to repaint for a second fire before laying the flat wash,

which would in this case be done for the third fire, yet it is always desirable to secure the background effect in a first vigorous, characteristic free treatment.

A brown scheme having been selected, paint the figure and background throughout with Meissen Brown, decreasing the color toward the lower part of the figure, in order to harmonize with the background scheme. This will give strength in color and contrast the top with the delicacy and mystery of the lower portion. After this first painting has been completed some three or four or more hours, according to kind and amount of oil used, and when not quite hard dry, but just beyond the "tacky" condition Meissen Brown in powder may be rubbed in with cotton. This will soften and deepen the tones, yet leave the brush strokes, and should be used only on the background in this painting. This rubbing in of color will be most effective if the background is painted a few inches each side of the figure, and from that point melted into an even tint at the back, grading from dark down to light with merely oil at the very bottom. Use a silk dabber to obtain an even surface, discontinuing its use in approaching the painting each side of the figure, yet melting the two at a desirable distance from the figure. In rubbing in the powder fade it gently, losing a sense of color about one-third of the distance from the bottom of the vase. To give variety of tone in the third or fourth fire, apply special tinting oil evenly. Into the center rub Meissen Brown and Pearl Gray, two to one, fading this down into Pearl Gray and Yellow Ochre, two to one, if a soft brilliance is desired or Pearl Gray alone if a low key is personally more pleasing. From the center up graduate the color into Meissen Brown alone, and finally into Meissen Brown and Finishing Brown, two to one.

In the final fire, or in any fire after the drapery and feet are sufficiently modeled (which result can easily be secured in two fires), Pearl Gray or Yellow Ochre can be tinted up one-third of the surface and from there faded into a thin wash of oil, covering that part of the figure included in this section and producing a misty half buried effect. This treatment will lend value to the more vigorous painting of the face and shoulders.

The upper portion of the figure will require three paintings to insure depth of tone and secure satisfactory modeling, at the same time preserving transparency of tone, in itself always a reason for repeated fires.

In painting the flesh use an open oil, after washing in the general values with a square shader, and further modeling with a pointed brush, the strokes may be softened by the deft use of a slant stippler. Keep all edges soft and in painting the features realize that the full depth of color is not required in the first fire. Holding this thought, a hard and labored effect is avoided and transparency is courted if not actually won.

Using a square shader and taking advantage of its breadth for washes and its square corner for accents, paint the drapery broadly, simply, and crisply with constant attention and due consideration of the form beneath. In the third painting Finishing Brown may, if desired, be added to the Meissen Brown in painting the hair, which should in value relate to the background. In the first painting of the flesh and drapery endeavor to see three values, light, medium and dark. In later paintings seek to get the subtle variations which will come quite naturally after the drawing and general tone masses are established.

In order to lay in the vase for a first fire in a single



EDELWEISS—A. SEIFFERT

sitting, the figure and drapery should be painted delicately, holding the drawing definitely yet with little detail and very little modeling. While still moist, thoroughly and thoughtfully paint in the background.

A rapid yet correct rendering of this subject is made possible only by studying all parts of the figure, both exposed and concealed, before attempting the drawing. Continue this study while carefully noting with delicate line all the important and vital points in both drapery and figures. Refer to the study while fixing the drawing with India ink. Endeavor to make this line so delicate that it will be scarcely stronger than the tracing secured by the use of graphite paper.

A delicate drawing, through unconscious sympathy, results in a delicate rendering of the subject in color. A heavy, careless drawing, not only invites a similar handling of color, but almost invariably results in unexpected amounts of color clinging to the heavy touches of ink. This serious defect will probably be unobserved until after the fire, hence this added caution as to a careful beginning.

#### DECORATIVE TREATMENT IN GRAY BLUE.

This figure may be treated in grays and blues. A good selection being Pearl Gray, Gray for Flesh and Copenhagen Blue.

Accomplish the modeling of the figure with two parts Gray for Flesh and one part Copenhagen Blue. Use this combination at the top of the vase, shading down through Copenhagen Blue into Pearl Gray at the bottom. Later Pearl Gray may be painted over the lower part of the figure as previously described and with equally good effect. In one of the later paintings, perhaps the very last, this vase should have an entire dusted ground. If little color is secured in one treatment give another in the same manner that the result may be a burying of the figure in a gray mist. For this use special tinting oil for thin dusted grounds, coloring it a little with Gray for Flesh. Lay evenly with a broad grounding brush, covering the entire surface with a generous amount, that it may flow and settle with a degree of evenness. After a few minutes pad with a silk dabber, using three or four different ones to absorb the excess of oil, which excess was necessary for the given reason. The moderate amount of oil remaining should be "tacky"—nearly dry—in four or five hours in a warm room, and may be in this condition over night if kept in a cool closed place. It is now ready for the rubbing in of dry color. The evenness of the color will depend somewhat upon the clearness of the application of the powder—the ability to skillfully pass from one color to another, but will depend far more upon the evenness of the padding of the oil which should be accomplished by a swift overlapping movement of the pad, using the same strength of touch continually and lifting the pad but a short distance from the surface that you may secure evenness of touch. Carry the pad gradually from top to bottom and bottom to top, also the movement may circle the vase. This preparation may require 20 or 30 minutes of intelligent application and the perfection of the process will only be absolutely known when the powder is applied. Of this have a generous amount. Begin at the bottom with a large quantity of Pearl Gray on either cotton or wool, rubbing gently and using color generously, using all the oil will take and carrying the color just beyond the center where it is faded at the final point to a small amount. In fact a gradual lessening of color to a final vanishing point. Begin anew with a moderate amount of Copenhagen Blue,

starting at the center, where the gray is thin, and working softly down, going entirely around the vase, using the cotton or wool more softly as the color decreases, until the blue is wholly lost in the gray. Recharge the cotton moderately as needed and each time begin at center and fade down securing evenness in this way. After this begin at the center with plenty of blue and fade upwards, decreasing the color until lost just below the top of vase. With well charged cotton bring the dark color (Copenhagen and Gray for Flesh) from the top fading with skill into the blue. A slight suggestion of this gray may be over the head if the color seems to end naturally there. However, apply the color regardless of figure, after having settled upon general places of joining the different tones.

This process is the enveloping of a figure in a film of color and admits of infinite variety in treatment. It may be used over a figure painted in warm tones provided the colors have a gold base and so can live in the fire even under grays and blues. Meissen Brown and Ruby, ground thoroughly, form a good combination resisting well the eating qualities of blues and grays. Should this mixture have a tendency to grain in modeling the figure add a little Dresden thick oil to the usual medium, the heavy oil counteracting the tendency of mineral particles to gather in groups.

The regular flesh palette may be used in a vase treatment and a full color scheme developed. The suggested treatments, however, will be more decorative and satisfying on a vase since the result is an almost flat effect, the envelope of color producing an underglaze effect.

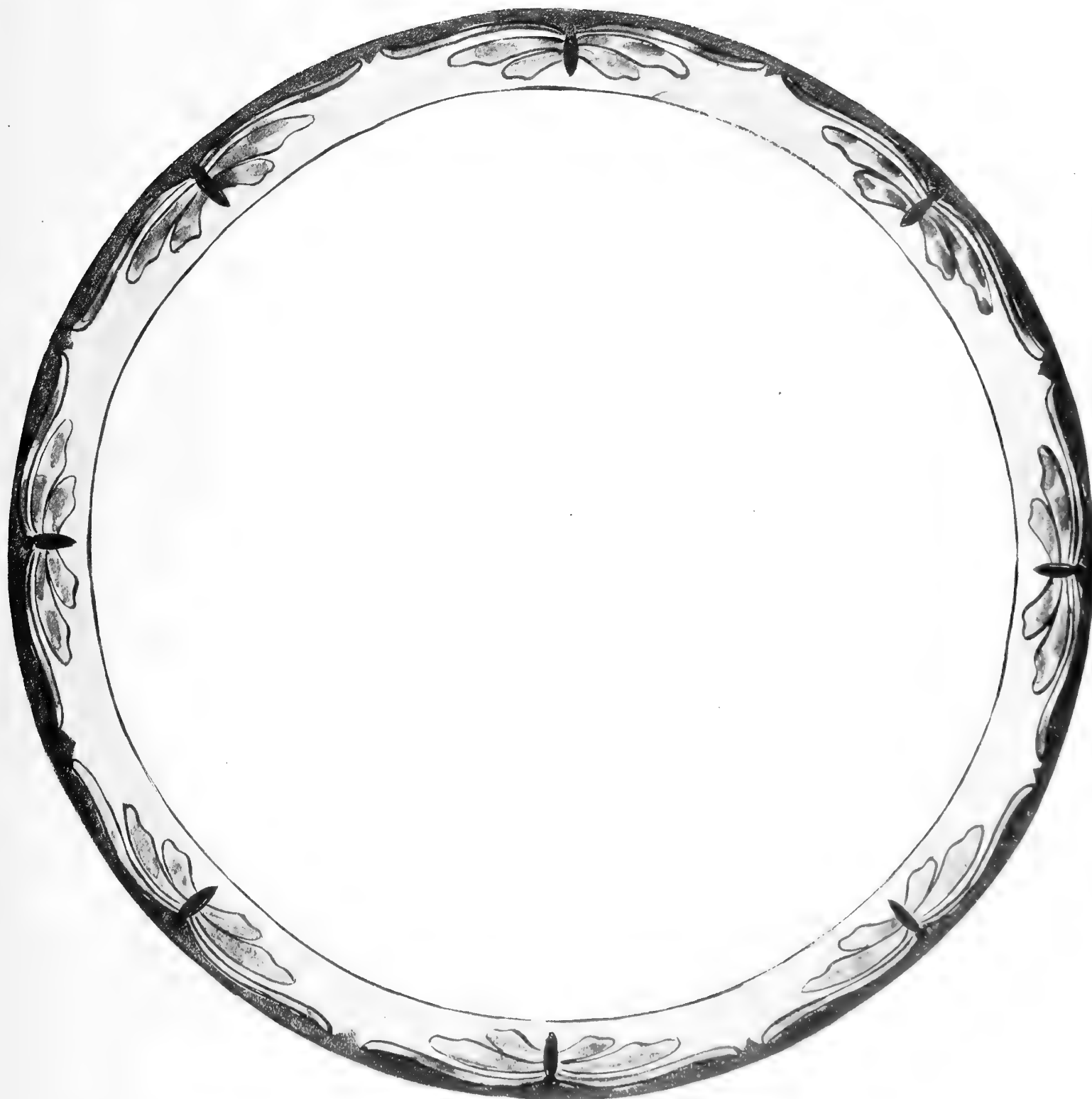
#### GENERAL HINTS FOR BRUSH WORK

Not all ceramic workers know the true or entire value of a large square shader.

In charging have in it just enough oil to prevent the separation of the hairs. The oil is effective for this purpose near the quill rather than below. The end of the brush should carry turpentine more freely than oil. Colors, being mixed with oil, need more turpentine than oil for actual brush work (not the laying of backgrounds) for the securing of a crisp touch. By the over free use of oil the fresh crisp touch melts very soon, the spirited effect vanishes and dust attaches itself readily to the surface. The square shader used broadly gives one effect while by slightly lifting one corner, the other gives a small touch quite as effective as could be given with a pointed shader. By charging one side with heavy and the other with thin color, either the same color or different colors, a fine effect can be secured for a band or border, a rose petal, a fold of drapery, or the blocking in of an arm. It often happens that the first simple free brush strokes laid in the lighter portions of the composition for the first painting could be wisely kept as the keynote, never repainted, yet possibly washed over with a flat tint, to give color quality or tone value.

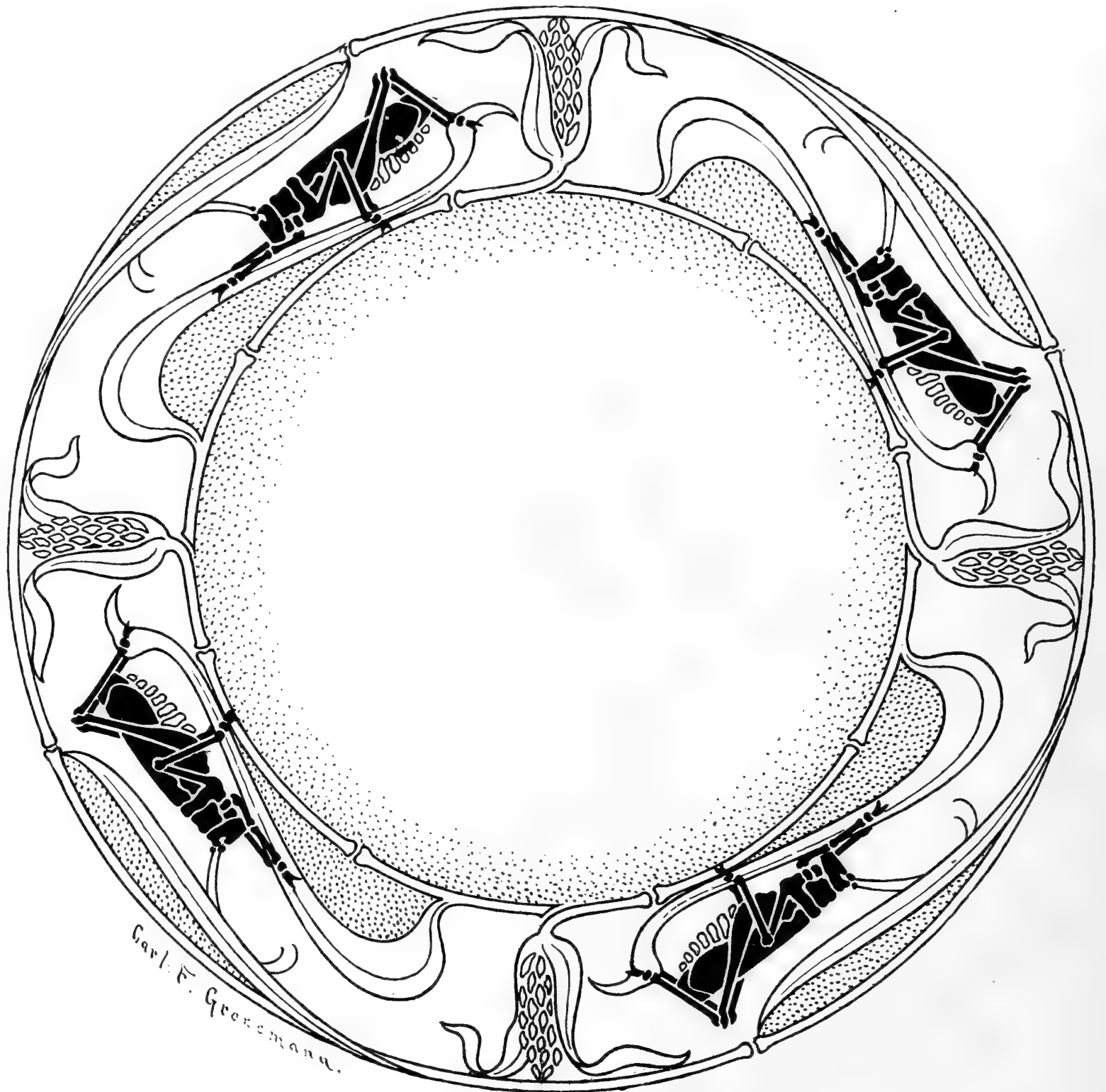
In order to lay in a piece at a single sitting, acquire the habit of planning to paint some one part thoroughly, other parts with merely a wash, and still others by merely a broad massing of the deepest shadows. Continue with each painting to select a different part to which to give chief attention. In the final fire all will come together as a complete whole, and be accomplished not only in a short time but in a masterly manner. This method should prevent a tendency towards that petty overworked and labored style which is acquired by consciously, diligently and thoroughly painting every part for every fire.





BUTTERFLY BORDER—A. F. DALRYMPLE

In green and violet with gold edge. Background of border, yellow with black outlines.



DESIGN FOR PORRIDGE BOWL IN IVORY, YELLOW BROWN LUSTRE AND GOLD—CARL F. GRONEMAN

### APPLES

*Henrietta Barclay Paist*

**C**OLORS—Copenhagen Grey, Copenhagen Blue, Olive Green, Dark Green, Moss Green J, Violet of Iron, Hair Brown (or a similar Brown), Pompadour Red.

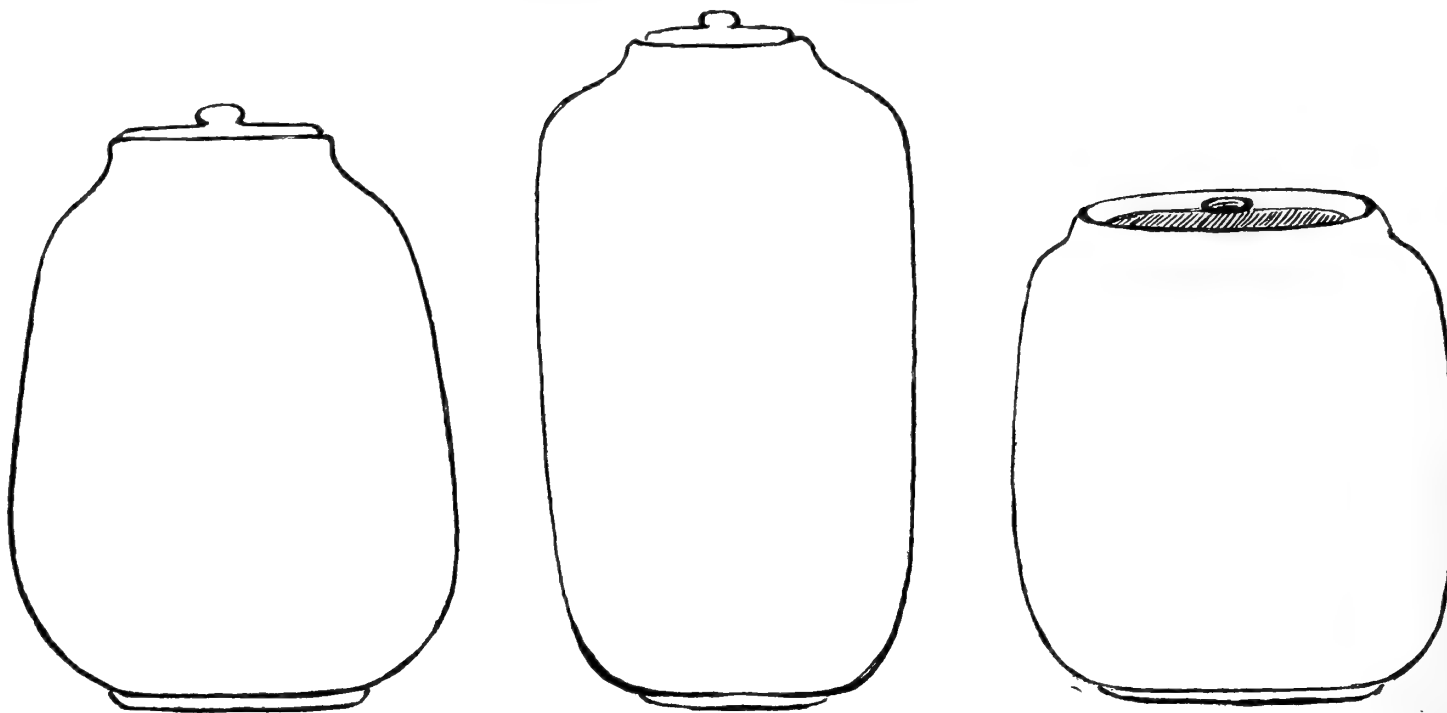
If the study is used as a panel make the background a soft Olive Green, flat. If used on a cider pitcher shade the background from Olive Green at the top to Brown Green and Dark Green at the base; flushing Violet of Iron over when the fruit is massed. Mix the Copenhagen Grey and Blue to

a soft Blue Grey for the under side of leaves and for the extreme light on the apples. Model the apples with Olive Green and Violet of Iron. Make the little blossom end of Dark Brown. Use Copenhagen (mixture) for the lights on the stem and model with Violet of Iron and Brown. Make one or two of the apples redder by shading when it is darkest with Pompadour Red.

Repeat and fire. If one understands "dusting", the red in the background may be rubbed on over the greens when nearly dry. The colors can be blended beautifully in this way.



APPLES HENRIETTA BARCLAY PAIST



## DESIGN FOR THE DECORATION OF CHINA

SIXTH PAPER

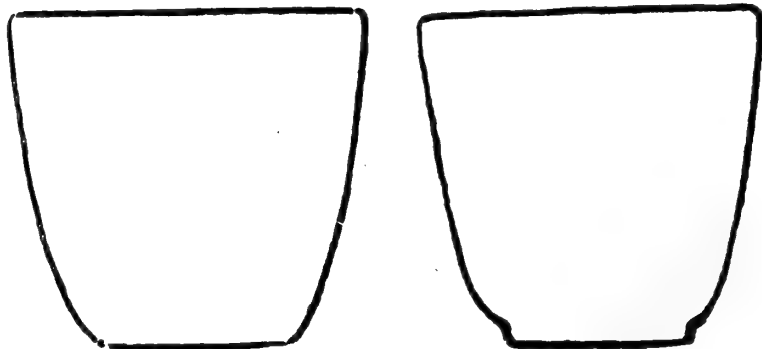
*Caroline Hojman*

THESE sketches of design, or experiments in design I might call them, are only adapted for use on very plain and simple shapes in china; it is such a waste of time to attempt good design on a piece whose shape is bad. Haven't we all seen shapes in china intended to be "decorated," (Heaven save the mark!) that were not only badly proportioned, but were distorted beside; unpleasant from every point of view?

Proportion alone is a most important quality in a piece of china to be decorated, (or in any thing else, for that matter,) but there are so many more good shapes in the market now than there were a few years ago that we feel the time coming when the ugly ones will all be banished to the attic or thrown on the waste-heap.

There has been such demand for good plain shapes,—owing to the earnest efforts of many of the ceramic clubs all over the country, that manufacturers have produced, and even sought for shapes modeled by well known china-painters.

In selecting china to decorate we have to judge it by proportion first of all. If it is a piece which stands upright,



TO ILLUSTRATE STUDY OF LINE AND PROPORTION

like a pitcher, stein or tea-pot, we must first decide whether the height is well-proportioned to the width, and then carefully consider the proportion of the handle.

Is the handle too heavy for the apparent weight of the piece, or does it seem light and flimsy in proportion?

The second question is that of *line*. Between the top and bottom of a piece of china you can plan the sides to curve in anyway you please. (Or rather the man who made the china could have done so.) Now curves are either pleasant or unpleasant, and our study of Nature gives us judgment as to what *good* curves are. Don't the various curves in the little outlines of teajars look as though they had just *grown* that way? It is a good test for any curve; does it look like something that Nature herself might do?

Just look at her wonderful curves in fruit, for instance,—melons, plums, all sorts of pods and seed vessels,—and look, too, at the way in which the stems spring out of the larger fruits. Every handle to a piece of china ought to give us that same sense of having grown there,—ought to look comfortable and natural. It is a pity to have to admit that handles of this sort are hard to find. That nature never gives us either an exact circle nor a curve that is part of a circle, we soon discover by studying her. Even the moon isn't precisely round, and no artist would ever think of drawing the moon with compasses.

Plates? Well, yes, plates must be round, though they never are, exactly. But our study of shape, when it comes to plates, is in the question of proportion,—a very important question it is.

A plate with a rim too wide for the proportion of centre looks heavy and uninteresting; while too narrow a rim is apt to give the plate a trifling look. The angle, too, at which the rim stands in relation to the flat centre has to be carefully considered; and we find that a rather flat rim is usually better than one that has much slant.

The depth of the plate, or "shoulder," as the groove between the rim and the bottom is called, also enters into our question.

There are well-proportioned plates in the market, and very poor ones, so it behooves the decorator to discriminate wisely. When a designer is planning decoration



TO ILLUSTRATE STUDY OF LINE AND PROPORTION

for a plate he tries to see in what variety of ways it may be treated. Aside from the dark and light spacing of the design itself you will soon find that you need not, at all, make your border design the full width of the rim. Often you can get very charming effects with quite a narrow band of "trimming" at the edge, with, perhaps, a line or two farther in.

You will think of a great variety of ways in which a plate may be decorated, once your thoughts are set in that direction and your faculty for designing is aroused.

Before closing this chapter I want to speak of one of the best possible ways of studying proportion and line,—and that is by modeling in clay.

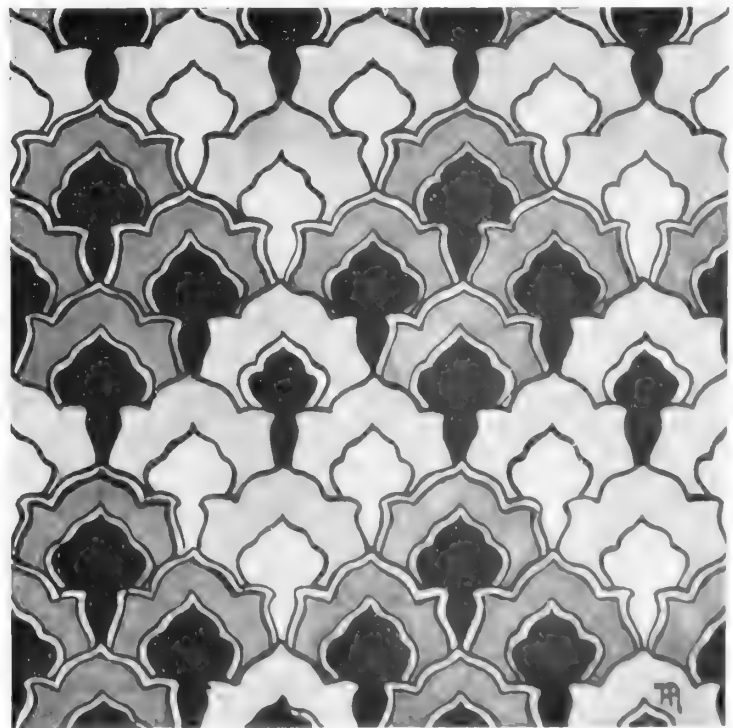
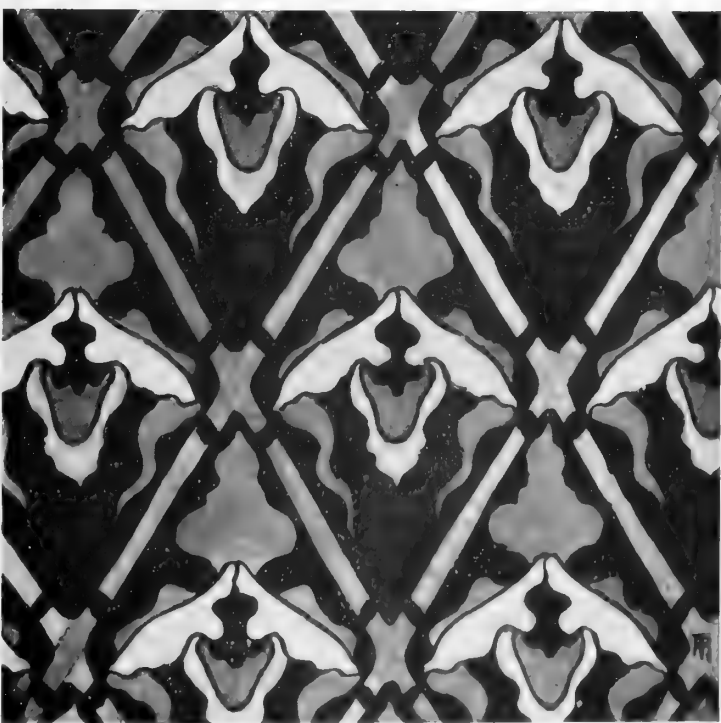
We need not go into the work elaborately, nor with any expectation of becoming potters; but with a few pounds

of pottery clay, (even a tool is not an absolute necessity) you can make experiments in line and proportion that will be a real delight, and will teach you more about them than you could gather in the same length of time by any other means.

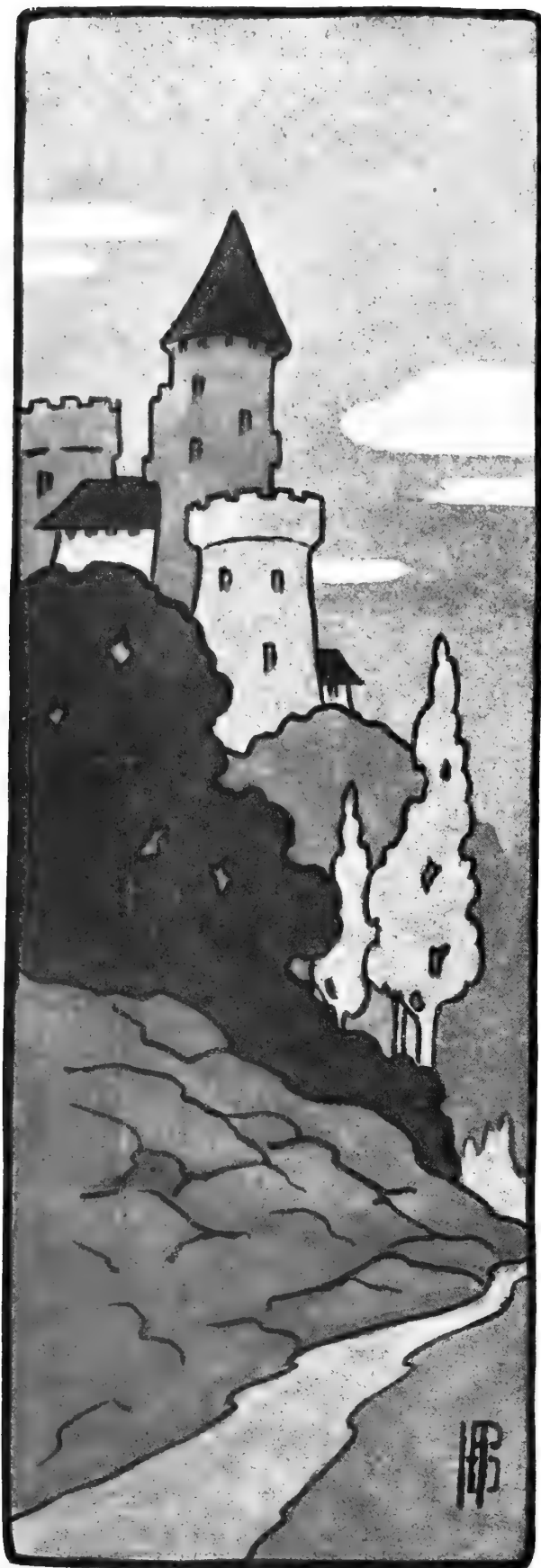
There is nothing difficult in the working of clay,—one soon learns to know when it is too stiff or too soft, and remembers to wrap it in wet clothes, or cover it tightly from the air in some way to keep it from drying when he is not working with it. The first efforts are likely to look somewhat childish, of course, but one gets what he aims for,—a study in proportion.

Soon the worker needs no suggestion, but teaches himself from his very love of form.

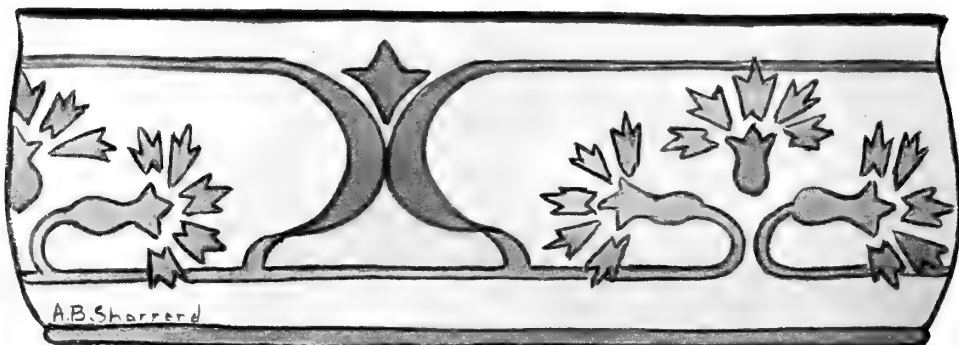
(TO BE CONTINUED)



SUGGESTIONS FOR "ALL-OVER" PATTERNS FOR CERAMIC DECORATION



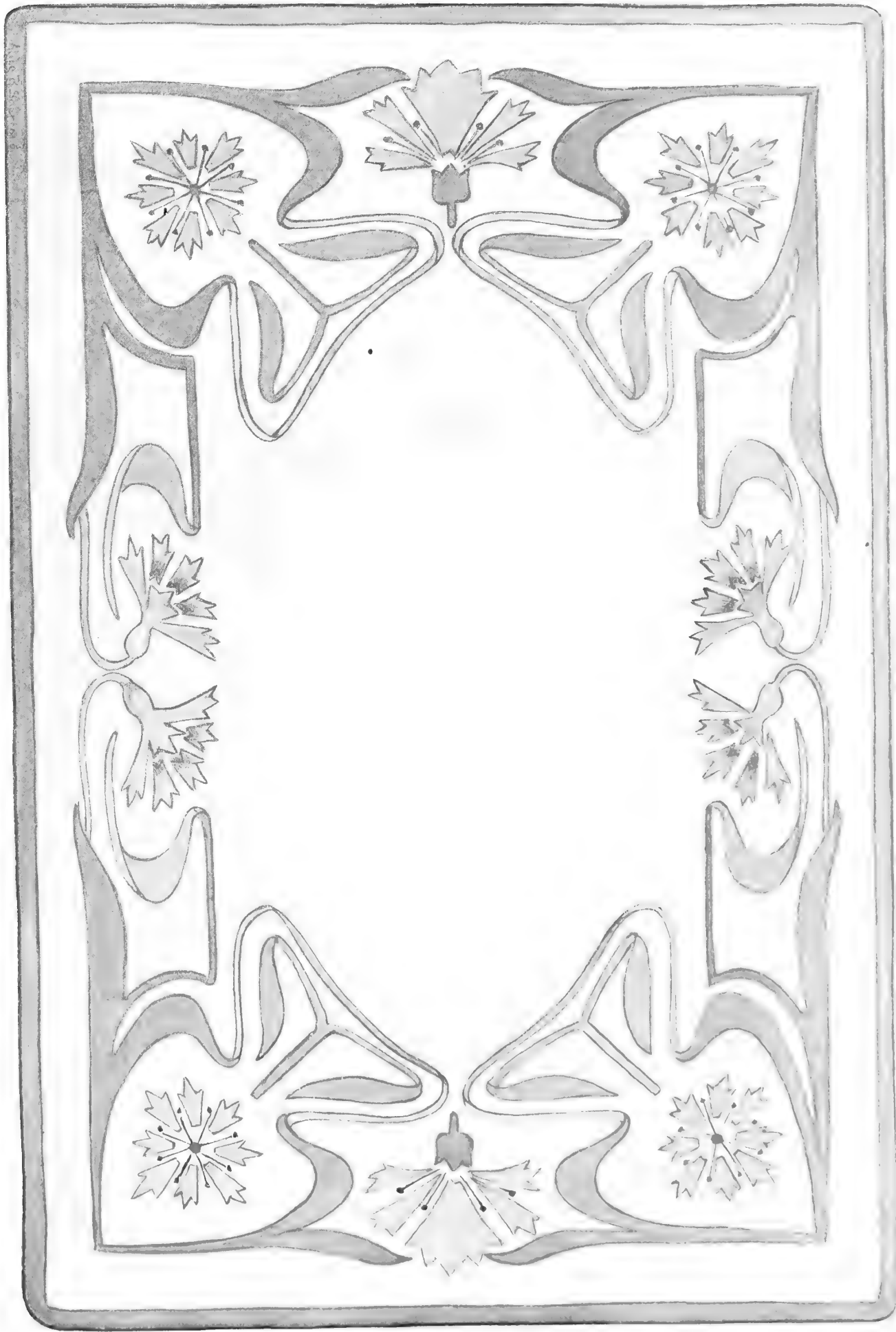
DECORATIVE LANDSCAPE—  
HENRIETTA BARCLAY PAIST



PUFF BOX AND COVER—ALICE B. SHARRARD

TRAY AND PUFF BOX—CORNFLOWER DESIGN

**G**ROUND, opal lustre. Flowers, rich deep blue. Leaves, blue green. Center of flowers, black or gold. Outline, black or gold. Rim to edge of border, gold. In box border use same colors, except in spaces where the leaf forms join—this can be same tint of flowers, or two washes of Gray Blue lustre.



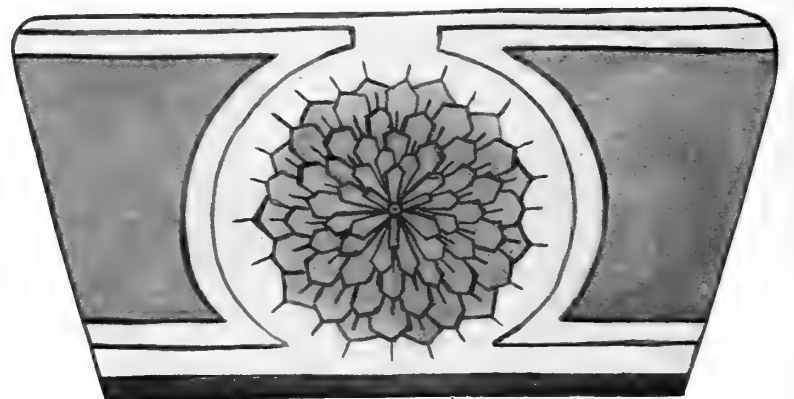
COMB AND BRUSH TRAY ALICE B. SHARRARD



STRAWBERRIES—HENRIETTA BARCLAY PAIST

**F**OR the berries, paint for the first fire with Blood Red, the seed markings with darker color (mix Blood Red and Black). The smaller berries are greenish—use Moss Green and tinge slightly with Deep Red Brown or Pompadour. Paint the leaves with Brown Green and Dark Green, leaving the lights to be glazed with Moss Green in second fire, touch the

edges and around worm holes or irregular places with Sepia and Blood Red. Glaze the berries with Deep Red Brown or Pompadour. Use Blood Red, Yellow Brown, Dark Brown and Yellow Ochre in the Background, painting strongly around the lower parts with Blood Red and Dark Brown and shading gradually into Yellow Brown and Ochre.

CHILD'S BOWL—MARIE CRILLEY, WILSON  
In grey browns and olive.SCRUB PINE BOWL—JESSIE UNDERWOOD  
In olive greens or browns.





*Freesia*

FREEZIA EDITH ALMA ROSS

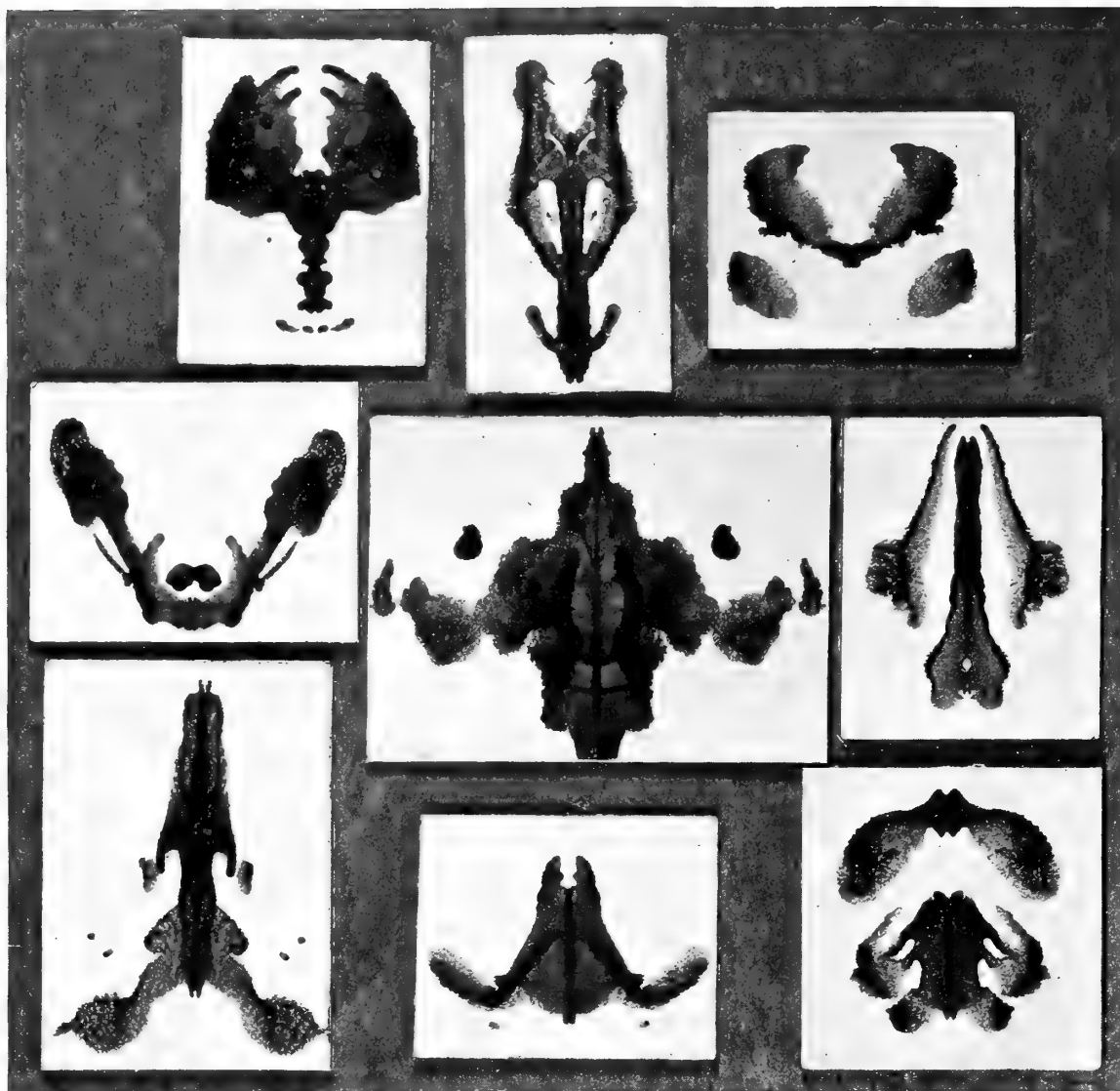


Figure I. Suggestive page of "spottings".

### "SPOTTING" AS MOTIF IN CHINA DECORATION

*Martha Feller King .*

**D**OUBTLESS when children we often passed a rainy forenoon with brush, inkpot and pad of soft paper, watching with interest the ever varying forms assumed by a blot of ink when the paper was folded across it and tightly squeezed. Let us consider briefly the suggestiveness of these forms as motifs for china decoration.

First let us experiment by throwing blots on a few scrap pieces of paper and so obtain for ourselves the material with which we will work. A stiff glazed paper is the best, as the ink is not absorbed so quickly. Later we may substitute blots of water color for the ink, and so obtain suggestive color effects.

Let us select as a motif for a plate design a spotting which appeals to our imagination. Perhaps A (Fig. 1) will answer our purpose. We will outline the mass with straight lines, eliminating all slight irregularities of form (Fig. II). This gives us a unit with which to begin our work.

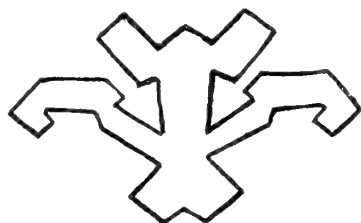


Figure II.

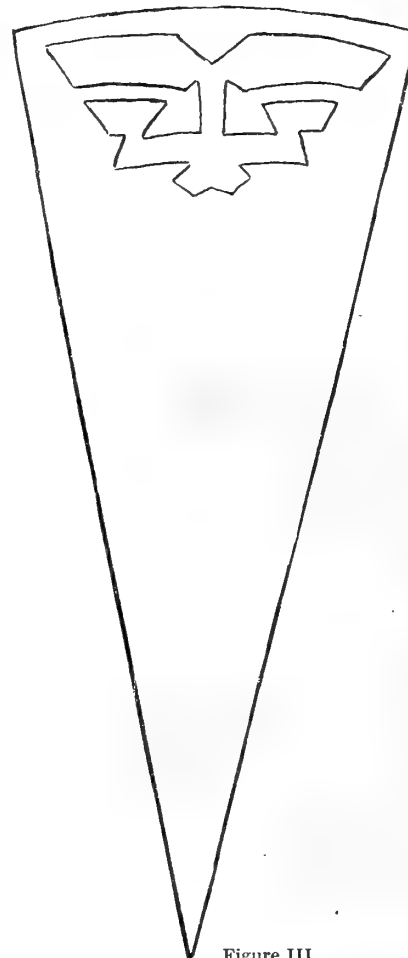


Figure III

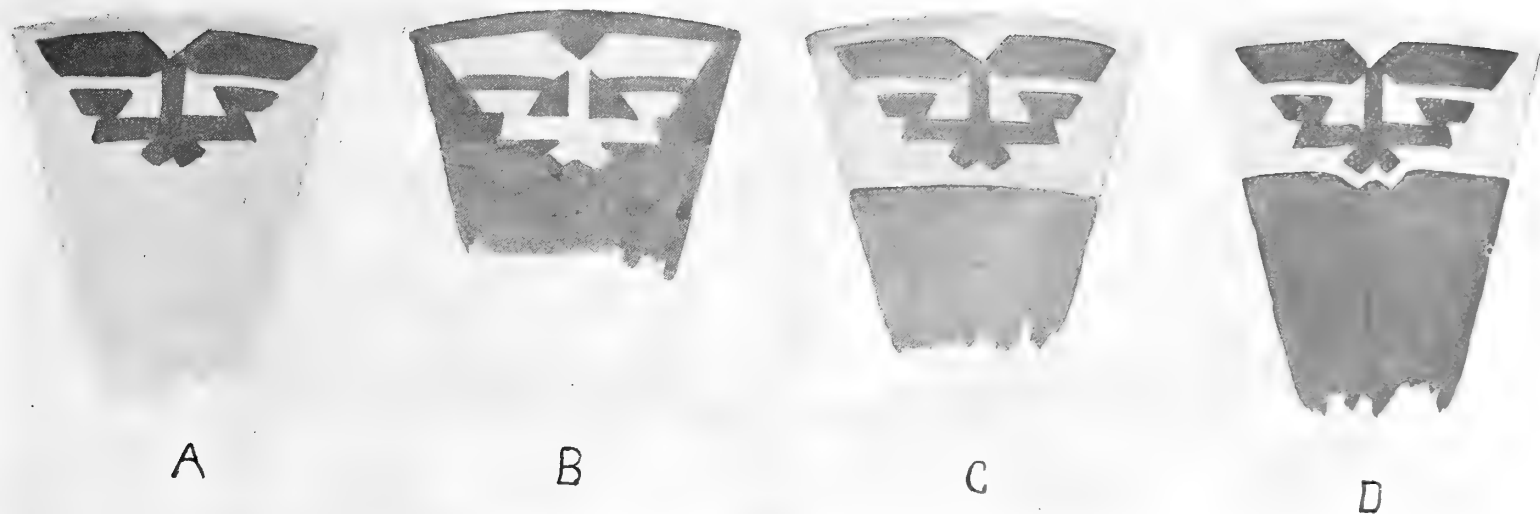


Figure IV

Taking our Ceramic Studio Plate Divider let us divide our plate into fourteen sections. The problem which now confronts us is the modifying of our motif so that it fits the space (Fig. III).

A rectangular section of mirror, bound on three edges with passe-par-tout tape is a great help in this work. By holding the unbound edge on the radius of the circle we get a reflection of the unit showing us the next section as it would appear if drawn. This device saves many a tiresome erasure, as we get the effect of the mass spotting at once and can make necessary changes before going further.

Let us study our work carefully at this stage. Do the lines break our space in a pleasing manner? Is the eye carried along the border in an easy manner with no unpleasant jars? Is there a continuity of line which flows rhythmically? If not, let us alter our work until these results are obtained.

We will now work for color massing. By working out two or three combinations we can readily decide which effect is best suited for our purpose.

In A (Fig. IV) we can readily see that the white mass is too large; on the other hand, in B (Fig. IV) the white mass is not large enough to give the motif its proper support. C (Fig. IV) corrects these faults but there is little relation existing between the border and inner circle. D (Fig. IV) breaks the inner circle to conform to the shape of the motif, and as we see by the aid of our mirror, gives us a pleasing flow of line throughout.

Now let us take a piece of paper and carefully sketch a half section of our plate design. The added line breaking the white space between the units tends to hold the masses together and gives us a pleasing accent note.

We now have a piece of work which expresses our individuality. It is surprising what growth we may make by devoting a half hour each day to the practice of this lesson. Let us fight the tendency to appropriate another's work to our needs, for by so doing we check our own growth, and have, at best, a "decoration" which does not decorate, for only by the expression of ourselves can we create beauty.



Figure V



WATER LILY PLATE—EDITH ALMA ROSS

**T**HIS semi-conventional design was prepared especially for the beginner in china painting. There are no straight lines or difficult geometrical figures which require a careful treatment.

The background is a blue green tint and should not be too smooth, as such a tint lacks character; rather it should be darker in some places and lighter in others, which will give a vibration of color.

The dark lines on the inside of the band are a dark green and the light lines are a very pale green or gold.

The water lilies are painted in natural colors with greenish tints and shadows melting into yellows and orange for the centers with a touch only of bright red right in the heart of the blossom.

Another scheme for treatment would be to have the border tint a soft pink with the lines a maroon and the flowers white daintily shaded with pink. The centers would be green with yellow and crimson.

A monochrome treatment in blues and greens is also good for this design.

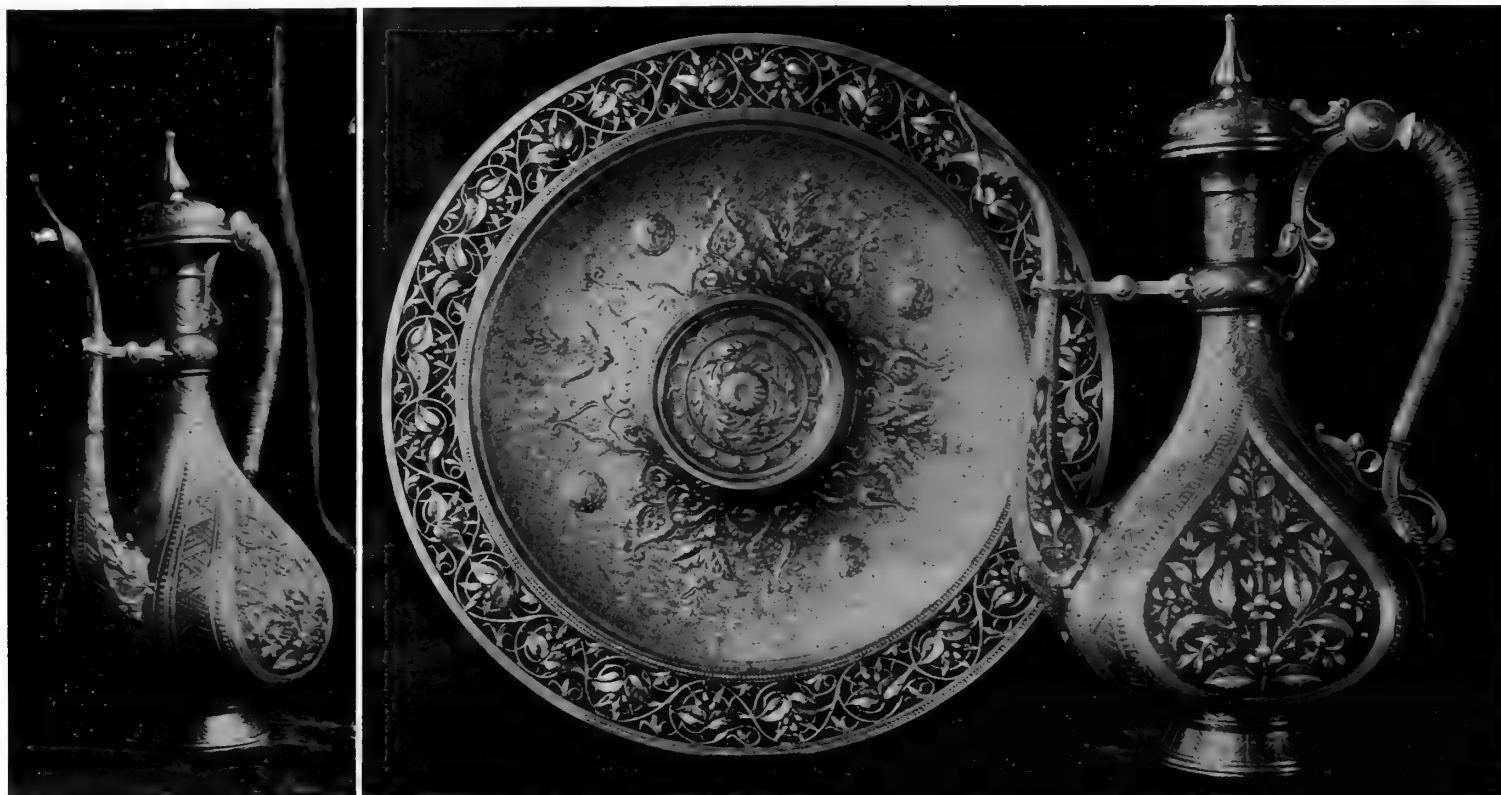


PEACHES SARAH REID MCLAUGHLIN

## THE CRAFTS

*Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



Illus. 68.—Example of a pewter ewer in fig shape, made in complexed moulds. Designed and executed by J. Brateau.

### ART IN PEWTER

#### TECHNICAL PART

(CONTINUED)

*Jules Brateau*

#### GOLD, SILVER, NICKEL AND COPPER PLATING

As it is necessary to please the taste of the purchaser, the pewterer must sometimes plate his work with gold, silver, nickel or copper. Since the introduction of the galvanic process, the gilding of pewter has become quite general. It was not so before this useful discovery. But, nevertheless, there may be seen in the Cluny Museum, gilded pewter pieces dating from the sixteenth century. The altar vessels serving the Roman ritual, were of necessity so treated; because the rubrics demanded that the interior of the chalices and of the patens which covered them, should be faced with gold. In the rules of the guilds to which we have referred ("The History of Pewter"), special mention is made of gilding, and of the instances in which it was authorized.

Gradually the rules came to be neglected, certain innovations were tolerated, and finally a royal decree permitted the pewterers to gild their works according to their own pleasure.

This gilding could be obtained only by the gold-leaf process, such as is still used upon wood.

The pewter was first brightened by scratching with a cluster of metal wires firmly tied together; the brush being scrubbed in all directions over the surface to be gilded, and producing upon it an infinite number of fine lines.

The piece having been slowly heated over a clear fire and preserved from finger-marks on the part prepared to be gilded, the gold-leaf was applied in double thickness.

Then, placing the object on his knees, or on a cushion, and holding it in his left hand in a chamois skin, or paste-board, the gilder, with his right hand, applied the gold-leaf; using a burnisher made of a wolf's tooth, mounted upon a handle. Aided by the heated metal, and by dint of hard rubbing, he succeeded in making the gold adhere, and in giving the object a brilliant polish.

According to the period, and in different workshops, gold-leaf was applied to the pewter object by means of various fixatives; such as gum, garlic, white of egg, etc. But at the present time we have advanced far beyond all these methods which are fortunately replaced by electricity.

A manufactory equipped with steam power, electrical appliances, and all the advantages of a modern plant, possesses great facilities for rapid production. Such an establishment is scarcely consistent with the primitive simplicity of the processes described in this article, but it is nevertheless true that the objects there produced, must pass through the phases above indicated, no smallest detail being omitted.

Up to the present point of our article we have limited our consideration to cylindrical moulds, or to round trays requiring the indispensable use of the lathe. We have described the production of articles by such means. But without the service of the lathe there can be made an infinite quantity of pieces whose shapes are alone limited by the imagination of the artist.

Of such the theoretical description would be long and the limits of our study do not allow further extension.

#### VARIOUS OTHER METHODS OF WORKING IN PEWTER

The processes which we have thus far described, are not the only ones applicable to pewter, which is easy to work, is of varying malleability, according to the alloy given



Illus. 63.—Beer set on tray, by J. Brateau.



Illus. 65.—Pewter statuette by Jules Desbois, sculptor. Made in sand mold.

and would rank above all other metals, were it not that it lacks the single important quality of hardness.

It is easy to weld, when the parts of an object are to be assembled. It may be trimmed, flattened, cut, stretched, melted, stamped, engraved, and chased. In a word, it is susceptible to all treatments to which metals may be subjected.

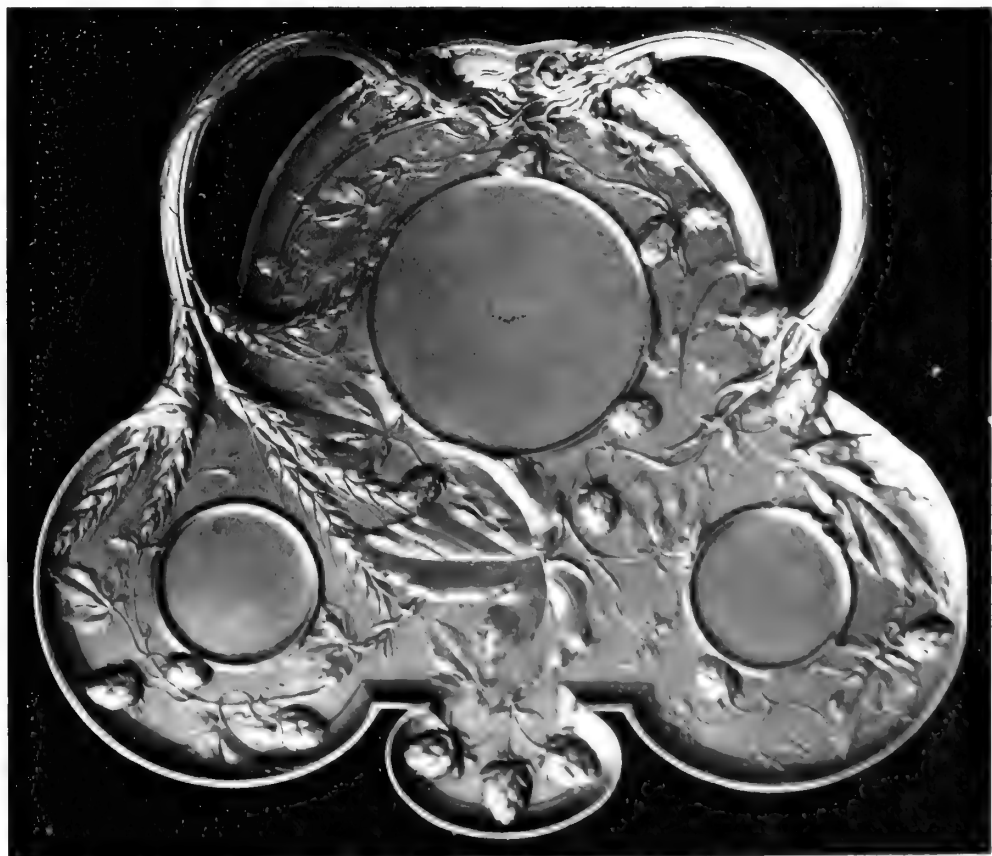
We have stated that sculptors sometimes have their works reproduced in small, in this material. Such reproductions are obtained by a process quite different from the one which we have described.

To obtain a statuette it is sufficient to give a good plaster model to the founder, who makes a sand-mould of the object, and then proceeds as if he were casting in bronze; simply pouring molten pewter, instead of copper into his hollow moulds.

The figure is cast in separate parts, trunk, arms, and



Illus. 64.—Pewter mask executed in natural size by Jules Desbois, sculptor. Made in sand mold.



Illus. 62.—Tray for beer set. Example of an object made in a mould not turned on the lathe. Executed by J. Brateau.

legs; the draperies and accessories having the same alloy as the body, so that when the founder shall have effaced the seams and joints, the entire piece may have one general tone. A new sand mould is made for each successive reproduction, as the mould must be destroyed to allow the removal of the cast (See plates Desbois, Leden, etc.).

Plates 97 and 98 give different views of an ewer, the mould of which, if made in one piece, would be too complicated. Its form, like that of a flattened figure, forces the cast of the body to be made in two halves, which are afterward joined and welded by the founder. One mould is necessary for the handle, two for the spout, one for the base, one for the hinge, and one for the lid. The work of assembling the pieces is therefore a complicated one, and, to be satisfactory, requires the aid of the goldsmith.

The hand lavatory here illustrated, is also composed of various pieces, which must be assembled and welded together.

A casket, a coffee-pot, a teapot and a chocolate pot, richly decorated, may be cast in single pieces, but there must be separate moulds for the handles, covers, and spouts, which must be welded to the bodies.

Sheet pewter, like gold, silver, and copper, is worked with the hammer, and may be fashioned into any desired shape. It is even used occasionally by the joiner, or cabinet maker, out of which to construct small pieces of furniture.

The uses to which pewter may be applied, have therefore no limits except such as are fixed by good sense, for objects in infinite variety can be made from it.

Heretofore, we have but made allusion to the large quantity of pewter table-plate produced in the eighteenth century. We now sub-join the description of the process by which the



Illus. 66.—Naiad on shell, by Mr. Ledru, sculptor. Made in sand mould. In Galliera Museum, reproduced by courtesy of Mess. Susse, pub.

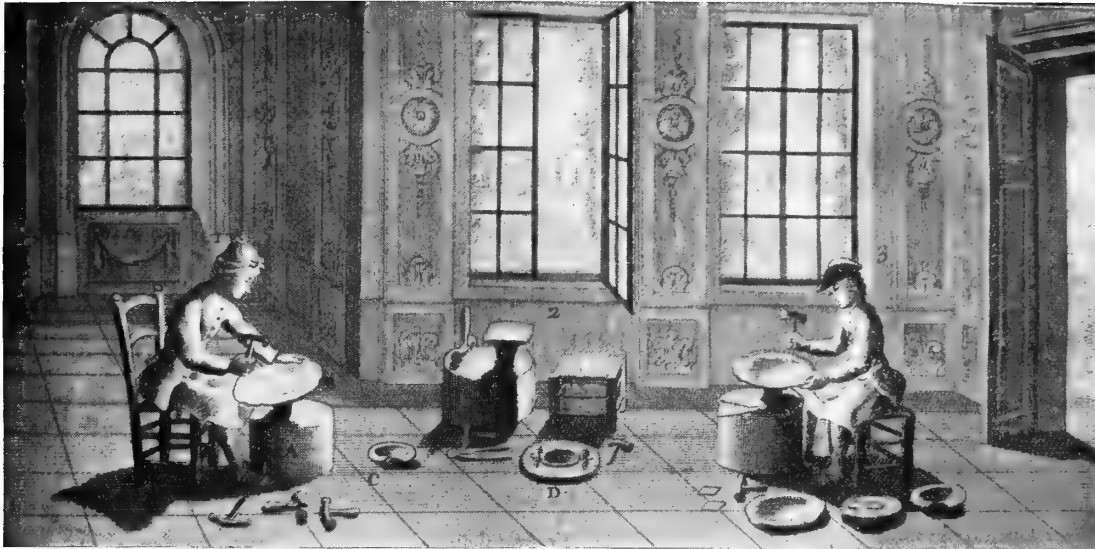


Illus. 67.—Mischief maker. Vase in pewter by Mr. Ledru, sculptor. Made in sand mould. Reproduced by courtesy of Mess. Susse, pub.



Illus. 69.—Hand lavatory in pewter, by Mr. Alexandry Charpentier, sculptor, in the Galliera Museum. Made in parts soldered together.





Illus. 72.—Pewterers hammering trays, XVIII century. From Salmon's Treatise, 1788.

trays, platters and trenches then so widely used, were made.

Such objects, whether round, or oval, were, in no instance, cast in their final form. The border and the bottom were, it is true, of a single piece; but the flat part of the bottom was always on a level with that of the concave moulding at the inner edge of border, whatever the depth or the shape desired for the object.

After the plaque called the *rondelle* or *rouelle*, was taken from the mould, it was polished on the lathe and its thickness equalized.

Then the metalsmith placed the plaque upon a kind of anvil, of which there were many different forms. He smeared both sides of the plaque lightly with tallow, as also the table of the anvil, and the surface of his hammer, so that his tools might not become plated with the pewter chips produced during the course of the work.

In the historical section of the present article we have given the reasons which induced the French pewterers in the reign of Louis XV to have their metal hammered by journeymen, gold and silversmiths.



Illus. 71.—Coffee pot, cast, soldered, and finished with the hammer.

With light strokes, and reserving a space more or less broad for the concave moulding at the inner edge of the border, according to the purpose for which the object was destined, the metalsmith began to work at the circumference, making the circuit of the piece, and narrowing his concentric circles until he reached the center.

Then, by a series of special methods of beating, ending in smoothing, he gave his piece its final form. It still remained for him to polish it, for its surface was as yet in the rough, and completely covered with the marks of the hammer.

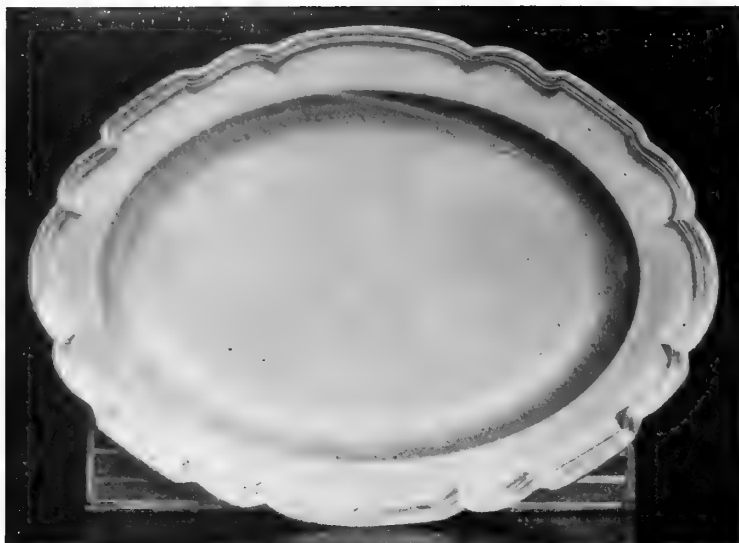
The smith then covered his anvil with a buck, chamois, or beaverskin stretched tightly. He wiped the piece and powdered it carefully with whiting. Then with light strokes he succeeded in absolutely effacing the traces of his work upon the surface of the metal, which became smooth and shining.



Illus. 75.—The Seasons, pewter goblet, by J. Brateau.



Illus. 73.—Pewterers engraving dishes, XVIII century. From Salmon's Treatise, 1788.



Illus. 73.—Tray, example of plaque or *rondelle* casting, final shape given on anvil.

The same process was used for all utensils whose shapes allowed this kind of work, which was altogether unsuited to objects in relief.

The advantage resulting from this process was lightness in weight; decreased thickness, together with increased resistance obtained through the hardening effect of the hammer on the cold metal.

The skill and the tool of the engraver were employed to lend attraction to the work, but with doubtful success and for a limited period.

Soup-tureens, gravy-boats, and other similar dishes, after having been cast in the shell, that is to say, in forms rendering their general outlines, were assembled and welded, and then hammered, according to need, in order to raise the flat parts into convex curves and flutings.

In giving the preceding explanations, we come too closely to the processes of the chaser and modeler to avoid speaking of them. Adept in these artistic crafts have held and still occupy an important place. Therefore, we must give at least passing mention to the method by which flat objects may be so variously decorated, provided that the metalsmith has rendered them susceptible to the final treatment by making them from pure and fine material.



Illus. 76.—Psyche and Zephyr, pewter goblet.

The craftsman who models and chases, is possessed of extraordinary skill. He works with equal ease upon flat surface, or circular contour, embossing at any point chosen for decoration, if only he may find an opening large enough in which to introduce a tool specially adapted to this kind of work. He produces convexities, and models and shapes them with exquisite taste and delicacy.

The object brought into being by his skillful fingers, aided by the hammer, and by various chasing-tools adapted to work beneath the surface of the metal, or upon it, is perfected gradually.

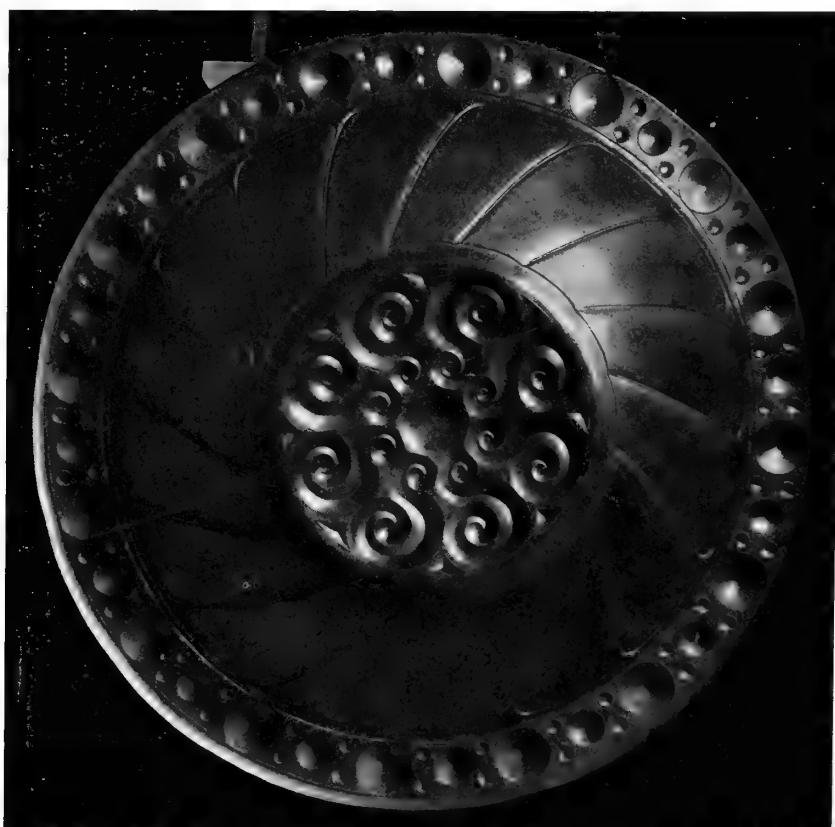
In order to master with ease his material and work, he uses a cement melting at a low temperature for preserving the forms given to the object. If he possesses a thorough knowledge of his art, the chaser evidences the same control over objects cast in sand-moulds, as over those made from a thin metal sheet, and decorated with embossed designs. He is also able to carve from a solid mass of cast pewter, by the aid of a skillfully directed tool, an object of simple or complex relief, which is worthy of cultured admiration, just as the sculptor in stone, or wood, carves his statues from a more usual medium.

It would be interesting to treat this special art as to its past and its present aspects, and also as to its processes, but unfortunately we can not do this without going beyond the limits of the general subject.

In the sixteenth century, pewter had its place with ivory and other highly prized materials in the decoration of muskets, cross-bows, harquebuses, and other portable weapons.

In the seventeenth century, Boule and his rivals in cabinet-making enriched their sumptuous furniture with inlaid work, in which pewter figured with gold and tortoise-shell; the first named being preferred to silver which so easily oxidizes.

Finally, if we look toward the Orient, we find pewter



Illus. 74.—Bowl in soft pewter, first planed with the hammer, then modeled in repoussé with chasing tools, by J. Brateau.





SEPTEMBER 1908  
SUPPLEMENT TO  
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YELLOW ROSE SPRAY—SARA WOOD SAFFORD

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most effectively used in the decoration of a great variety of objects, such as jewel-caskets, small tables, pipes, *narghilis*, etc.

We have previously stated that there are no limits to be set for the use of pewter. And this we repeat, for we have not considered here its industrial applications and possibilities which offer a field varied and extensive.



LIGHT YELLOW ROSE (Supplement)

Sara Wood Safford

THIS sketch was made on a grey paper, as the background suggests. If the worker wishes to break the solid background effect, do so by letting in soft yellow lights. In painting for a first fire, try doing just the design without any background, softening the edges with an oiled pad if they look hard. For a second fire, consider the background color, washing it lightly over the edges of the roses and leaves, and perhaps delicately tinting with soft yellow the hearts of the roses, and touching the leaves in places with pure green. In a third painting, add the sharp detail touches and strengthen background where needed.

Colors for roses—For grey shadows use Violet and Yellow and Pearl Gray. For deep warmer shadows use Yellow Brown “touched” with Carnation, and Violet. For the delicate yellow tints on the rose petals use Albert Yellow, and Albert Yellow with Peach blossom for the flush of the rose. In the hearts, add Carnation and Brown Green to Yellow Brown.

Colors for leaves and stems—In the first painting, grey all the greens with Violet, and add to Blood Red a

touch of Violet for the main grey leaves. Pure Green may be washed over the leaves in a second or third painting. Use Yellow Green, Blue Green, Brown Green, Brown Green with Blood Red, Shading Green and Dark Green. Paint the stems in a light green and accent with Brown Green and Blood Red.

For the background use Pearl Grey, Pearl Grey with Violet, Pearl Grey with Yellow Green, Shading Green and Violet, Pearl grey with yellow. These color combinations will make light and dark tones of grey yellow harmonies.



ANSWERS TO CORRESPONDENTS

B. M.—The Satsuma ware should stand the same fire as other wares for decoration. Fire it in the cooler part of your kiln, and if you find it does not glaze sufficiently, fire again in the hotter part.

M. N. C.—For catalogue of glass for decoration write to Higgins & Seiter, West 22d St., New York, Dealers in China and Glass. Any designs in flat or raised gold found in KERAMIC STUDIO will be suitable for glass. The work is exactly the same on glass as on china. See article on glass decoration, KERAMIC STUDIO. The firing is the most particular part. Try some broken bits in your kiln until you learn the exact point to stop firing, which should be at a faint rose heat. We do not know of any one who teaches glass decoration except our advertisers. Write to them. Use Roman gold for china, on the raised paste. Use Hancock's paste for china. The flat gold and enamels must be bought specially prepared for glass. Write our advertisers.



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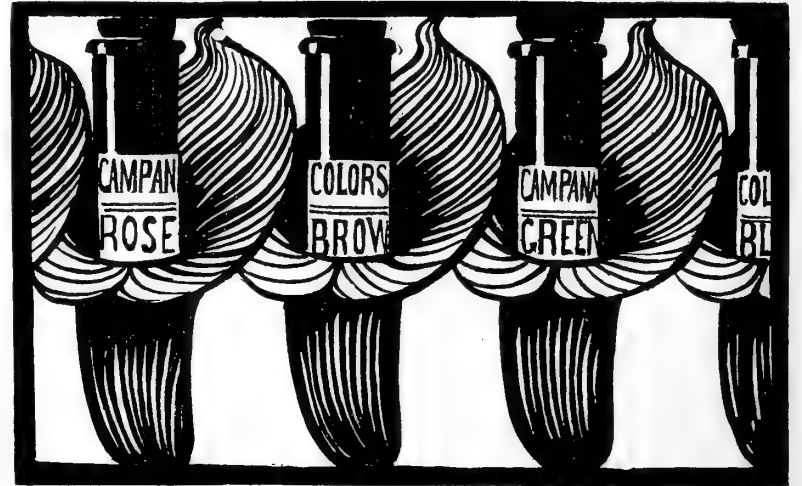
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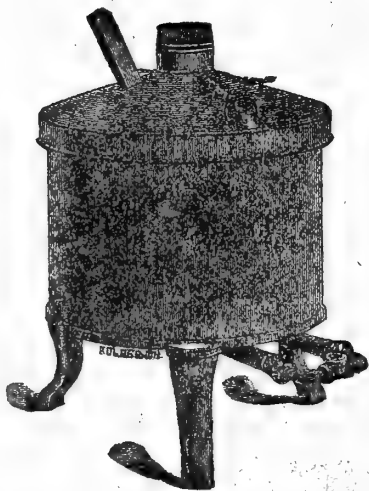
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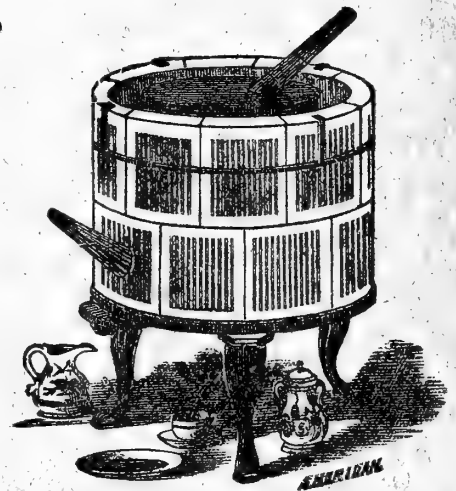
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# KERAMIC STUDIO

Vol. IX. No. 6

SYRACUSE, NEW YORK

October 1908



THE Design Competition closes the first of this month, we are looking forward to a feast of good designs, as it is now nearly two years since our last competition.

Much has been done in this time in the way of study and practice and never before has there been so much good instruction in ceramic design.

The summer is over and the harvest gathered, it remains only to learn the value of the summer's gleanings and to transmute the golden grains of summer jottings into the bread of winter work. There is still for belated students much to learn, here and there, of seed pod, fruit, of late Autumn flowers and leafless trees. Many color schemes to garner from Autumn landscape and atmospheric effects.



We call attention to the set of six arrangements for china of birds and flowers in Japanese style decoration, by Miss Emma A. Ervin. We are giving each in three sizes to facilitate the use of these designs on various size articles. The simplicity, directness and good spacing of these studies are worthy of notice.



"A Study in Grey and Pink" referred to in the study of Vintage by Mrs. Vance Phillips will appear in the November issue.



We regret that the "Happy Study Hours" have had to be omitted so long on account of illness of the author. If nothing further intervenes, they will be resumed in the November issue.



The first (October) number of *Palette and Bench*, younger sister to *KERAMIC STUDIO*, was issued the 20th of September. It was well received and promises to be still more successful than *KERAMIC STUDIO*. The November issue will contain, besides the color supplement "Dutch Interior" by Castle Keith, and the regular instruction in oils by Mr. Curran and water color by Mrs. Nicholls, Cast Drawing, Frederick Baker; Modeling, Charles Pike; Study of Trees Bare of Foliage, Wm. Coffin; Miniature Painting, Wm. J. Baer; Japanese arrangement of flowers, Mary Averill; Illumination, Florence Gotthold; Stencil, Nancy Beyer; Finger Rings, Emily Peacock; and Cross Stitch Embroidery, Mertice McCrea Buck.



## NATIONAL LEAGUE OF MINERAL PAINTERS

THE time has come when League members if they wish to gain the greatest benefit from membership must work out the problems given in the study course, which has been mailed to every member whose name appears on our Roll.

Our Chairman of Education has compiled this little booklet containing the necessary information in regard to the League, the study course and the shapes to be used so carefully that it would seem there could be no possible misunderstanding and it is hoped that every member will

take advantage of the criticisms offered by the League. The League officers have done their part, now it is the members turn to work. Ruskin says, "Never depend upon your genius; if you have it, industry will improve it. If you have none, industry will supply the deficiency."

Some persons have undoubtedly a natural appreciation of the beautiful in line and color harmony but with most of us the faculty must be developed. To any one however a knowledge of the fundamental principles of design will bring greater pleasure and an increased joy of living. This knowledge cannot be gained without work and to those who have solved the first problem "Facts from flowers" has come a better realization of what this factual representation of nature means to the designer, each one having interpreted these facts according to his own perceptions and therefore having something entirely his own for future use.

Those who have not yet solved this first problem will have a few days in which it may be done after receiving this number of *KERAMIC STUDIO*.

Every member is entitled to the study course booklet and a copy of "hints to beginners" and the year book. If for any reason you have not received yours send in your name at once and receive it by return mail.

Send all designs for criticism to President of the League.

MARY A. FARRINGTON.

4112 Perry Ave., Chicago.



## STUDIO NOTES

Miss Jeanne M. Stewart will, on October 1st, open a studio at 437 Arcade Building, Seattle, Wash. and will teach there during the coming year. Instruction will be given in her Chicago studio, and studies rented, by Miss Jane Laurence.

Mrs. Henrietta Barclay Paist will, on October 1st, open a Department of Ceramic Art in the St. Paul Institute of Arts and Sciences. It is gratifying to see Art Schools thus give special courses of ceramic instruction.

Mrs. H. A. Magill of Magill & Ivory, New York, will sail October 1st for Paris and will remain abroad for a few months. Miss Jessie L. Ivory has purchased the interest of Mrs. Magill, and will continue the business at 297 Fifth Avenue.

Miss Fannie M. Scammell has removed her studio from 118 Waverly Place to 150 Fifth Avenue, room 407.



## SHOP NOTES

A representative of the *KERAMIC STUDIO* recently called upon Reusche & Co., and found that Mr. Reusche, Sr., had just returned from Europe with many novelties in the way of glazes, crystallizations, etc. The exhibition should be of great interest to all teachers of Ceramic Art. These specialties brought over by Mr. Reusche represent the Pottery Industries of France and England and the Glass and Pottery Industries of Germany, Bohemia and Austria and range from the little Bohemian Glass up to the larger shapes in pottery.

## VINTAGE, BY CARL J. BLENNER

*L. Vance Phillips.*

**B**Y allowing the tokay grape to suggest the color scheme there will be a play from a deep tawny red through a violet-red half-tone into transparent yellowish reflected lights. The last named will be the background note used lighter and greyer than in the grapes. The hair will be a dark red, which, in painting, will take on the reflected yellowish color in the lights, a red Auburn in the deepest shadows, suggesting the deepest red of the grapes, while the violet half-tones complete the color scheme. The cool tones find their natural place in the medium shadows where the violet, which is a blend of blue and red, contains the element of coolness so pleasant to find in all half tones. A clear creamy flesh tone will be in fine harmony. The darkest color note will be the rich drapery in a deep violet red of a specially warm tone.

Either a panel or plaque will be suitable for this head, certainly a flat piece of china, since it is essentially a wall piece, a picture and not a decorative study. A delicate tracing can be secured by the use of Italian tracing paper, graphite transfer paper and India ink. On the dull side of the tracing paper draw in outline the chief features, the general masses of shadow in the hair, the important folds in the drapery and indicate the subtle touches which suggest the form of the hands. With adhesive paper fasten the drawing at the upper edge and under this lay the transfer paper, dark side down. Over the rather dark surface place white tissue paper that the line of the drawing may be clearly seen.

To the usual flesh palette add Blood Red Ruby, Blue Violet, Pearl Grey, Yellow Ochre, Meissen Brown and Brown Green. Use the last two in connection with Pearl Grey in the background. In the white drapery Pearl Grey, with the deepest shadows of Violet and Blood Red or Violet and Carnation. The high lights of the dark drapery Blood Red, half tones Blood Red and Violet and the deepest shadows Meissen Brown and Ruby, the former predominating. The same colors will find place in the same manner in the grapes with Pearl Grey and Brown Green in the leaves. The background mainly Pearl Grey and Yellow Ochre, shading into Brown Green at the left and Brown Green and Blood Red at the right. This to repeat the leaf color at the left and the drapery tone at the right. The color should be so managed that there is no limit of abruptness in color or line where the background approaches the figure, and this in order to keep the attention directed to the face, where the chief interest should be. This interest is sustained by the clearest and purest colors being used in the face and hair and a brown tone, produced by the use of greys and violets, being the accessories.

Three or more fires are needed to develop this study. The management and the selection of oils together with the laying of color and the general ideas of the amount to be accomplished at a sitting is given in detail in the treatment of the decorative figure. A study of these paragraphs will aid the student in all but the laying of the flesh tones. This will be found in "A Study in Grey and Pink,"\* the one difference in the treatment of the flesh being that ochre should be washed in in one of the flesh paintings in "Vintage" to gain that added warmth needed to make a complete harmony of warm tones.

\*This study will appear in the November KERAMIC STUDIO.



*The Bouncing Bets designs without title on page 138 are by Hannah Overbeck.*



Palissy cistern in the South Kensington Museum. From *French Pottery and Porcelain* by Henri Frantz.

## BERNARD PALISSY.

It is an undeniable fact that the work of modern craftsmen is, with a few striking exceptions, inferior to the work of the artisans of the past. This is true in all crafts, and in ceramics it is much to be wondered at, because of the tremendous progress of scientific as well as practical knowledge. Ceramic secrets of the past are rapidly melting away under the searching light of modern investigation, and it is not to so-called lost secrets that the inferiority of the present work is due, but perhaps, in a great measure, to the ease with which every artist, with the help of an elementary instruction in the manipulation of clays, can develop good bodies and glazes, so that being satisfied with tolerably good and artistic first results, he does not strive for the production of real works of art. There is also the difficulty of getting for handicraft a remunerative price when factories are turning out by machinery and with the help of ordinary workmen, so much work of real artistic merit, if not of great technical value. If individual artists are dependent on their art for a livelihood, the problem of making their work pay, while striving for a perfection in workmanship which can be acquired only after years of labor and experimenting, is not a problem to be solved very easily. These difficulties will have to be overcome, according to circumstances, either by carrying on two different kinds of production, one purely commercial, the other purely artistic, so that the profits of the first will cover the expenses of the second, until such time as the art work reaches the degree of technical perfection which will insure financial returns, as well as glory and reputation. Or, when possible, such leisure time as can be taken from a regular occupation, will be devoted to art work, and the mind being free from financial worry, the object will not be to produce much, but to produce something technically as well as artistically beautiful. However this may be, patience and the determination to thoroughly master the technical difficulties of the work will be required. Old craftsmen often spent a lifetime experimenting at haphazard to obtain certain results and during this long period they became such experts in the technique of the work that, when the goal was finally reached, works of perfect workmanship were produced. To-day results are in a way obtained much more easily and rapidly, too easily perhaps, artists cease striving for improvement before perfection has been reached and the work remains work that could be done by almost everybody.

One of the greatest figures in the history of ceramics is Bernard Palissy, "the potter of Saintes." His strange and erratic career, his distressing failures in



VINTAGE--BY CARL J. BLENNER

From a Copley Print Copyright 1991 by Curtis & Cameron Boston

the research of a white enamel which he thought would make a perfect pottery, the great reputation he finally acquired as a potter, although he had not found the ideal substance which he strove for so many years to discover, all these are so many lessons to craftsmen of all ages.

Born in 1510, Palissy was a painter of stained glass and a land surveyor by profession. During the early part of his life he travelled through the different provinces of France, as was the custom among skilled artisans who wished to become familiar with all the processes and materials used in their handicraft. He settled at Saintes about 1542 and began his researches into the composition of enamels.

"Twenty-five years ago," he writes in his Memoirs, "I was shown an earthen cup turned and enamelled, so beautiful that from that moment I entered into dispute with myself, remembering many things that certain persons had told me, making mock of me, when I was painting pictures. Now, seeing that these were no longer much wanted in the part of the country where I dwelt, and that neither was glass painting in great request, I began to think that if I found out the invention of making enamel, I could make vessels of clay and other things of comely favour, as God had granted me to understand somewhat of portraiture; and from thenceforward, without care that I knew nothing concerning argillaceous earths, I set myself to search out enamels like a man who gropes in darkness."

And during fifteen years he continued to grope in darkness and there is no reason to believe that he ever found what he was working for, but he learned to produce work of absolutely individual character and strong originality and of great technical perfection.

Palissy does not give any description of this beautiful cup he had seen, which filled him with such enthusiasm and transformed the glass painter into a potter. Some critics have supposed that it was an Italian faience. Henri Frantz in his "French Pottery and Porcelain" thinks it was one seen in Germany, perhaps at the Hirschvogels' in Nuremberg. But it is doubtful if any of these wares with which Palissy must have become familiar during his travels, would have made such a strong impression upon him. Tin enamels were then made in Italy and Germany, opaque enamels at Limoges and specimens could not have been such great rarities. It seems more natural to conclude with L. Solon, in his "French Faience" that this wonderful cup was one of the then very rare Chinese porcelains which were beginning to find their way



Palissy dish. Collection of Geo. Salting, Esq. From French Pottery and Porcelain by Henri Frantz.



Palissy dish with reptiles and shells. From M. L. Solon's French Faience.

to Europe and could occasionally be found in the houses of nobles and princes. The marvelous translucency and whiteness of the ware was undoubtedly what impressed Palissy so strongly, but he made the mistake of believing that these qualities were due to an enamel of special purity and whiteness, a mistake which prevented his experiments from ever resulting in success. However there is no doubt that he developed glazes of wonderful limpidity and brilliancy.

"Upon which," he relates, "another misfortune befell me, causing me great annoyance; which was that, running short of wood, I was obliged to burn the palings which maintained the boundaries of my garden, the which after being burnt I had to burn the tables and the flooring of my house in order to cause the melting of the second composition. I was in such agony as I cannot express, for I was utterly exhausted and withered up by my work and the heat of the furnace; during more than a month my shirt had never been dry upon me. Even those who ought to have helped me ran crying through the town that I was burning the planks of the floors, so that I was made to lose my credit, and was thought to be mad. Others said that I was trying to coin false money, and I went about crouching to the earth, like one ashamed."

And further "The mortar in the walls of my furnace being full of flinty pebbles, these felt the strength of the heat (where my enamels were beginning to liquefy), and split into many pieces, making many outbursts and many explosions in the said furnace. Now as the fragments of the pebbles flew against the stuff on which I was working, the enamel, which was now liquefied and in a glutinous state, took in the said pebbles and attached them with itself over all the parts of my vessels, which otherwise would have been found beautiful."

"Palissy," says Henri Frantz, "had put his last resources into this batch; he had borrowed the wood to fire it; he had engaged the services of a potter for whose keep he was responsible and whose wages he owed, and he had his own wife and children to feed. After being at first ill with grief he plucked up all his energy again, and having earned a little money by the exercise of his trade of glass making, he attempted another batch, which in its turn failed, cinders having stuck to the pieces. To obviate this he invented a sort of earthen lantern, still in use at the present day under the name of sagger, and thus he at last achieved the production of his first faiences, covered with a marbled enamel; later his rustic basins or dishes, ornamented with snakes, frogs, lizards, fishes and all those



WISTARIA PANEL HENRIETTA BARCLAY PAIST

(Treatment page 128)

admirable rustic pieces to which he owes his great renown. His chief preoccupation was then to imitate Nature with a touching realism and an extraordinary care for truthfulness. Speaking of his lizards, Palissy writes that real lizards often came and admired them; and concerning a dog that he had made he says that "many other dogs began to growl on seeing it, thinking it to be alive."

There are slight differences of opinion about the nature of the glaze used by Palissy. According to Solon, he had given up all hope of producing a pure white enamel, and used to the end nothing else than the "galena" or lead ore used then for all common pottery such as was made near Saintes by numerous earthenware makers, a thick glaze of a light yellowish tint. Brongniart believed that there was a small amount of tin in his enamel, but Deck maintains that he used tin but rarely and only to tone down the crudity of some colorings.

According to this author, his glaze was composed of

Sand .....	30
Minium (lead oxide) .....	35
Potassium .....	10
Borax .....	25

and he added to it

for his yellow enamel; protoxide of iron,	10
for violet; oxide of manganese .....	4
for blue; oxide of cobalt .....	3
for green; oxide of copper .....	4
and for yellow brown;	
oxide of manganese .....	2
oxide of cobalt .....	3

Some of the most valued Palissy pieces are decorated with figures for the modeling of which he probably employed sculptors of great talent. He also took moulds direct from original works in chased metals. It is thus that he reproduced some of the famous pewter plateaux and ewers of Francois Briot. But his most popular and best known dishes are the rustic dishes decorated with fishes, reptiles, shells, etc., always molded direct from nature, M. André Pottier has discovered in a manuscript of the 16th Century and thus describes Palissy's mode of procedure:

"To prepare the motifs of the composition a sheet of tin was used, upon which was fixed by means of Venetian turpentine the bed of delicately veined leaves, of pebbles or of petrified substances, that constitutes the usual ground of his compositions; upon this was arranged the principal subject, the animals, reptiles, fishes and insects being fastened down by very fine threads passed through small holes made with an awl in the metal sheet. Finally when the whole had been brought to a point of perfection by the execution of a crowd of details which varied according to circumstances, a layer of fine plaster was run over it all in order to form the mould. The animals were afterwards carefully withdrawn from their plaster envelope, so that nothing hindered their being used immediately again in the composition of some other subjects."

In 1588 Palissy was arrested for his religious opinions and thrown in the Bastille where he died in 1590 at the age of eighty, but in the last part of his life he was rewarded for his early failures by ever increasing fame. This fame has grown ever since, and when the rare Palissy dishes which are not buried in Museums come out for sale in the auction of private collections they bring enormous prices. The following high prices were paid in recent years:

Temperance dish, from the pewter plateau by Francois Briot (De Lafaulotte collection sold in 1886) .....	\$5,140
-------------------------------------------------------------------------------------------------------------	---------



Palissy dish. A reproduction of Francois Briot's famous pewter plateau "Temperance" Collection of Geo. Salting Esq. From French Pottery and Porcelain by Henri Frantz.

Two cups on pedestals with monograms of Henri II, Catherine de Medicis and Diane de Poitiers, one in green enamel, the other in marbled enamel, each .....	2,300
(Baron Seilleres collection sold in 1890)	
The Water, rectangular bas relief (for the Louvre) .....	5,400
Large dish, marine deities .....	2,000
Large dish, Diana .....	2,160
Two ewers, helmet shape, Pomona and a Spring, in different colors, each .....	3,900
Salt cellar, Neptune Standing upon the Waves .....	1,400
(Spitzer collection sold in 1893)	
Large circular dish, Diana Seated .....	3,220
(Ch. Stein collection sold in 1899)	

and there is little doubt that, if some of these rare dishes were offered for sale to-day, they would fetch much higher prices.

What then makes the value of a Palissy dish, of a faience d'Oiron, an old Sèvres or Dresden vase, of the Italian, French or Dutch faiences of past centuries, also of the old Chinese masterpieces and of all wares for which collectors and Museums are willing to pay such fabulous figures? Is it simply their age and rarity? This certainly accounts for a good part of the price, but not all, for a common piece of pottery, however old or rare, will bring very little money. Neither can it be said, in the case of many of these high priced wares, that their artistic merit is one of the main causes of their value. A number of the old Sèvres and Dresden vases, if judged from the modern standard of artistic merit, will be found to be sadly wanting in regard to shapes as well as decoration. And there is nothing in the Palissy decorations which should appeal very much to modern taste. The loading of dishes with bugs, lizards, fishes, shells, etc., is hardly to be commended, however true to nature the animals may be. Palissy may be said to have been the founder of this school of naturalistic decoration which has had an extraordinary vogue until to-day and is fortunately giving place to a better understanding of the rules of design.

But if the Palissy ware is not to be highly commended from an artistic standpoint, it will be found to have, in common with all wares which are greatly valued by connoisseurs, a quality which is the fundamental quality by which all craftwork should be judged, and that is technical excellence, perfection of workmanship. If Palissy used only a common clay and an ordinary lead glaze, he used these common materials with such skill that the numerous imitations of his ware have always been easy to de-



PERSIAN PLATE (South Kensington Museum)—Copy by DOROTHEA WARREN

Color scheme in soft green browns, yellow and blue.

tect, although some of the reproductions made by clever craftsmen of the beginning of the 17th Century are almost equal to the productions of the master.

The lesson which the past teaches us should not be lost sight of by craftsmen of the present day. It seems to be better understood in France than in this country. There individual artists strive for technical excellence and such men as Lalique, Thesmar, Doat, Naudot and many others produce work which can compare favorably with the work of the past. In this country our many schools and guilds of crafts seem to work more for artistic effects than technical skill. This is not a true and durable standard of merit because taste in decoration changes from one generation to another and from one country to another.

Works of art should have technical merit first, whether their artistic qualities appeal to the taste of our generation and of our country or not. Then only will they live.



#### WISTARIA (Supplement)

*F. B. Aulich.*

**F**IRST mark the position of the bunches with a crayon then with a large tinting brush. Wash in the background with Warm Green shading with Olive Green and a few marks with Pompadour.

Put in the leaves with the same color and wipe out the lights with a pointed brush (digger).

With a rag put over forefinger, rub out the flowers from the background and paint them with Blue Violet, Deep Violet and Turquoise Blue, for mixing the blue violets, a little Lemon Yellow for the centers.

The second fire is a repetition of the first treatment, only put in the drawing of the flowers with your fine brush and stemmer.



#### SIX PLATES IN JAPANESE DESIGN

*Emma A. Ervin.*

**I**N all these designs the greatest care should be taken to get accurate drawing, studying carefully the shading of line and handling every part in the most delicate and careful manner, giving crisp little touches where indicated, especially in the drawing of birds. I would suggest that for the first firing the drawing be made in Outlining Black, allowing it to be grey where the lines are less accentuated. By doing this first you can more easily detect mistakes. In the next firing tint the backgrounds, keeping them very light and blending the colors as you see in Japanese prints. Then wipe out where necessary and fill in color.

In No. 1 the background is tinted from a pale yellow into blue. The flowers are white with yellow centers and pink buds. The bird has a white breast with yellow and grey touches where it comes in contact with dark parts. The head is black shading into deep blue. The tree trunk is all grey and black.

(TO BE CONTINUED)



#### WISTARIA PANEL (Page 125)

*H. Barclay Paist*

**B**EGIN by tinting the panel or vase with a mixture of Copenhagen Grey three-fourths, and Copenhagen Blue one-fourth. After firing trace on design. Model flowers delicately with same mixture on the light side of the bunch, and add more Copenhagen Blue and Aulich's Blue Violet to model the darker side of the bunch. Leave the background for the lightest places, model very simply following the values in the study. Use Grey Green for the leaves and stems. Go over the work twice if necessary and in outlining for last fire. Use Copenhagen Blue and Blue Violet mixed for the flowers and Olive or Dark Green for leaves and stems.





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KERAMIC STUDIO PUBLISHED  
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PLATE, JAPANESE DESIGN—EMMA A. ERVIN



## RASPBERRIES—MAUD E. HULBERT

## RED RASPBERRIES

*Maud E. Hulbert*

**P**AIN'T the berries with a square shader to show the light and shade, using Deep Blue Green and Warm Grey in the lights and Ochre and Pompadour in the shadows. While wet work them up with a pointed shader, using Pompadour and a little Blood Red and picking out the lights.

Wash the leaves in with Deep Blue Green, Yellow Green, Moss Green, Shading Green and Brown Green.

Use Brown Green and Finishing Brown in the stems and Copenhagen Grey and Violet of Iron in the shadow leaves and berries.

Paint the ground under the leaves and berries with Chestnut Brown. Tint with Ivory glaze.

In the second and third firing use the same palette, model the berries and leaves more and wash over some of them with the colors in the ground.

\* \* \*

**CURRENTS**
*Maud E. Hulbert*

TREATMENT BY JEANNE M. STEWART\*

**A**FTER sketching design and tracing lightly in India Ink, lay in the background with flat grounding brush, shading from Ivory Green to Yellow Green, and Shad-

ing Green and Black Green in darkest tones, leaving strong dashes of Ivory in sharp lights. Carefully wipe out the prominent berries and leaves, and the lights of those in shadow while the background is still wet that they may be softly blended and merely suggested. Lay in currants in Lemon Yellow and Yellow Red in light tones; Pompadour Red and perhaps a little Ruby Purple (if more of a ruby red is desired) in dark; wiping out high lights with a fine pointed shader while color is still open and touching Chestnut Brown on blossom end. Lay leaves in simply in Yellow Green, Blue Green, Olive Green, Shading Green and Brown Green, omitting detail. Use Ivory Yellow, Yellow Green, Chestnut Brown and Pompadour in stems. Suggest cool shadow leaves in Yellow Green and Grey for flowers; warm ones in Pompadour and Grey for flowers; shadow berries in a light tone of Pompadour. These may not be put in until the second fire.

In the second painting strengthen dark tones in background, prominent leaves and berries and bring out detail with same colors as in first fire. Sometimes a third fire is necessary to give sufficient depth of color and softness of outline.

\*Mrs. Hulbert's treatment having been mislaid, we give here the treatment of a currant study by Miss Stewart, formerly published in KERAMIC STUDIO.



CHERRIES—MAUD E. HULBERT

**P**AINT the cherries with Dark Blue Green, very thin in the high lights, and Carnation No. 1; Blood Red and Violet of Iron in some of the more shadowy ones.

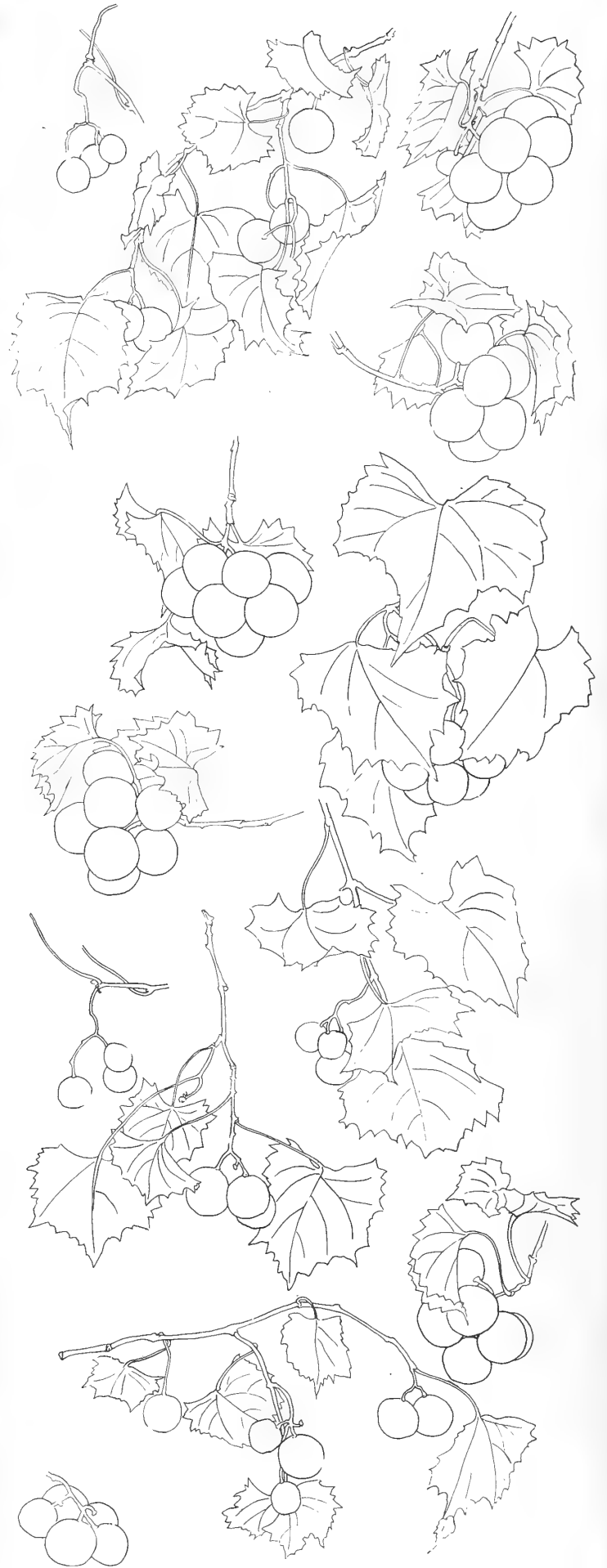
Chestnut Brown, Deep Blue Green and Finishing Brown in the branches; Deep Blue Green, Moss Green, Brown Green and Shading Green in the leaves and stems. Always give fruit at least three firings.



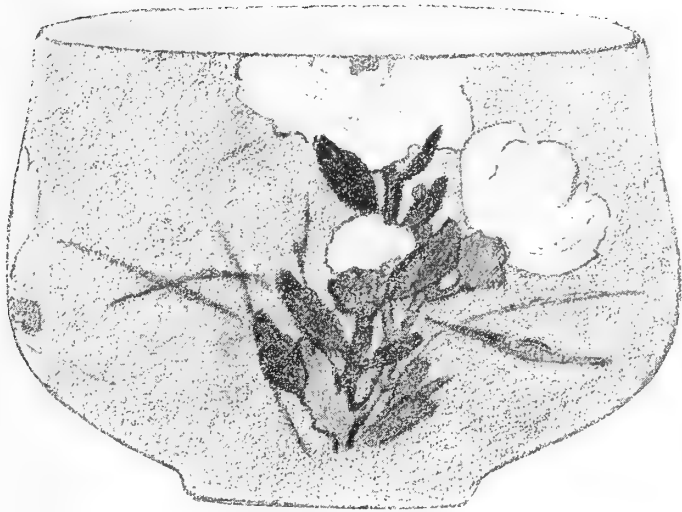
CURRENTS—MAUD E. HULBERT



DECORATIVE PANEL—GRAPES—FRANK FERRELL



PEN STUDIES OF GRAPES—ALICE WITTE SLOAN



From "The Kokka". To show how fine a quality of design a naturalistic arrangement of flowers may express.

## DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

### SEVENTH PAPER

WE all study for the satisfaction of *knowing*, to keep in touch with the times; and that what we do may meet the increasing public demand for more and more beautiful craft-work.

For we recognize that the work we do in our studios expresses our own taste, and that it must be both beautiful and useful enough to make others wish to possess it.

Let us see, then, how our fellow craftsmen are meeting these questions, and we can be guided by them as well as by our own experience.

We sometimes hear china-painters complain that they are forced into doing a style of work which they themselves do not approve; that "people *will* have it" and they must comply.

No doubt this does sometimes occur, but isn't it possible that there is less necessity for continuing this embarrassing situation than they seem to think?

Isn't the fact this:—that the work which a given decorator can do *most skillfully* is oftenest demanded of him?

This would mean that each china decorator (every craftsman, for that matter), can grow into just whatever line of work he wishes to.

We can see that it is no longer an experiment, but is borne out by common experience among progressive workers, that when they have taken some portion of their time to become familiar with design, and have kept the principles in mind whenever they were at work, they have been able to interest a great many more people in their work, and to teach much more efficiently. Their decorative work brings

them greater returns, and takes on a much more vital meaning to themselves.

It is the general belief among those who have considered the question, that the higher the aims are of the individual china-painter to-day the more successful and firmly established he will become; for china-painters are only beginning to realize how great a future their art is capable of, by studying more closely its greatness in the past.

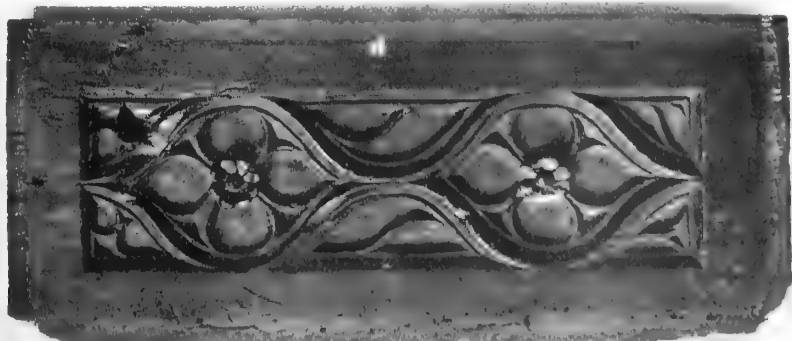
Our work is taking on more dignity as an art, and more importance as a craft, day by day.

And with this increased breadth of outlook comes, to every serious worker, the desire to understand, and to make use of, the fundamental principles of design.

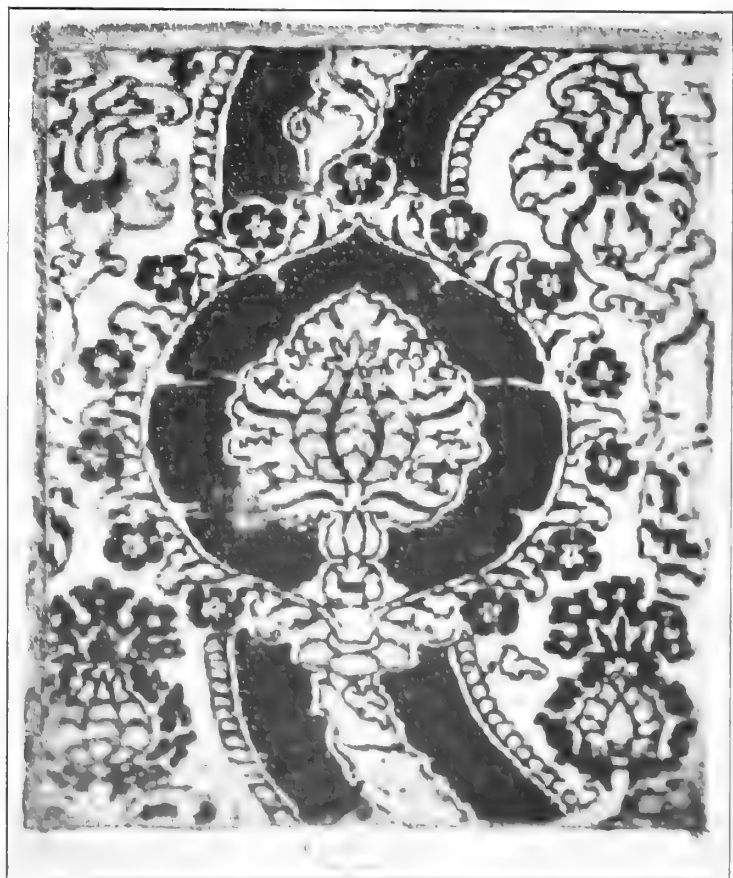
For there must be knowledge of design before even the most skillful hand can make its work interesting; those principles which are an adjustable handle to fit the tools of any craft. Metal workers, embroiderers, weavers, those who do lettering and illuminating,—all craftworkers in fact, need just this knowledge of design that we have been discussing;—the governing laws of space—art. Have they not, these principles, seemed very simple, and surprisingly few? (Remember we have only dealt with the broadest ones, and have not digressed into other divisions of the study.) But these few alone lie at the foundation of every work of art.

May we review them here, in closing this series of articles which has kept us in touch with our readers for so long? We have been trying to demonstrate that beauty depends upon suitable construction, good proportion, and grace of line;—that design depends upon a good proportion of dark and light masses, good *shapes* in the masses of both dark and light, and in keeping one *main* interest,—all other parts of the design being kept entirely subordinate to it.

Even if we are to do something in natural treatment of flowers let us keep the arrangement (the "design") well



The property of the Metropolitan Museum of Art. A little study in spacing



From photograph of an early Florentine velvet



The property of the Metropolitan Museum of Art. A chair of the Chippendale period illustrating design in household furniture.

under control of these laws, keep our coloring flat, and perhaps we shall achieve something as charming and decorative as the little bowl in our illustration (which is, by the way, one of the illustrations used by Mr. Fenellosa in his delightful lectures on Chinese and Japanese art).

And now, since we have begun studying design, are we not going to look for it in everything, out of doors and in, simply for our own interest and pleasure?

Have you ever taken any special notice of the moldings around your doors and windows? Study them a bit, to see whether they are well-spaced, and are proportioned in width to the size of the opening. Some one *designed* those moldings, and now he is being judged as to whether his work was well done or not.

What of the chair you are sitting in? Is it graceful, well proportioned? Has it "style" in the sense of being well designed?

The carpet and the wall-paper about you may be of your own choosing, and are, no doubt, simple and harmonious; but doesn't the spacing of the figures in them interest you more than it did before?

Then, there is the new dress, or perhaps a new tie, to be judged with the eyes and from the standpoint of a student of design.

Is the clock well-proportioned? And what decoration supports it on the mantel-piece? Someone has, perhaps unconsciously, made a composition by placing those things on the mantel-shelf, and it will either meet our "touchstones" or it will not.

Everywhere about you you will begin to see designs; you will notice the pattern on your table-cloths, the shape of your spoons, in a way perhaps you have not done before. And it may be that some bit of bric-a-brac,—which you never liked, but could not say *why* before,—will show its character more clearly now, and be banished in consequence.

Let us not allow ourselves to find fault too liberally, however; it is *appreciation of the beautiful* we are seeking, and Emerson says something to the effect that we are "not to bark against the bad" but are at all times to "chant the praises of the good."

And surely such "chanting" will help the world more

than fault-finding ever can. And now, for the sake of making beauty a part of our lives, and of other lives, by expressing it in our daily work, shall we not all fall to and do our share *heartily*?

THE END.

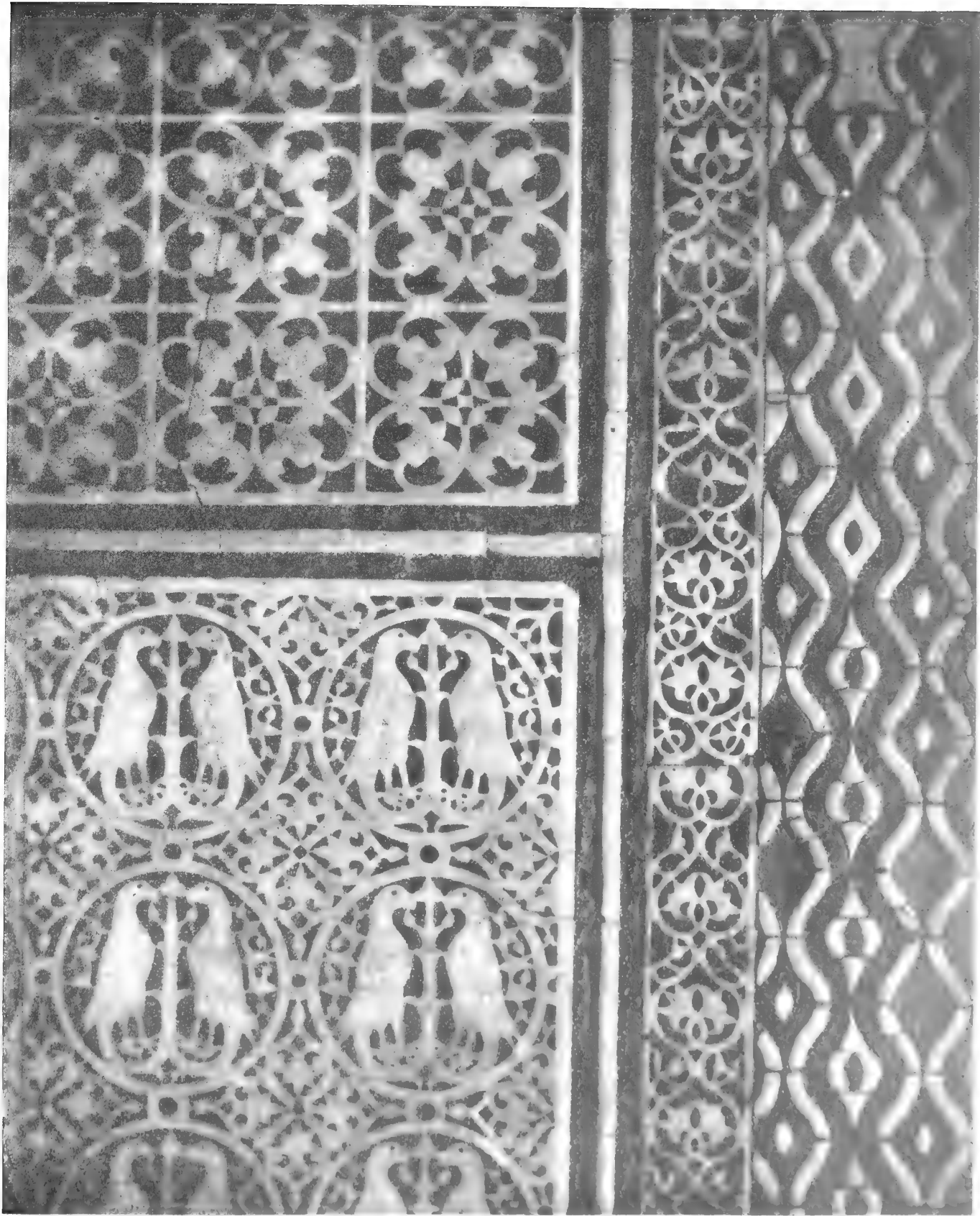


The property of the Metropolitan Museum of Art. An illustration of good proportion of dark and light.

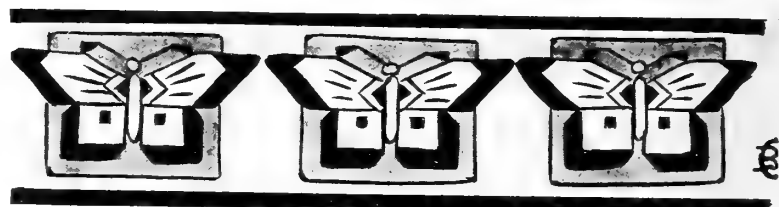
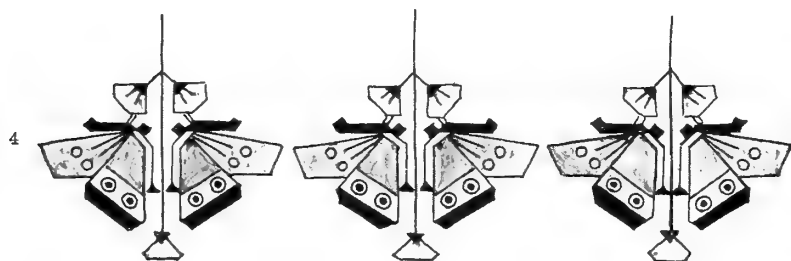
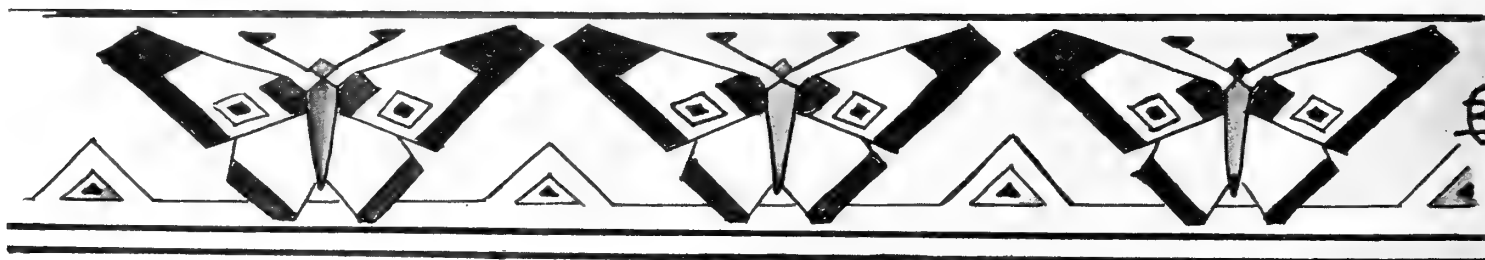
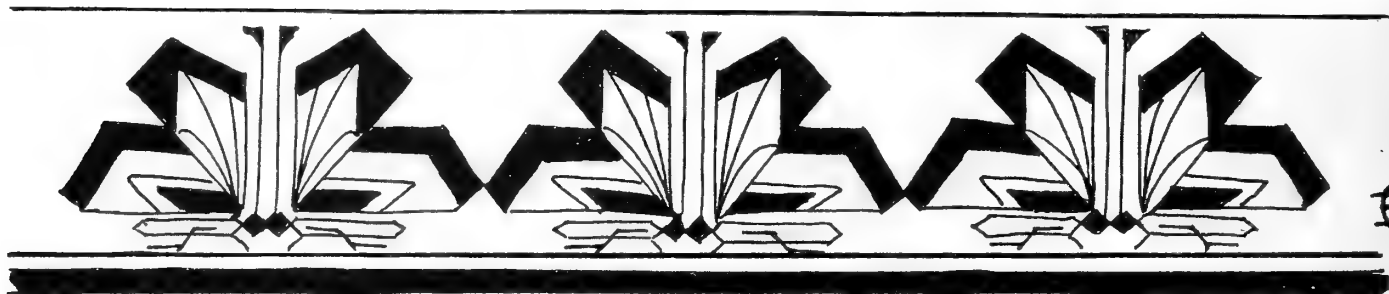
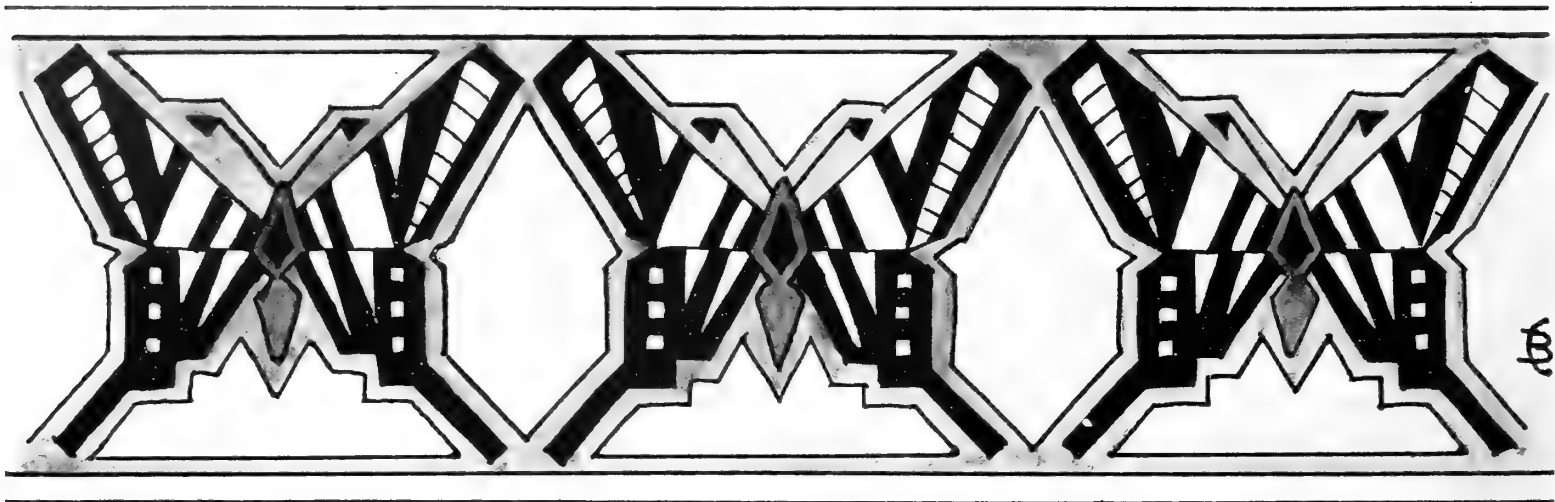
#### CONCERNING TILES

That thoughtful writer, Mr. Lewis F. Day, thinks it is a question how far tiles are fitted for the purpose of panels in cabinets and the like. In most cases, he says, panels of wood, carved, inlaid, or even painted, would be preferable; but if tiles are used they should at least appear to belong to the piece of furniture in which they are framed: "For example, blue and white tiles set in dark wood attract the eye to the tiles instead of to the cabinet. If it is desirable that some one tone should pervade a room, still more necessary is it that one general tone should characterize a piece of furniture. Splendid things have been done in ebony inlaid with ivory, it is true, but the most harmonious results have been obtained by distributing the ivory, in somewhat minute detail, pretty evenly over the surface of the object, and allowing it only to culminate in patches where prominence was desired. So with tiles in furniture; though they may be the culminating points of color, they should be no more than the culmination of the color about them. It was a common practice some years ago to stick oval plaques of Wedgwood ware in the centres of ebonized cabinet doors, and the first things that you saw on entering a drawing-room was usually this startling plaque of white and unpleasant gray. The figure may or may not have been delicately modeled after Flaxman, but there was no doubt whatever of the fact that the panel put an end to all possibility of repose in the effect of the furniture. Tiles that assert themselves are certainly misplaced. Another simple means of economy, and one which is not often enough employed, is to arrange tiles in such a manner that the simpler and less expensive serve as a frame to more important ones, which, being few, we may afford to pay for at the price of art."





FROM PAVEMENT OF THE BAPTISTERY AT FLORENCE



CONVENTIONALIZED BUTTERFLY BORDERS

Chas. Babcock

NO 1—Black part on wings and body, and bands, gold. Light part of wing, pale grey green. Diamond shape in wing, deep dull blue. Background, cream color. Fine outlines, black.

No. 2—Dark part of wing, light shade Auburn Brown. Light part of wing, pale Yellow Brown. Body, Yellow. Small squares and triangular spots, Pompadour Red. Square space back of butterfly, Warm Grey. All outlines brown.

No. 3—Dark spot in lower wing, mixed Ruby Purple and Black. Light part in lower wing, light pink made with light wash of Deep Red Brown. Light part in upper wing, thin wash of Auburn Brown. Body and outer edge of wing, Deep Brown.

No. 4—Dark bands on wings, gold. Little spots in

band, Turquoise Enamel. Dark spot in lower wing, Dull Olive. Light part of wings, pale Yellow Brown. Body same tone deeper. Outlines, fine black. Flower, pale Olive with dull yellow center. Background, pale Buff.

No. 5—Outline all in black first, and fire. Dark parts of wing, Gold, fired, burnished, then covered with Dark Green Lustre. Dark spot in body, Black. Light parts of wing, Yellow lustre. Light part surrounding butterfly, Gold. Dark blocks in background, Yellow Brown lustre. Or carry out design in olive green and dull yellows, outlining with deep dull green.

No. 6—Dark background, Silver; light background, pale Grey Green. Butterflies and bands in two shades of Violet. Outlines, black.



DAISY AND NARCISSUS

*Patty Thum.*

**T**HERE is no flower more suitable for the beginner in painting than the white daisy or marguerite, because of its absolute simplicity of structure. Although botanically it belongs to the order of the Compositae, as a designer sees it, it is the least complicated of flowers. The straight, white petals, the yellow center, the gracefully balanced slender green stem and the feathery green leaves are what you see when you look at this blossom.

Would you paint it naturalistically, the background and leaves and stem might all be a harmony in greens. Or the background might shade from lavender blue to green blue, darkest at the top in order to bring out by contrast the purity of the white blossom.

To retain this purity the color of the shadows on the white petals should be kept clear and true. You will find on observing a white blossom or a white garment that the color of white in shadow is not black and white merely, but that its tint partakes of its surroundings and the reflections cast upon its whiteness. These shadows are

bluish possibly, or blue green or yellowish green, pinkish blue, or some modification of these tints.

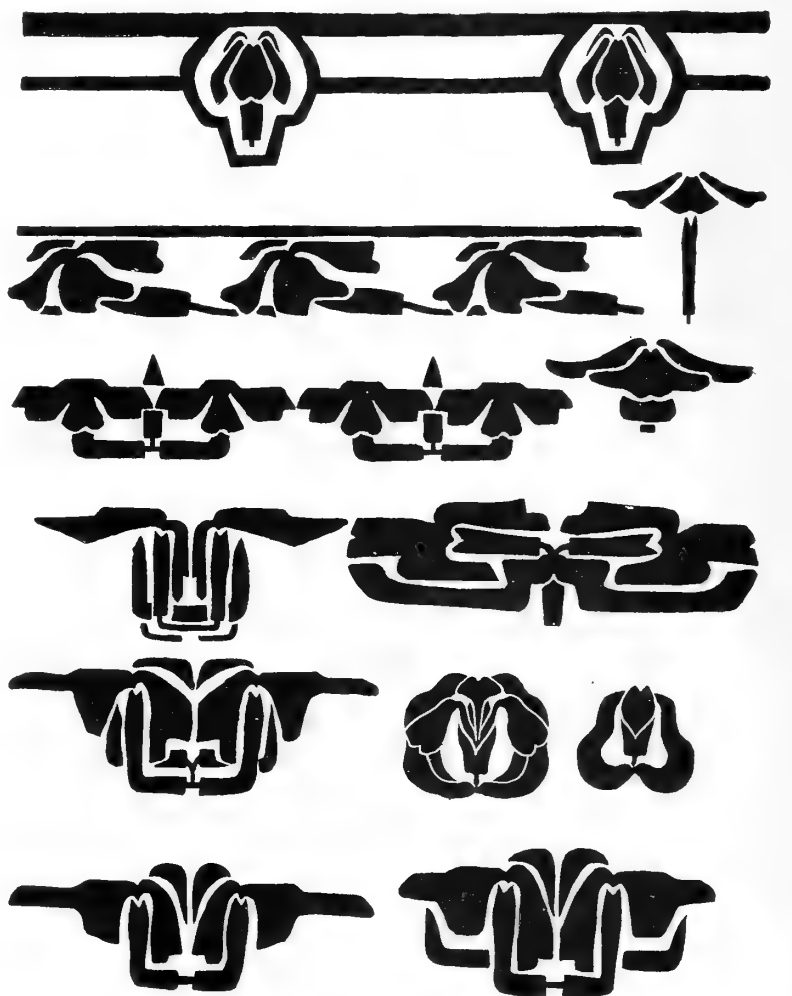
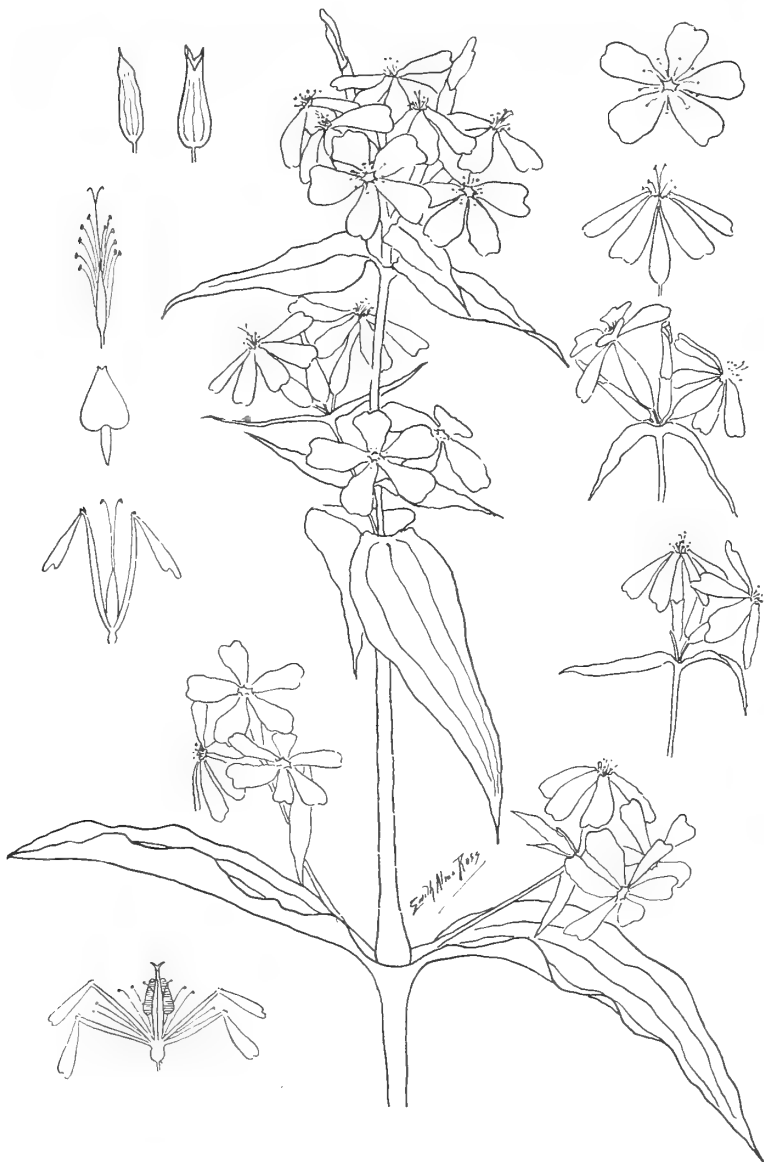
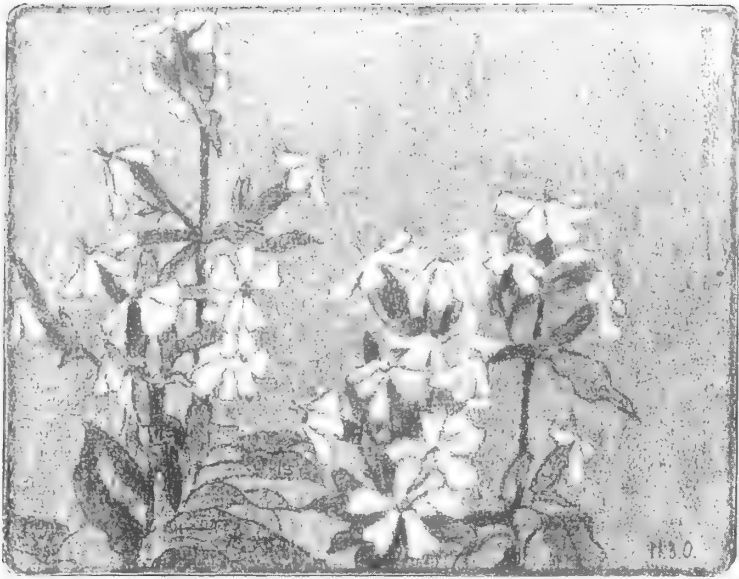
Or, the drawing might be treated as a decoration, perspective and distance in a measure eliminated. The lines of the design then should be emphasized by being delicately outlined in brown red or green brown. The background any chosen tint, the leaves an even tint of green, the white flowers left white, with yellow centers.

The very next blossom I would choose for a beginner in painting to represent (were she painting from nature), after the daisy design, would be the narcissus, because the problems which it presents are just one step further in modeling. You observe that the petals are wider than those of the daisy. They curve and turn more, consequently they must be modeled and deftly shaded more. The centers also are cup shaped instead of yellow buttons, so these narcissus centers need to be modeled also to express their shape. There will be in their depths greenish yellow shadows.

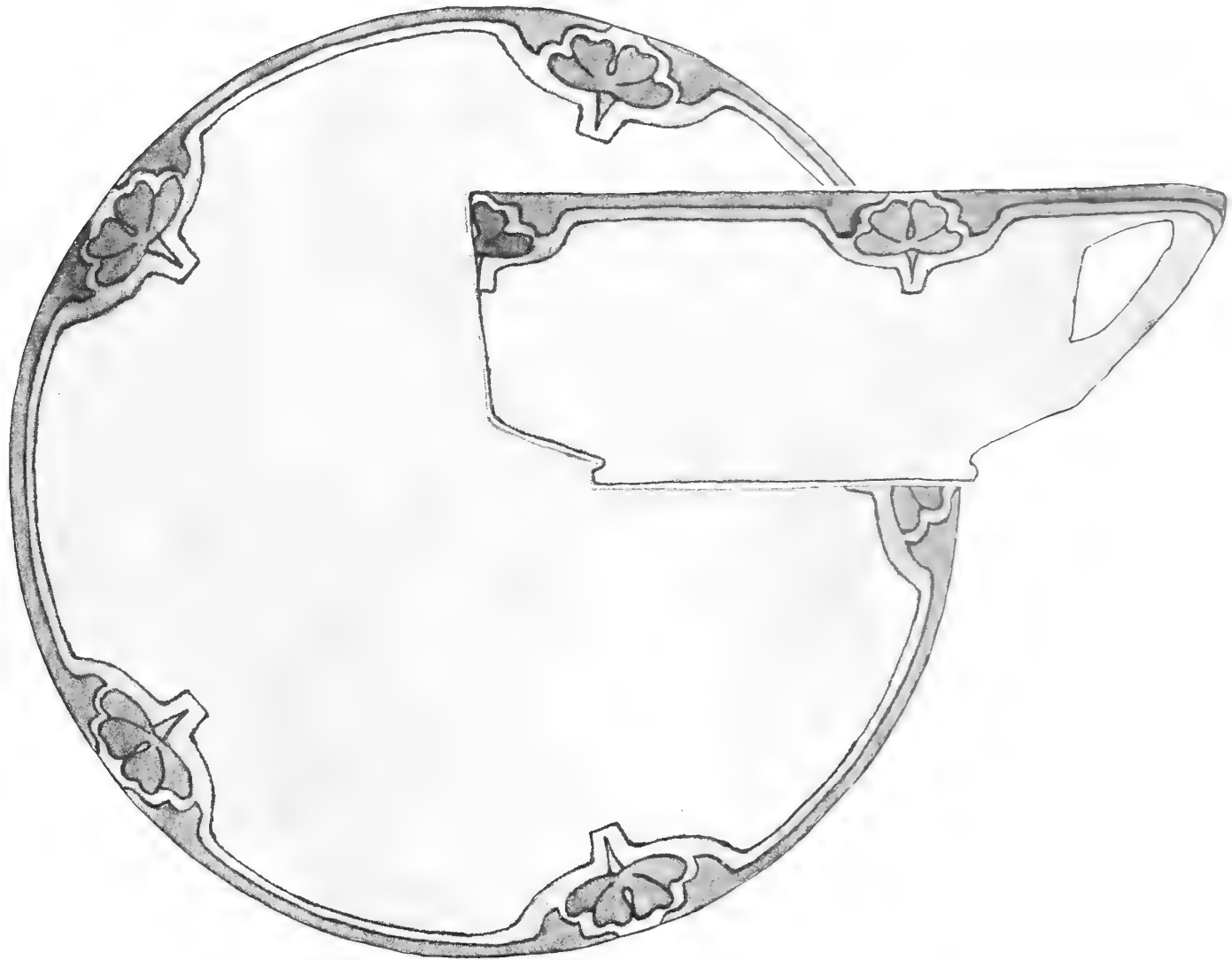
The leaves of the narcissus in this design, as is natural to the narcissus, hold themselves up in balanced grace suggesting the lyre of Apollo—the music changed to perfume.

The tints of these green leaves are very lovely. They range from bluish white where the light strikes upon the green to yellow green where the light shines through the translucent leaf.

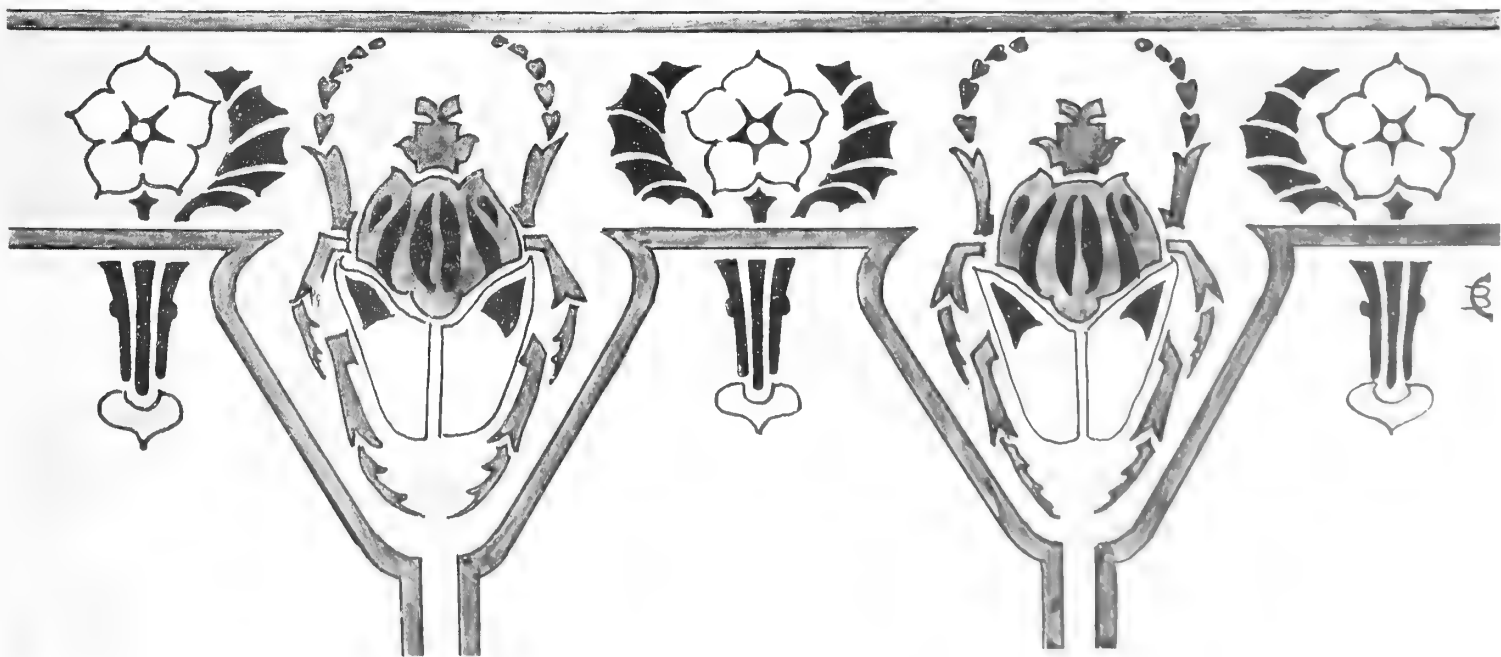




BOUNCING BETS  
 NATURALISTIC AND CONVENTIONALIZED  
 EDITH ALMA ROSS

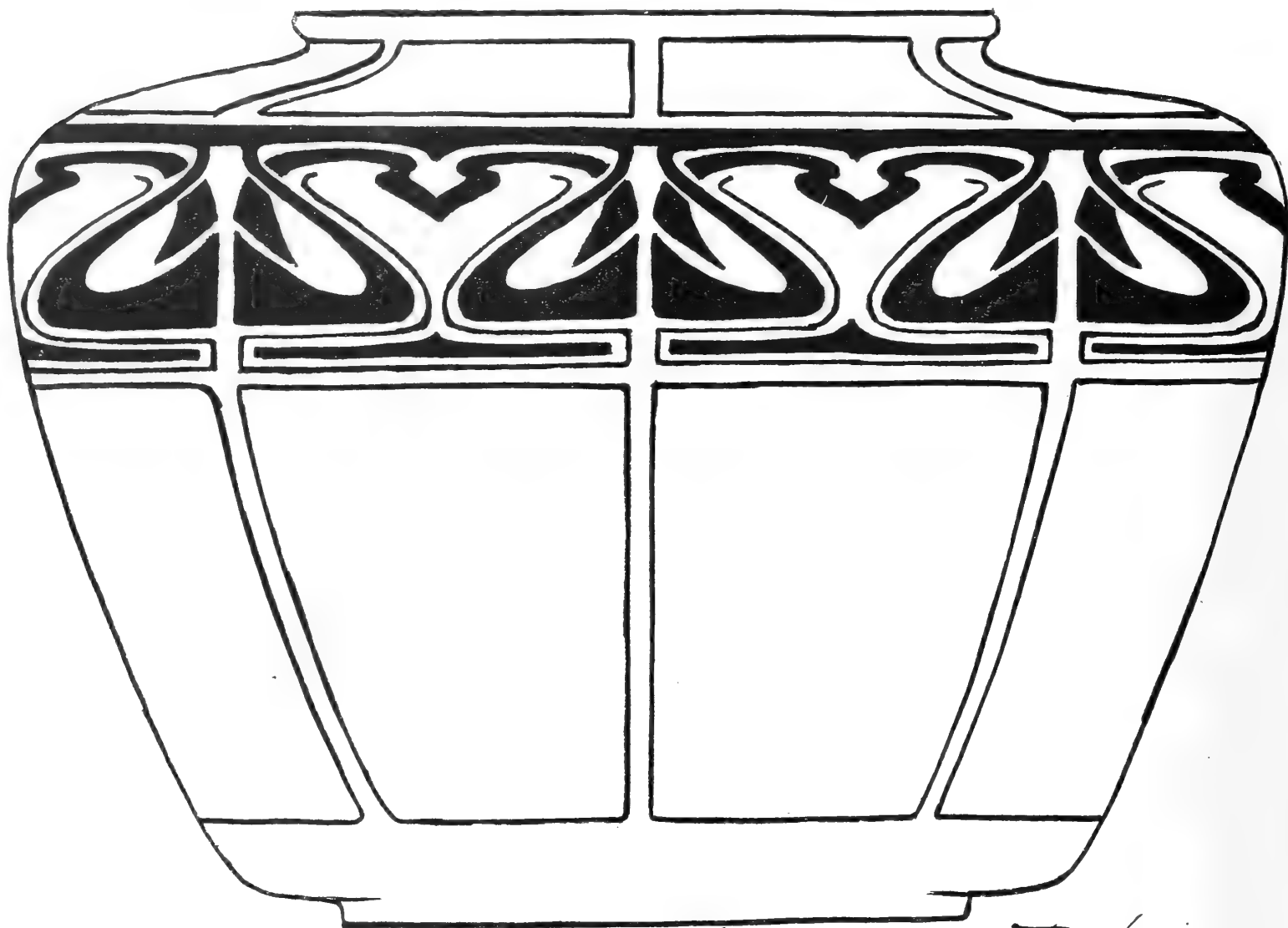


CUP DESIGN, BOUNCING BETS MOTIF—HANNAH OVERBECK



BEEBLE DESIGN FOR LARGE BOWL—CHAS. BABCOCK

**B**ACKGROUND of design, Yellow Brown Lustre; edges of band gold; flowers, pale Yellow; foliage, Auburn or Shading Brown. Beetle, Gold and Black with Deep Green Lustre over Gold in shaded part. All other parts of bowl outside, Ivory Glaze. Put design one half foot below edge of bowl. Inside of bowl, Mother of Pearl Lustre. All outlines Black. Run perpendicular lines to bottom of bowl



*Henrietta Barclay Paist*

VASE DESIGN IN OLIVE BROWNS—HENRIETTA BARCLAY PAIST

#### CHILD'S MUG

"SIMPLE DESIGN FOR BEGINNER"

*Jessie Underwood.*

**H**AT, sand, and band around base, Light Yellow. Hair, Yellow Ochre. Sky and water, Deep Blue Green and Apple Green. Flesh, Pink and Yellow Ochre. Dress Blood Red. Band at top of mug, base and handle, Dark Green, also lettering and outline. Handle, band and lettering in gold if preferred. Might also be done in one color, Delft Blue, Brown or Green.



#### WHITE ASTERS

*Maud E. Hulbert*

**F**OR the flowers use Brown Green very thin (or Grey for Flowers) in the shadows, Lemon Yellow, Yellow Ochre and Orange Red for the centers, and very light washes of Deep Blue Green for the lightest parts of the petals and some Warm Grey washes in the second firing for the shadows. Yellow Green and Shading Green, Deep Blue Green and Brown Green for the leaves.

It would also be pleasing if used for a vase, to paint it with Copenhagen Grey and Blue giving the effect of a monochrome.





WHITE ASTERS MAUD HULBERT

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# KERAMIC STUDIO

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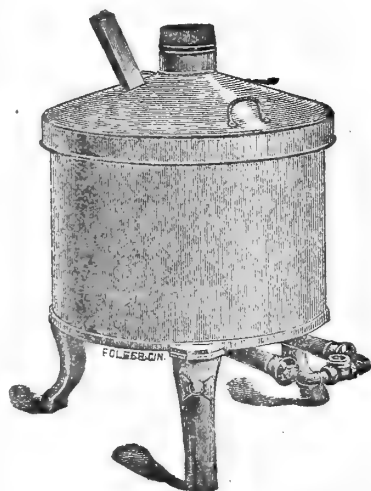
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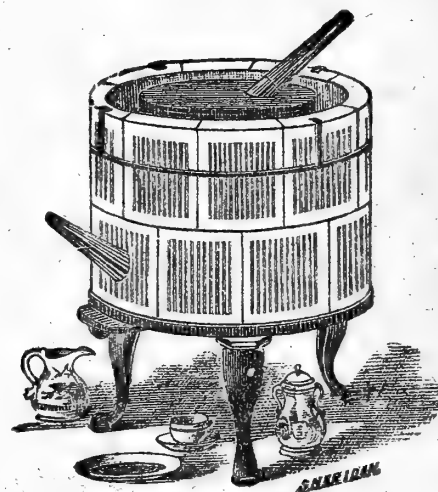
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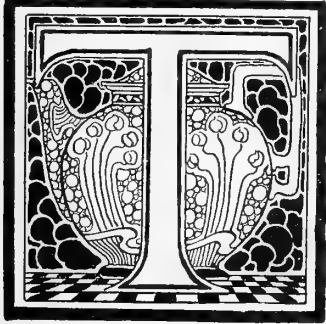
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# KERAMIC STUDIO

Vol. X. No. 7

SYRACUSE, NEW YORK

November, 1908



THE Christmas competition which has just closed has been a most satisfactory one in every way except for naturalistic studies. It is evident that very few of the more experienced workers are now making paintings of naturalistic subjects. Since almost all of the advanced workers have deserted the naturalistic field for the conventional, they have confined themselves rather to detail drawings with color notes rather than to completed naturalistic paintings. This is rather unfortunate for the lovers of flower paintings since we cannot procure for them the flower pictures which would be an inspiration. The prizes were awarded after much work and time consumed in selection. So many good things were submitted that one hundred and fifty dollars has been spent in extra prizes and in purchasing meritorious designs. Even thus, many designs of merit were of necessity returned to the senders since we are already much overstocked. Never before have we had such a stock of good things to offer our ceramic workers.

The prizes were awarded as follows:

*Naturalistic Study*—First prize, no study considered sufficiently worthy. Second prize, Alice Willits, Friendswood, Texas. Third prize, Charles Leo Wiard, Waukegan, Illinois. Mentions, Henrietta Barclay Paist, St. Anthony, Minn.; Maud E. Hulbert, Birmingham, Mich.; Ray E. Motz, Monassen, Pa.; Bessie C. Lemley, Jackson, Miss.

*Decorative Study*—First prize, Mary Louise Davis, Toledo, Ohio. Second prize, Nettie W. King, San Francisco, Cal. Third prize, Ophelia Foley, Owensboro, Ky. Mentions, Nancy Beyer, Punxsutawney, Pa.; Henrietta Barclay Paist, St. Anthony, Minn.; Hannah Overbeck, Cambridge City, Ind.

*Design applied to ceramic form*—First prize, Mathilda Middleton, Chicago, Ill. Second prize, Henrietta Barclay Paist, St. Anthony, Minn.; Third prizes, Mary McCrystle, Chicago, Ill. and Ione Wheeler, Chicago, Ill. Mentions, Nancy Beyer, Punxsutawney, Pa.; Mary Louise Davis, Toledo, Ohio; Frances Hazlewood, Newport, Ky.

*Drawing of natural form with details*—First prize, Nettie W. King, San Francisco, Cal. Second prize, Mary Louise Davis, Toledo, Ohio. Third prizes, Hannah Overbeck, Cambridge City, Ind. and Drucilla Paist, St. Anthony, Minn. Mentions, Alice B. Sharrard, Louisville, Ky.; Georgia Spainhower, Danville, Ill.; Ray E. Motz, Monassen, Pa.



## COLORS FOR BELLEEK WARE

We would call the attention of our readers who are decorators of Belleek, to the booklet offered free by Mr. Lenox of the Lenox pottery of Trenton, N. J. It will save much trouble in the handling of colors and gold on that ware. It offers a list of colors prepared especially for Belleek ware which are said to give also superior results on other china.

## SPECIAL DESIGN COMPETITION

WE announce on the inside back page of cover a special design competition, to close on December 1st. This is a new departure. The competition will be for conventional designs to be used on commercial tableware.

Very simple designs, well conceived and well adapted to the shapes, will be as liable to receive the prizes as the more elaborate ones, as it will be noticed that the shapes are simple. We advise our friends to try to submit designs, which although thoroughly artistic, will appeal to the public taste, to the taste of the many who now look for factory tableware showing a better style of decoration than the usual sprays of naturalistic flowers.

We hope that all our good designers will submit one or more designs, as it may very well mean, for the successful ones, more important orders in the future.



## NATIONAL LEAGUE OF MINERAL PAINTERS

WHEN this number of KERAMIC STUDIO reaches League members it will be almost time to send in designs for Problem two for criticism. Problem two is the vase which may be had in Belleek china No. 5617 Abbot's catalogue or in American China, No. 5901. It is "to be decorated in geometrical design and conventional flower ornament." This combination it seems has puzzled a number of our members as many have written letters of inquiry in regard to it. We have referred them to pages in back numbers of KERAMIC STUDIO which contain many examples of this style of ornament. Two excellent ones which show the design clearly may be seen in the August number, in the pictures of the exhibition of the Chicago Ceramic Art Association, one by Miss Iglehart showing a conventional Larkspur and another by Mrs. Bergen showing a conventional Spiderwort combined with geometric design. We are pleased at the interest this problem has aroused and the solution of it will be found of great benefit particularly to those members who up to now have confined their efforts to simpler forms of design.

Since our annual meeting eight new names have been added to our list of individual members. They are as follows: Mrs. Theodore L. von Kameeke, Mrs. E. L. Dewey, Miss Bessie C. Lemley, Mrs. T. R. Ray, Miss Elizabeth White, Mrs. Dea Carr Smith, Mrs. C. F. Heidelberg, Mrs. W. B. Hollingsworth.

Our Corresponding Secretary who has also served the League well as Chairman of Transportation Committee has resigned from both positions, it being made necessary by the fact that she is going to Colorado to live. Her resignation was accepted with regret by the Advisory Board, who appointed Miss Ione Wheeler, 1027 Fine Arts Building, as Corresponding Secretary for the remainder of the term. Correspondents of the League will please make a note of this change of officers and also of the change of address for the Winter of the President of the League. Mail designs for criticisms to

MARY A. FARINGTON,  
1650 Barry Ave., Chicago



PINE CONE MOTIF—JESSIE UNDERWOOD

## A STUDY IN GREY AND PINK

*L. Vance Phillips*

THE most desirable palette is a small palette of colors, each of which is an old friend, not only of the painter, but each of the other, to the extent that no one of them will aggressively seek to annihilate another in the fire. Greys, greens, blues, and gold pinks are for the most part agreeable, and in this study of cool grey should be most friendly throughout.

The manner of drawing in a head has been explained in a previous article.

When a head is to be painted against a dark background, it is a good plan to lay in the background first and only slightly develop the head against this for a first fire, reserving the important modeling for later fires.

In the case of a light background begin at once on the flesh. Also in the case of an inexperienced painter, follow the last named plan, as the color or oil which goes beyond the line can be readily absorbed in the background if it is laid in at once. If not convenient to paint in the background at once the color or oil may be removed after it is dry in one of the three following methods: with a curved steel eraser; with cotton slightly moistened with turpentine; with clove oil, a quick and delightful cleaning process, of great value in conventional work. With a square shader lay on the clove oil, deftly using the corner of the square shader to touch into sharp turns and curves, always carrying the clove oil cleanly up to the line of the sketch. The clove oil will have moistened the color or oil in from two to five minutes, after which use a dry muslin cloth to wipe the moistened portions back from the head or design—always back from the portions to be preserved. One touch of the muslin will leave an absolutely clean surface, with a firm edge, for the clove oil will not eat beyond the line where it has been placed.

In setting the flesh palette place Blonde Flesh, Pompadour, Reflected Light, Cool Shadow, of a blue tone, and a little Warm Shadow.

Over the face lay evenly with a square shader an open oil, carrying it well into the hair, that the latter may be softly carried back from the flesh later on. Into this oil lay a thin wash of flesh color over the high lights, and Reflected Light over the plane of shadow. Leave the shadow of the cheek and the lips free from color in order that Pompadour, pure, may be used to suggest the natural color. On the cheek the Pompadour may be laid with a square shader in a wash, or painted in hatching touches with a pointed shader. The Cool Shadow is best handled by hatching it with a pointed shader into the Reflected Light. This process is merely using the color thinly, in parallel strokes, similar to those used in etchings and in pen and ink drawings. The space between the curved strokes should be

slightly wider than the stroke itself. The direction of these parallel strokes should be such as to best round and model the features. Any color hatched in for modeling should be moistened with turpentine in the brush, not oil, in order that the even surface of oil may be retained, for upon this evenness depends the quickness and perfection of the blending—the gently uniting of the different tones—when the modeling is completed. The Cool Shadow should be modeled into all the half tones except on the cheek and used in rounding the flesh color into the Reflected Light. The amount of color used in different places should vary with the depth of tone required to the end that where the least Cool Shadow is used the Reflected Light tone shines up with more strength and gives that luminous depth that suggests life. By this hatching touch the general tone of Reflected Light is not materially disturbed, and wells up in a manner not obtainable by a flat wash including both tones.

In the very few dark shadows of the face a little Warm Shadow is used. On the whole the high light is the local color, the half tones are of varying degrees of coolness, while the few dark shadows express warmth.

In stippling or blending use the largest size convenient to do the work and select always a slant stippler, as it will more deftly unite the different tones than the square variety. Touch lightly from light into medium tones and finally into the deepest shadows using after the manner of a silk dabber, yet even more daintily and evenly if possible. If this tool is used when the oil is too wet the modeling is quickly melted and lost. If too dry the hatchings will not disappear and the color must be laid again. If done at the happy moment the line touches will melt into the general wash, leaving some places truly cool, and others of readily apparent warmth.

Blonde Hair may be laid in with Yellow Ochre very thin in the lights, Meissen Brown with a little Blue Violet in the general shadows and Meissen, pure, in a few dark shadows.

The background may be laid sketchily with Pearl Grey to which is added Apple Green and Rose. In some places at the left, a pink grey and at the right a green grey.

The dress should be Pearl Grey shaded through Pearl with a little Turquoise in the half tones and in the few deep shadows a wash of Pearl and Meissen with a tint of Ruby.

The scarf a pink grey—Pearl with a little Rose and the deepest shadows the same as those of the dress.

Render the high lights of the rose by an absence of color, the half tones with Apple Green and Rose and the deepest touches with Rose. In the last painting of the rose a thin wash of Light Yellow will be a happy note.

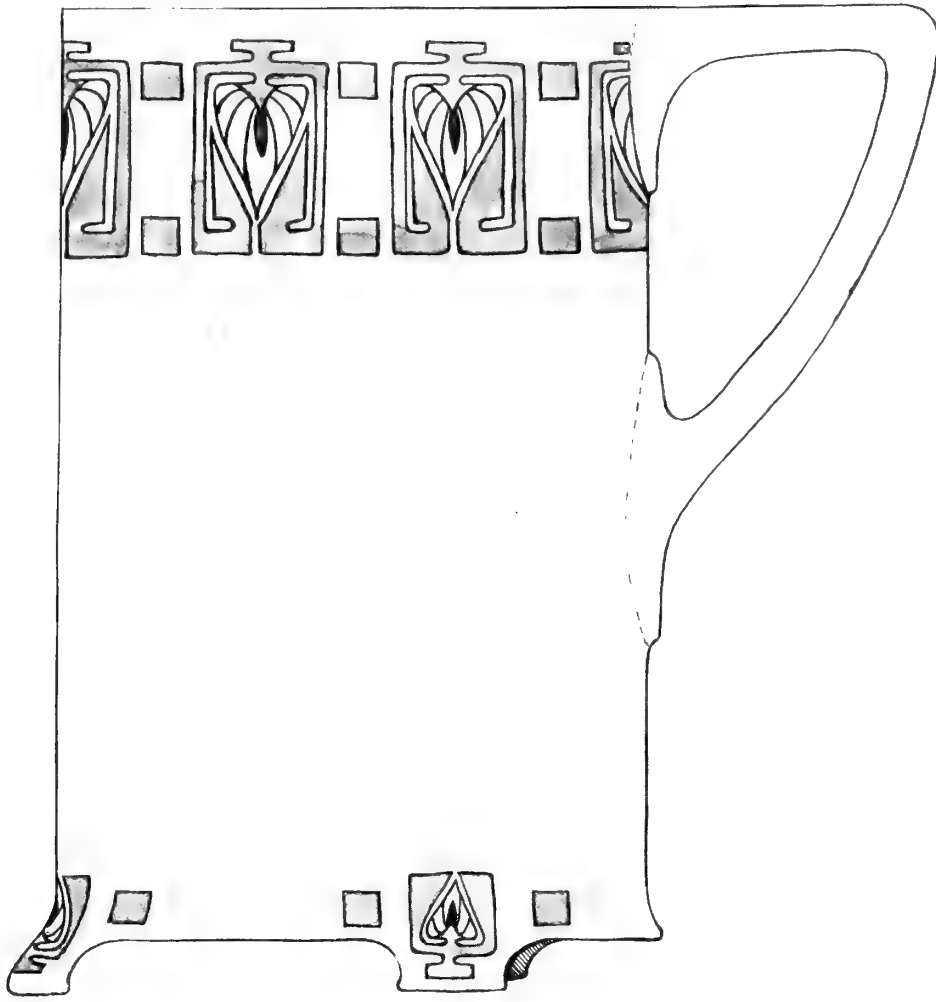
In repainting the flesh for a second and third fire do not plan to duplicate the first painting, but rather study to add those colors here and there that seem needed to make the face ideal in color and expression. Perhaps the high lights will need no more color. Perhaps the addition of a little more blue at the temples near the hair, and of a little Apple Green in the cool shadows used in modeling the neck may bring variety in the flesh and harmony in a cool color scheme.

A delicate pink wash over the scarf when nearly completed may be the little touch of color you desire.

For ideas about tinting and rubbing in dry color and for advice relative to not painting every part every time read the paragraphs relating to this in my article on the decorative treatment of a figure.



SWEDISH MODEL—CARL J. BLENNER



## TEAPOT DESIGN

*Anne L. B. Cheney*

**D**ARKEST part—Grounding oil, padded evenly; and dusted in one hour with Empire Green to which has been added a very little Black.

Light portions—Special oil for tinting, padded and dusted with Albert Yellow. Gold can be used with good effect in the bands and veins of the leaves. Divide the lower portion of tea pot into three sections, and use two coats of Light Green Lustre in the panels, using gold bands to divide sections. Outline in Black.



## STUDIO NOTES

Miss M. Helen E. Montfort has reopened her studio on Thursday, October 1st, 1908, at 318 Lenox Ave., New York City.

Miss Laura B. Overly has removed her studio from 27 West 26th St., to 297 Fifth Ave., New York City.

Miss Ione Wheeler has opened her new studio at 1026 Fine Arts Building, Chicago.

## STEINS

*Helen Smith.*

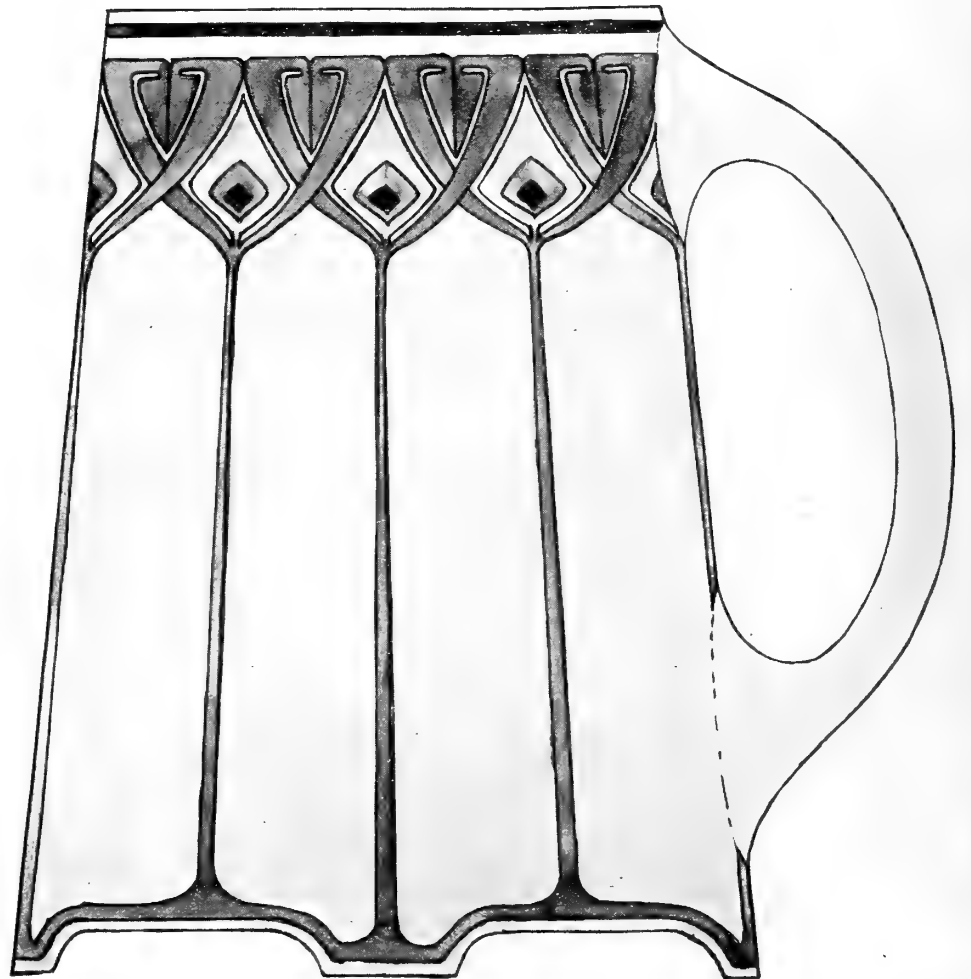
**T**HE stein designs may be treated in a number of ways. The steins should be made of a hard, white body and either a clear white glaze or a white mat glaze may be used.

The borders should be applied in clear, flat colors and not more than three or four colors should be used. Perhaps the simplest treatment and also an effective one is to carefully trace the design on the stein in black overglaze color and when the outline is perfectly dry, fill in the spaces with rich colors, using a bright green, scarlet and yellow with perhaps a touch of dark blue.

If a softer effect is desired the spaces of the border may be painted in a grayish green, light blue and a soft yellow, and if this color-scheme is used the outlines should be left white.

If the steins have first a deep cream-color applied for a background the borders would look well in three or four tones of one color, using a very dark tone for the outlines. Tones of brown, blue or a warm green may be used.

It will not be found difficult to trace borders of this character if one section is carefully outlined first and then a pounce made from this to use in repeating by rubbing powdered charcoal over it.





TEAPOT DESIGN—ANNE L. B. CHENEY



TILE DESIGNS FOR UNDERGLAZE PAINTING—RUTH KENTNER



MAYONNAISE BOWL—HELEN K. TAYLOR

## MAYONNAISE BOWL

*Helen K. Taylor*

**B**LUE—one part Aztec Blue, one part Ivory Glaze. Green—two parts Copenhagen Grey, one part Sea Green, one part Yellow Green. Grey—one-half Grey Yellow, three Pearl Grey. Red—three parts Yellow Red, one Pearl Grey. Yellow—three parts Albert Yellow, one Pearl Grey.



## NASTURTIUMS

*Henrietta Barclay Paist*

**I**N using this study either for panel or vase, first tint the entire piece with Neutral Yellow and fire. The design is then traced on. Use for the flowers Lemon or Albert's Yellow, Fry's Imperial Ivory and Yellow Red, with Dark Brown for the markings of the red one and Yellow Brown for the lighter ones. Use Grey Green or Olive Green for the leaves and stems. Lay all colors flat and outline for last fire with Dark Brown and Dark Green, brown for flowers and green for foliage.



## ELDERBERRIES (Page 151)

*Ida M. Ferris*

**F**OR the berries use Banding Blue, Royal Purple and Black. Keep the lightest and the darkest ones quite flat and simple, giving reflected lights to only a few.

The leaves are a dull warm green, mostly Brown Green, with a little Dark Green in darkest tones, with shadow leaves in light washes of colors used in berries.

The background is more pleasing if it is in warm tones,—Aulich's Warm Green with some Albert Yellow, in the very lightest places, behind the top and left cluster, with colors of the leaves in darkest places.



## PINE CONE MOTIF (Page 144)

*Jessie Underwood*

**P**AIN'T overglaze cone and panels Light Yellow outlined in Brown, or Chestnut Brown tint outlined deeper the same.



## WHITE LILIES (Page 155)

*Edith Alma Ross*

**T**HE coloring for this study is very simple, drawing must be accurate and lines carefully preserved.

The green is any good green, say Shading Green or Grass Green with a touch of Brown Green and Dark Green.

The stems should be yellow with a faint shading of green.

Egg Yellow, Albert Yellow or Jonquil Yellow will give the right color and Yellow Brown the stamens. Shade carefully and retouch with Brown Green.





NASTURTIUMS—HENRIETTA BARCLAY PAIST



BORDERS—ELDERBERRIES—IDA M. FERRIS



CORNER OF CROCKERY SHOP,  
BUDAPEST

## CHINA AND GLASSWARE OF THE BALKANS

*Notes of Travel by Felix J.  
Koch*

### I

THE examples of the potter's art which southern and notably southeastern Europe presents are interesting, if only for the proof they offer, constantly, that all the world is akin, and that in Darkest Turkey there are employed many things identical with those to be found in our most cosmopolitan cities.

The east Adriatic at the outset presents many of these specimens.

Miramar, the home of Maximilian of Mexico, being a royal chateau, is, of course, expected to house rarities, but aside from a porcelain-topped

table in the reception room, stoves of china in the servants' quarters, and heavy crystal chandeliers, there is little here to attract the notice. Quite a few of the rooms have the double-doors of glass, however, and something of an oddity exists in the floor of the second story, in the form of a heavy circular pane of glass through which one may look into the apartment below.

Northward in Istria, among the salt workers of Capo d'Istria there are in use dishes of a heavy blue pattern, reminding one at once of Delft. This similarity is increased the more by reason of the fact that the dishes repose behind slats along the walls, as they do in the Dutch peasant homes.

Beginning with Rovigno, one meets everywhere in this section a plain glass decanter holding just a liter and equally plain water glasses. Wine is actually cheaper than water in these lands—for drinking water is sold—and with the wine, which comes in the liters, there are the tumblers, one for water, to dilute, and the other for the mixed beverage. Zara, however, has brought to the world a glass of its own, the original maraschino vessel, for this is the home of the maraschino *par excellence*. In Zara they drink the liquor in a little glass the shape of the old-fashioned tapering champagne glass, but standing not two inches high. Onto the top of the glass a pasteboard cover is laid, to retain the aroma, when serving. Old porcelain bowled pipes of German style and great water jugs borne from the town-fountain by the men, are other features of street life in this place. In the cafés, a tiny pitcherlet of white porcelain, matching the maraschino glasses in size, stands at each place, containing the coffee, while a great pitcher holds the cream, for in this region one drinks milk with coffee in the proportion that we usually take coffee with milk.

Among the Albanians of Erizzio, the dishes are likewise kept behind wooden slats along the walls. In the cemeteries of these people, against each stone there is set a glass case, bearing wreaths of beadwork, and now and then a picture of the deceased. The grog-shops of this region have solved the problem of breakage by replacing

the "stein" with a broad, three-spouted pitcher of metal, more useful than ornamental, and from these the customers drink direct. Lotto is a government monopoly in Austria and very popular, but, curiously enough, the lotto glasses are not employed, gravel from the highway serving for markers.

Along the Dalmatian coast, Spalatro, which is built inside an old Roman imperial palace, contains, in its museum, some interesting examples of urns, for holding human ashes after cremation, dug up from Roman tombs. These urns are of a pale blue translucent glass, that is filled with slag and other impurities, and were kept inside stone jars. A magnificent vase of alabaster, too, has been exhumed and set in this collection.

In the back country of Dalmatia, Trau and Canali, a curious object in each home, is a huge decanter,—two or three feet high,—that serves to hold the gin for the family, and stands in some sheltered corner of the home. From it tiny maraschino glasses are filled, and then passed to the guests. A native sherry on the other hand is served in water glasses, and these full to the top, being accompanied by a cake, which is presented on a great colored platter.

Cetinge, the capital of Montenegro, presents little of interest except that all windows are built double, a pane at either side the sill, against the bitter winter.

To the north, in Hungary, at Fiume, glass panes serve to form little oratories along a hill of pilgrimage, that is one of the interesting points on a trip through Magyardom. Fiume is noted for its oddities in the form of miniatures, and among the most unique of these are tiny aquariums of glass and of a shell of the vicinity, which are meant to be worn as watch charms. Paper weights, too, of the finest crystal glass, enclosing a real butterfly; little pocket mirrors in queer design and with the back of an iridescent shell, and the like, also fill the stores.

At Abbazia, a neighboring summer resort, on the Gulf of Fiume, the water-glass is used for serving coffee.

In Croatia old men in the villages have the typical German pipe of curved porcelain bowl. In the gardens, too, among the flowers, mounted on short sticks, are brilliantly colored balls of glass, such as we mount on our Christmas trees, that lend their color effects to the whole.

On the market at Agram, capital of Croatia, unlike most European markets, cheeses are not set on the stalls themselves, but on clean plates, while milk is made equally appetizing by being sold in jugs of white, with heavy brown mottling. Eggs, too, are sold from similar jugs.

Beyond the cathedral of Agram, famous for its handsome, narrow stained windows, reminding one of St. Chappelle of Paris, in the Museum, there is preserved quite a lot of ancient Croat pottery, among the lot there being especially noteworthy a painting of Saint John's head, upon a plate. Stores in this city sell tiny bottles, perhaps two or three inches high, containing a single canned fruit,—one peach or plum, etc., while the porcelain shops have, for specialty, a deep navy-blue faience, sandy to the touch and eye, and worked into all manner of figures. Stoves throughout the city, even to the cloak room of the Landtag or Parliament, are made of porcelain.

In the back country, at Somobor, each house is fitted with a balcony of glass, a sort of sun parlor, at its rear, but this is employed as storehouse for rubbish almost exclusively, so that one wonders instinctively why it was built. At Sissek, a neighboring city, shop windows are no larger than dwelling windows, while the doors to the



ELDERBERRIES -IDA M. FERRIS

Treatment page 148



PORCELAIN BOWLED PIPES OF CROATIA

stores are of glass, and are reached from a little vestibule indented in the wall.

Far to the south, in Bosnia, beginning with Banjaluka, the bazaars afford many things of interest, both old friends and new. On the shelves of some the pickle jars are prominent, and cheap pottery is equally plentiful in others. Bazaars of a sort are grouped together, and prices and wages are the same throughout a given town. Nor will the shop keeper of this section bargain, but if one attempt to underbid, he replaces the object on the shelves, stating that he sees the buyer does not really wish it. In the *kavanas*, or Turkish café-houses, which are as ubiquitous as saloons in Chicago, from this point on over the Balkans, there are employed tiny deep saucers, perhaps two inches in diameter at the top, and in these the coffee is served, from metal flagons or pitchers, two glasses for water always accompanying an order. Usually the little cups are of plain white china, though now and then a band of pink and of gold, or a slight floral pattern will be added.

In the neighboring Trappist monastery there are, likewise, the china stoves, and in addition, at the junction of the arms on the crucifix in each cell a glass for water is set. At each monks' place in the refectory one finds a cup of the cheapest white china, enwrapped with a napkin, and a tall, equally coarse pitcher of crockery, from whose contents each brother washes his own dishes when through with the meal. Other dishes, however, are of metals, usually tin. Two little jugs, one for beer and one for water, are likewise at each plate.

Along the trails from this city to Rjeka, in the cafés, the handleless coffee cups are quite generally of white with a pattern of red and blue. Rjeka, whose pride is a pavilion of colored glass panes, from which one may overlook the falls, has in its kitchens some interesting things. Bottles containing the dirty milky vinegar are in one corner, dishes of white china, with blue and red flower pattern, are stacked in another. In the bedroom, on a tall old chest, there stands a variety of bric-a-brac, while on the cupboard's top is placed pottery and decanters, and, in each home, an apple of porcelain, pierced about with slits, into which little pewter fruit knives fit. Glasses for the *slivowitz*, or prune brandy, and coffee cups, such as sell at two and two-fifths cents on the bazaars, are other inevitables.

Sarajevo, the capital of Bosnia, is the city of bazaars, *par excellence*, set at either side the cobbled floors of innumerable arcades, and each with its moslem owner sitting

cross-legged at the edge of the shop beside his silver water bottle with coffee or cigarettes to his lips. Everything almost will be sold in some of the bazaars, from bric-a-brac to bolts of gay colored cloths and boots, though usually each will have its specialties arranged, either in the most exacting order or else the greatest confusion.

Among these bazaars the drinking water vender passes with a set of ordinary tumblers in his belt.

Sarajevo having a brewery, has, likewise, a considerable demand for bottles imported from the north, for despite the fact that these are packed in straw for shipment, travel on burro back is rather hard on glassware. The National Museum of the city contains quite a lot of samples of ancient pottery, with which the old Bosniacs were buried, and almost as old are certain distaffs, with little mirrors set in the handles. This museum, in addition to its cases and jars, has employed great mirrors as floors for the "swamps" among which its reed birds are exposed, a novelty that produces the desired effect of water, and is well worthy of emulation.

Lanterns of glass are features of the parade in honor of the Emperor's birthday in this city, when folk throng the cafés, both for the drinks and to indulge in the Turkish water pipes. Of the latter objects there is a great market in the city, the pipes consisting of a base of glass, whence a rod rises to the top where the tobacco is placed, surrounded by a protective metal gauze and a top piece; while a hose is attached in such wise that the smokers do not receive the nicotine, which is lost when the fumes pass through the water.

At a Turkish wedding dishes are the usual gift of the father of the bride.

At Mostar as over the Herzegovina, and, in fact, Bosnia generally, the little handleless coffee cup, more like a tiny bowl of white china, with a rim of pink, or a few bands of gold, is on sale, and in use everywhere, the Turk swilling coffee the day through. Larger bowls are employed for a peculiarly flavored punch of this locality, while in the lunch rooms, over the capital, still greater ones contain the meat balls and stewed meats, from which the customer is served. At the great vineyards, outside the city, grapes are served on plates, rather than platters, as is the true Turkish fashion.

Even into the sandchak of Novipazar, the darkest part of European Turkey, this demand for the coffee cups has crept, these and the beer glasses, which are used likewise in most of the inns. For glass beads, too, there is demand, since the peasants are inordinately fond of decking their wagon horses with long strings of blue or red varieties.

At Plevje, the capital of the district, however, the pasha, whose salary is ten thousand dollars a year and innumerable perquisites, has not enough dishes to go round at his banquets, and so guests wait, between courses, while dishes are being washed, and should the coating of lamb-fat with which everything is here cooked, still adhere, no one seems to mind. At the little Christian church here, the icon of the Virgin is preserved beneath glass, that the devout peasants may kiss it without fear of injury.

In the strangers' bedroom of the Austro-Hungarian fort at Priboj, in this part of Turkey, the stove is of porcelain. Glassware, however, is largely limited, hereabouts, to an occasional mirror, and to a single show case at the front of each bazaar, in which the choicer articles of the man's stock are kept. The people of the locality turn out



SALAD PLATE—MARIE CRILLEY WILSON

**P**AINT leaves and bands with Tinting Oil, let it stand several hours, then dust with equal parts Brown Green, New Green and Ivory Glaze. The flowers are of Albert Yellow to which a touch of Yellow Brown has been added. Let this color be very delicate. After firing apply envelope to entire border. Slightly color Special Tinting Oil with Grey for Flesh; after standing some time, until it becomes tacky, dust with Brown Green and Pearl Grey.

If a white background to design is preferred the leaves and bands may be of Grey Green and Brown Green, dusted with Ivory Glaze.

Another suitable color scheme would be to paint the entire design with equal parts Copenhagen Blue and Arctic Blue, merely outlining flower with the same. Envelope dusted with two parts Copenhagen Grey and one part Pearl Grey.



CAFE POTTERY, BOSNIA

a crude earthen-ware, left uncolored save for the necks of the vases and bottles, which are usually painted in the sacred color, green.

For serving the candied rose-leaves to favored guests a glass bowl is also employed by the mayors of these little towns.

Travelers in this part of Turkey one and all equip themselves with a flask for water, since it is often weary, warm miles between streams, and likewise between places where any liquid refreshment can be obtained.

At Budapest, the capital of Hungary, the semi-official tourist bureau, where all excursions are planned and all theatre tickets sold, sells typical peasant wares, pottery among the number, and by attractive cases fosters sales that encourage the peasants to further efforts. Nowhere, however, is the art of mending china well understood in this city, and when something dainty is broken it remains so.

Among the barbers of this city there is employed a plain white plate, made with a notch out on one side, so as to fit the chin. In washing, after shaving, the towel is made very wet, the water streaming into the dish.

A characteristic of the china stores in this city is a queer red ware, iridescent purple, from which all manner of unique figures are made.

In the north of Hungary, the town museum contains native pottery of the locality, largely a creamy white, heavily glazed ware, with gaudy flower patterns. Great glass jars, for containing specimens in alcohol, have a great sale among these civic museums. In this part of Europe coffee is served in glasses rather than in cups.

Among the Slovaks at Hervad, the inn tables are laden with the dishes and earthen-ware, as well as crocks, as though to display the entire stock. In the latter towels are placed, and then, inside these, the dough is set to rise, after having been kneaded in the family cradle.

Among the Schmecks cities wandering glaziers are features of the roadsides, the men bearing their frames of glass on the back and smoking their pipes and bearing the long walking-stick, trudge on, weary miles. Here at Alt-Schmecks, the coffee is likewise served in glasses, and these accompanied by tiny pitcherlets of white porcelain, the one containing milk, the other the coffee itself, that the two may be mixed in the glass. American bathtubs of porcelain are features of the baths in this region.

At Csorba, for the mountain ascents, flasks of a green glass are sold the tourists. Wine bottles, too, are much in evidence, being placed on tables in the inns that folk may be tempted to buy of the beverage. Heavy glass paper weights, containing a picture of some local scene, are favorite souvenirs of the locality.

At the Magyar capital, in addition to selling glass beads for the children to string, bisque dolls are greatly in vogue. At funerals here the wreaths are likewise usually of a glass bead work. Among the baker shops, tiny vials for fruit juices and more ordinary glass jars of preserves help to ornament the windows. Little buckets of a translucent glass and silvered rim, for washing grapes at the table when served, are other commonplaces of the shops.

At the annual art exposition at Belgrade, Servia, plain porcelain dishes are employed for receiving the money of the visitors.

Peasants in this section are exceedingly fond of a series of red and yellow beads worn on the front of the coat of hide.

On the market, great green crocks are hawked, being used by the peasants for innumerable purposes.

Lunch stands use as symbol a number of plates heaped high with a rather dirty hash.

In the homes of Servia it is the custom to have on the top of a tall wardrobe a great accumulation of cups and saucers, vases, trays and the like, one and all, however, so high above the heads of the tenants as scarcely to be seen save from afar, and owing to the shakiness of the *chiffonieres*, causing the larger pieces to be in imminent danger of toppling upon the smaller.

A crystal chandelier is the favorite ornament to a great hall in Servia, such as the national theatre at Belgrade.

At funerals here the cortege is preceded by a boy carrying a plate, upon which, later on, the funeral cake is to be set.

In connection with the blessing of the regalia at a Serb coronation, the folk in the church one and all kiss a glass pane over a small sacred icon, placed to one side the aisle.

At great balls of state, ladies of the Serb nobility deck themselves with glass beads set about the little ornamental fez, and made in imitation of great pearls.

On these occasions, also, the plates and cups and saucers respectively, are stacked high on the *buffet*, each guest helping himself to them. The champagne glasses, however, remain in the charge of attendants, who hand them out already filled.

Interesting, on the table of Prince Milosh of Servia, at the royal chateau at Terpschidor, is a small glass vial containing a morsel of bread, which was walled in, as a memento when the chateau was built, and later found in the course of a remodeling.

In the Serb cemeteries wreaths of glass flowers are favorite ornaments to the graves.

In Bucarest, capital of Roumania, the houses of the city are characterized by the fact that above the main window-panes there is always a smaller pane of glass, of a pale blue shade, while the great windows are all of this lavender hue.

In the dirty inns on the "obor," or market-place here, one and all, the customers dine from a single dish. Here the great bazaars of native crockery,—little salt and pepper holders of plain grass green patterns; crocks of green and white divided by bands of coarse, and yet rather odd and hence interesting other colors,—form a picture gayer than can be imagined, especially when the warm summer sun sets the colors to playing.

A feature of the agricultural exposition of Roumania, at Bucarest, is the exhibition of jugs of all sorts: china-ware; more of the green crockery mottled in brown; ovens of porcelain, sold by one Jones of America, who has added a "cu" at the end of his name to conform with local nomenclature, and little glasses of pale green, or blue, and the



BANEBERRY

*Edith Alma Ross*

**T**HIS dainty plant is botanically called *Actaea alba*; the common name being baneberry or cohosh.

It is related to the columbine, buttercup, anemone, clematis and other interesting flowers belonging to the large order of Ranunculaceæ.

In April and May the tiny blossoms appear in thick racemes and later are followed by the showy pure white waxen berries borne on scarlet stems.

This makes a decorative study for the china painter using it as it appears in nature or decoratively treating it.

Leave the china white for the berries and use Capucin Red and Red Brown for the stems. The leaves may also be in shades of red and brown to harmonize.

For a decorative effect have the berries in silver and stems and leaves in green bronze on a pale green ground. Outline all in black including the tiny dot in each berry.



WHITE LILIES EDITH ALMA ROSS

(Treatment page 148)

proverbial small brown jug, all make their appearance at the Fair.

In the Roumania villages, tiny decanters, holding just one gulp, are employed for prune brandy, and the owner drinks directly from the mouth of the flask.

At the side of the inn door, in these poverty-stricken inns, a huge decanter has its place, while the window arrangement is always a series of wine bottles of red or blue-colored waters, then a row of empty bottles, and above that of bottles containing a yellow liquid.

In the peasant homes, the chimney shelf contains an aggregation of coarse white plates of cheap pattern, as well as of blue pitchers. Then there will be another shelf of plates alone, and, on a third wall or in another room, still one more shelf, with toy dogs of porcelain, and imitation apples of china, and cups for fresh flowers.

At Rustchuk, the metropolis of Bulgaria, candy is sold in thick, clear glass forms such as a long bean and the like in the shops.

The people of Tirnova, in the interior of Bulgaria, are inordinately fond of doors almost wholly of glass, these leading out both on the street and upon balconies. At this place our ordinary cup, rather than the handleless bowl employed by the Turks, is used for coffee. Glass saucers, such as were once fashionable for ice cream with us, are here employed, with a tumbler for water, for serving the preserves or jelly with which each guest is greeted.

At Plevna, the crockery stores, like all the rest, have great strings of red peppers on the exterior, drying for winter use.

Other stores here expose great quantities of cheap blue or green bracelets of glass, which the women wear in large numbers on the wrist.

Here it is the fashion to keep the spectacles in the cap when not in use.

On the bazaars they sell a two-handled cup, but of tin, and fitted with spout from which the water is allowed to trickle down the drinker's throat,—those being filled from a great jug, kept on the bureau in the home.

At funerals two boys bear tin platters of cake at the head of the cortege, while at the foot of the coffin, inside the church, two glass decanters likewise have place.

At the depot at Plevna is sold a queer wine bottle, the glass coated with a preparation in imitation of bark, and the whole filled, costing a matter of thirty cents.



SIX PLATES IN JAPANESE DESIGN—Continued

*Emma A. Ervin*

**N**O. 2. Tint the background same as No. 1. The birds have Olive Green heads, wings and tails with Yellow close around the eye. The feet are Shading Green and the breasts Yellow Ochre with a tiny bit of Dark Green to grey it. The leaves are painted with Dark Green, Yellow Ochre, Pompadour, and just a little Light Blue and Green used in the two farthest from the birds.

✿ ✿  
DAISIES (Supplement)

*Ida M. Ferris*

**S**KETCH your flowers broadly, leaving individual leaves to be brought out by the background. Shade flowers with Grey for roses, centers, Albert Yellow and Yellow Brown.

Leaves and stems in grey greens. In the light grey background Lavender Glaze may be used in lightest tones as it has a warm tint and is more pleasing than so much blue. Back of the flowers use Turquoise Blue; toned with the grey in flowers.

Lower part of background use Lemon Yellow and a grey tone of green.

✿ ✿  
ANSWERS TO CORRESPONDENTS

We remind readers who wish elementary instruction, that they have only to write and ask and they will be answered in the correspondents column. That page is especially for beginners although it is also open to advanced workers.







DAISIES — IDA M. FERRIS

NOVEMBER 1909  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.



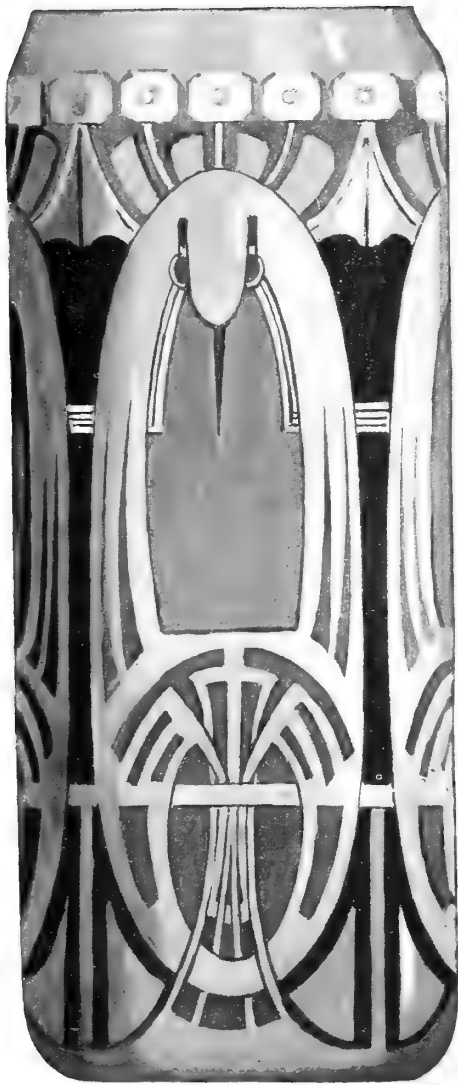


SIX PLATES IN JAPANESE DESIGN NO. 2 EMMA A. ERVIN

## WILD CUCUMBER

*Mary Burnett.*

**T**HE flowers are greenish white. The leaves and seed pods are a soft light green. Use darker greens in shadows and background.

CONVENTIONALIZED STORK  
DESIGN*D. M. Campana.*

**T**HIS odd design is painted in a cold color combination. The appearance of the whole is a greyish claret tone, going toward violet. The background and outlines are in Peacock Green mixed with one-half of Ruby Purple, and applied dry. The lighter parts of the Stork are in Pearl Grey dusted with Rose. The flowers on top are Light Grey nearly white, and the top band in Copenhagen Blue, dusted with Rose. The whole effect is warm, odd and new.

VASE—D. M. CAMPANA

WILD CUCUMBER—MARY BURNETT

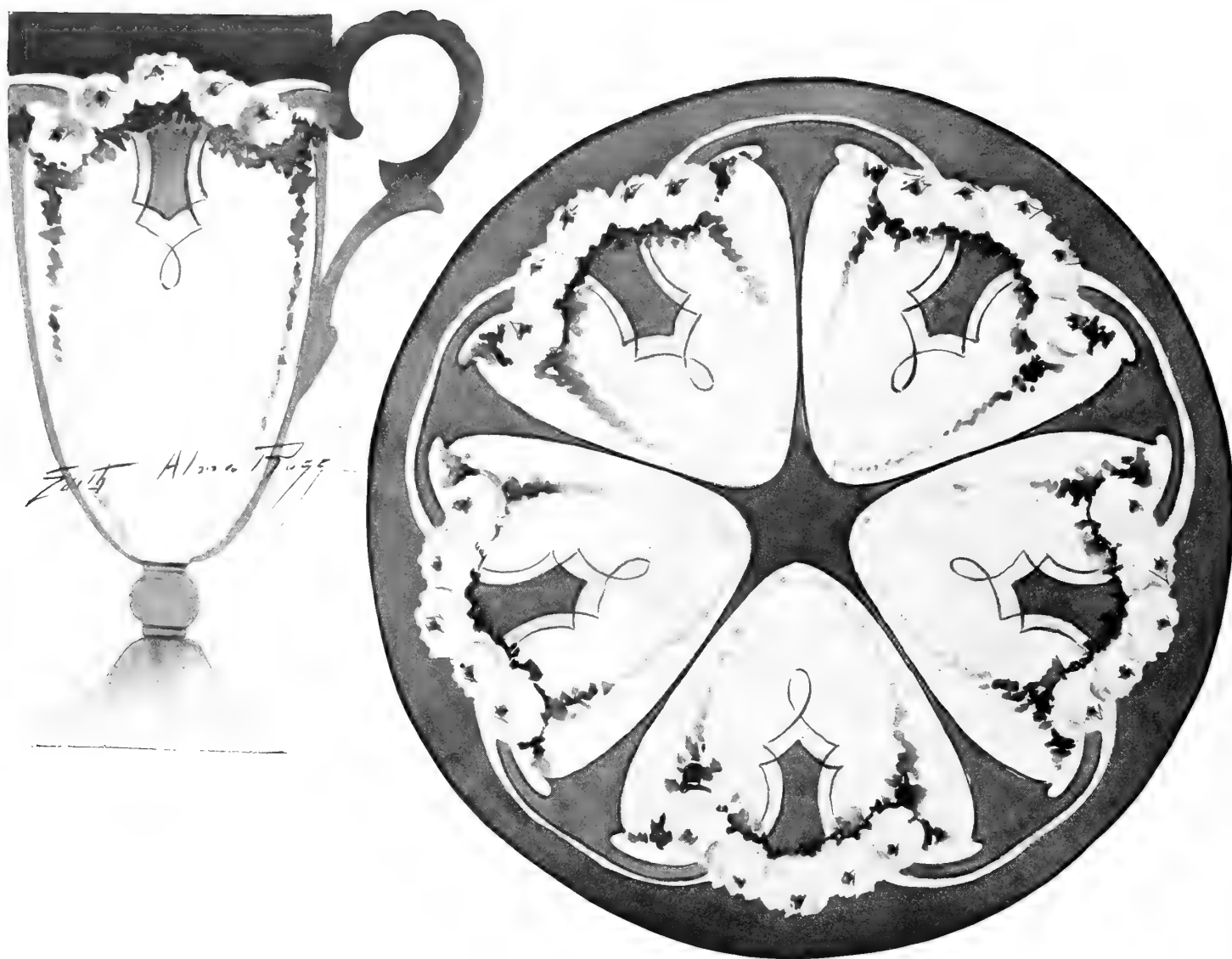


PITCHER—GEESE—MARIE CRILLEY WILSON



CHILD'S PLATE—MARIE CRILLEY WILSON

To be executed in light green and dark blue.



CUP AND SAUCER—EDITH ALMA ROSS

## PAINTING IN UNDERGLAZE

*Frank Ferrell*

**A**LL Color Stains must be mixed with a Color Body, both to be ground together till they will pass freely through a 150 mesh sieve.

Apply color in the same manner as in oil painting. Apply the colors heavily and lay them on smoothly because of burning off in the fire.

The grounding and decorating must all be done in the green state while the vase is yet wet.

The following colors should first be made up and placed in bowls or jars. The colors work much better after standing.

## COLOR BODY

*White*—English Ball Clay, 29; Flint, 32; English China Clay, 36.

## COLOR STAINS

- Light Yellow*—No. 82 Dark Yellow, 1; Color Body, 12.
- Dark Yellow*—No. 82 Dark Yellow, 1; Color Body, 3.
- Light Green*—Grass Green, 1; Color Body, 5.
- Pale Green*—Grass Green, 1; Color Body, 10.
- Dark Green*—No. 68 Dark Green, 1; Color Body, 3.
- Black*—Best Black, 1; Color Body, 7.
- Pale Blue*—Mat Blue, 1; Color Body, 15.
- Dark Green*—Cobalt, 1; Color Body, 6.
- Magenta*—No. 47 Magenta, 1; Color Body, 3.
- Purple*—Purple, 1; Color Body, 3.
- Salmon*—No. 25 Salmon Red, 1; Color Body 3.

Purple may be lightened with Magenta. Do not use White, because it will turn Purple to a blue gray.

After firing once, ware should be dipped thinly in the following glaze and refired:

*Transparent Mat Glaze*—Feldspar, 30; English China Clay, 40; Flint, 28.5; Chalk, 20.

These color stains can be obtained from The O. Wummel Company, Pittsburgh, Pa., and B. F. Drakenfeld & Co., New York.



## VIRGINIA CREEPER

*Maud E. Hulbert*

**T**HE Virginia Creeper is well adapted to a vase that is larger at the top than at the base.

Mass the leaves and berries at the top and use for a background Brown Green fading into Copenhagen at the bottom. For the last firing tint the whole vase with Ivory Glaze.

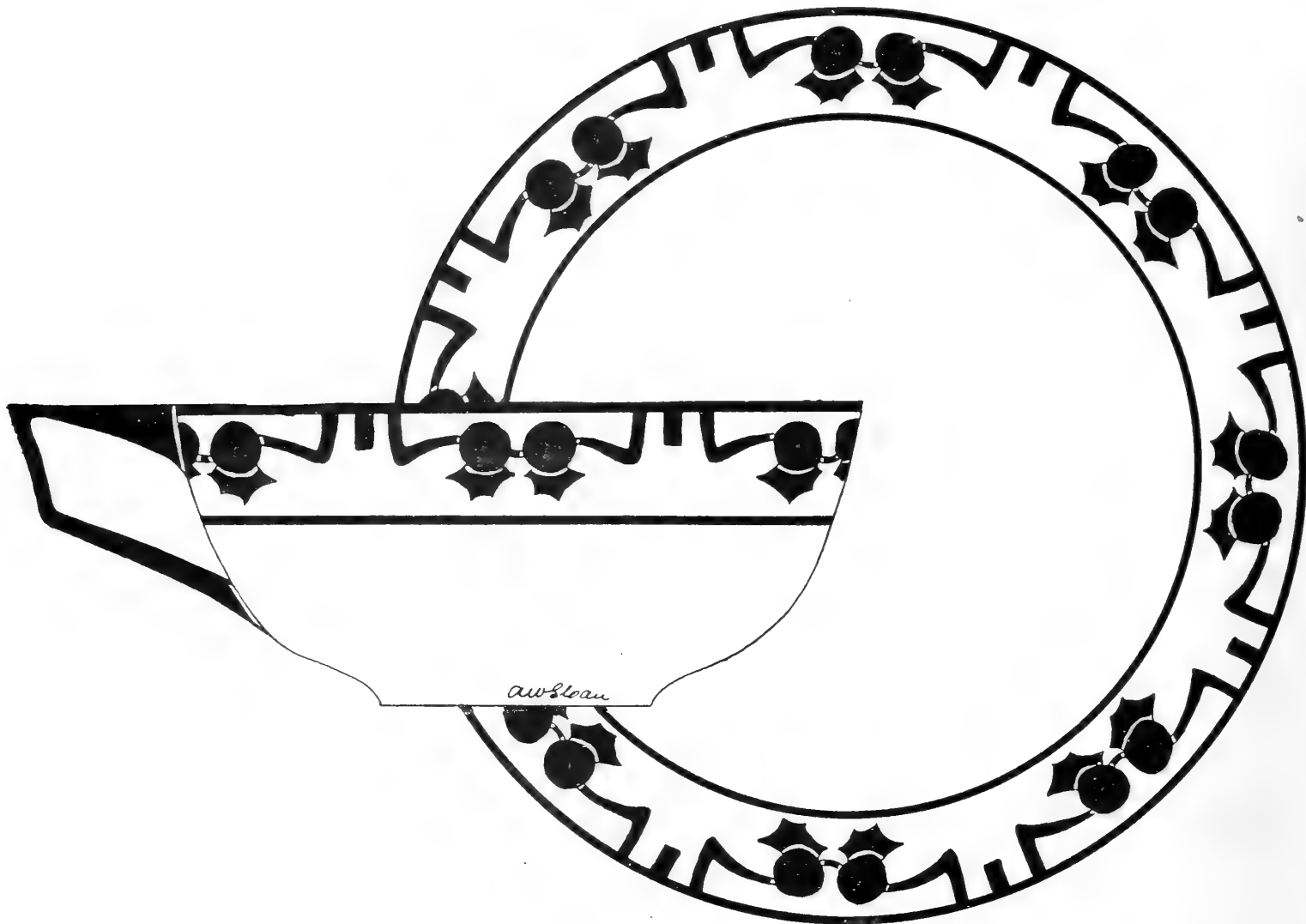
The darker leaves should sink into the ground and should be painted with Brown Green, Shading Green, Finishing Brown and Chestnut Brown.

The little leaves are often a bright scarlet and some of the leaves are yellow; have on your palette Brown and Orange Yellow, Yellow Ochre, Yellow Red, Pompadour and Violet of Iron, Moss Green and Yellow Green.

For the berries, Rose, Deep Blue Green, Deep Violet of Gold, Deep Violet, and Brunswick Black. The little stems of the berries are Pompadour.



VIRGINIA CREEPER MAUDE E. HULBERT



HOLLY CUP AND SAUCER—ALICE WITTE SLOAN

Tint Holly cup and saucer with dark border of Shading Green with Pale Yellow in center, or make border of Apple Green with Capucine Red in center.

VASE—PITTOSPORUM

*Edith Alma Ross*

**T**HE flowers are white and those which have been open a day or two are yellow. Leave the china white for the white blossoms and shade the centers with Ivory Yellow and Apple Green.

Paint the yellow flowers with Albert Yellow, Light Brown and a little Brown Green. Those in shadow will need Brown Green and Yellow Brown.

The centers are quite a dark green and give much character to the blossoms.

Paint one of the clusters of flowers in pinkish shades by using English Pink and Yellow Brown. The leaves surrounding this cluster also make a pinkish color with Yellow Brown, Red Brown and Dark Brown.

The leaves are painted with Shading Green, Deep Blue Green, Brown Green, and Dark Green.

Stems are Yellow Brown, Brown M and Deep Red Brown.

There are soft shadows under the flowers on the china of Warm Grey, Brunswick Black, Deep Blue Green, Violet of Gold, Dark Green and Yellow Brown.

✿ ✿  
HAWS

*Edith Alma Ross*

**F**OR the berries that are ripe, paint with Capucine, Albert Yellow, Deep Red Brown and a little Ruby.

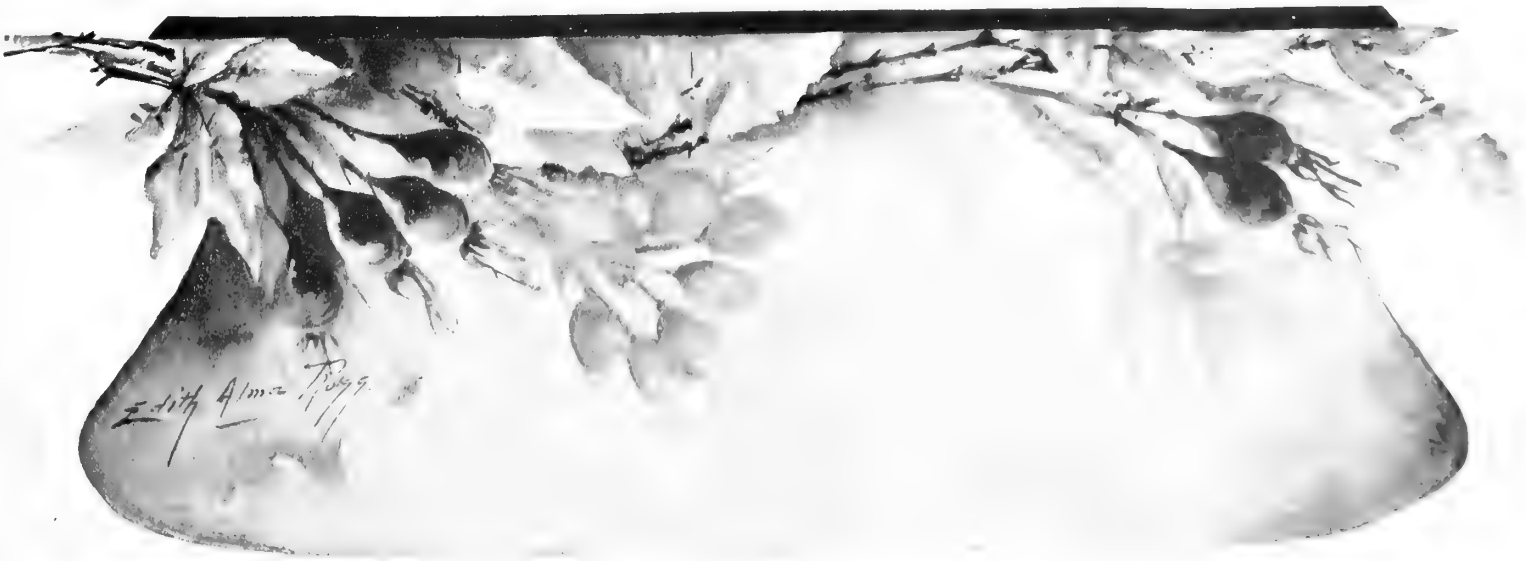
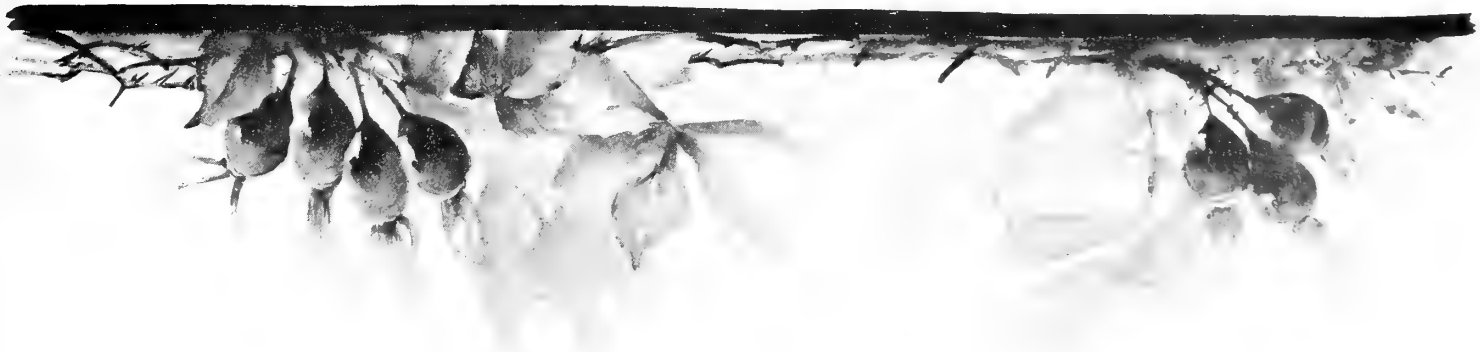
Those which are still green or turning may be painted with Albert Yellow and Yellow Green with a little Deep Red Brown.

The leaves are painted with the usual greens, and those which are beginning to mature and turn brown will need Yellow Brown, Brown Green, Pompadour, Deep Red Brown, and Brown M or 108.





PITTOSPORUM—EDITH ALMA ROSS



HAWS—EDITH ALMA ROSS

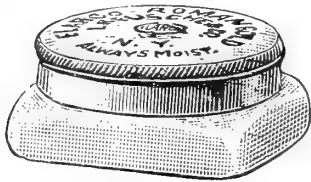


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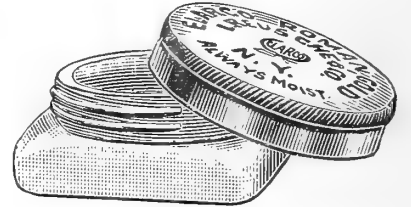
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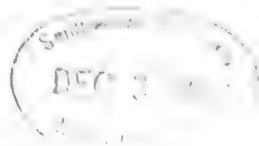
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# KERAMIC STUDIO



DEC. MCMVIII Price 40c. Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

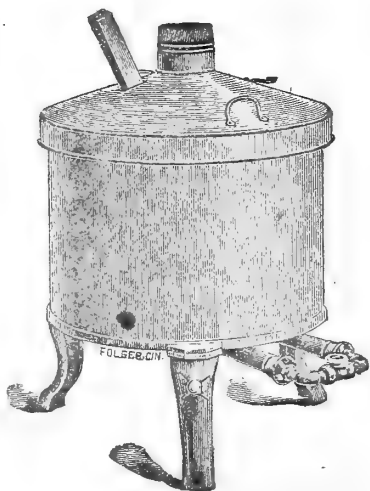


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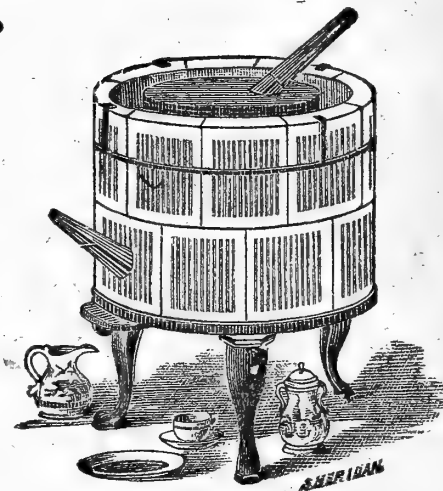
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# KERAMIC STUDIO

Vol. X. No. 8

SYRACUSE, NEW YORK

December, 1908



Give as a special Christmas greeting this year, four pages in color in place of the regular supplement. These illustrate the first prize decorative study of Poppies by Mary Louise Davis. The applied designs by her printed on the same page are not given in the original color schemes which will be found elsewhere in the text. It seems to us that these color prints will be a source of inspiration to lift our decorators out of the old ruts and encourage them to use new color schemes on porcelain. These color schemes used either on a white or tinted ground can be applied to almost any design with new and interesting effect. Try them.

✦

The Christmas number of PALETTE AND BENCH will be found an unusually attractive one to painters of figure on porcelain. A color supplement "Peonies", a young woman with flowers, full of fine color, is an object lesson worthy of study, besides which will be found several figure panels in which the decorative feeling is so prominent as to make them appeal strongly to figure painters seeking new subjects, notably "The Peris," "The Perfume of the Flowers," "In the Orchard" and "Girl with Lilies." Other articles of especial interest besides the regular contributions on oil and water color painting, drawing and modeling are "Study of Trees Bare of Foliage", William A. Coffin; "Miniature Painting," Wm. J. Baer; "Illumination," Florence Gotthold; "Use of Water Color in Flower Painting," Frieda Voelker Redmond; "Built-in Furniture," Mrs. Olaf Saugstad; "Finger Rings", Emily F. Peacock; and "Cross Stitch Embroidery," Mertice MacCrea Buck.

✦

In announcing the results of last competition, two mistakes were made. A design of trumpet flower for jardiniere, by Martha Feller King of Indianapolis, was wrongly attributed to Miss Bessie Lemly; and a design by Mrs. Elizabeth DeL. Christophel, of Chicago, which also received a mention, was omitted in the list.

We have on hand four lots of designs to be returned, but either names or addresses of designers cannot be found.

✦

The Frederick A. Stokes Co. has just made an addition to its popular series of Chats on china, old furniture, etc. The new volume is "Chats on Oriental China" by J. F. Blacker, and it will be found a valuable guide for the collector of Chinese porcelains who has not at his disposal the many more expensive works published on this subject, and needs a reference book obtainable at a reasonable price. The volume is profusely illustrated with very good specimens of the many styles of decoration used by the Chinese at different times. The evolution of Chinese porcelain through the most famous periods of its manufacture is thoroughly described, and good chapters are given to the explanation of the mythological meaning of the decoration, and to marks and emblems.

Mr. Blacker's book is written from the standpoint of the Occidental collector. Although American and European collectors are learning more and more to distinguish between what is best in Chinese porcelain and what is ordinary, and although we are far from the time when the magnificent Chinese monochrome vases, imported to England, were redecorated, gilded and disfigured by English painters, many confused notions about glazes and decorative processes still exist in the minds of our collectors, and they show much less understanding of the technique of the potter's art, and much less knowledge of its difficulties than their Chinese or Japanese brethren. Mr. Blacker's volume will help to dispel many erroneous ideas, but still some confusion exists in his description of technical points, and many statements would be decidedly objected to by potters.

Mr. Blacker's book closes with a chapter devoted to old Japanese pottery and porcelain, and a list of the sale prices of the Louis Huth collection in England, the top price being £6,195, or over \$30,000, for a blue and white jar with cover, decorated with branches of the flowering prunus.

It is to be noticed that Chinese collectors, although appreciating the fine quality of the blue in the best of these sugar and ginger jars, do not place on them the fantastic values which our collectors do. They far prefer, and not without reason, a small but choice specimen of the soft paste blue and white, or of hard paste egg shell.

✦

The Frederick A. Stokes Co. also issues a good handbook on "Delftware, Dutch and English" by N. Hudson Moore, author of "The Lace Book," "The Old China Book," "The Old Furniture Book," and other valuable and inexpensive collectors' handbooks. This little volume is a comprehensive and thorough resumé of all that has been discovered and written on the famous and artistic Delft faience.

✦ ✦

## LEAGUE NOTES

The drawings for problem one have been returned to members. The general criticism on the work given by our critic, Miss B. Bennett, is one which every member will do well to study; it was as follows: "Lack of snap or directness in penciling and lack of style in the general results. The flowers all have planes as well as the statues or human figures, and it is a mistake to slur over the coming together of two planes or to add to the already plentiful indentations of the edges.

"If you slur or round off parts that are to be vigorous and distinctive (as at the junction of these planes) you lose the style of the plant. These faults in reproduction are common even to-day and the few who do make good flower studies are 'few and far between'. The beauty of the flower is its subtle style in conjunction with its color. Subtlety demands extensive knowledge and minute sharp observation for reproductive purposes."

Designs for problem two are now in the critic's hands. Designs for problem three, the chocolate pot, will be due December 1st. Members are requested to read "Hints to

beginners" before making this design. Measure accurately your china and map out the exact size and shape of the space you wish to decorate, make your design fit this space and then you will have no difficulty in applying it to the china. The changing of the width of a line often makes a vast difference in the beauty of the design.

The following excerpt from our year book may be interesting to those who contemplate joining us in the near future:

#### THE STUDY COURSE

"It is the aim of the N. L. M. P. to have its yearly exhibitions admitted to the exhibition galleries of Art institutions of the highest rank, and, as any jury appointed by such institutions is opposed to naturalistic work on porcelain in any form, the League no longer encourages that style of ornament. Hereafter no work which has not passed a jury will be shown in any League exhibition.

"In 1902 a Study Course was started by the League, and in 1904 criticisms were offered members on the designs for the problems to lessen the possibilities of the finished work being rejected. These criticisms have been given each year since then and are again offered this year. While the League does not promise a finished, complete design for every drawing submitted, it does promise such helpful criticism as will enable everyone to readily correct the worst defects in the design, and suggestions for its improvement are made. Members taking the course gain a practical knowledge of design adapted to ceramic forms that is invaluable. The League to-day is the largest and strongest organization of Mineral Painters in the United States. To be able to say you are a member of and exhibitor with such an organization gives, many times, a standing in the opinion of outsiders, which would be hard to attain by individual effort."

Send designs for criticism to President of the League.

MARY A. FARRINGTON,  
1650 Barry Ave., Chicago.



No. 1.—Helmet, Nadri Shah (1688–1747), incrustated with gold.



No. 2.—Chruche (pitcher)—Nadri Shah 1688–1747, incrustated with gold.

#### KERAMIC AND OTHER ARTS OF THE PERSIANS

*Randolph I. Geare.*

THE technique of Persian artists is well expressed in their decorated pottery, especially in the kind known as "Kashee," which was first introduced into Persia by Chinese artisans, who knew how to give it lightness of touch and a few suggestive strokes characteristic of blue chinaware, interwoven with quaint bits of landscape and lovely floral patterns, in a conventional but thoroughly decorative style. This ware, it may be added, is an excellent faience, either polychromatic or of prevailing black or blue-blacks tints.

In later years, when the Persians had developed a ceramic art of their own, the designs of the Chinese workmen were modified by native ideas, resulting in a ware entirely distinct and national. One of the chief differences between these two wares is that while the Persian pottery is lighter and can be scraped or cut with sharp steel, the Chinese blue ware is as hard as flint. White porcelain of a translucent milky tint was also made in Persia in the early days. This effect is believed to have been produced by shaping the inner and outer shells over a mold of wax, which in melting left a hollow space between. The glaze is hard and pearl-like. Examples of this ware are now very seldom seen.

In general, Persian faience is characterized by an azure blue or golden yellow ground, generally covered with figures, birds, foliage and other ornaments traced in white. The wares of Persia, Rhodes, and Asia Minor are similar in character, and there is no sure criterion by which to distinguish them. These wares are generally rather similar to porcelain. The color and ornamentation are most brilliant and of great beauty.

Perhaps the highest expression of Persian art is found



POPPIES—CHARLES WIARD

(Treatment page 172)



No. 4.—Ancient Persian Tiling. By courtesy of the Metropolitan Museum of Art, New York.

in its architecture, and history shows that the artist of that country has gone on century after century working hand in hand with the architect and builder. The Persian artist seems to have always had the remarkable faculty of adapting himself to circumstances. In the southern provinces, where stone and marble are largely used in the construction of houses, these materials are naturally employed as the agencies for the expression of art-ideas. On the other hand, in the Caspian region, where wood is the chief building material, the piazzas, mullions, and casements are gorgeously decorated with designs to which that material best lends itself, but in a manner strictly in harmony with Persian concepts. Even in the most humble dwellings, a broad window with a beautifully decorated casement is no uncommon



No. 3.—Vase, Nadi Shah (1688-1747), incrustated with gold

sight. In the capital city, Teheran, the materials commonly used for house-building are sun-burned—or sometimes kiln-dried—bricks, and mud toughened with straw “cargel,” but even under rather uninviting conditions one can see ample proof of the Persian genius for decoration; and, indeed, by the use of plaster-of-Paris these mud houses are often converted into really beautiful works of art.

Excellent examples of the early ceramic art of Persia have been found in the lowest of the three buried and superimposed palaces at Susa, the ancient Shushan, in south-western Persia. Among them are a number of glazed tiles in polychromatic design which are unique in manufacture and stand out prominently among the most striking art objects of the world. The manufacture of these enamelled tiles dates back from the tenth century. The walls of the ruined mosque at Sultaneat were cased with them. They were deep blue in color with yellow and white scrolls and devices, and were generally made in arabesque patterns, sometimes mingled with flowers and animals, which later characteristic distinguished them from Arabic patterns.

At Susa, too, have been discovered examples of a form of ceramic painting borrowed from Chaldæa, and including such objects as a painted lion, and a procession of figures representing the “Immortals.” This art has been perpetuated, and as late as the reign of Shah Abbass (1600-1630) pictorial plaques were made which rival the ceramic designs of Susa that were executed two thousand years earlier.

The glazed tiles, of which mention has been made, were decorated with an endless variety of designs, and were used for incrusting floors and walls, especially in and around Teheran, where the absence of a marble suitable for the purpose afforded an opportunity to push the manufacture of tiles into extraordinary prominence. The interior of Persian baths is often completely covered with such tiles, as well as the outer surface of the domes of mosques, minarets, city gates, etc. An American writer, speaking of this old Persian tile-work, which was far more beautiful than the more modern product, believes that the special influences which have exerted a powerful effect in directing the art-progress of Persia, were the conversion of the country to Mohammedanism; the consolidation of the legends of Persia into a popular form, thus reviving interest in art and stimulating the fancy of the people at a time when the arts were entering on a new phase of expression; the induction into power of the Sefavean dynasty; and the importation of Chinese and Indian artisans into Persia.

Tile-making had two distinct periods. The most in-



No. 5.—Ancient Persian Tiling. By courtesy of the Metropolitan Museum of Art, New York.





No. 6.—Very Old Reflet Tile, the property of the National Museum, Washington, D. C.

teresting kind of tiles produced was called "reflet" on account of its marvellously iridescent glaze. "The entire surface," writes a connoisseur, "gleams with a massive polish or glaze, which, in a broad, front light, gives the effect of polished marble, while a glancing side-light reveals mysterious opalescent flashes." The secret of compounding those intense blues and this wonderful glaze seems to have become one of the lost arts of Persia, although there is a tradition that gold entered into its composition.\*

The art of making iridescent glazes is believed to have been invented in Persia before the Mohammedan conquest, and it is probable that the city of Rhei (or Rhages), which was destroyed some six hundred years ago, and was a large city long before the Christian era began, was one of the most important centers for the manufacture of the "reflet" tiles. After the conquest by the Arabs, the making of iridescent ware was still further developed until it became one of the most widely practised arts in Persia. Some of these tiles, now in the museum at Sèvres, France, are about nine inches square and are most brilliant in color. They are of a blue pattern on a white ground, smaller oblong tiles forming the border. The tiles were not always made of the same length, for some have been found measuring eight feet each in length.

\*This tradition has no real foundation in fact. Modern researches on iridescent glazes show that only copper and silver enter into their composition and that gold has no action whatever.—PUB.

The glazes were of different kinds, each one iridescent "like the mystic spark of the opal, or the shifting splendor of the dying dolphin," and yet each having a chromatic tone entirely its own. The secret of preparing these lustres, which was known to the master workmen of Natanz, Kashân, Rhei, Nain and other cities, seems to have been lost in Persia about two centuries ago, but it is said that near Guadalajara, Mexico, there are some potters who know the secret, which, they claim, their ancestors learned in Spain from Persian artisans employed by the Moors; and it is also a fact that Messrs. Edward and William Lycett, of Atlanta, Georgia, who have during the last twenty years been studying the Persian reflets, have actually produced a glaze which they assert to be an exact duplication of the Persian ware.

During the reign of Shah Abbass (1600-1630), various forms of art were revived, and several of the cities became prominent for the production of special objects displaying a high order of skill and aesthetic talent. The manufacture of reflet pottery again became prominent in his reign, and continued to flourish up to the time of the disastrous invasion of Mahmood, the Afghan.

In the later days of the Sefavean monarchs the sacred tombs were redecorated with a species of "reflet" tile, resembling the iridescent ones of earlier times, but generally more fanciful in shape and with a greater variety of tints. Under their rule, too, the walls of palaces and pavilions were incrustated with pictured tiles of two classes: the first, mosaic in pattern and of wonderfully vivid colors, including a deep lapis-lazuli blue, which cannot be reproduced even in Persia at the present time. Tiles of the second class were emblazoned with fancifully grotesque designs in relief.

So admirable an impression has Persian ware produced at all time that English pottery-makers introduced what they called "Persian ware" only a little more than twenty years ago, in which decoration was freely applied. It was modeled in low relief with a semi-transparent glaze which appears darker in color where it is thickest, as in the hollows, and lighter on the projections.

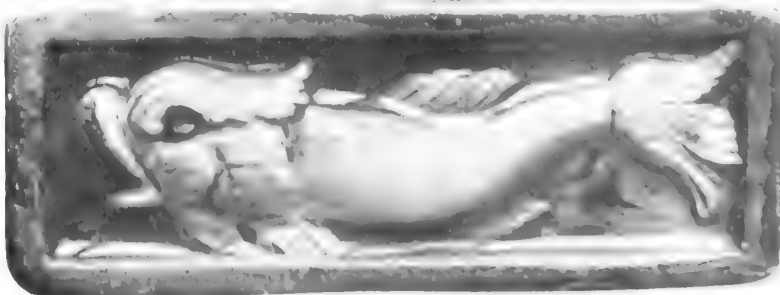


#### CRAB APPLES (Page 173)

*Ida M. Ferris.*

THESE apples were a very dark red variety and had no yellow on them, but a few of the more prominent ones might be made with a little Yellow and Yellow Brown. Use Yellow Red for first fire, and paint them light and bright for a foundation. The summer leaves are rather dull, mostly Brown Green and Dark Green, but some brighter Greens may be used for first fire.

A background of grey tones harmonizes well with the red and dull greens of the fruit. Use Lavender glaze for lightest color and grey made with Albert Yellow and Brown Green increasing the latter in darkest places.



No. 7. Lycett's reproduction of ancient "Muthum"



POPPIES—MARY LOUISE DAVIS





POPPY - MARY LOUISE DAVIS

## POPPIES

THE designs from Poppy Motif by Miss Mary Louise Davis are to be executed in the various color schemes given in the color panels except the bowl on page 178 and the vases on pages 170 and 183.

The color scheme for bowl page 178 is as follows: Inside tint a Dull Ivory—inside border, flat enamels, darkest tones a dull warm Purple. Color next the smallest dark form in truncated cone shape, Dull Orange Red. Other forms Dark Apple Green. Outside tint a Light Dull Pinkish Violet. Border lines Dark Apple Green, darkest spots same Dark Purple as inside, surrounded by truncated cone shape of Dark Orange Red. Ground of Medallion Dull Ivory, flower forms and inside of bud, also flower forms on supporting ornaments outside the medallion, Dark Orange Red. Border of medallion and darkest stems and leaves Dark Purple. Balance of design Dark Apple Green.

## VASE (page 170)

Olive Grey ground. Flower two shades of Pale Pink. Leaves and stems Dark Apple Green and Black. Same colors in border—Dark Apple Green outlines to leaves and stems.

## VASE (page 183)

Dull Purplish Grey ground. Flowers Pink, dark leaves Black, balance Dark Apple Green, Gold or Dull Yellow Brown outlines.



## HAPPY STUDY HOURS

(Illustrations pages 176-177)

CHRISTMAS pot boilers”—this is frankly what these little drawings and suggestions are intended for. There isn't time or room for us to talk over our Summer study or our Winter plans. We are all getting ready for Christmas and the most serious student of design may be obliged to paint a few “posies” in a naturalistic way, or else go without the money which would pay for another season's study, a new kiln perhaps, or the dear Christmasy things we all love to buy. Will the worker not be justified in giving her patrons the roses and violets which *they* understand, if she paints them in an orderly way, thereby not ignoring all laws of design? But all this has been said before, and we all know what we *should* do, but will you not all try to do the best “pot boilers” ever, this season? If, for instance, you are asked to do a set for a dressing table—the room is pink and gold, or perhaps old ivory and pink, and roses your patron *will* have or nothing. Isn't the wreath of roses a suggestion for the tops of powder boxes, hair receiver, small round trays, backs of mirrors, brushes and the like? Wouldn't you like to decorate the candlesticks with the larger rose wreath at the base and the smaller one at the top, if there is a place for it there? Doesn't the border decoration of this page suggest a treatment for the trays? The space between the decoration and the edge of the piece may be filled in solidly with gold or tinted in a deep old ivory tone. If gold is used, do not bring it always hard against the design; instead, leave a bit of light between the gold and the tips of leaves and petals. A light tint of ivory can be laid on the plain undecorated surface of the china.

If it is left with you to do “something different” in

the way of these sets, try one with a decoration of white roses with warm hearts, and silver instead of gold. The same delicate ivory tint can be used over the clear china surface.

The violets can be used with the same ivory and gold color scheme. Do not paint them too strongly; they will be more pleasing on a dressing table if kept in rather a “high key.” Have you ever tried to paint *white* double violets? Try them, with a touch of yellow to warm their hearts, and a delicate flush of violet over the tips of the petals here and there. Silver or gold can be used happily with them.

The little wild aster can be used on so many things—but this design is given with the thought of spacing it three times on the rim of a plate. For a first fire, tint the rim a rich old ivory and pounce till wax-like in texture. Paint the edge and the shoulder just inside the rim with gold. After firing, space the design, and paint it delicately on top of the tint. The first allover tone and the thoughtful spacing and spotting is bound to make for good harmonious color and restful design. A touch of Peach Blossom with Blue Violet makes a pleasing color for the warmly tinted asters. Blue Violet with Deep Blue Green, and Blue Violet with Banding Blue are good color combinations to use for painting the cooler and darker blossoms.

The little “tags” of holly we are giving you just because it is Christmas, and we know someone will ask you to do it,—perhaps on candlesticks, little bonbon boxes, olive dishes and the like. If you are going to do the little boxes used for favors, try one this way. For a first fire, tint with light Green Lustre; pounce till fine and firm in texture. After firing paint the holly spray on top of the lustre. Do not fire over hard after this painting, as the red of the holly berry is difficult to hold through the fires with the lustre. Use Carnation for painting the brilliant berries, and Carnation with Blood Red for the darker ones. The box and cover can be lined with gold or ivory lustre.

A happy and successful Christmas season to you all! May the New Year bring cheer and opportunity to every student, and in each day may there be a “rest spot” free from care and the “grind” where one may find, and express himself, in his better work! Happy days!



## POPPY STUDY (Page 167)

Charles M. Wiard.

CAREFULLY draw in the design and then wash in background of Blue Green toned with Lilac.

The upper poppy is white shaded with Grey for White Roses, with stamens in Yellow and Brown.

The upper right hand poppy and the lower ones are in Rose very delicate shaded with Grey and the stamens in Brown. The other two are in Poppy Red and Rosa, a little Pompadour in the darkest parts. Stamens black and Brown.

Paint the leaves and stems of Yellow Green and Blue Green shaded with Olive Green.

Second fire: Wash over background with Blue Green and Lilac adding shadowy leaves. Work up the flowers, deepening the shadows. In the darkest spots of green use Black Green. Put in the veins and the stickers. In finishing stems add a touch of Pompadour.

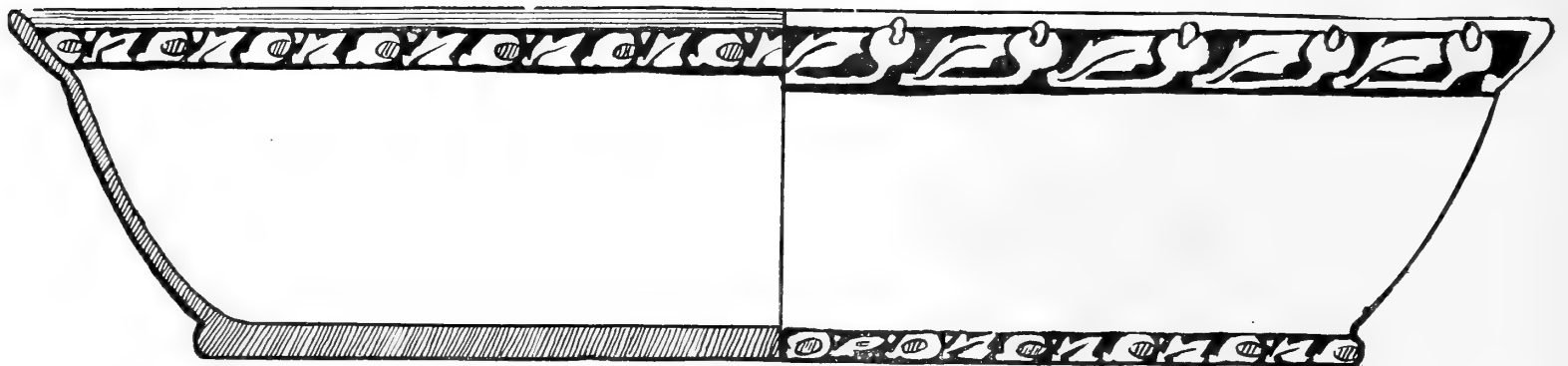


CRABAPPLES—IDA M. FERRIS

(Treatment page 169)



POPPY BOWL—MARY LOUISE DAVIS



INSIDE VIEW OF BOWL

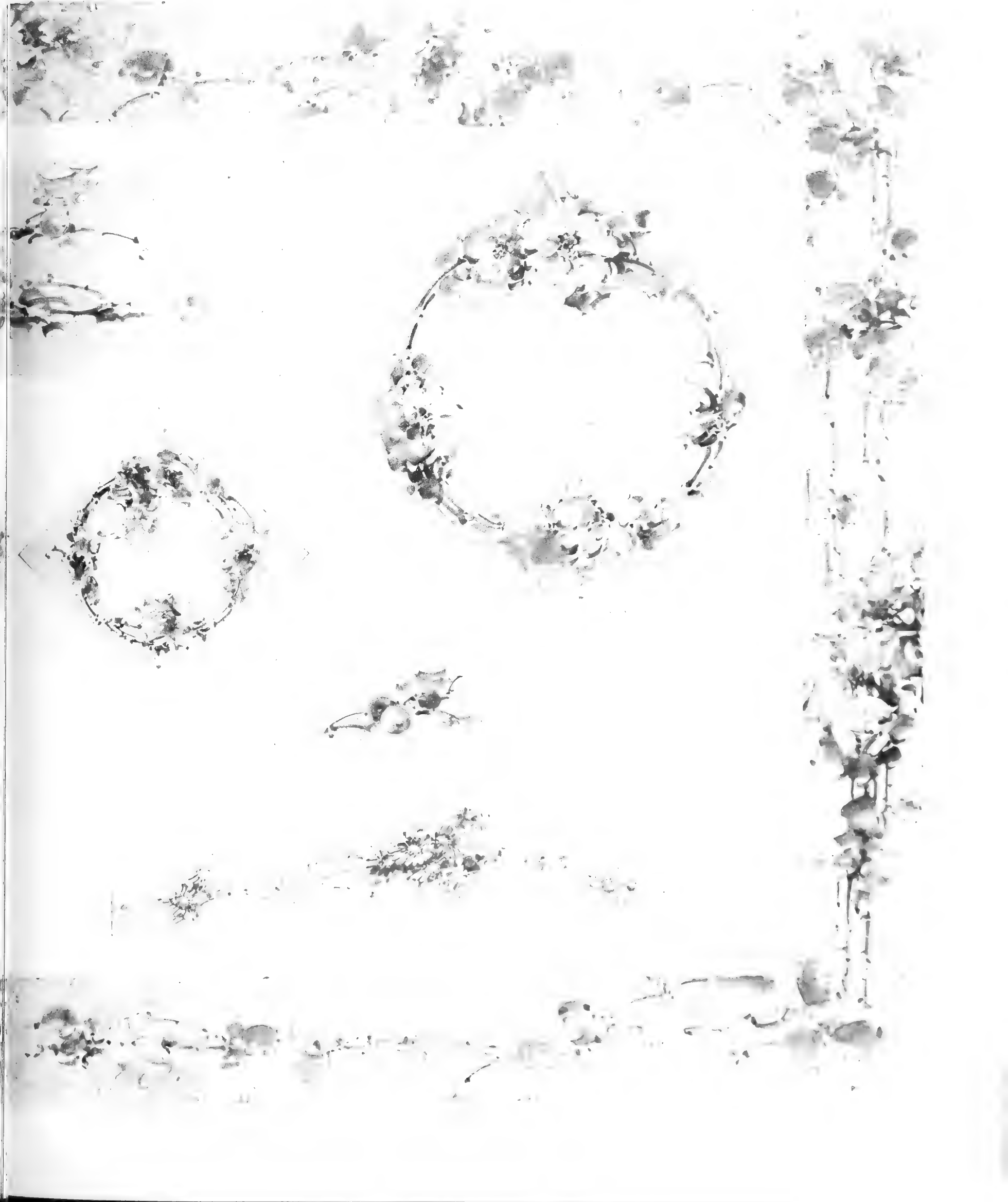
OUTSIDE VIEW OF BOWL

POPPIES—MARY LOUISE DAVIS













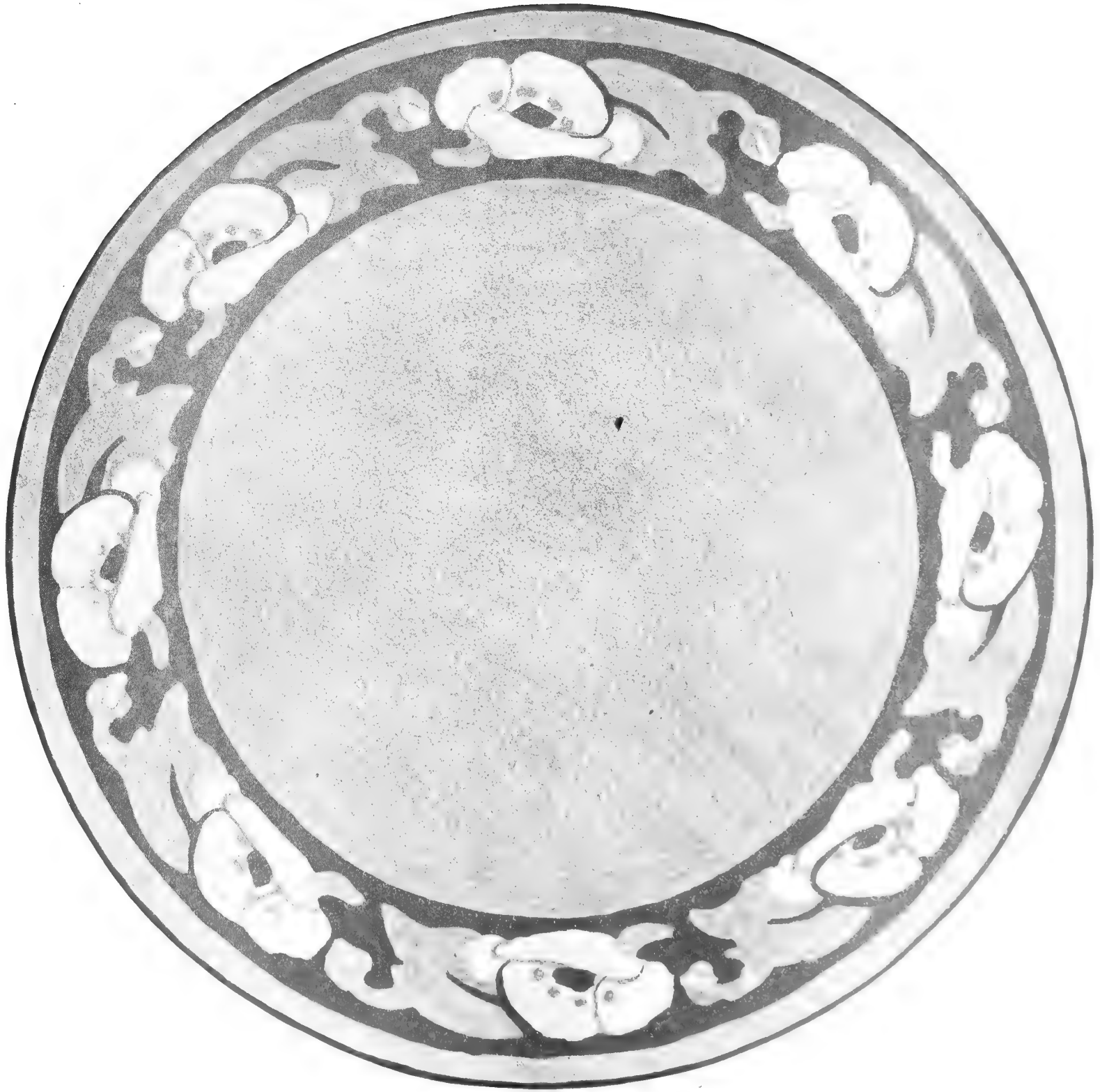


POPPIES—MARY LOUISE DAVIS



Inside Border.





POPPY PLATE—MARY LOUISE DAVIS



GRAPE STEIN—LUELLA R. DE LANO

STEIN IN GRAPES

*Luella R. DeLano*

**T**HIS design is taken from an old Japanese print, and should be done in flat washes. Repeat three times around the stein. Design is outlined in Black. Background can be either in Grey Green or Ivory (Yellow with touch of Black). Grapes Violet of Gold.

Leaves and stems, first fire four parts Grey Green, one-half part New Green. Second fire equal parts Black Green, New Green. Handle corresponds with background.



BERRY DESIGN FOR FRUIT PLATE

*Catherine Osia*

**B**ACKGROUND of plate, Light Green. Leaves, dull darker green. Berries, Gold. Stems, Dark Green and Brown Green.



CHERRY DESIGN FOR FRUIT PLATE

*Catherine Osia*

**B**ACKGROUND, Neutral Yellow. Berries, Red. Leaves, Green. Stems, Gold. Outlines (if desired) Black.



GRAPE PANEL

*Henrietta Barclay Paist*

**L**IGHT Dull Coffee ground. Grapes in shades of Purple. Brown stems and tendrils. Grey Green shades in leaves.



MOUNTAIN ASH (page 187)

*Henrietta Barclay Paist*

**A**S arranged this study could only be used on panel or vase. The entire piece should first be tinted with Masons Neutral Yellow and fired. The study is painted with Olive Green for leaves Pompadour Red or Capucine Red for berries, and a mixture of Olive Green and Violet of Iron for stem. The whole outlined with Black. If Frys Olive Green is used add Black and Yellow Ochre to warm. The berries are laid in in two values but not modeled.



GRAPE STEIN—LUELLA R. DE LANO



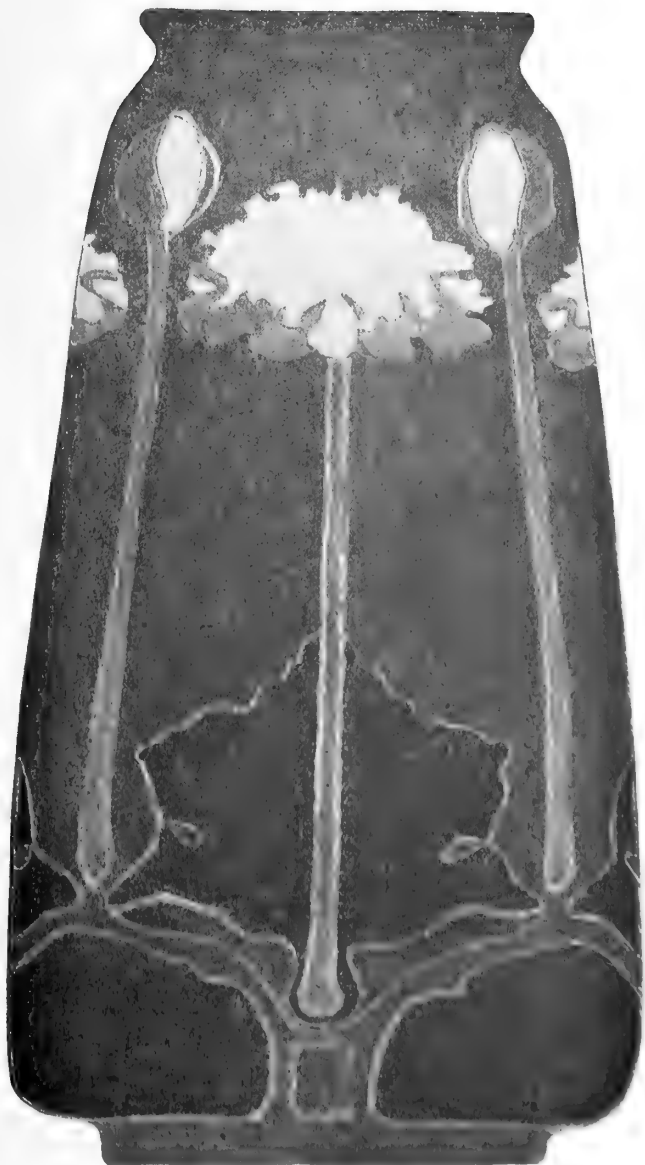
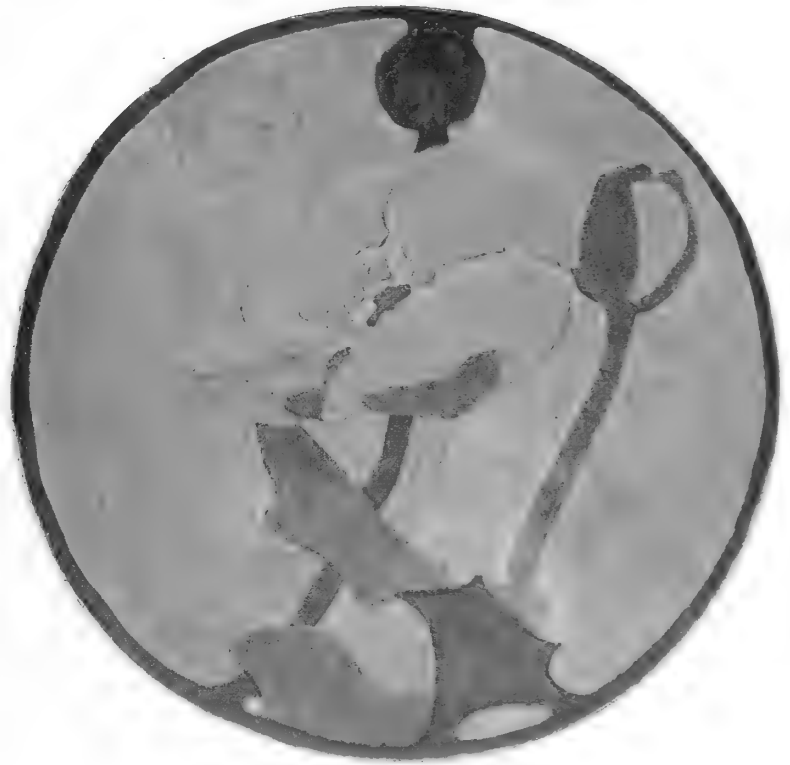
GRAPES HENRIETTA BARCLAY PAIST



POPPY PLATE—MARY LOUISE DAVIS



POPPIES—MARY LOUISE DAVIS





HOLLY—EDITH ALMA ROSS



HAWS—HENRIETTA BARCLAY PAIST

HOLLY BERRIES—EDITH ALMA ROSS

*Treatment by Jeanne M. Stewart.*

LAY in the berries first in a tone composed of equal parts of Yellow Red and Pompadour No. 23 shaded with Pompadour No. 23. The darker berries and those in shadow with Stewart's Pompadour with  $\frac{1}{3}$  Ruby Purple. The leaves which are very dark and glossy in Yellow Green, Turquoise Green, Olive Green and Shading Green. Care should be taken with the sharp narrow points of the leaves which are often tipped with a faded brown. Chestnut Brown to which a little Pompadour has been added makes a good color. The background in soft greens and greys is added in the second fire, shading from Ivory Yellow to the dark tones under the leaves, made with Shading Green and Stewart's Grey, Brown, Green, Pompadour and Ruby Purple.

The bright reds should not be touched in the second fire but in the third the whole design should be brightened and strengthened and shadows added.

Pompadour and Grey in equal parts, forms an excellent shade for the shadows. These reds should be given careful firing as much depends upon this for a bright, brilliant red.



HAWS HENRIETTA BARCLAY PAIST

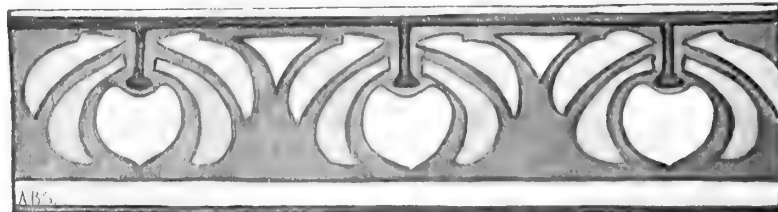
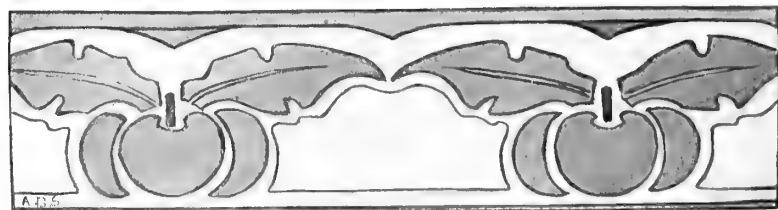
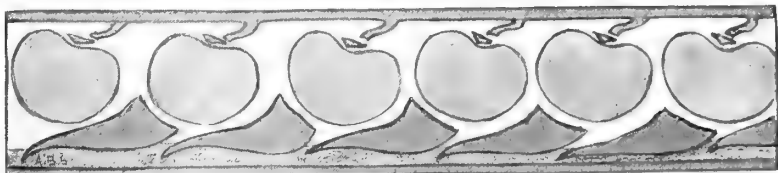
*Treatment by Maud Hulbert.*

PAINT the rose hips with Yellow Ochre, Orange Red, Pompadour and Blood Red or Carnation No. 1 and No. 2. The ripest ones are a dark red while some of the more undeveloped ones are quite yellow.

The leaves are a bright green; use Yellow Green for the lightest ones and Brown Green and Shading Green for the dark ones.

If you wish a dark ground use Shading Green, but add a little Orange Red to soften it and use some Violet of Iron in the shadowy leaves that go under the tint.

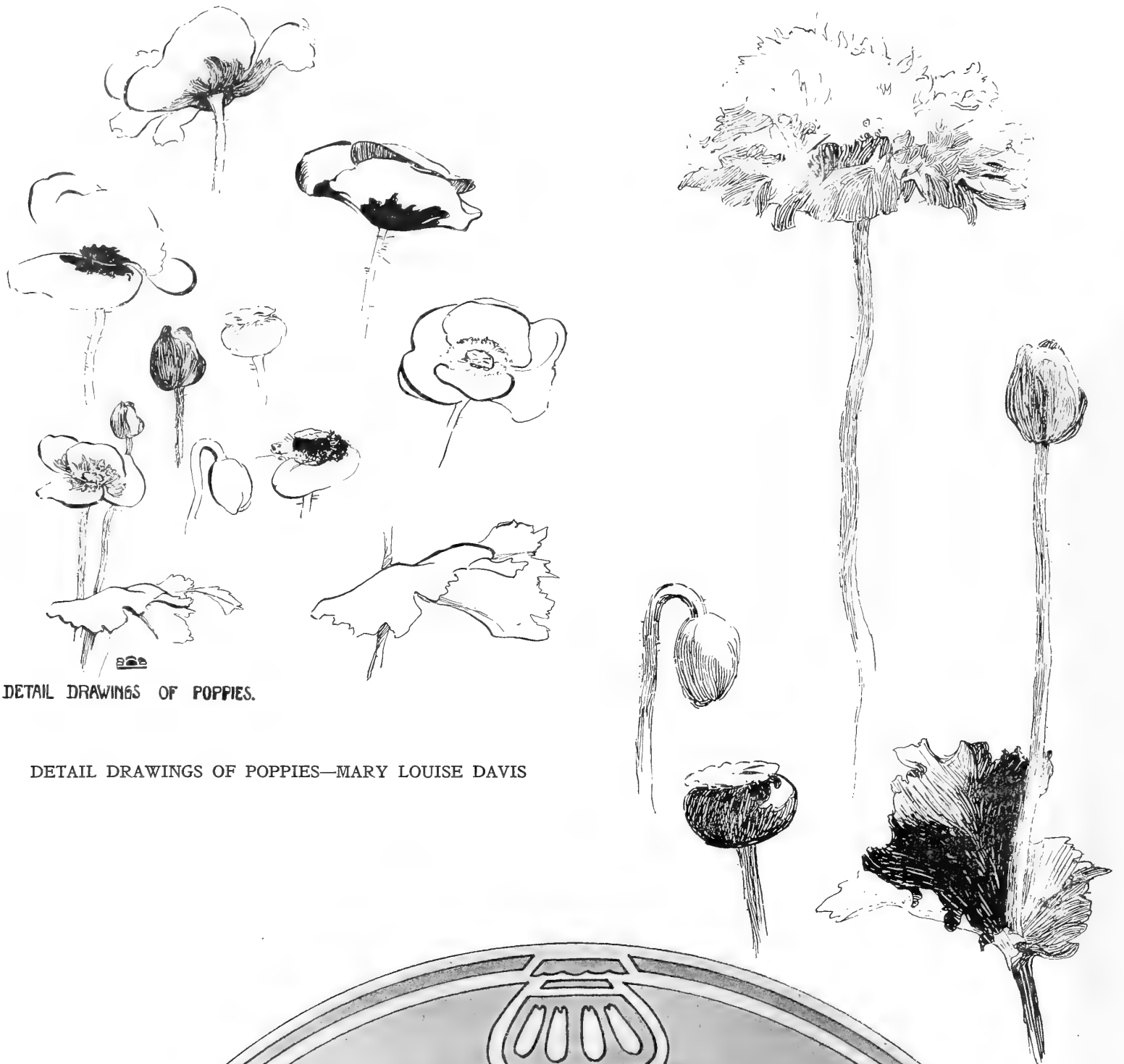
If you wish to use a light ground, Copenhagen Grey and Brown Green will be good. Sometimes the rose leaves have turned to the autumn colors, yellows, reds and russet browns, when the rose hips are ripe.



FRUIT BORDERS—ALICE B. SHARRARD

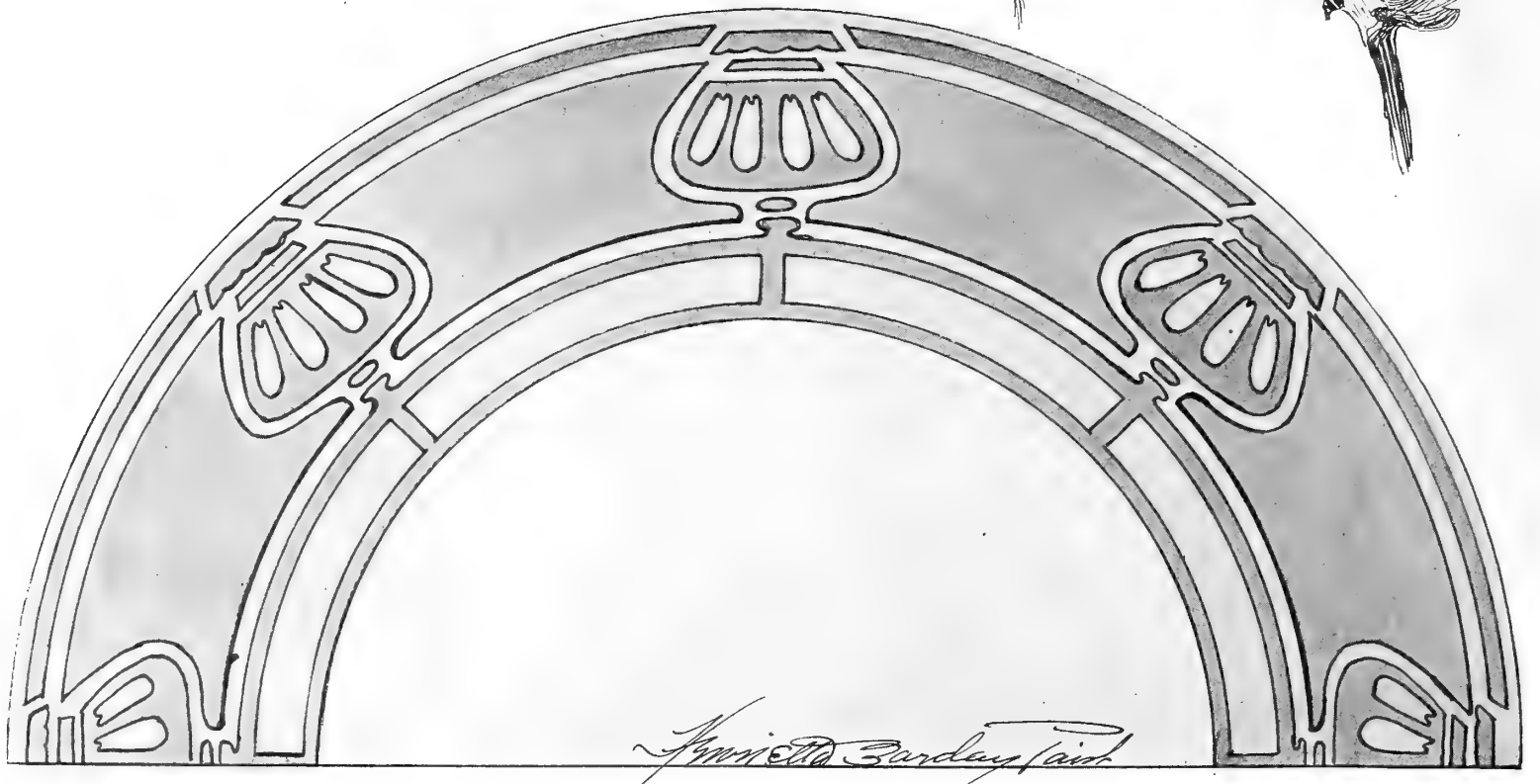


POPPY HENRIETTA BARCLAY PAIST



DETAIL DRAWINGS OF POPPIES.

DETAIL DRAWINGS OF POPPIES—MARY LOUISE DAVIS



*Henrietta Barclay Paist*

POPPY DESIGN FOR PLATE—HENRIETTA BARCLAY PAIST  
Grey Green (two shades). Poppies in Pink. Gold outlines.



MOUNTAIN ASH—HENRIETTA BARCLAY PAIST

Treatment page 180



TEAPOT, RAFFIA HANDLE, SUGAR AND CREAMER—INA C. BRITTON  
RAISED DECORATION, HAND BUILT, GLAZED IN MEDIUM GREEN



EXHIBITION NOTE

Mrs. Ione L. Wheeler of the Ceramic Association has placed a case of decorated ceramics in Burley's. The work is particularly interesting to members of the ceramic societies and those painting china because it covers the various styles now in vogue, shaping, as it were, an evolution from the beautiful simplicity of luster and plain colorings to the conventionalized flower design, and the interlacing line patterns requiring considerable skill to paint in perfection. In addition to new pieces a number of those exhibited at the Art Institute have been assembled to give a wider survey of the art.



TOBACCO JAR—RUTH C. KENTNER  
Dull Blue on Coffee Brown tint.

STUDIO NOTES

Miss Ada L. Murray has moved her studio from 151 West 140th St. to Florentine Court, 166 West 129th St. Cor. 7th Ave. Her telephone number has been changed to 1183 Morning.

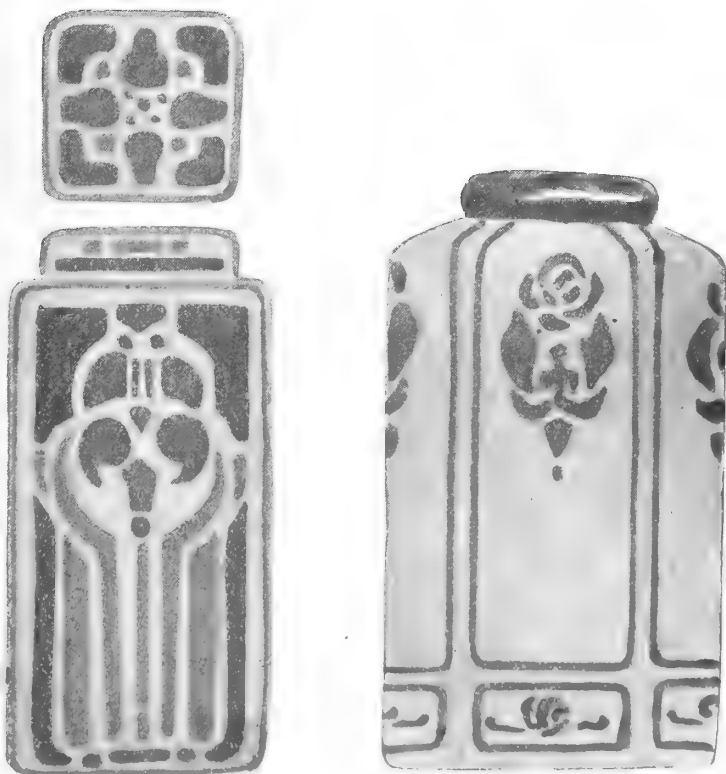
Mr. Charles Frank Ingerson, formerly with Miss Jeanne M. Stewart in Chicago, has opened a Studio at 1321 Sutter St., San Francisco, Cal.

Mrs. A. L. B. Cheney has removed her studio from 82 Broadway to 1784 Broadway, Detroit, Mich.

ANSWERS TO CORRESPONDENTS

Mrs. W. H. Y.—Paste for raised gold cracks off after firing for several reasons. If it is underfired it crumbles or rubs off; if too much fat oil is used it cracks or scales off, or if put on too heavily on a hard French china. Color cracks or scales off if put on too thick. It rubs off if underfired or has not enough flux. Most tube colors should be fluxed  $\frac{1}{4}$  for painting,  $\frac{1}{3}$  for tinting—except Apple Green, Pearl Grey and Mixing Yellow. If liquid gold scales off, it was put on too heavily. It rubs off if underfired. In putting a raised gold monogram on a tinted border the tint must be put on first. Beginners would be surer of success if they fired the tint before putting on the monogram—later one can easily put the raised gold on the unfired paste. "The Class Room" is the title of a series of articles on every possible subject in overglaze decoration given in recent numbers of KERAMIC STUDIO. We are publishing them in book form but the back numbers can be bought more cheaply, as the published books will be illustrated and revised and quite a little more expensive. The back numbers are 35 cts. each. The Class Room occupies seventeen numbers, but three are out of print. The Class Room books probably will be published in four volumes at \$3.00 each.

C. W.—"Envelope" is a term used in ceramics to mean a tint put over all the piece to bring design and background together. This is sometimes "dusted on", a tinting of oil having been applied beforehand and padded, or dusted color is sometimes applied to a tinted envelope in which case the oil or tint is allowed to become almost dry before applying the powder color. The powder color for dusting is drawn or pushed over the surface with a bit of absorbent cotton or surgeon's wool.



TEA CADDIES

Ruth C. Kentner.

SQUARE.

GROUND, a coffee brown. Flower forms dull red, also center dots and four center petals on top and three small forms at top and bottom of side design, five center leaf forms on side panels, also four dots between petals on top and corner lines olive green. Balance of design Dull Dark Blue.

ROUND

Ground —A coffee brown design in dull blue with dull red top.

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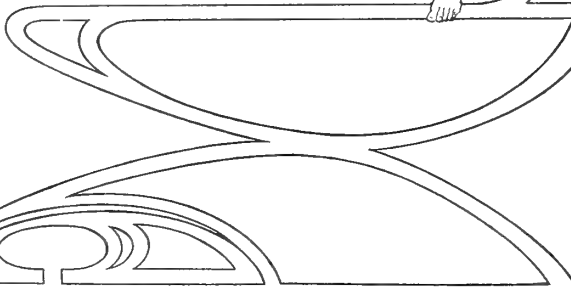
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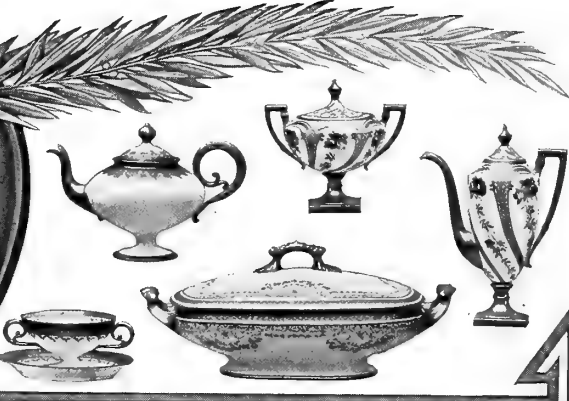


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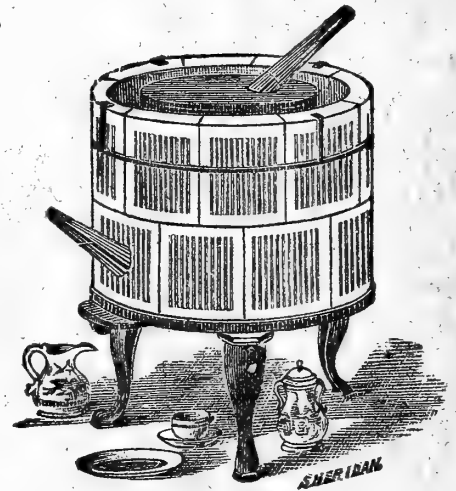
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# KERAMIC STUDIO

Vol. X. No. 9

SYRACUSE, NEW YORK

January, 1909



THE Christmas hurry is over and the time approaches for serious study. Through the long winter months work out designs from your summer's notes, and keep in the corner of your cupboard some experiments to be tried before preparing your exhibition pieces. Now is the time to work on these, your master pieces, on which will rest your reputation. Do not grudge any amount of work upon them. Possibly they will not sell, but they will sell your cheaper pieces and call the attention of the public to your work.

✦

The exhibitions of Arts and Crafts are now on. It is still too early to give any account in this issue, but the February number will contain all that can be gathered about ceramics both at the National Society of Craftsmen, New York, and the Art Institute of Chicago.

✦

We are arranging for a series of helpful articles on simple designs for beginners and salable little things for "pot boilers." We hope to begin them in the March issue. February KERAMIC STUDIO will be devoted for the greater part to designs and motifs drawn from the peacock. The color supplement will be a reproduction in small of two plates by Miss Middlelon and Mrs. McCrystle of Chicago. Inside the magazine will be found reproduction in black-and-white of full size sections of these beautiful plates.

✦ ✦

## THE MAIOLICA OF MEXICO

There is no better authority on the various subjects which interest collectors of old wares found on this continent than Mr. Edwin A. Barber, the indefatigable Curator of the Pennsylvania Museum. His books on Pottery and Porcelain of the United States, on Anglo-American Pottery, American Glassware, Tulip Ware of Pennsylvania, etc., are standard books which collectors absolutely need in their researches. To the already voluminous series Mr. Barber has just added a most interesting volume on the Maiolica of Mexico.

It is a remarkable fact that tin enamelled vessels and tiles were made in Puebla, about a hundred miles from Mexico City, as far back as 1575, their manufacture being extensively carried out during the 17th and 18th Centuries, that numerous examples of this interesting ware exist to-day, many ancient structures and churches being profusely decorated with Puebla tile-work, and that until a few years ago it was not even suspected that the ware was of Mexican origin. It was called "Talavera" from the name of the place in Spain where it was supposed to have been made.

The researches made by Mr. Barber in Mexico in the Fall of 1907 have conclusively established that this interesting maiolica was made in Puebla, and the Pennsylvania

Museum possesses to-day a most valuable and characteristic collection of the ware, many specimens of which are illustrated in the book.

The Puebla maiolica does not differ in general characters from the European and especially from the Spanish maiolica. The tin enamel is of similar composition; the decoration is sometimes blue and white, sometimes polychrome. Many pieces show Spanish, others Chinese influence, and a curious series of blue and white tiles, acquired by the Museum, reveals in a marked degree the influence of early Aztec art and may be the work of a native Indian decorator. Most interesting are the illustrations of old Mexican churches with the inside decoration and sometimes the whole facade in Puebla tiles.

There is a good demand now for this old American pottery, and travelers to Mexico will undoubtedly keenly watch for good specimens. But they should not overlook the fact that there is manufactured in Puebla a ware in imitation of the old blue and white, the use of a creamy enamel, the chipping of edges and the artificial tinting of the exposed body giving to pieces the appearance of age. Mr. Barber thoroughly explains how to detect these forgeries.

The cost of the book is \$2.10 delivered.

✦ ✦

## LEAGUE NOTES

Problem 4 due January first, 1909, is an outline drawing for a jar not less than seven inches high, with or without handles. This is to be made later in clay and may be built, moulded or thrown on wheel. If a drawing of a new and practical shape is submitted it will be manufactured and used for one of the Problems in next year's study course and will be named for the designer. The shapes designed by and named for the League members in the past are among our most desirable and popular shapes found in any catalogue. We hope to have next month an article from our corresponding secretary, Mrs. Ione Wheeler, telling us something about the decoration and firing of the Wheeler vase which some members have found difficult to accomplish without cracking the vase.

Now the Christmas rush is over every member should go to work on exhibition pieces for our annual Exhibition at Art Institute. If every member would help at that time by sending only one piece we should have the most important exhibition of Ceramics ever seen in this country. This year the exhibition work is not confined to the shapes used for this year's study course, but any shapes may be selected from those used in previous years by the League.

We will in response to a general request accept the drawings of designs for Problem 3 with Problem 4 and they will be accepted as late as the tenth of January. This will help the members who have been rushed by Christmas work to get the criticisms on the December problem.

Send the designs for criticism to President of the League

MARY A. FARRINGTON.

1650 Barry Ave., Chicago.



STONEWARE

JEANNENEY

THE DECORATION OF ARTISTIC GRAND FEU GRES

Louis Franchet

GRES is, like porcelain, a vitrified body, but instead of being translucent, it is absolutely opaque. It may be white, if the elements which constitute it are free from any of the metallic oxides which are so often found in clays and sands; such as the oxides of iron and manganese, and also from titanitic acid which is sometimes found in stoneware clays in the shape of *rutile*, a common mineral with which iron is always associated.

A clay suitable for grès must have the property of vitrifying and this property is due to the presence of a variety of mica called *muscovite*, a potassic silicate of alumina having the chemical formula  $K^2O, 3Al^2O^3, 6SiO^2, 2H^2O$ . The fusibility is caused not only by the content of mica but by peroxide of iron when the clay contains this substance.\*

Generally grès is colored either yellow by iron, or grey by a mixture of iron and manganese.

The Sèvres Manufactory has discovered a porcelain which has the great advantage of firing at the same temperature as grès, both being decorated with the same glazes. This porcelain, now known everywhere, is called *Porcelaine Nouvelle*, and can be prepared as follows:

Kaolin.....	53,86
Pegmatite.....	54,41

Pegmatite (or Cornwall Stone) should not be confounded with feldspar. It is a rock much richer in silica and less fusible than feldspar.

The kaolin and pegmatite which I have used, came from Limoges and had the following compositions:

	Kaolin	Pegmatite
Silica.....	46,27	74,37
Alumina.....	39,14	15,12
Oxide of iron.....	0,03	0,43
Lime.....	0,09	1,32
Magnesia.....	0,05	0,07
Soda.....	0,32	3,83
Potash.....	2,19	4,56
Water and loss.....	11,89	0,31

\*The chief substance which influences the fusibility of a clay is not mica but feldspar, which occurs in the form of fine powder in almost every clay.

—Prof. Chas. F. Binns.

It is useless to give any composition for a grès body, as every potter will use a stoneware clay such as can be obtained within easy reach of his establishment. The main point is that the body be well vitrified, and consequently non-porous, at the temperature of 1310°-C. (Seger cone 9).

The vitrified nature of the body being the same in every case, grès are not classified like the bodies of faience but according to their use and their decoration. There are two distinct classes:

1°—Unglazed grès coated with a salt gloss: Stoneware for household use. Receptacles for acids. Chemical apparatus. Sewer pipe.

2°—Glazed grès: Sanitary stoneware (wash stands, etc.). Architectural grès. Artistic grès.

All these wares, whatever their use and nature, are fired at Seger cone 9, that is, they constitute at that temperature the most perfect type of vitrified and opaque ceramic products. I do not propose to study here the grès bodies fired at Seger cones 3 and 4 (1190°-1210°-C.) which have been lately placed on the market. The only point in which this class of grès differs from the other, is in the preparation of more fusible glazes.

II.

Before describing the different styles of decoration which may be applied to grès, it is necessary to speak of the firing, as, according to the atmospheric conditions inside the kiln during the *petit feu* and *grand feu* periods, the glazes acquire entirely different tones. For instance, a glaze containing copper oxide will be colored green in an oxidizing atmosphere and red in a reducing fire; titanium oxide will give blue, and iron will give the celadon color only under intensely reducing conditions.

Two different kinds of kiln may be used: 1st, a small laboratory kiln; 2d, the regular potter's kiln with fire mouths.

FIRING IN A LABORATORY KILN

The best laboratory kiln in France is the Perrot kiln, the fuel for which is illuminating gas. It is possible to reach, in this kiln, a temperature of 1350°-C., provided the firing is well regulated, for, if there be not a perfect harmony between the amount of gas introduced and the draft of the kiln, it will be difficult to go to a higher temperature than 1000°-to 1100°-C. The minimum pressure of the gas at its entrance into the kiln must be 45 millimeters, and, if possible, should not exceed 50 millimeters. This is



STONEWARE

SCHOOL OF PRAGUE



DAHLIA STUDY—MAUD E. HULBERT

(Treatment page 196)



LENERCIER-DE.

STONEWARE



DAMMOUSE

so in French text. The draft is regulated by means of a damper in the chimney pipe. The burner is supplied with a shutter, which makes it possible to prevent the entrance of air and to obtain a reducing flame. Even in a reducing fire, however, it will be necessary to allow some air to enter the kiln, as a too incomplete combustion would prevent the temperature from rising.

The Wiesnegg firm, in Paris, constructs six sizes of Perrot kilns, Nos. 0 to 5; and four models of burners. The best kiln is No. 3 with a 9 beak burner, and its cost is 335 francs (\$67).

The Perrot kiln has been modified by the German chemist, Seger, who constructed one on the same principle, that is, with double circulation and down draft, but added to it a recuperator which permits a higher temperature than is possible in the Perrot kiln. However, as the firing of grès does not require a higher temperature than 1310°-C., the Seger kiln does not seem to have any particular advantage. It has been copied by some manufacturers each of whom has given it his own name. Its cost is 500 francs (\$100).

The laboratory kilns heated with illuminating gas are the best with which to obtain all degrees of oxidation and reduction. But in localities which are not supplied with gas it has been necessary to use, in France, the Sainte Claire Beville kiln, which is fed with heavy oils. A temperature of 1300°-C. can be reached in this kiln and its cost with the oil tank is 150 francs (\$30.) In the United States the oil kiln manufactured by H. J. Caulkins of Detroit, Mich., seems to have replaced the Sainte Claire Beville advantageously for the firing of porcelain and grès.

I have also made a few experiments with an electric kiln, but the results have not been satisfactory, because the rise of temperature was so rapid, that, even with the greatest care in firing, the glaze was completely vitrified before the body was thoroughly fired, and the latter remained porous. The vitrification of the body is produced by the combination of its various elements, and this combination under the influence of heat can only be effected in a certain length of time. Having placed in an electric

kiln a small piece of grès, I reached in 12 minutes the temperature of 1310°-C., as shown by a Le Chatellier pyrometer. The texture of the body had not been modified in a marked degree and it showed no trace of vitrification. However, interesting researches might be made in this line, as to whether a process could be found by which the temperature would rise slowly and gradually and could be controlled at will.

I would not advise anybody who wishes to establish a ceramic manufacture to draw definite conclusions from experiments made in a laboratory kiln, for results thus obtained may differ considerably from results obtained in a regular fire-mouth kiln. For instance, a copper glaze which, in a fire-mouth kiln, will give a fine flammé red under reduction, may come out green in a Perrot, Seger, or any similar kiln. Inversely I have obtained red in a Perrot kiln with a glaze which came out green after burning in a fire-mouth kiln. This, of course, is not a rule. These differences are evidently due to the time of firing and the nature of the gases, which cannot be exactly the same in both kinds of kiln. (To be continued)



POTTERY

Y. W. C. A., NEW YORK



NARCISSUS—HENRIETTA BARCLAY PAIST

(Treatment page 196)



DETAIL DRAWINGS OF DAHLIAS—MAUD E. HULBERT

## DAHLIAS (Page 193)

*Maud E. Hulbert*

**C**OLORS—Silver Yellow, Orange Yellow, Yellow Ochre, Pompadour, Warm Grey, Blood Red, Violet of Iron, Copenhagen Grey, Brown Green, Deep Blue Green, Moss Green, Shading Green, Violet of Gold.

Paint the white dahlias with thin washes of Brown Green and Copenhagen Grey in the shadows, very thin washes of Deep Blue Green over some of the lights, Silver Yellow near the centers and Silver Yellow and Orange Yellow for the centers with deeper touches of Brown Green. Use Warm Grey and a little Pompadour for the flower turned away at the top of the study, and Blood Red, some Ochre, and Violet of Iron with the Pompadour for the one at the side. Warm Grey, Pompadour and Brown Green for the light flowers, and Pompadour, Warm Grey, Ochre and Blood Red for the lower one. For the ground make a Grey of Pompadour, Deep Blue Green and Violet of Gold to use for the deeper tones and use Copenhagen Grey and Yellow Ochre also in the ground. Give the piece at least three firings, wash over with the colors in the background some of the flowers to make them recede and to soften the effect.

## NARCISSUS (Page 195)

*Henrietta Barclay Paist*

**T**HIS study should be used for slender, straight vase. The color scheme is Green and White. The colors used: Grey for Flowers, Copenhagen Grey, Moss Green, Dark Green, Albert Yellow and Pompadour Red. Model for the first fire with Grey for Flowers and Copenhagen Grey, laying in the Dark Green at the top. For the second fire glaze modeling of the petals, especially those in shadow, with Yellow, thin, or a Yellow Green such as White Rose. Strengthen the foliage with Grey and the Green at the top, blending the two colors gradually towards the center of the vase. For the last fire flush the foliage with Moss Green blending gradually into the Copenhagen Grey at the base.



## NARCISSUS (Supplement)

*Teana McLennan Hinman*

## WATER COLOR TREATMENT

**L**EMON Yellow, Payne's Grey, and Hooker's Green. Leaves—Hooker's Green No. 1, Payne's Grey and Emerald Green, with Lemon Yellow for high lights.



## SHOP NOTES

The Excelsior Kiln, formerly manufactured by H. B. Lewis of Detroit, is to be manufactured hereafter by the Hinz Mfg. Co. of that place. Factory and office are both located in Detroit.



DETAIL DRAWINGS OF DAHLIAS—MAUD E. HULBERT





JANUARY 1909  
SUPPLEMENT TO  
KERAMIC STUDIO

NARCISSUS HEANA McLENNAN

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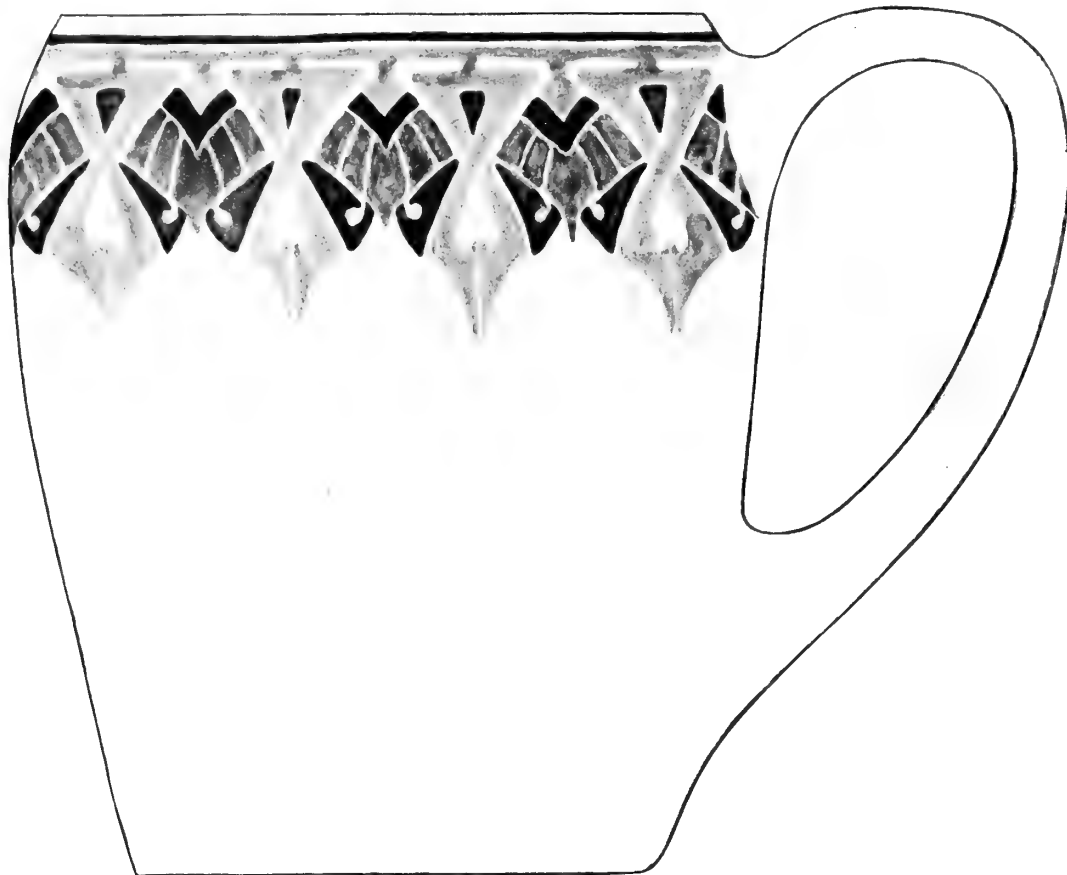




CHERRIES—PAUL PUTZKI

**T**AKE Albert Yellow and blending into Yellow Red for the light cherries take a high light out with a pointed brush, for the darker ones use Carnation shading into Blood

Red. The leaves are Dark Green, Yellow Green, shading with Brown Green. For background the same colors make a pleasing effect.



STEIN—HELEN SMITH

#### CONVENTIONALIZED TREE DESIGN FOR VASE

*Frances G. Hazelwood*

**F**IRST firing—Trace design on vase carefully. If it is put on with ink or pencil, let it be very light. Tint from bottom to one-third the distance up, with Mat Green No. 2. A lighter green the other third of the distance by mixing a little Mat White with the green, and at the very top use the clear Mat White. Use a different pad for each third and when even, wipe out design.

Second Firing—Go over it all the same as in the first fire, only, with the tinting pad used for the white parts, touch lightly over the design. Get it all beautifully even.

#### STEINS

*Helen Smith*

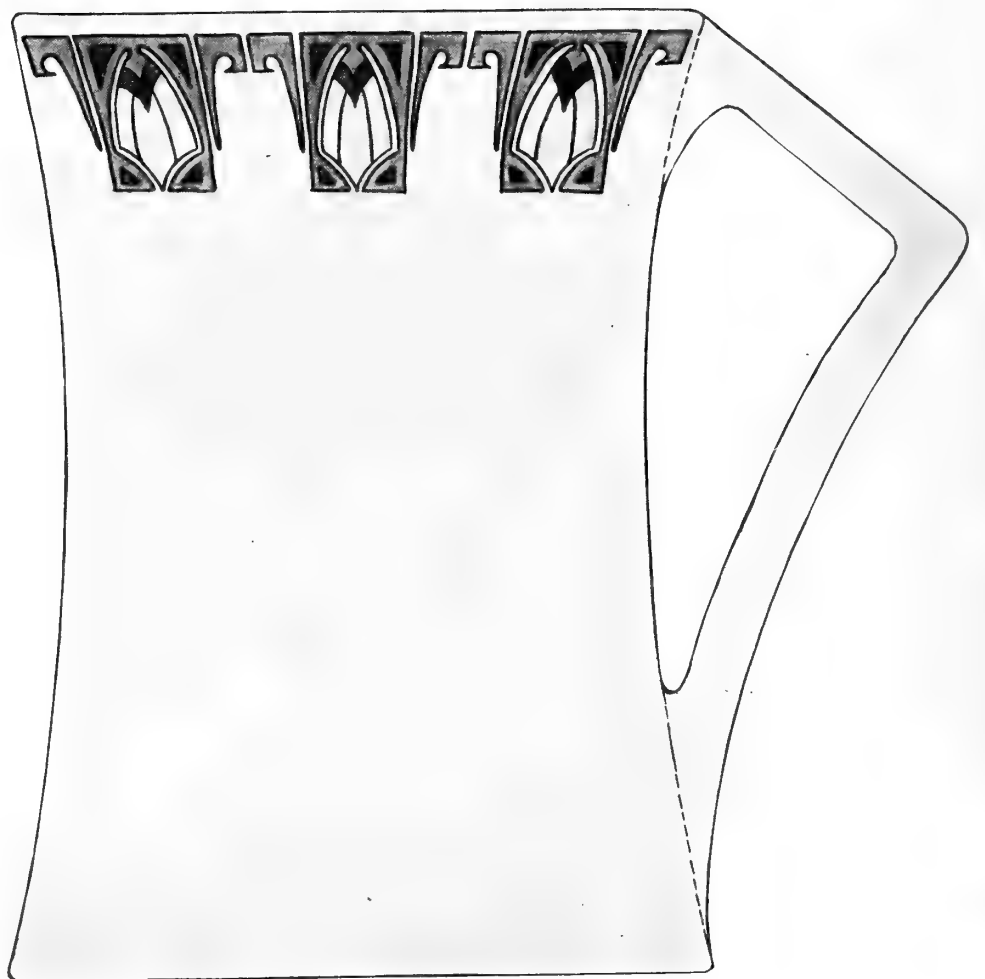
**T**HE stein designs may be treated in a number of ways. The steins should be made of a hard, white body and either a clear white glaze or a white mat glaze may be used.

The borders should be applied in clear, flat colors and not more than three or four colors should be used. Perhaps the simplest treatment and also an effective one is to carefully trace the design on the stein in black overglaze color and when the outline is perfectly dry, fill in the spaces with rich colors, using a bright green, scarlet and yellow with perhaps a touch of dark blue.

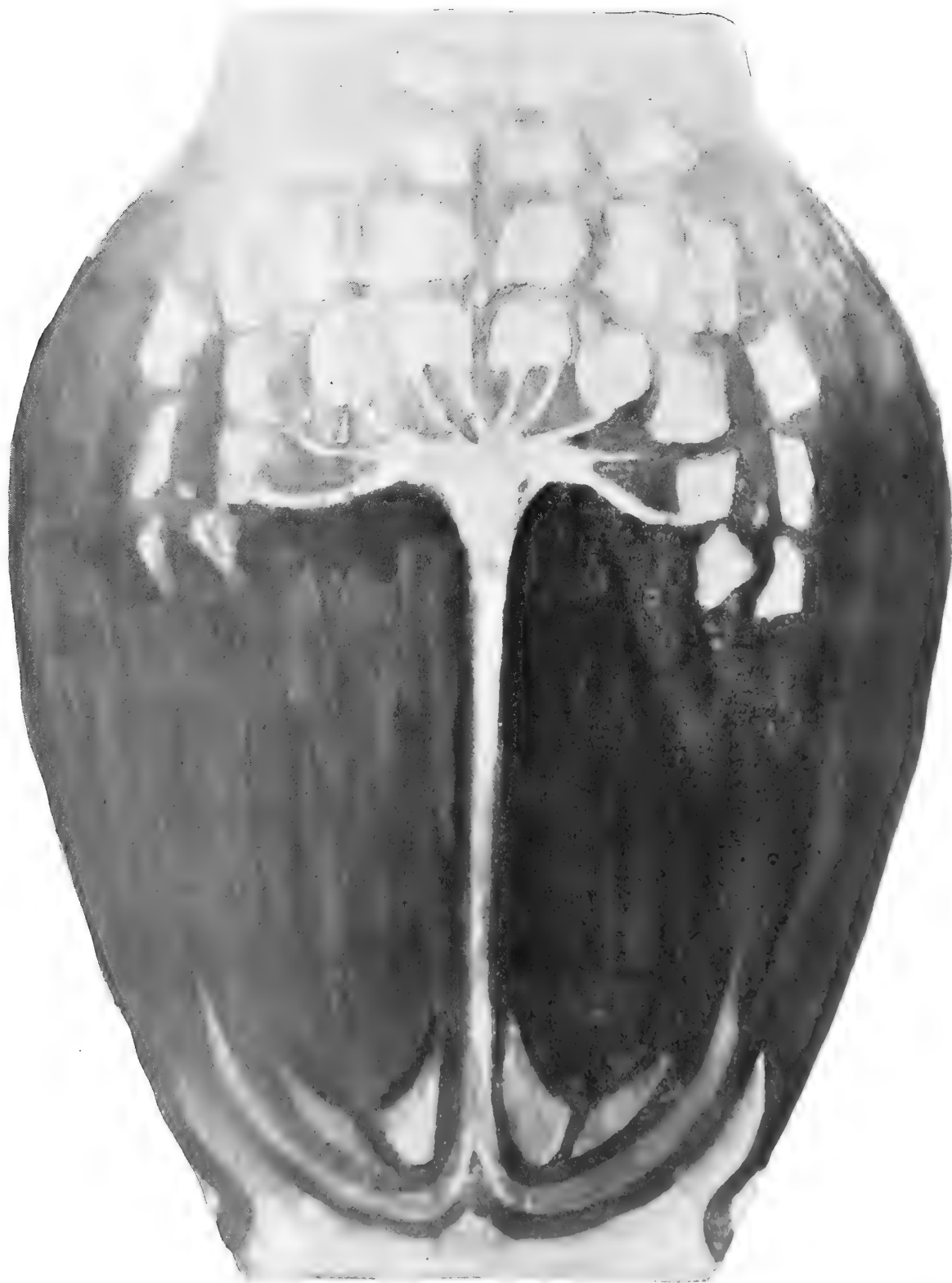
If a softer effect is desired the spaces of the border may be painted in a greyish green, light blue and a soft yellow, and if this color-scheme is used the outlines should be left white.

If the steins have first a deep cream-color applied for a background the borders would look well in three or four tones of one color, using a very dark tone for the outlines. Tones of brown, blue or a warm green may be used.

It will not be found difficult to trace borders of this character if one section is carefully outlined first and then a pounce made from this to use in repeating by rubbing powdered charcoal over it.



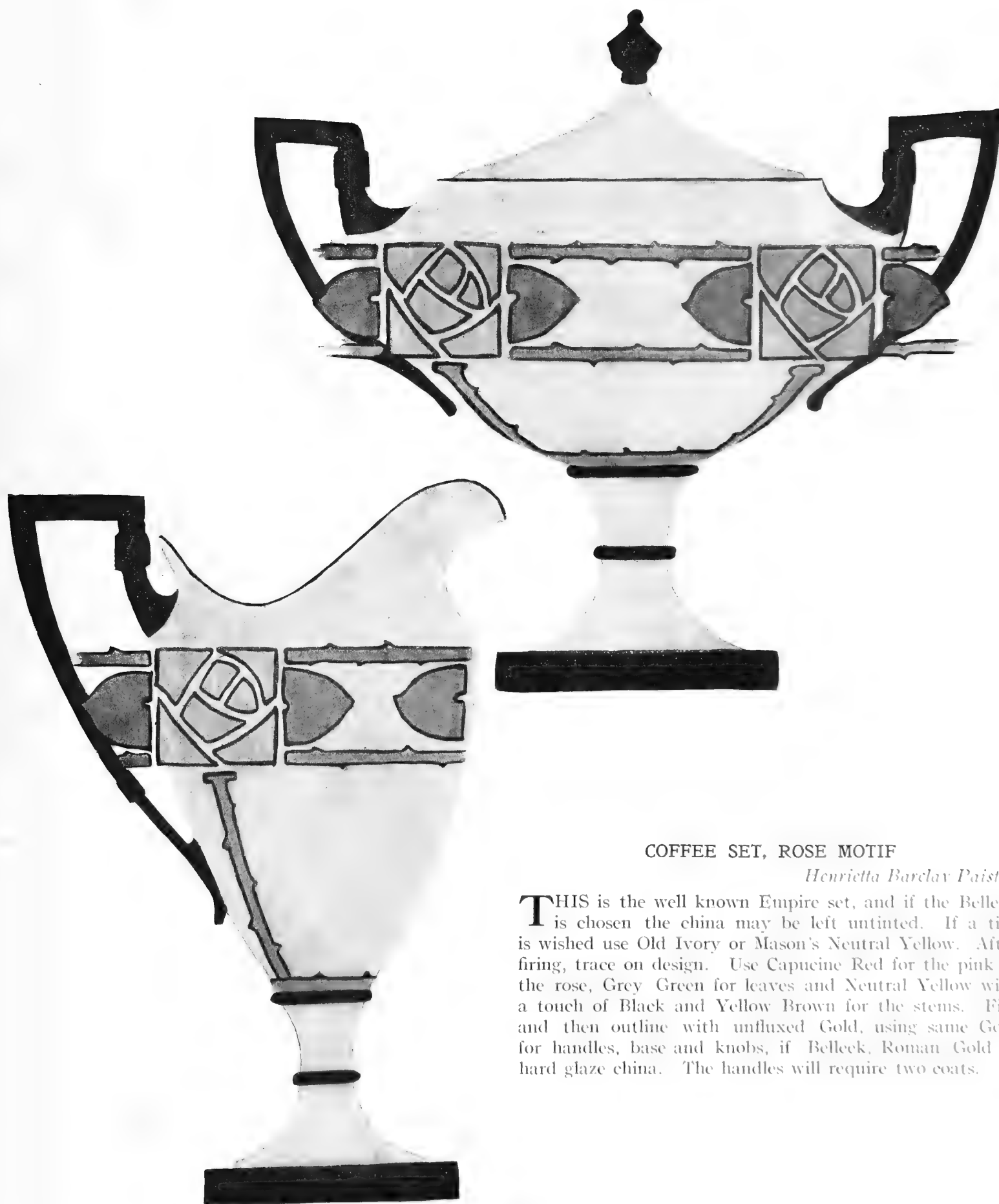
STEIN—HELEN SMITH



TREE DESIGN FOR VASE IN OVER OR UNDERGLAZE · FRANCES G. HAZELWOOD



COFFEE SET, ROSE MOTIF—HENRIETTA BARCLAY PAIST



## COFFEE SET, ROSE MOTIF

*Henrietta Barclay Paist*

**T**HIS is the well known Empire set, and if the Belleek is chosen the china may be left untinted. If a tint is wished use Old Ivory or Mason's Neutral Yellow. After firing, trace on design. Use Capucine Red for the pink of the rose, Grey Green for leaves and Neutral Yellow with a touch of Black and Yellow Brown for the stems. Fire and then outline with unfluxed Gold, using same Gold for handles, base and knobs, if Belleek, Roman Gold if hard glaze china. The handles will require two coats.

## VASE, DANDELION MOTIF

*Ione Wheeler*

THE following is the color scheme for Wheeler vase decorated in dandelion motif:

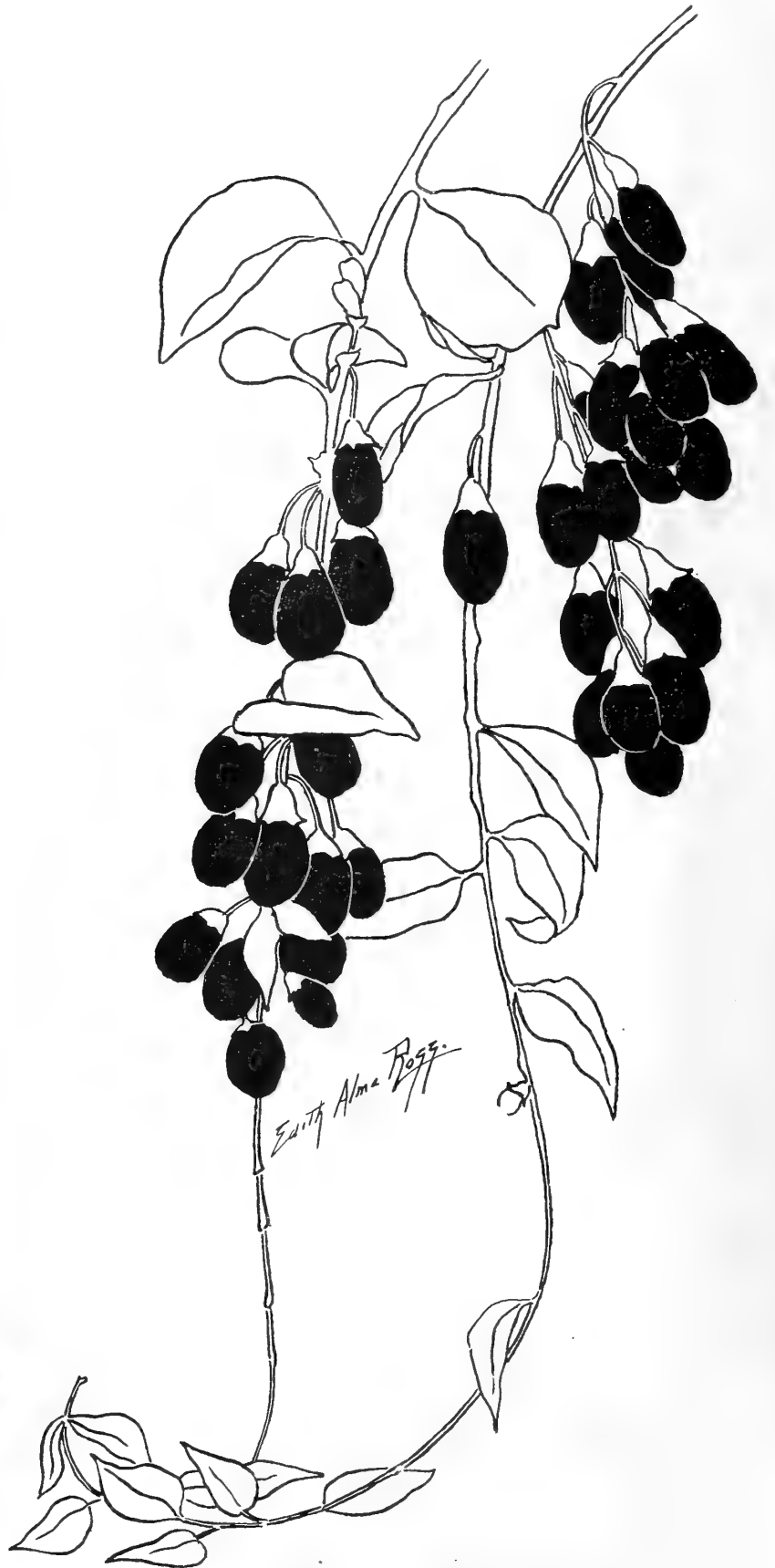
First fire—Outline design in black.

Second fire—Light Green lustre for leaves, stem, bands and buds, Nasturtium thin for flowers.

Third fire—Yellow lustre over all (ground and design).



VASE, DANDELION MOTIF—IONE WHEELER



MATRIMONY VINE—EDITH ALMA ROSS





CHOKE CHERRIES—EDITH ALMA ROSS

## CHOKE CHERRIES

*Edith Alma Ross*

**T**HIS tall shrub which grows on the rocky shores of the northern lakes is laden in August with beautiful bunches of rich fruit.

Those which are still unripe shade from amber to deep claret color and the ripe ones from a royal red to deep purple.

All the colors used in painting grapes will be needed for the berries—Banding Blue, Ruby Purple, Blue Violet and Black for the purple berries, and Yellow Brown and English Pink with Violet of Gold for the half ripe ones.

Those which are still quite green are painted with Egg Yellow, Yellow Red, Pompadour, Brown Green and Shading Green.

The greens used in painting the leaves are Shading Green, Brown Green, Egg Yellow, Dark Green and Deep Blue Green.

Some of the leaves which are turning are painted with Yellow Brown, Pompadour, Egg Yellow and Brown M or 108.

## MATRIMONY VINE

*Edith Alma Ross*

**T**HE botanical name for the Matrimony Vine is *Lycium Vulgare*, so named from the country Lycia.

It is a shrub often found in old-fashioned gardens. In June and July the plant is covered with delicate small mauve flowers.

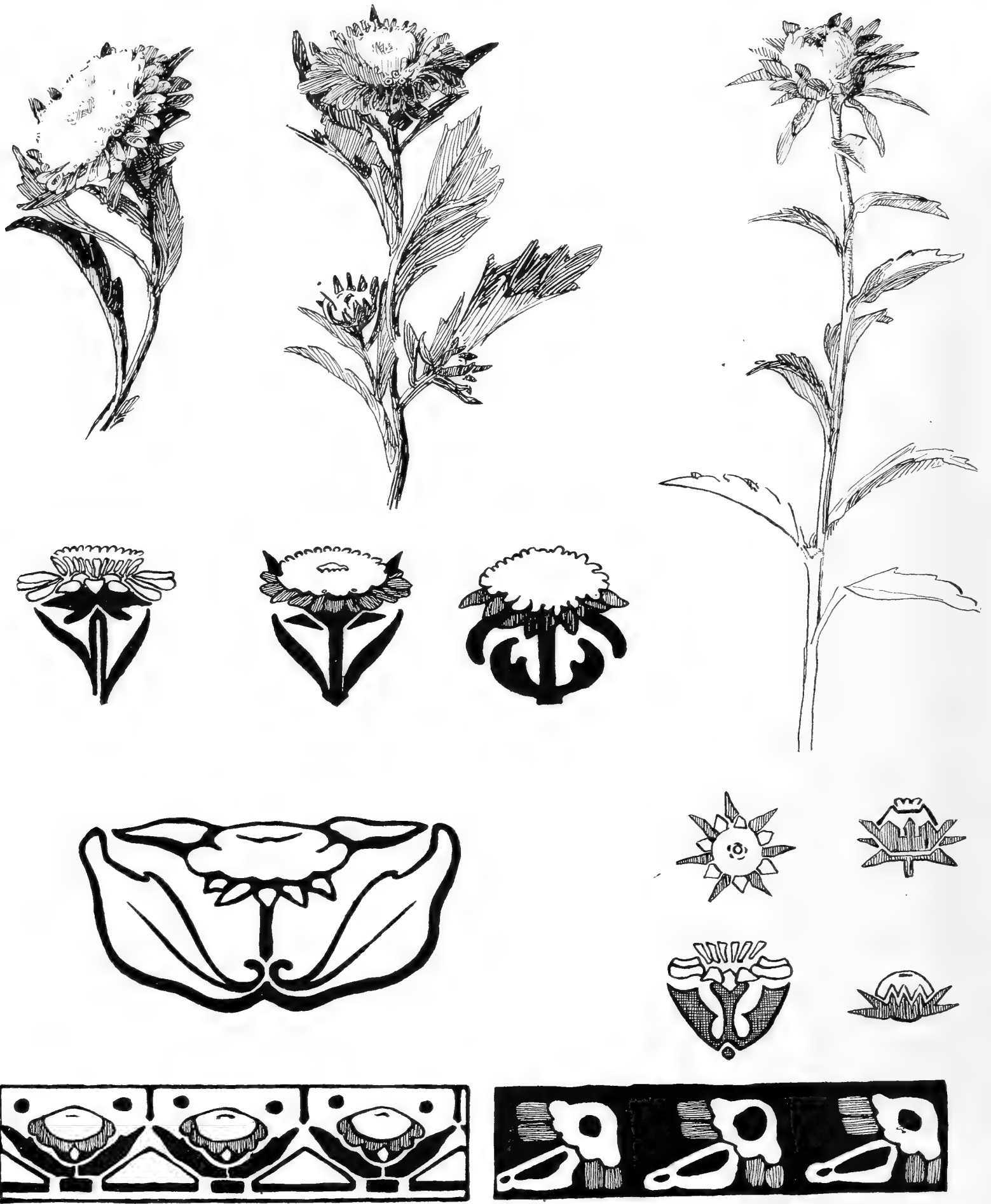
Later in the season the long racemes of oval fruit appear at the end of the branches. These are a bright orange red and are very decorative and striking.

To paint the berries about the same colors are required as for the hawthorne. Albert Yellow and Capucine Red or Pompadour with a touch of Deep Red Brown. Paint some of the berries more yellow and some rather green to vary the coloring.

The woody stems are rather purplish and will need Violet of Iron in addition to browns and greens.

The leaves are in the usual greens for a naturalistic coloring.

An effective monochrome coloring may be had by using Yellow Brown, Brown M and Dark Brown with the berries in the yellowish browns with a slight touch of red.

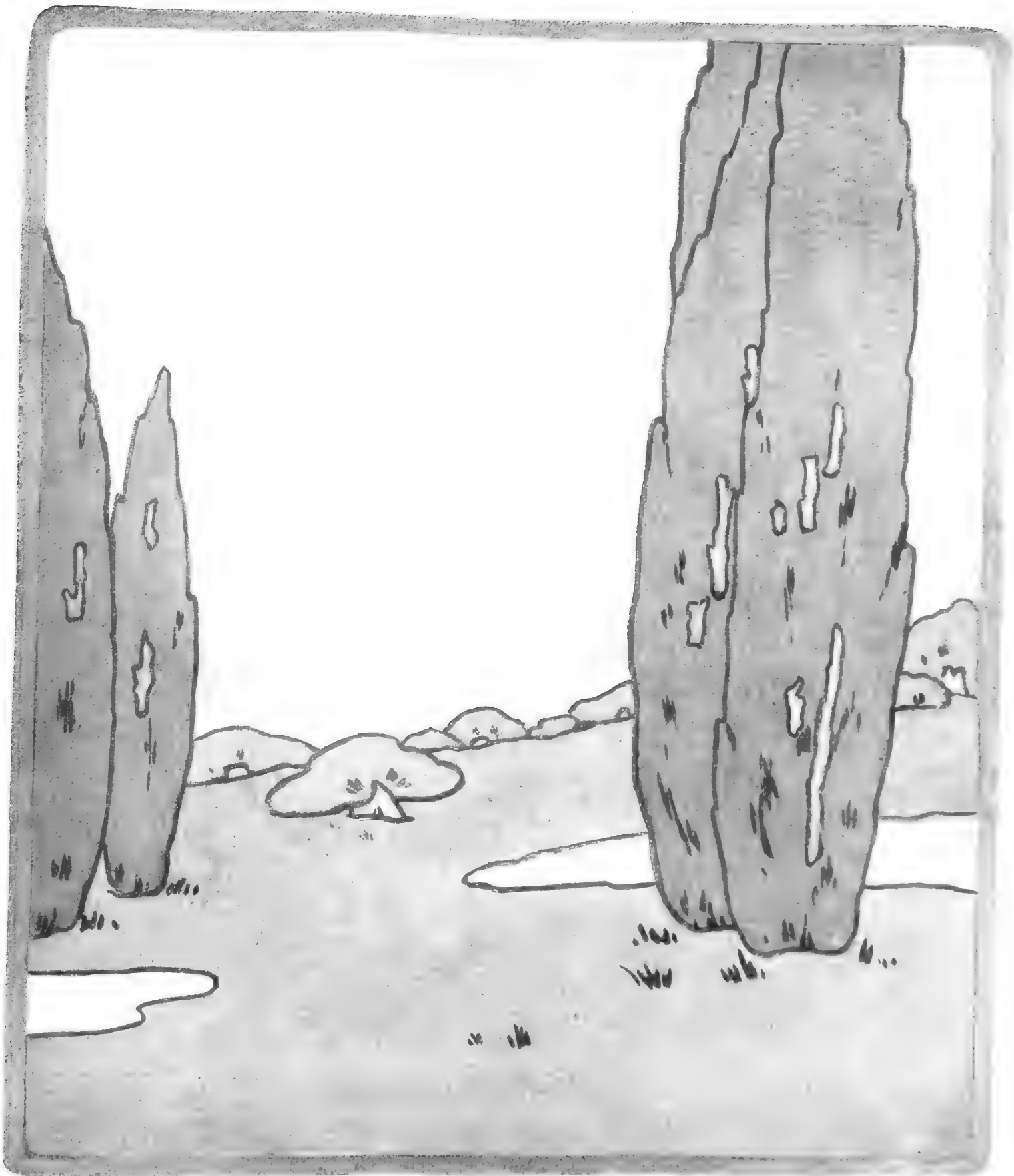


Design Competition for December

Problem IV 

ASTERS

DETAIL DRAWINGS AND CONVENTIONALIZATIONS, ASTERS—MARY LOUISE DAVIS



LANDSCAPE—OPHELIA FOLEY

First fire—Outline with Grey for Flesh. Second fire—Distant trees: 1 Violet No. 2, 1 Aztec Blue, 2 Ivory Glaze. Foreground trees: 1 Sea Green, 1 Pearl Grey, 3 Ivory Glaze, 1 New Green. Ground: 1 Grey Yellow, 1 Ivory Glaze, 1/2 Grey for Flesh. Third fire—Envelope: 1 Pearl Grey, 2 Ivory Glaze. Fourth fire—Wash in cloud forms with Lemon Yellow, and trunks of trees with Yellow Red.



## SIX PLATES IN JAPANESE DESIGN, No. 3

Emma A. Ervin

**N**O. 3. Background, very light yellow green and yellow ochre shading into grey at top. The birds are painted black in the first firing, paint yellow bills and a touch of red about the eyes. The rice and grass are green.



## BOWL BORDER—(Page 212)

Edith Alma Ross

**T**HIS design was made for an engraved border to a metal bell but can be easily adapted to a bowl, cup and saucer and plate. Tint the background Ivory lustre, the design Yellow Brown lustre, outline with gold.



## TEAPOT STAND (Page 212)

Elsie Duden

**T**INT the background a Celadon or Grey Green; paint the design in Old Blue with strong outlines; after firing tint all over with Pearl Grey  $\frac{3}{4}$ , Grey Green  $\frac{1}{4}$ . Strengthen Old Blue and outlines if necessary. For Old Blue use Banding Blue  $\frac{2}{3}$ , Black  $\frac{1}{3}$ .



## ANSWERS TO CORRESPONDENTS

Mrs. W. J. T.—The illustrations to "Happy Study Hours" are by Mrs. Sara Wood Safford. Lustres require the same fire as colors. They can be put on in repeated coats fired between. They should have opalescent tones in a play of color. Probably you did not fire either your lustre or your colors hard enough since your colors feel rough after firing. Fire hard enough to get a good *even glaze* all over. Then pass a fine sand paper (00) over the colors to remove any grainy particles which may have adhered. Any good paste for gold can be dried thoroughly in the oven (but not till after it has dried enough to be dull) then it can be gilded before firing, but it is safer for the amateur to fire before gilding. No, an amateur can not glaze rough edges on porcelain, it needs too hard a fire to develop glaze. Try a little sand paper, or select good smooth pieces of china.

C. M. C.—Conventionalized Stork design, KERAMIC STUDIO, November 1908. The darker part of stork is Copenhagen Grey dusted with Rose. For a reddish purple flower showing through a grey blue ground paint the flower in Ruby then dust with the Grey Blue. For a soft green use Grey Green and for a dull pink dust your Pink (Pompadour and Rose) with Pearl Grey.

M. E. S.—We answer questions only in these columns; it is of no use to send stamped envelope. This is our rule. For the mayonnaise bowl, H. K. Taylor, November KERAMIC STUDIO, 1908, outside band, leaves and stems, Green—other bands, Grey. Dark spots in lattice effect, Blue, dots in centers, Yellow, flowers, Red. Colors are explained in the directions.

W. G.—For poppy panels in color December KERAMIC STUDIO 1908. No. 1—Ground Grey Green. Flower, stem, and bud are Albert Yellow, leaves and stems Banding Blue. Red spots on poppy, Pompadour. Balance of design Black. Dry dust lightly with Pompadour and fire. Second fire, strengthen colors where needed and dry dust background with Pompadour, Grey Green, or Albert Yellow, according to the tone desired. The Blue green leaves and stems will need to be painted with Yellow. You will have to use your judgment as to what is needed to get the desired shade and dry dust before firing. If necessary the colors can be gone over in a third fire.

No. 2—Background tinted with Pompadour. Flower and bud painted with the same. Brown Green on leaf and stems Violet at base of flower. Balance of design Black. Dust with Pearl Green.

No. 3—Background Banding Blue. Flower, Albert Yellow and Pompadour. Light leaves and stems, Moss Green light, balance of design Black. Dust with Pompadour. For second fire strengthen where necessary and dust with Yellow or any needed color.

No. 4—Background, Grey Green. Flowers, Albert Yellow, stems and spots on poppy, Olive Green. Balance of design Black. Dust with Pompadour. Second fire strengthen and dust with necessary colors. If it needs to be yellower, use Albert Yellow, if greener, use the Green, if more orange use Pompadour over Yellow, etc., etc

B. D.—There is a very good banding wheel made by A. H. Abbott & Co., Chicago. The Western decorators use this wheel very much, and consider it the best on the market.

O. G.—Our new book, Flower Painting on Porcelain, is a most suitable holiday or birthday gift to a china decorator.



SIX PLATES IN JAPANESE DESIGN, NO. 3—EMMA A. ERVIN



SIX PLATES IN JAPANESE DESIGN, NO. 3—EMMA A. ERVIN



1

2

## CHINESE PORCELAINS IN THE NATIONAL MUSEUM

*Waldon Fawcett*

ALL specimens of Chinese porcelains shown in the accompanying photographs are from the collection made by Mr. Alfred E. Hippisley, Commissioner of the Imperial Maritime Customs Service of China, and deposited by him in the National Museum (Smithsonian Institution) at Washington, D. C., where these various specimens at present repose.

No. 1. White K'anghsi porcelain. Medallion: Lung Wang, King consort of the queen of the fairies, is handing a baby the Elixir of life while another of the sages is holding the curved baton carved in jade and representing the power of the Buddhist faith.

No. 2. Famille Verte Garden Scene. Seven worthies of the bamboo grove playing chess, music writing on the rocks. On neck is a fishing scene.

Vases of White Chienlung Porcelain Nos. 3, 4 and 5.

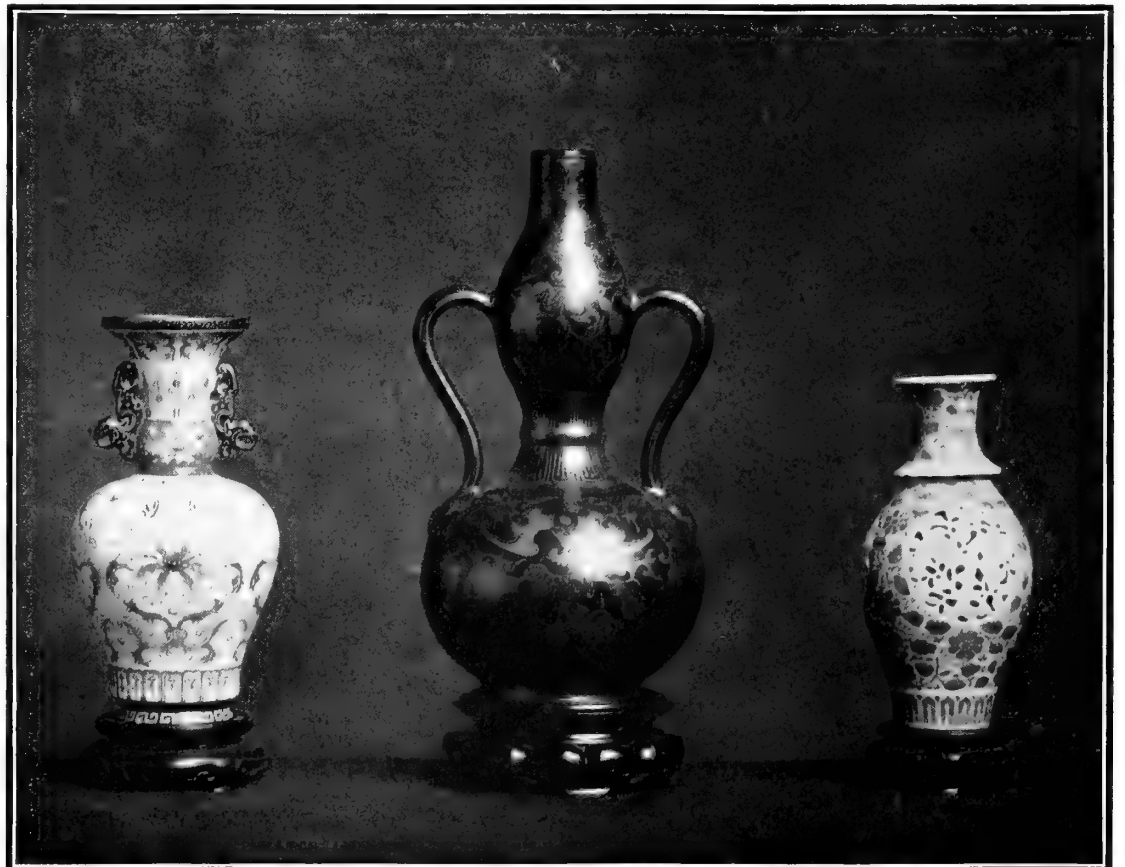
No. 3. From a small stand vermilion color bearing a geometrical scroll pattern in gold, springs the vase gently bulging to two-thirds height when it contracts to form everted neck. The body is of dull

light blue on which are conventional flowers in various shades of pink and yellow with foliage in green. The decoration at base of neck consists of a bulging band of yellow, bearing flowers of various shades of pink and yellow. Inside pale sea green.

No. 4. Vase of white Chienlung porcelain shaped as gourd contracted at the middle. Entirely covered with an elaborate design of trailing gourds of the same shape as the vase with scroll-like leaves and bats outlined in gold and shaded partly in gold and partly in silver upon a dull olive green of "teadust" ground. Height of this specimen 8 inches.

No. 5. Vase of same porcelain of double thickness at neck, the outer layer of paste terminating below in an everted scallop-edged ruffle curving outward and downward. Ornamentation consists of roses and chrysanthemums painted in deep blue under thick transparent glaze leaving three medallions of pure milk white in which as open work chrysanthemums and bamboos, roses and plum blossoms are molded with great delicacy in relief under

thick white glaze. Round the projecting edge at neck runs a foliated scroll engraved in relief under a white glaze. Height 5 inches.



3

4

5



6

7

8

Teapot and cups Nos. 6, 7 and 8.

Teapot is of pure white porcelain of globular shape and covered with brilliant vitreous glaze upon which are very beautifully painted groups of white and pink lotus flowers and leaves crinkled into many but quite natural shapes, showing the dark upper and light lower sides with buds and seed-pods. On cover are groups of the same flowers and leaves arranged in three clumps around the knob.

The cups are of the same porcelain and bear exactly the same decoration.

No. 9. Pencil holder of dull opaque white Ku Yuehsuan vitreous ware of cylindrical shape. Decorated with a group of the Seven Worthies of the Bamboo Grove conversing together or examining a scroll, bearing a landscape with pine trees on a green sward edged with rocks and flowering trees.

No. 10. Wine cup small of same ware. Around the foot a band of delicate red scroll-work on a yellow ground with a very narrow band above of the white foliate pattern on a black ground. This and a broader foliate pattern at rim of the dull white color of the glass carefully



10

9



12

13

14

shaded with a straw-yellow upon a very pale green ground confine the body of the cup on which a yellow scrollwork forms two landscape panels. The intermediate spaces, slightly smaller than the panels themselves, are completely filled with peonies, chrysanthemums, asters and other flowers.

No. 11. Of same ware. Around foot a band of same pattern as on the last with an arabesque design above in carmine on a pink ground. Within this and a similar band around brim are delicate foliate patterns of the dull white color of the glass shaded with light brown on a ground of the same color which confine the body of the cup. Here on a ground of the natural color of the ware is a fine damask of olive-green supporting four panels confined by yellow scroll work.

No. 12. Vase of pure white Yungcheng porcelain. In shape a half globe with tall slender everted neck rising from center. Decoration consists of a genii in long flowing yellow robe. The decoration embodies delicate shades of green, brown, blue and pink.

No. 13. Small vase of white porcelain of delicate shape somewhat resembling a pear, decorated with a group of peonies, springing from a mass of rockery, boldly painted

in deep blue—under a glaze which has a yellowish tint owing to the closeness of the crackle.

No. 14. Pendant to the above and bearing a decoration differing only in details.

No. 15. Of delicate white Yungcheng porcelain with everted brim. Decorated inside with a group of three fresh liches, a peach and a yellow lily beautifully painted in enamel colors of natural shade above glaze. The outside is entirely colored with a deep rose which imparts a blush to the white inside. This is an admirable specimen of the famous "rose back" plates.



#### PLATE DESIGN—HELEN B. SMITH

USE a soft bluish green, two tones of lilac color and light yellow, making the space between the border and the edge of the plate and also the diamond-shaped spaces a light grey.

The outlines of these borders may be made in black or gold or silver, or may be omitted, in which case great care should be taken not to leave the edges of the color spaces ragged.

To put the monogram or the interlaced initials in the center of a plate gives to it a touch of individuality.



#### WHITE CHINA

THERE are many evidences that the market of white china for decoration is broadening, that both in variety of shapes and quality of glaze decorators can make far better selections than they could a few years ago.

They do not confine themselves now to French china, although it still is their main source of supply. The glaze of French china is hard and for this reason is not suitable for all kinds of decoration, especially for enamel decoration. Enamel decorators more and more tend to use softer wares. To the Belleek of American manufacture are added now some English and German chinawares. An important new acquisition, which will be on the market in a short time, is a line of Bavarian china, of a hard body, but of softer glaze than the French, which seems to be of excellent quality, with new but simple and artistic shapes:



15



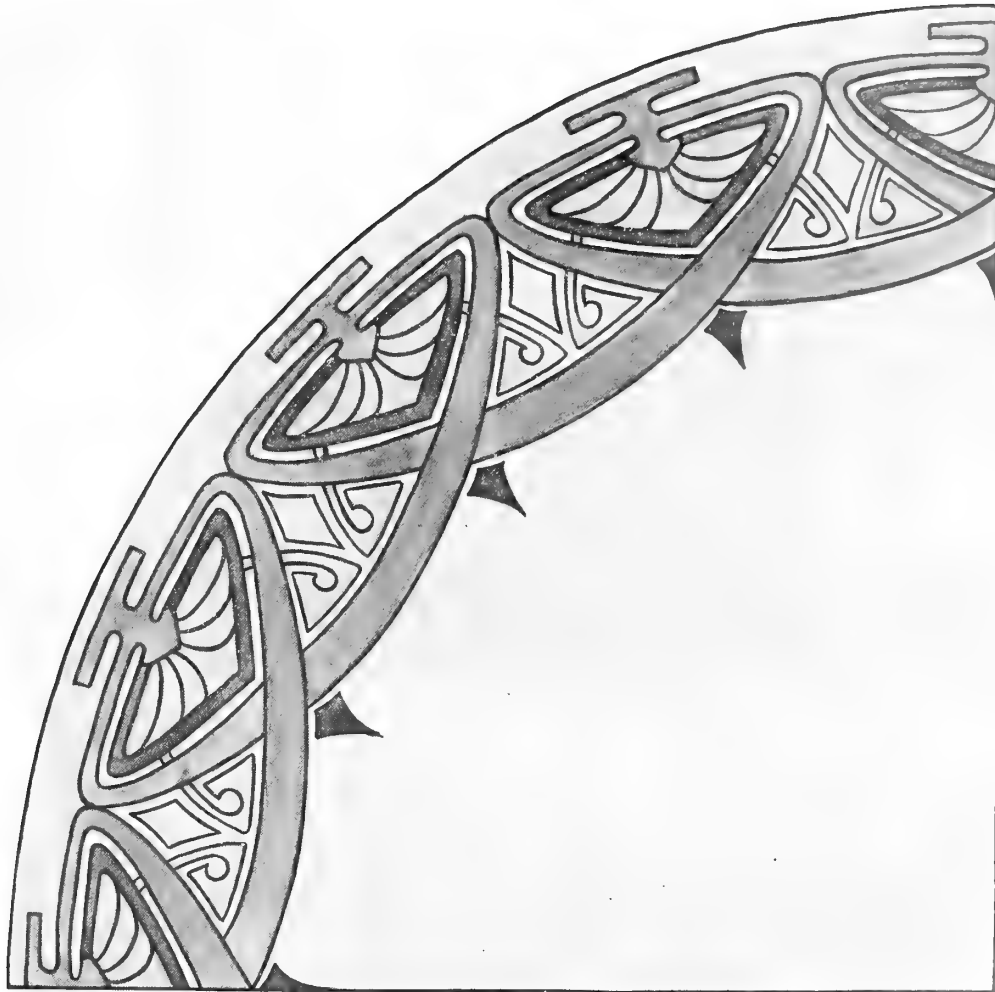
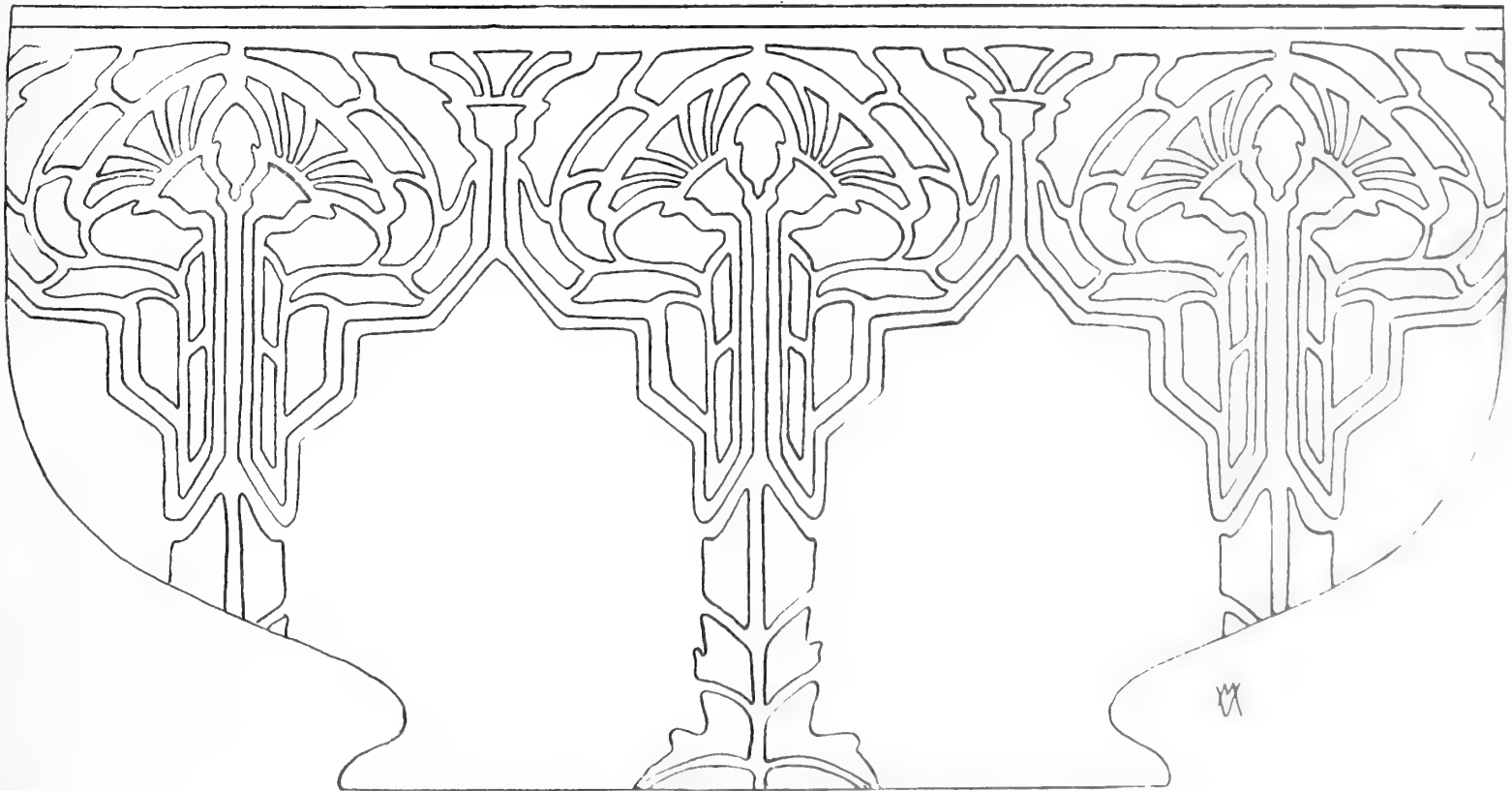
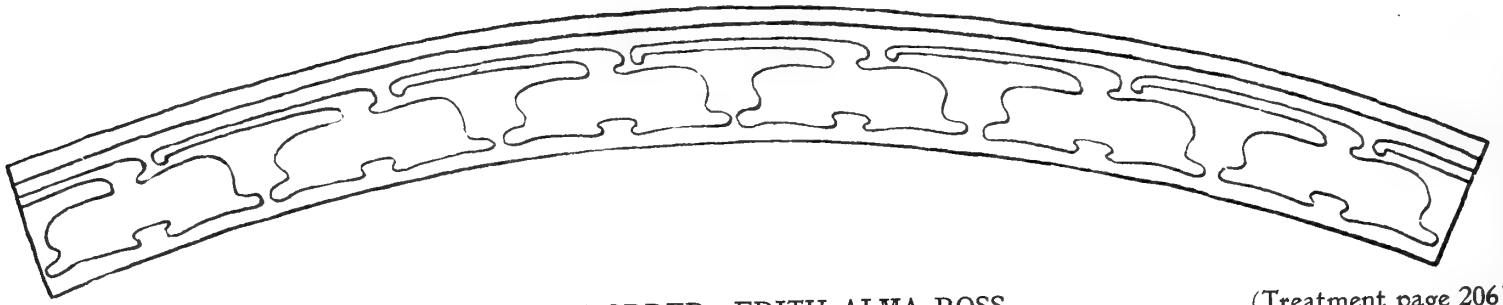


PLATE DESIGN—HELEN B. SMITH



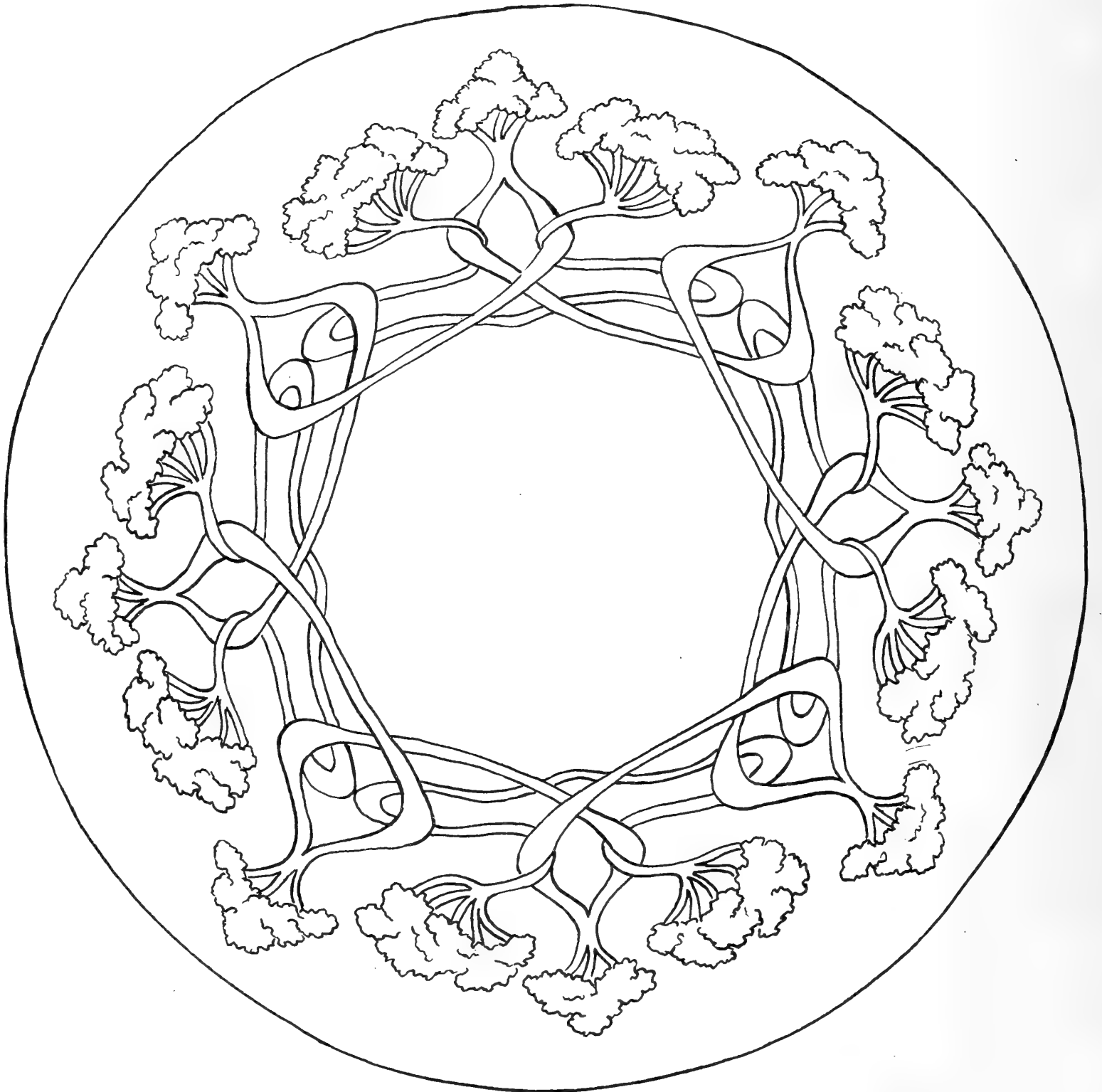
BOWL DESIGN, DANDELION MOTIF VIRGINIA MASON

Petals of flowers, delicate yellow; leaves and stems, grey green; background, deeper tones of green; gold outline and gold band at top of bowl.



BOWL BORDER—EDITH ALMA ROSS

(Treatment page 206)



GOLDEN ROD DESIGN FOR TEAPOT STAND—ELSIE DUDEN

(Treatment page 206)

KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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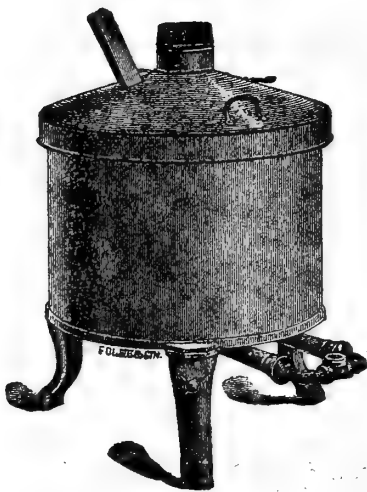
A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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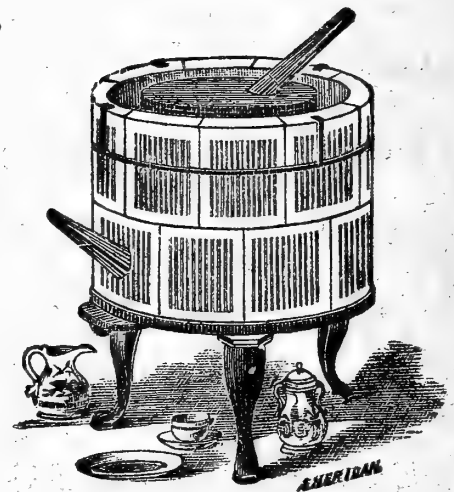
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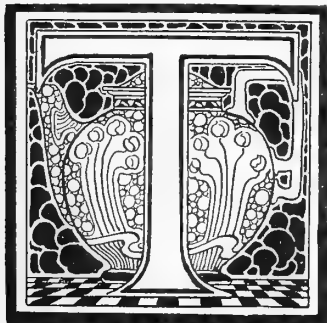
STEARNS, FITCH & CO., : SPRINGFIELD, OHIO

# KERAMIC STUDIO

Vol. X. No. 10

SYRACUSE, NEW YORK

February, 1909



THE Peacock as a motif in design has been much exploited but there seems to be an endless inspiration to be drawn from this source. We have had an unusual opportunity to gather a number of designs and conventionalizations of both bird and feather and present them in this issue of *KERAMIC STUDIO*, together with a fine application of the motif in the plate in color by Miss Middleton. This plate is perhaps too ambitious for the average decorator but it is full of inspiration and suggestions. The plate by Mrs. McCrystle also is capable of being used in part as well as a whole.

✦

We would call attention to the work of the class in design under the instruction of Miss Margaret Overbeck. The most striking point to a careful observer is that each pupil has kept her marked individuality, instead of copying the style of the teacher as usually happens. As class work it is very unusual and many things are clever.

✦

The prizes in the competition for a design to be adapted to commercial china were awarded as follows: First prize, \$25.00, Mrs. Anna M. Sessions; second prize, \$15.00, Mary Louise Davis; third prize, \$10.00, Eleanor Chadeayne.

✦

*Flat Enamel Decoration on China* is the title of a booklet by Mrs. LeRoy T. Steward, of Chicago, the founder of the Atlan Club. The remarkable work done in Chicago these last years, in flat enamels, especially on soft Satsuma pottery, but also on china, has attracted attention everywhere. Many examples of this fine work will be illustrated in both February and March issues of *KERAMIC STUDIO*. Students will find Mrs. Steward's book an invaluable addition to their library. Its price is only \$1.00.

✦

The Van Nostrand Co., of New York, has just issued a book on Glass Manufacture by Walter Rosenhaim, Superintendent of the department of Metallurgy at the National Physical Laboratory. This book is written in a simple, comprehensive way and has been kept as non-technical as possible. It covers all the different processes of glass manufacture which are in existence to-day. The only regret readers will have will be due to the lack of illustrations. It seems that in a publication of this kind, illustrations of the different glass products as well as of the processes of manufacture would have made the book much more attractive. But illustrations would of course have increased the cost considerably, while the book is placed on the market at a very moderate price, \$2.00 net.

✦ ✦

## EXHIBITION NOTE

The New York Society of Ceramic Arts will hold an Exhibition in the Galleries of the National Arts Club, 119 East 19th St., from March 24 to April 10, 1909. Blanks

for the Exhibition will be sent on application. All articles must reach the Galleries by Saturday, March 20th. Correspondence should be addressed to Miss Edith Penman, 939 Eighth Avenue, New York City.

✦ ✦

## LEAGUE NOTES

THE decoration of porcelain, though much abused and misunderstood in the past, is now fast gaining the recognition as a fine art that it deserves. One of our ablest art critics writes: "It is only within recent years that painting on china or porcelain has been accepted among the fine arts." And yet, the very origin of china painting was to give permanence to the artists' work by using colors which would not fade and be lost with time.

The field for work of the designer and decorator of porcelains is enlarging and those who fail to keep up with the times by studying conventional ornament will find their occupation growing less remunerative.

Interior decorators are beginning to see the incongruity of Dresden china dinner sets in colonial dining rooms, and are now having the design carried out on the china, in keeping with the other decoration of the room. The problem due March first, of the Cross flower bowl will admit of some very interesting work and should result in a very attractive finished piece.

This bowl has been manufactured from outline in last year's study course and is now on the market. As it is designed to hold cut flowers or a small growing plant it would be well to bear in mind the suggestion of the Chairman of Education that the finished design be executed in monochrome.

A design too glaring in color would not suitably frame the plant. The relative importance of the plant and its holder should not be forgotten.

This is the last problem in this year's study course and members are requested to send the designs in promptly, so that they may be returned in time for use in decorating a piece for our Annual Exhibition, May 11th.

Our President has requested a few words on the means of firing the Wheeler Vase, as so many of The League members have been unfortunate in having the vase crack across the corners in the firing. There is no difficulty in firing this or any other piece of Belleek, if the piece is inverted on strips of platan instead of the regular stilts which would mar the exposed edge.

If the platan is unobtainable in your locality it can easily be made of plaster of Paris mixed with saw-dust; the latter will fire out and leave the rest quite porous. It is easily cut in strips and perfectly safe to use under any Belleek.

At the last Advisory Board Meeting the name of Miss Henrietta Lang, Detroit, Michigan, was proposed and accepted as an individual member of the League. Copies of the study course and a short history of the League will be promptly mailed to any one interested who sends self addressed stamped envelope for same.

LOISE WHEELER, Cor. Sec. N. E. M. P.  
1026 Fine Arts, Chicago

THE DECORATION OF ARTISTIC GRAND FEU GRES  
(CONTINUED)

Louis Franchet

FIRING IN A FIRE-MOUTH KILN

The simplest kiln is the best, and I will not undertake to describe the extravagant complications which have been designed under the pretext of improvements.

As the manufacture of artistic grès, such as we are studying here, will never be conducted on a large scale, I will take as a type a small kiln, having about one and a

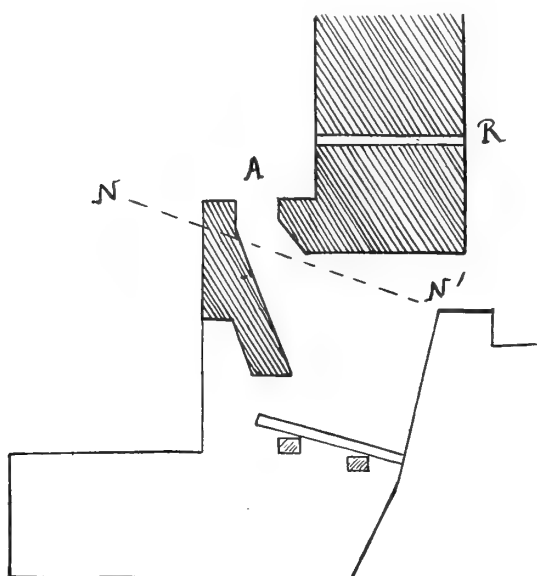


Fig. 1

half cubic meter capacity. Among the different systems which I have tried I have adopted a down draft kiln with three fire mouths. The kiln is one and a quarter meter wide, and one and three-quarters high in the center, with a baking chamber one meter and seventy centimeters high.\*

The ware is placed in saggars and the firing is done with coal in a maximum time of eighteen hours. A circular shape is the best because circular kilns fire more evenly than others and there is less space wasted.

Without describing the various systems of fire mouths which have been tried, I will describe that which gave me the best results (fig. 1):

In this very simple fire mouth the fuel is introduced at A, and during the grand feu period it must not go above the level marked by the line NN'. The coal must not be fed in too small pieces or in dust, but in pieces about as big as both fists together. A coal should be used which produces a long flame and is not sulphurous.

Such a fire mouth is easily regulated and consumes comparatively little fuel; in this kiln I fire to cone 9 in 18 hours with only 1,400 lbs. of coal. Attempts have been made to improve the design by producing recuperation, with the idea that the cold air entering under the grates must delay or impede combustion. There is more truth in this in theory than in practice, because when the air comes in contact with the fuel it has already been considerably heated up by the radiation from the lower part of the fire mouth; it is in fact very warm air which comes in under the grates. However, the following arrangement has been

\*M. Franchet does not explain the difference between the "baking chamber" and the "kiln." The kiln which he is describing is built in two stories. In the lower one the firing proper is done, while in the upper are placed the clay wares to undergo a preliminary "baking." The temperature of this upper compartment is much less severe than that of the kiln.

—Prof. Chas. F. Binns.

tried (fig. 2): the air comes under the grates after having passed through the metallic box B which is pierced with holes; besides, on each side of the fire mouth a hole is left which opens into the pipes C which are placed in the walls. These communicate with the fire mouth at A. The air which passes through them is rapidly heated up and thus the coal is in contact only with warm air, from whatever side it comes. In theory, therefore, the combustion is made more complete.

This system has been tried in many establishments,

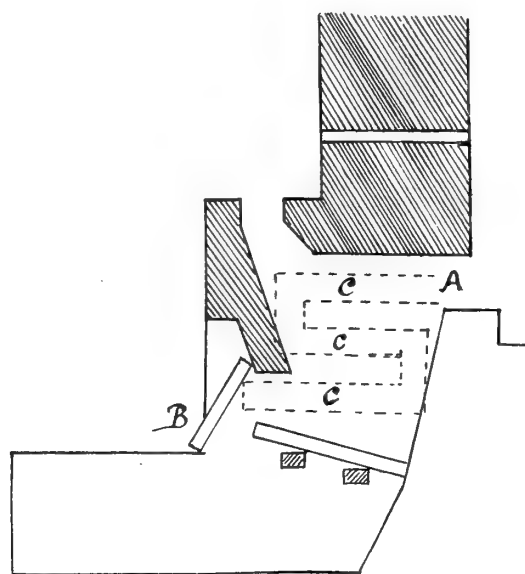


Fig. 2

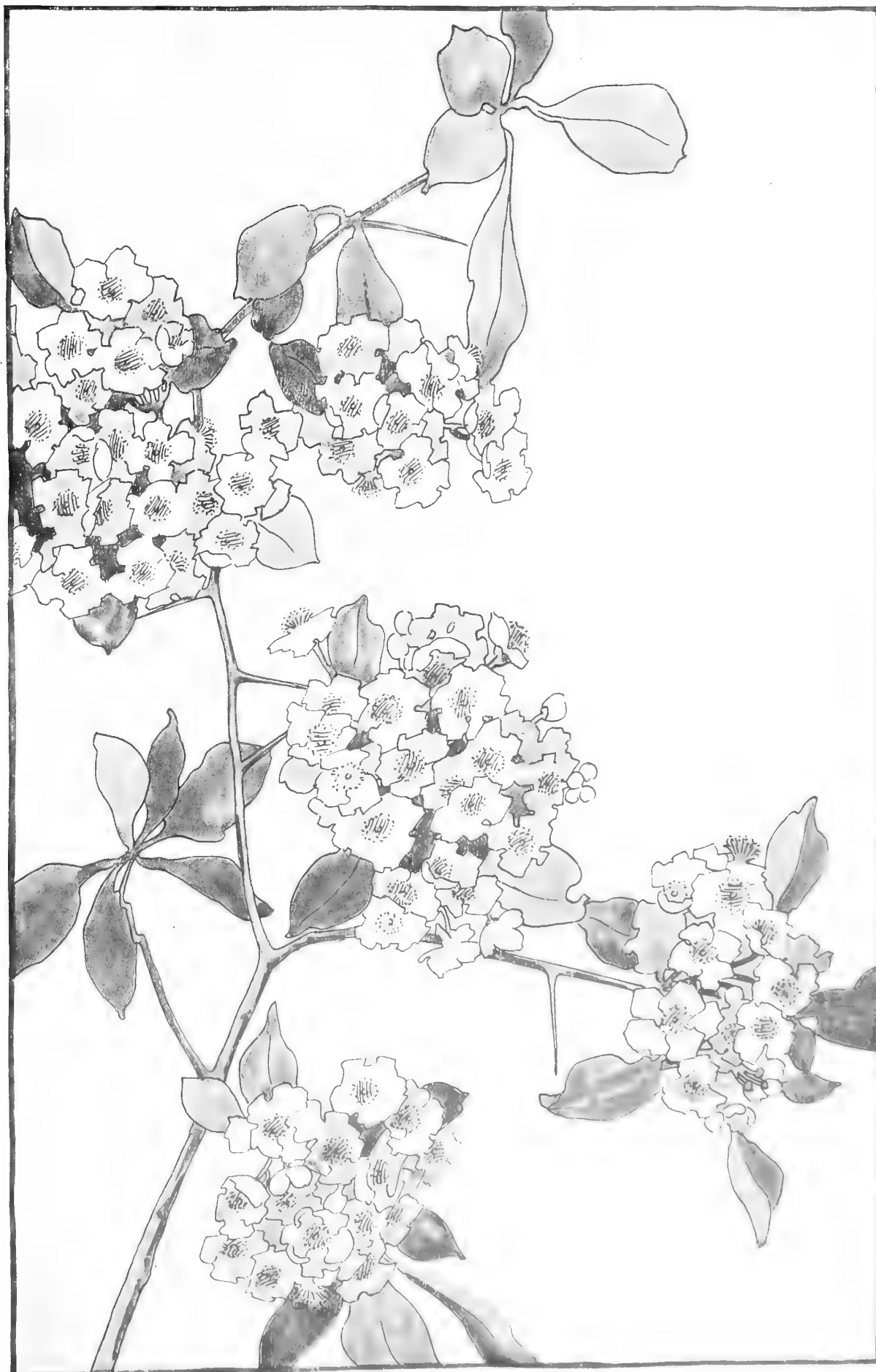
among them at Sèvres, and from plans given to me there I have myself built three kilns. In every case I found that the results of these costly experiments were unsatisfactory. There was no economy of fuel and it was almost impossible to regulate the kiln so as to obtain a reducing or oxidizing atmosphere at will. I would therefore advise ceramists to be extremely careful when trying such a system of fire mouths.

The simple fire mouth which is shown in fig. 1 is the one which I recommend. I have used it successfully both with coal and wood firing. For wood firing I simply place the grates close to each other, leaving only space enough for the fall of ashes. It is unnecessary to construct a special fire mouth for wood.

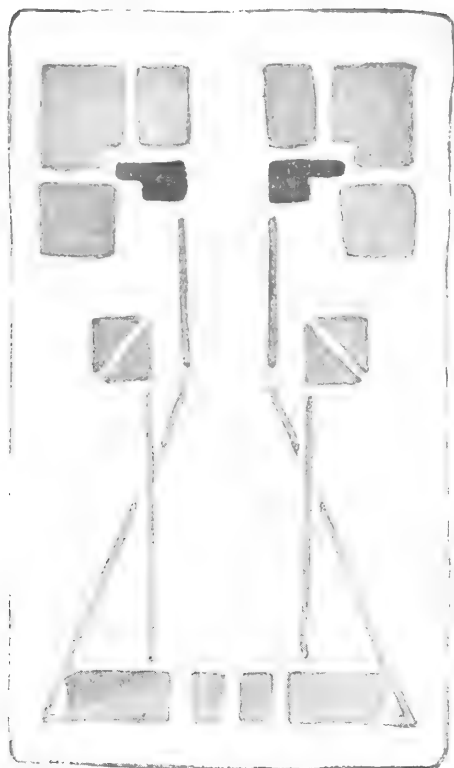
It is well known that in the process of firing there are two distinct periods which French ceramists call *petit feu* and *grand feu*. In an ordinary stoneware or porcelain



Cone 9 Stoneware in mat glazes—Prof. Chas. F. Binns



WHITE HAWTHORNE—HENRIETTA BARCLAY PAIST



Richmond Class, No. 1—Maud Kaufman Eggemeyer

fabrication, the only object of the *petit feu* period is to bring about the dehydration of the silicate of alumina without causing cracks in the ware, but in the development of colors under reducing conditions, the *petit feu* plays another important part. It is only during this period that reduction can be applied with good results, that is, before the glaze begins to fuse. Reduction during the *grand feu* period is not advisable; besides, no thorough reduction is then possible, as gases are reducing only when the combustion is incomplete, and an incomplete combustion would prevent the rise of temperature necessary for the proper burning of the ware.

A reducing firing should be regulated as follows: during the *petit feu* period coal may be used, but wood, which I have always used, gives a much more regular reduction and consequently finer results. Both the upper and lower parts of the fire mouth are closed with heavy iron plaques, and sticks of very dry wood are thrown in. These sticks should be heavy enough to burn very slowly, and in the kiln which I have described three or four sticks about every half hour will be required for each fire mouth. In about 8 or 10 hours the temperature will reach Seger cone 013 (850°-C.). At this point the *grand feu* period begins, the iron plaques are removed and from now on the kiln may be fed with coal by filling the fire mouth up to line NN' (fig. 1). This quantity of coal will last about one and a half hours, but of course it is left to the judgment of the firer to decide when the supply should be renewed. After about four hours it will be found necessary to remove with a poker the clinkers which have been left by the combustion of coal and which obstruct the grates. With certain kinds of coal this cleaning of the grates may have to be done oftener.

It will be noticed that when describing the *petit feu* process, I did not mention the chimney damper, which, however, is absolutely necessary. In most of the down draft kilns, which are in general use to-day, the dampers are on the pipes leading to the baking chamber, and about one meter above the floor of the kiln. But in my many

experiments I have found that with such dampers a perfect regulation of the firing is impossible. I much prefer a single damper above the baking chamber and right at the base of the chimney. This makes possible a perfect control of the reducing and oxidizing atmospheres.

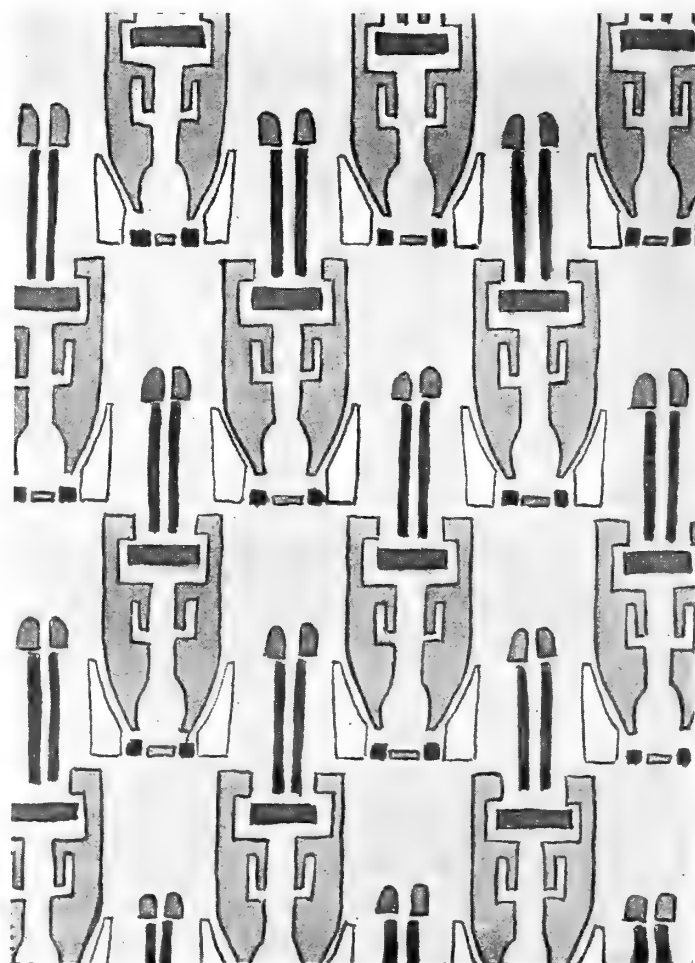
How much the damper should be closed during the *petit feu* period depends entirely on the draft. It should be left open wide enough to permit the consumption of gases by the kiln, not more.

The normal consumption of gases by the kiln is also the only rule which can be given for the regulation of the *grand feu* firing, and in this case much will depend upon the outside atmospheric conditions. With too active a draft there will be a loss of heat through the chimney and the temperature will not rise as it should. With too slow a draft the combustion will be incomplete, reducing gases will be produced and again the temperature will remain stationary. These matters should be left to the judgment of the firer.

I insist again on the point at which in a grès firing to cone 9 the reduction period should stop. M. Taxile Doat in "Grand Feu Ceramics,"\* page 143, says that the reduction should be carried up to cone 06 instead of cone 013, but this kind of reduction can be applied only to hard porcelain, not to grès, and even in the case of the *porcelaine nouvelle* of Sèvres, I do not see any advantage in carrying the reduction further than cone 013. In fact when this limit is exceeded it generally occurs that flammé reds of copper are smoky or of an unpleasant brownish tone.

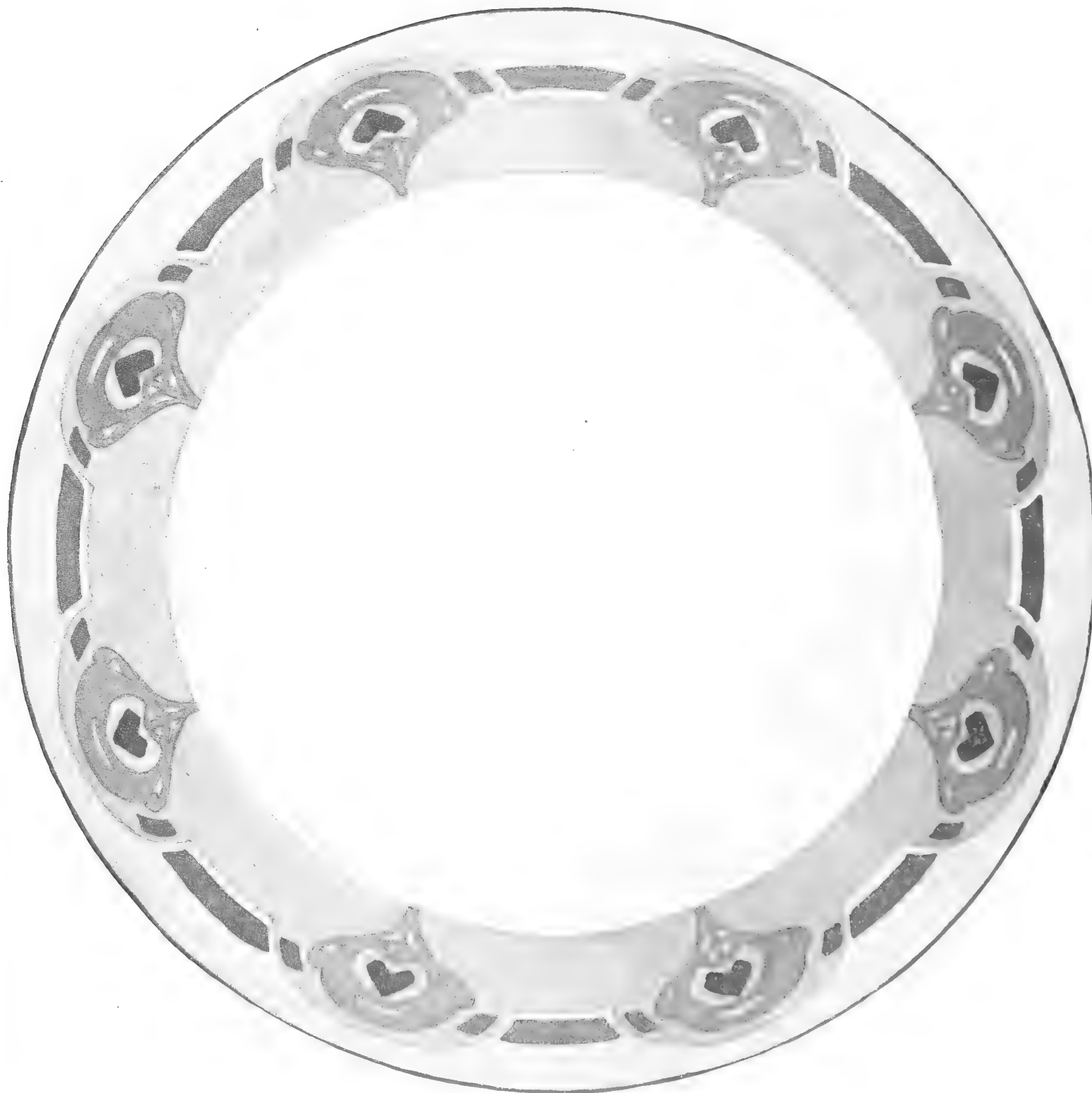
TO BE CONTINUED

\*Grand Feu Ceramics, by Taxile Doat—Published by KERAMIC STUDIO PUB. Co., Syracuse, N. Y. 1905.



Richmond Class, No. 2—Kathryn Retty





RICHMOND CLASS, No. 3—MAUD KAUFMAN EGGEMEYER

#### THE RICHMOND, INDIANA, CLASS IN DESIGN

*Margaret Overbeck, Instructor*

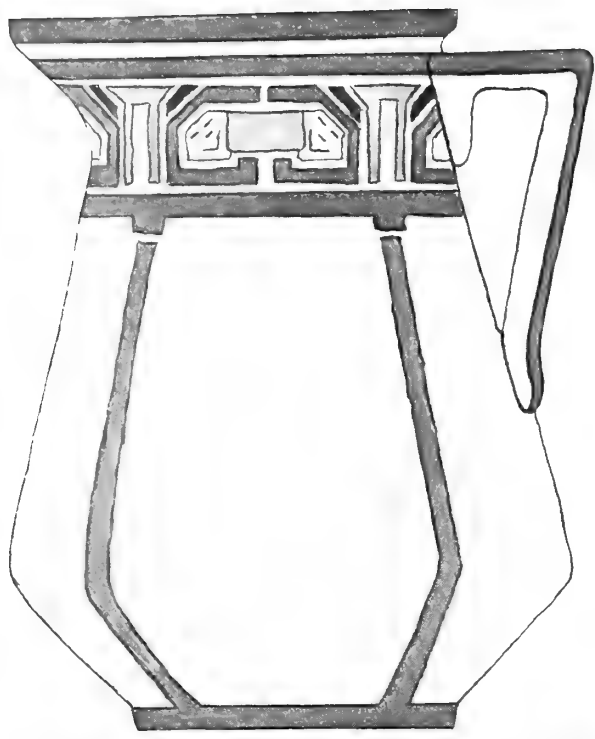
THE collection of designs given in this issue is of the work of an interesting summer class that met once each week in a quiet, cool place in Richmond, Indiana—interesting because they were striving intelligently for originality and individuality in their work instead of being content with second hand material.

The movement grew out of the Ceramic League, a young but thriving organization; though the class in Composition and Design was not confined to this branch, but included some proficient in various lines of fine art as

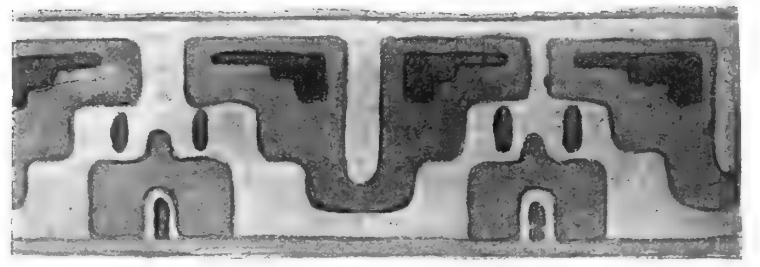
well as crafts. This, however, was the beginning of concerted work in original design—a beginning with much promise.

The results of the summer's work were particularly gratifying to the teacher because of the growing enthusiasm, and the fact that the end of the season's study showed no waning of interest but rather the opposite. Each worked with a definite purpose if not that of practical application of design, as was true in most cases, it was as a basis for future work, and with an understanding of the value of the creative element in this line of study, and that to make art vital and enduring it must be alive.

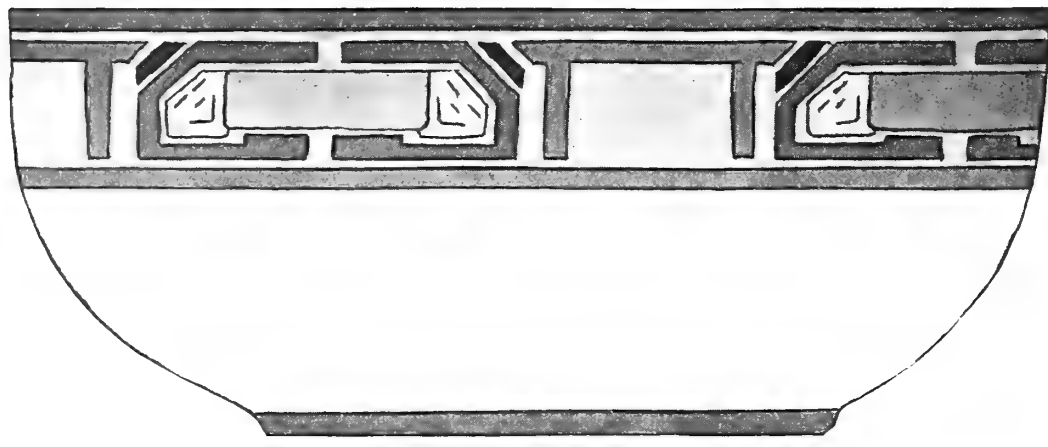
De Pauw University, Greencastle, Ind.



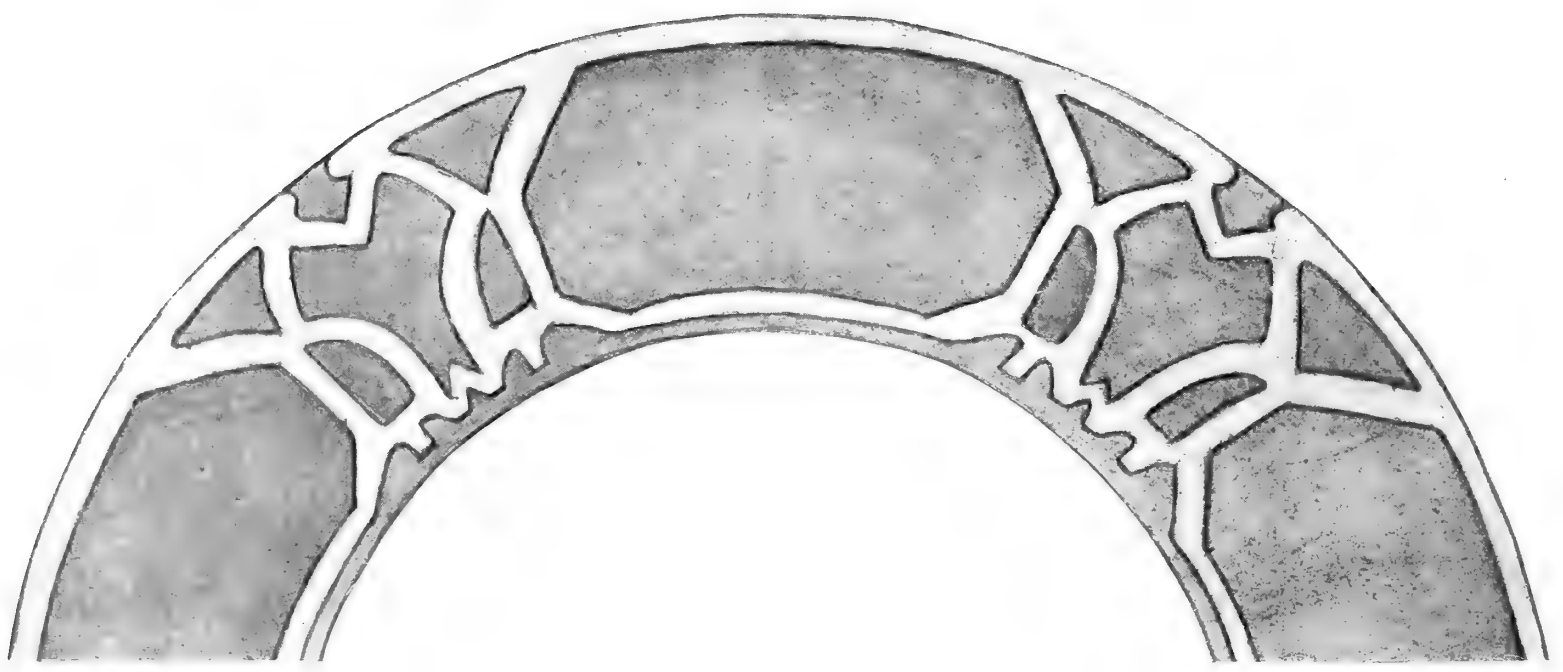
No. 4 Border—Georgia Potter



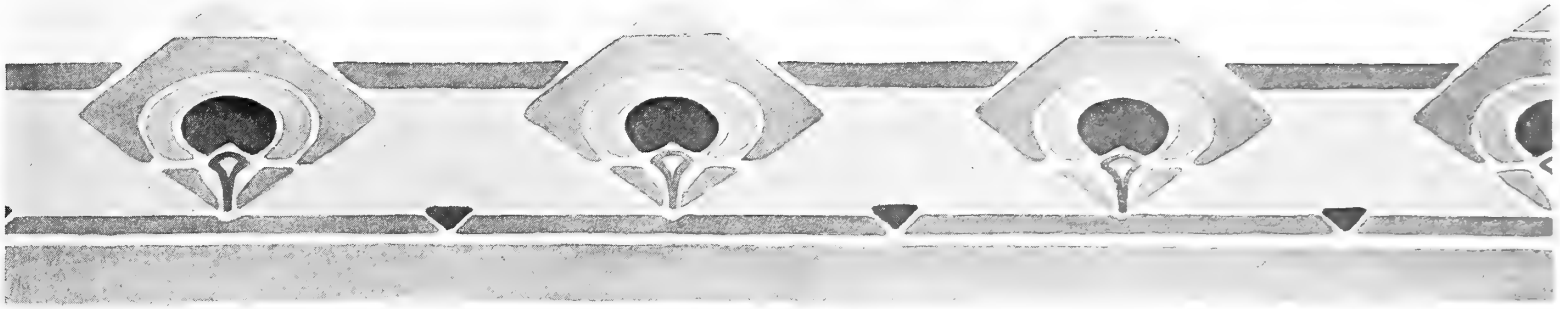
No. 5 Border—Constance Bell



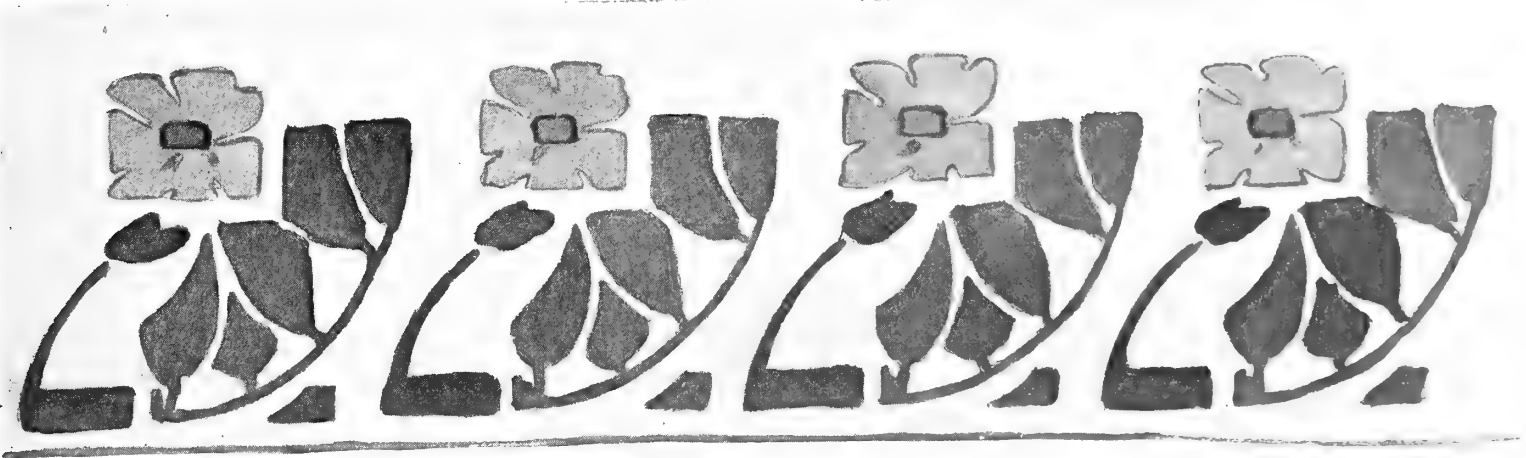
No. 6. Pitcher and Bowl  
—Kathryn Retty



No. 7. Plate—Mrs. Mansfield



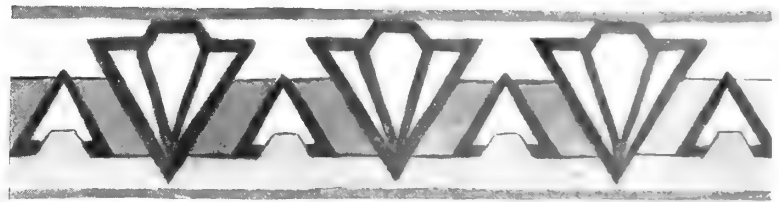
No. 8. Border—Maud Kaufman Eggemeyer



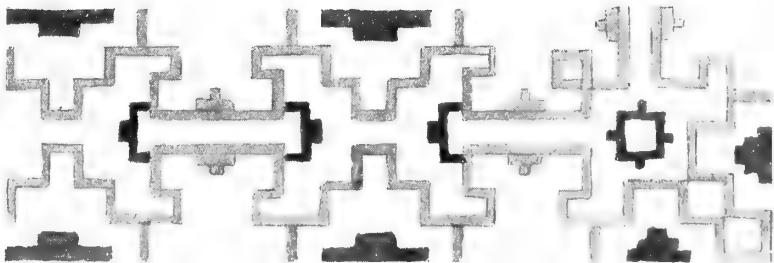
No. 9. Border—Maud Kaufman Eggemeyer



No. 10. Border—Mrs. Mansfield



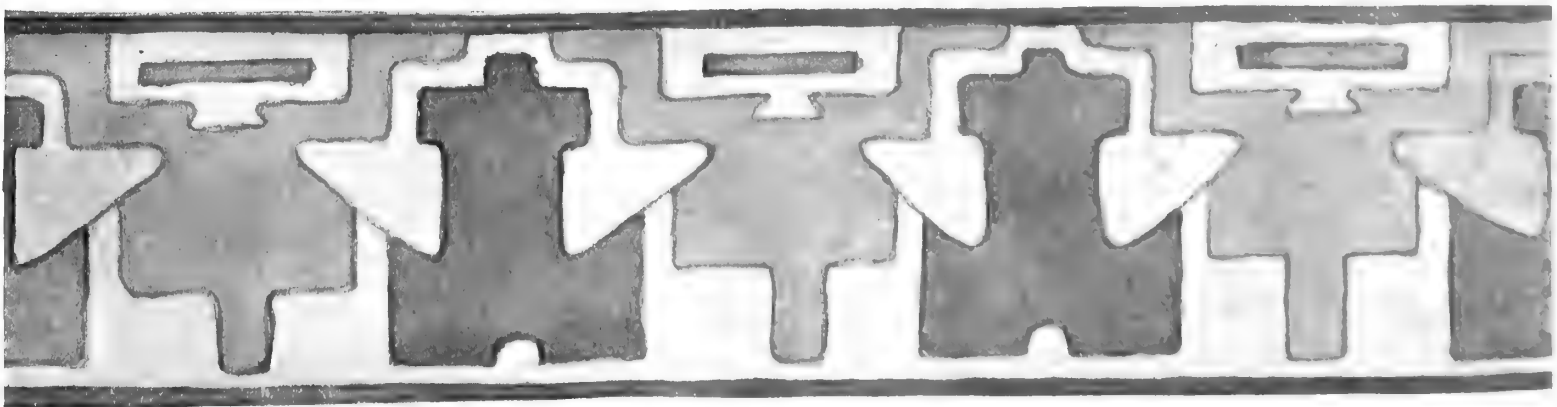
No. 12. Border—Bessie Whitridge



No. 11. Border—Georgia Potter



No. 13. Border—Bessie Whitridge



No. 14. Border—Constance Bell

DESIGNS BY RICHMOND, INDIANA, CLASS—MARGARET OVERBECK, INSTRUCTOR



RICHMOND CLASS, No. 15, PLATE, No. 16 VASE—KATHRYN RETTY

COLOR SUGGESTIONS FOR DESIGNS  
BY MISS OVERBECK'S CLASS

No. 1—Ground, grey green. Stems and leaf forms, olive green. Flower and upper triangle of bud, green blue. Dark spots, orange or terra cotta.

No. 2—Ground, Ivory or Satsuma color. White forms, White Enamel. Second tone of grey, Yellow Brown. Darker grey, Capucine Red. Two darkest square spots and parallel bars, also outlines, Red Brown or Gold.

No. 3—Satsuma or greyed Ivory tone fired over all. Lightest grey, Apple Green tint. Second grey, mixed tint of Apple and Royal Green. Third shade of grey, Royal Green with touch of Banding Blue. Darkest tone, Banding Blue with a touch of Royal Green.

No. 4—Tint of Pearl Grey and Albert Yellow mixed. Flower spots, Violet. Stem and leaf forms, Green.

No. 5—Carved or incised, most appropriate to pottery in mat blues and greens or dull greys, yellows and browns.

No. 6—Ivory, Yellow Brown, Gold.

No. 7—Most appropriate for pottery design incised and with mat glaze.

No. 8—Ivory tone fired first, then ground, three tones

of grey, Pearl Grey with Black, Blue and Green added to deepen. Bands and triangular spots, two shades of Banding Blue with touch of Royal Green. Eyes, a darker shade of same. Semi-circle about eye, also triangular spot at top, Yellow Brown. Balance of design, olive brown made of Yellow Brown and Royal Green.

No. 9—Ground, Ivory. Flowers, Yellow. Center and outline, Yellow Brown. Leaves and stems, Olive Green.

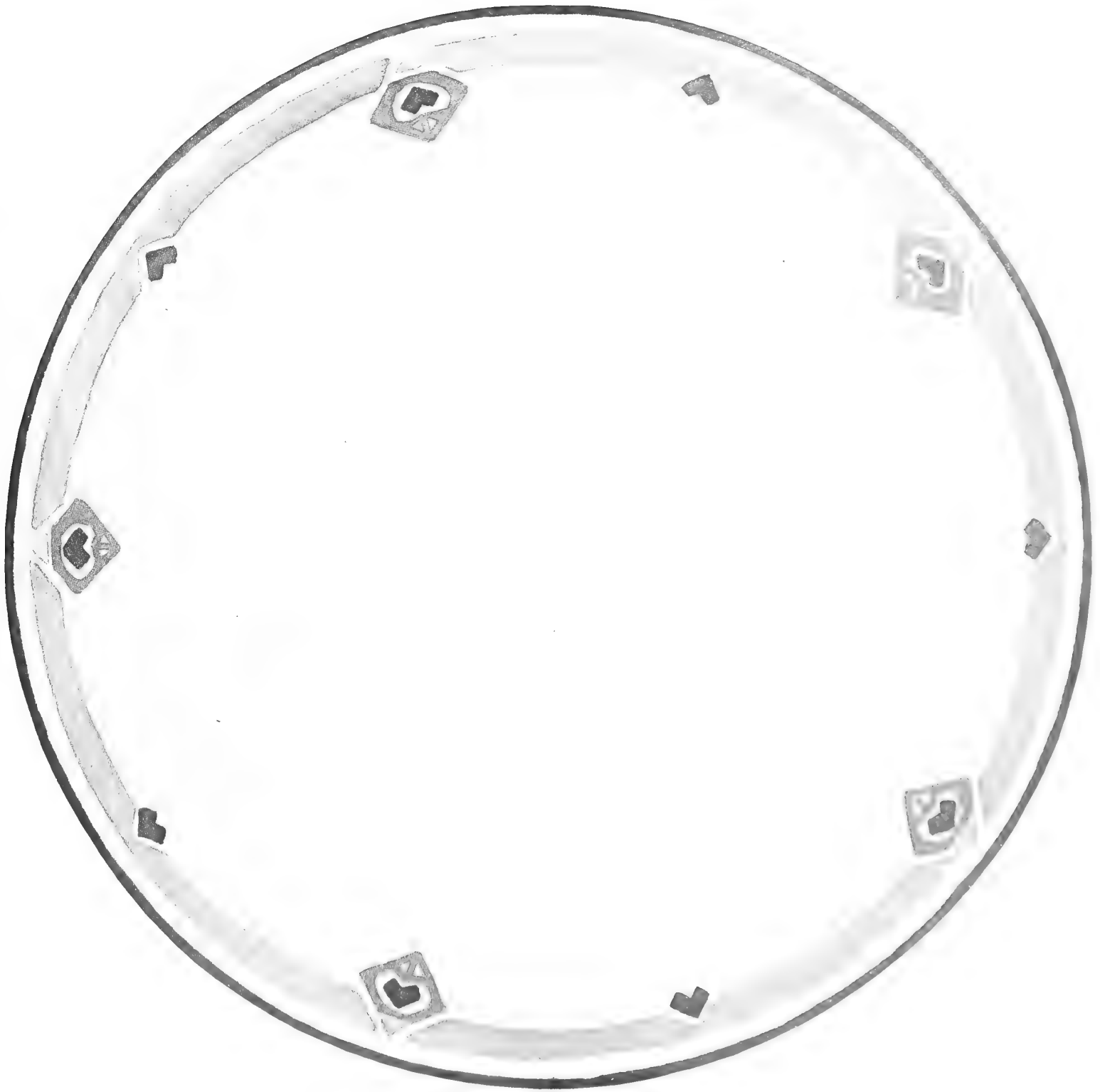
Nos. 10, 11, 12 and 13—Blue, or green, or blue and green.

No. 14—Appropriate for pottery design in mat glazes and incised lines.

No. 15—Ground of border, Violet. Flower forms, Yellow with Yellow Brown centers, red outlines. Leaves, Olive Green, with darker outline. Ivory, tint in center of plate.

No. 16—Ground, Ivory. Design in colored golds with black or red outlines.

No. 17—Tint, Pearl Grey. Band, light blue. Dark spots and edge, dark blue. Diamond shape, medium green. For blue and green, use Banding Blue, Royal Green and Black, changing proportions of Blue and Green.



RICHMOND CLASS, No. 17, PLATE—MAUD KAUFMAN EGGEMEYER

CERAMICS AT THE NATIONAL  
SOCIETY OF CRAFTSMEN  
EXHIBITION

THE National Society of Craftsmen held their second annual exhibition in the galleries of the National Arts Club, 119 E. 19th St., New York City, during December.

There was a large exhibit of pottery, Grueby, Rookwood, Van Briggle, Mr. C. Volkmar and the Marblehead Pottery contributing quite a number of interesting tiles.

Mr. Walrath had an interesting vase in yellow crystalline glaze; Mrs. C. L. Poillon some new experiments in color, and the Markham Pottery a number of one fire pots, designed especially for flowers.

The exhibit of over glaze decoration was small and very good. Miss Caroline Hofman had a very noteworthy exhibit in delightful color combinations. Miss M. Middleton and Mrs. McCrystle of Chicago, some of their beautiful work in flat enamels. The cover of a Satsuma bonbon dish was exquisite in color and wonderful in technique.

Mrs. A. B. Leonard had a very interesting exhibit; among other things a number of pieces in slightly raised gold work; a bowl in blue and green enamel and a teapot in enamel, Chinese motif.

Mrs. S. W. Safford, a quaint individual tea set, of three pieces in gold and copper.

Miss Maud Mason, some tea jars suggesting the Coptic in very harmonious combinations of color and a pitcher in greens, very Japanese.

CHOP PLATE (Supplement)

*May McCrystle*

THE flower forms in red and the center of yellow flower forms are the same color. Pompadour Red in powder, any good dark Pompadour will do, mixing it with fat oil of turpentine and thinning with turpentine. Paint it on smoothly, padding each petal with very small pad, working from the center of the flower out, and making the edge of each petal almost white, shading down to a real red. This is the only flat color; all the rest are used with enamels and I use a mixture for hard china of one-third Hancock's Hard White Enamel to two-thirds German Relief White, using just enough fat oil to hold them together and thin with turpentine so as to ground smooth. That is the enamel I shall refer to in mixing the following colors. The light yellow is very little Silver Yellow toned with Deep Purple added to the enamel to quite a light shade and the darker yellow is the same adding a very little Orange Yellow and more Deep Purple to the light mixture. Green for leaves is Apple Green toned with Deep Purple and Brunswick Black, adding one-eighth enamel. Keep the colors well mixed with turpentine and do not lay the green thick; shade the leaves by not applying evenly, making some parts of the leaf very thin. The blue is Dark Blue toned with Brunswick Black and Deep Purple; add a little enamel to this mixture for the darkest blue and more for the other shades making the lightest almost white. Blend two shades together where



Bowl and Tea Jar—Marblehead Pottery

Grueby Tile

Jar, crystal glaze—F. E. Walrath

NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

you see them used. The outline is of course the first work in painting the plate. I use Ivory Black, two-thirds; Dark Blue, one-third for outline; and equal parts of Ivory Black, Dark Blue and Brunswick Black for black lines. All colors are La Croix except Brunswick Black, which is the Dresden. Colors that are used with enamels should not be painted on, but should be kept well mixed with turpentine only, and using a pointed brush, float the color on the place with the point of the brush. If the plate is to be tinted it should be done after the outline is fired, mapping out the design; and Turtle Dove Grey in La Croix colors makes a very good tint, using it very thin indeed in the plain part of plate and more color back of the design.

PEACOCK PLATE (Supplement)

*Matilda Middleton*

THE band back of the heads of peacocks, the breasts and wings of same and the center of plate are one color in different tones, the color being what I call Satsuma. It is composed of Silver Yellow, Brunswick Black (German), Deep Purple and Brown 4 or 17. When mixed properly it should have a dark brown color.

The red used is Capucine Red and Pompadour Red 23 (German), equal parts and toned with Brown 4 or 17.

Yellows: Silver Yellow, a little Orange Yellow toned with Deep Purple and Brown 4 or 17, using more enamel in the lighter shades.

Brownish lavender is made by using Light Violet of Gold, Dark Blue, Yellow Brown (German) and Brown 4 or 17, adding enamel according to color desired.

Greens: Apple Green toned with Brunswick Black and Deep Purple.

The eyes in tails of birds are the same green as used for leaves adding enamel to make them much lighter.

The blue for the peacock is Dark Blue toned with Brunswick Black and Deep Purple, put on with a thin wash over the outline (which was fired in) also using same green in flat washes for the back and tail to give a greenish blue effect.

The dotted background done in gold holds the design together, and while it seems a long and tedious piece of work it is really very quickly done.

Enamels used are composed of two-thirds Aufsetzweis and one-third Hancock's Hard Enamel.



PEACOCK PLATE MATILDA MIDDLETON  
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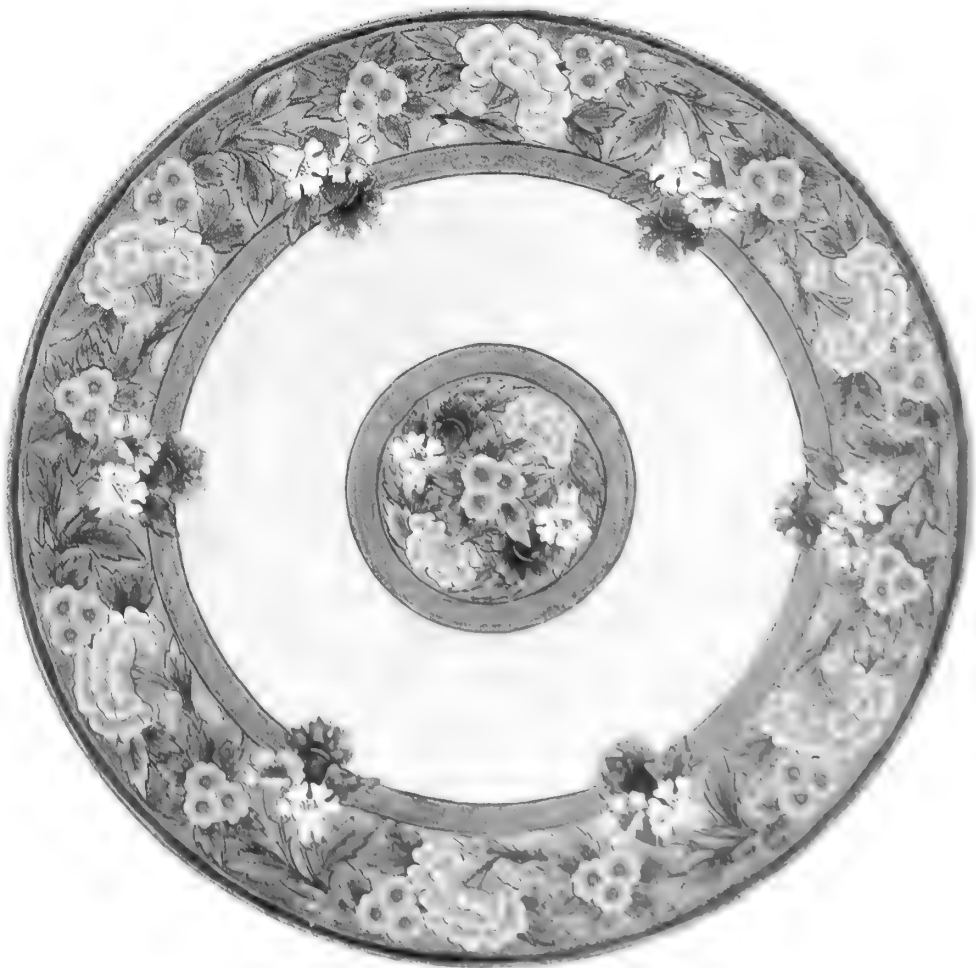
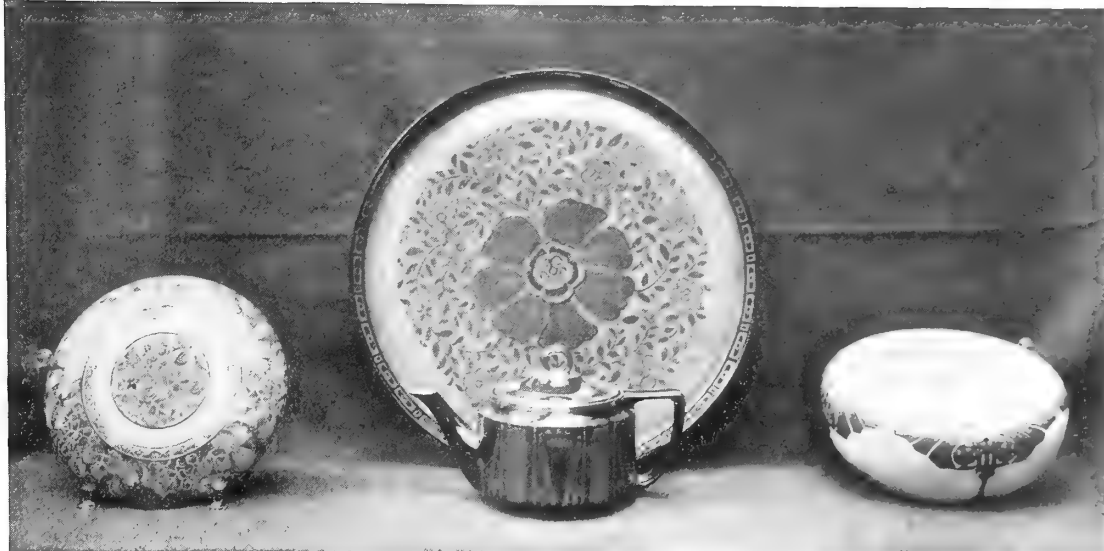


PLATE VIKY CRISTLE  
FEBRUARY 1909  
SUPPLEMENT 20  
KERAMIC STUDIO







Bonbon box in flat enamel—Miss Middleton      Tray—C. Hofman      Bowl—E. Stewart  
Teapot in copper and gold, Mrs. S. W. Safford



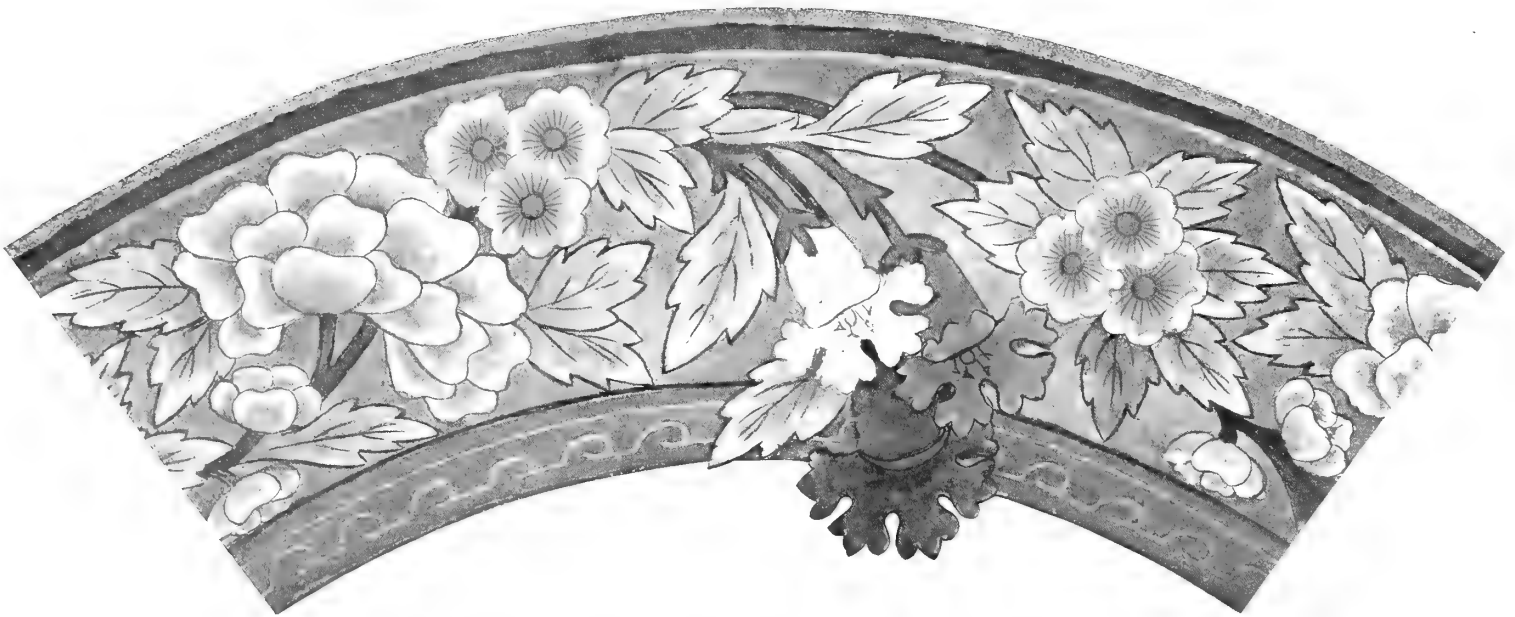
Water pitcher—Miss M. M. Mason      Salad bowl—Mrs. A. B. Leonard      Water jug—Caroline Hofman



Tea Jar—Mrs. A. B. Leonard      Chop Plate—Mrs. A. B. Leonard      Plate—May McCoy



SECTION OF PLATE (Supplement)—MATILDA MIDDLETON



SECTION OF PLATE (Supplement)—MAY McCRYSTLE



CENTER MEDALLION OF PLATE (Supplement)—MAY McCRYSTLE

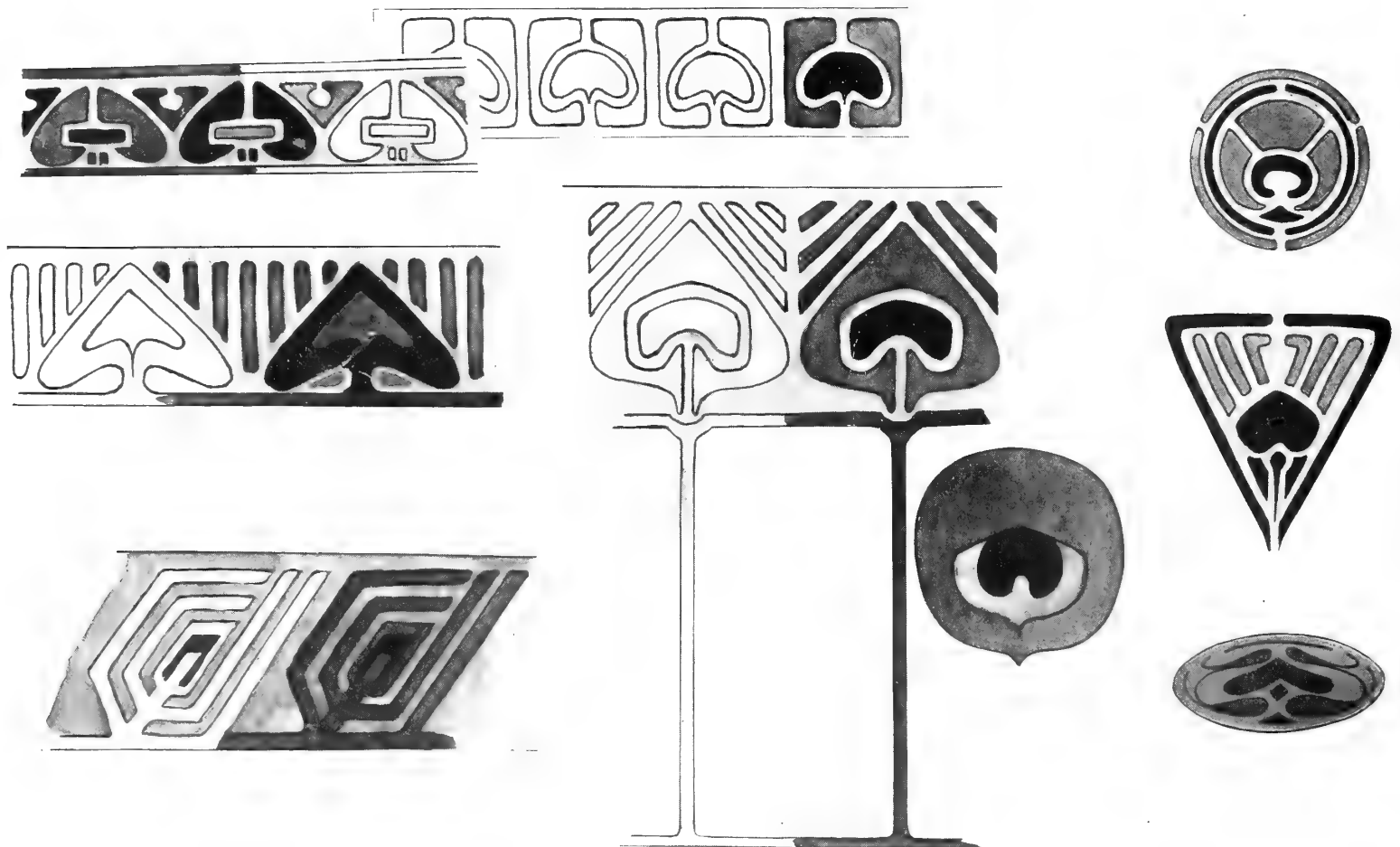


ORANGE LILIES—HANNAH OVERBECK



### CONVENTIONALIZATIONS OF PEACOCK FEATHER

**T**HE conventionalizations of the Peacock feather motif by Miss Drucilla Paist can be carried out in any of the color schemes suggested elsewhere in the magazine. It is suggested, however, that for most designs one of the following color schemes would prove most effective: 1. Ground, Ivory; design in Yellow Brown and Gold; or ground Yellow Lustre; design, Orange Lustre and Gold; Black or Brown outlines. 2. White ground; design in a Purple Blue and Blue Green with or without a Yellow Green added. 3. Satsuma color for ground; design in Gold, Green and Capucine Red with Red outlines.



CONVENTIONALIZATIONS OF PEACOCK FEATHERS—DRUCILLA PAIST



NO. 1—FIGURE TILE—ALICE E. WOODMAN

NO. 1—Figure Tile—Lustres—Ground Ivory; flesh in mineral colors; draperies in Yellow over Rose; trimming, Ruby over Dark Green; use Gold in ornaments with Black outlines. For peacock use Iridescent Blue, Ruby over Dark Green, and Yellow Brown; Black outlines.

No. 2—These designs and conventionalizations of the

peacock and peacock feather by Miss Woodman can be carried out in any of the color schemes given for Miss Overbeck's class designs. Color schemes for some of the conventionalizations are given on page 220. These color effects can be applied to any design, but the decorator is at liberty to use any color scheme which may suggest itself.



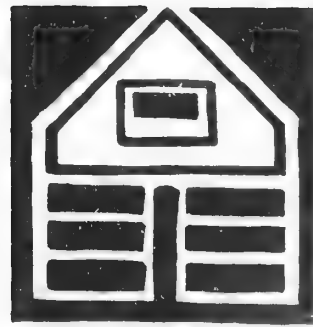
CONVENTIONAL PEACOCK FEATHERS—ALICE E. WOODMAN



No. 1

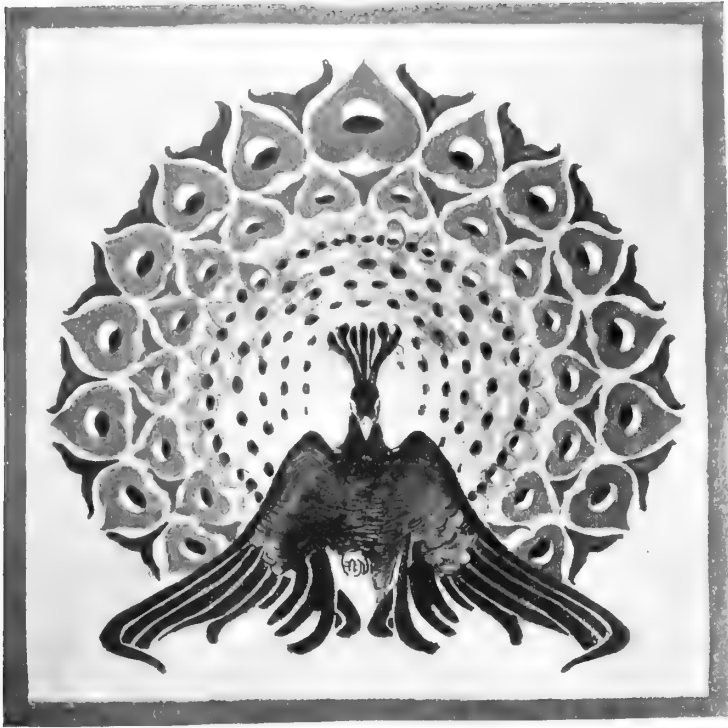


No. 2



CONVENTIONAL  
PEA-COCK  
FEATHERS

CONVENTIONAL PEACOCK FEATHERS—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN

## ANSWERS TO CORRESPONDENTS

A. M. W.—Flux is added to mineral colors to aid in incorporating the color with the glaze. It gives a higher glaze than the color alone; if too much is used it fades the color. The Iron colors are difficult to fuse with the glaze so the flux is a great aid to them. The Iron colors are Reds, such as Pompadour, Carnation, Capucine, Orange and Blood Red; also Browns. Olive, Moss, Royal and Brown Green all fire badly on Belleek as do some other greens. The Lenox Co., Trenton, N. J., send out a booklet on the proper colors to use with Belleek; write to them mentioning *KERAMIC STUDIO*.

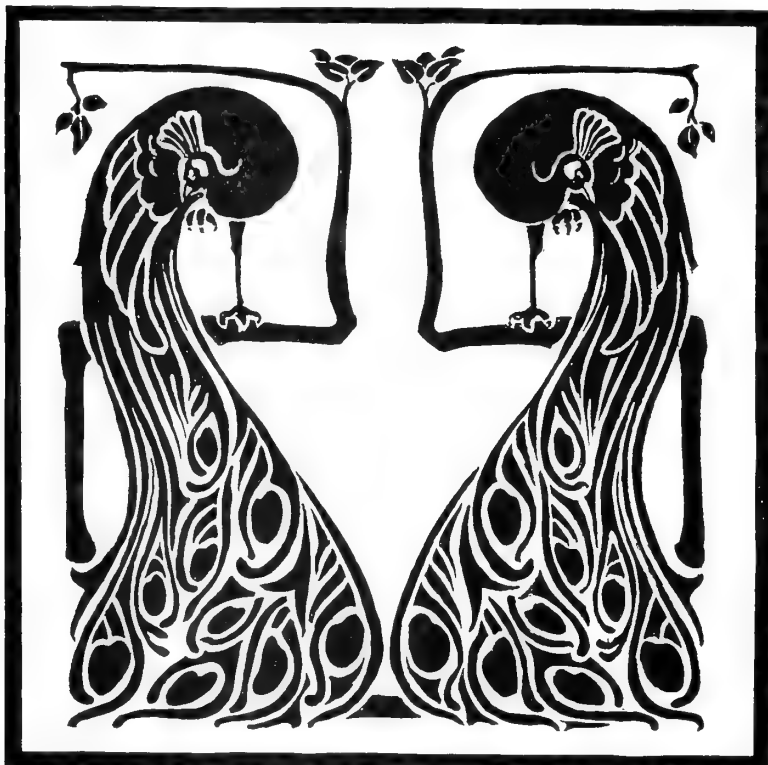
M. E. C.—Opal glass can be decorated the same as china but it needs special care in firing. Try a broken bit first, firing till the kiln is red only on the bottom; if this is underfired try again a little higher, or if overfired a little less red in kiln.

Mrs. L. A. P.—Lustre decoration is still used extensively though not as much a fad as some time ago. "The Class Room," *KERAMIC STUDIO*, 1906, con-

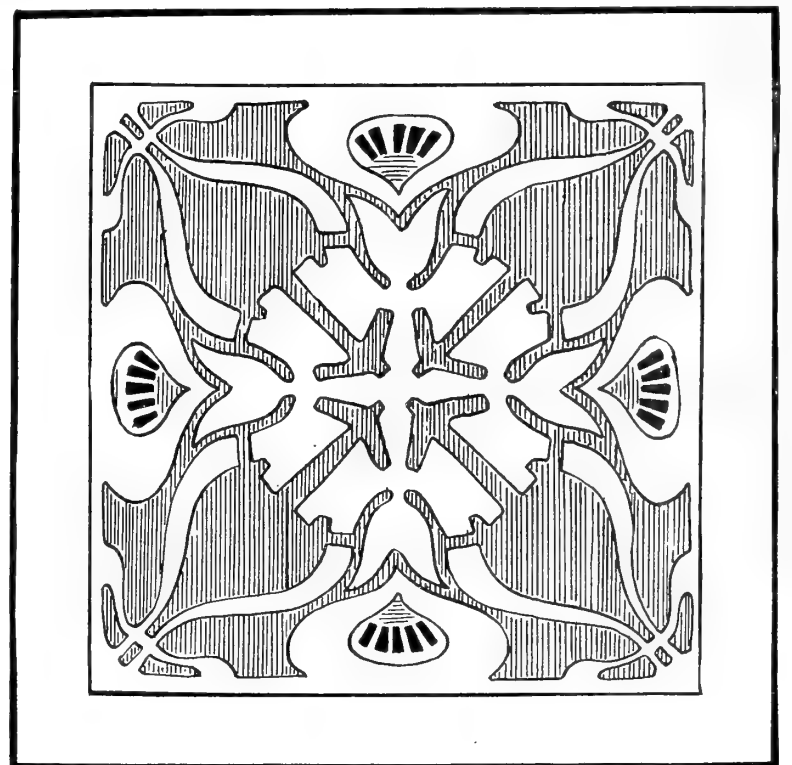
tained through instruction in this medium. *Keramic Studio Pub. Co.* expect soon to publish a book on this subject. Many simple and effective decorations can be made in this medium for the minimum of work, which command quite a fair price.

J. H.—For banding plates prepared Roman Gold should be mixed with a mixture of oil of lavender one-half, spirits of turpentine one-half. The consistency should be that of cream; it should receive a good rose heat in the kiln. The initial or monogram is best on the rim just below the band.

Mrs. C. D. W.—Not being familiar with the American ware you mention, it would be impossible to give exact advice, but as it blisters with the same fire as French china receives, we should suggest that you give it less fire. Do not go by the time but by the color of the kiln. When paste begins to chip off it is hopeless to try to repair it; every successive fire will chip more. Liquid Bright Gold can not be used over paste but it can be used over fired Dresden Aufsetzweis. Paste should not be put on until the next to the last fire. Repeated fires are bad for it.



PEACOCK PATTERN FOR TILE—ALICE E. WOODMAN



PEACOCK PATTERN FOR TILE—VIRGINIA MASON





No. 5



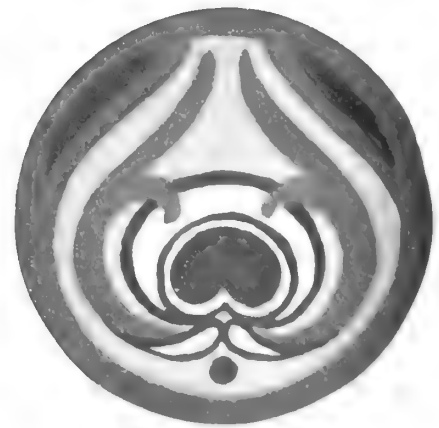
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No. 4

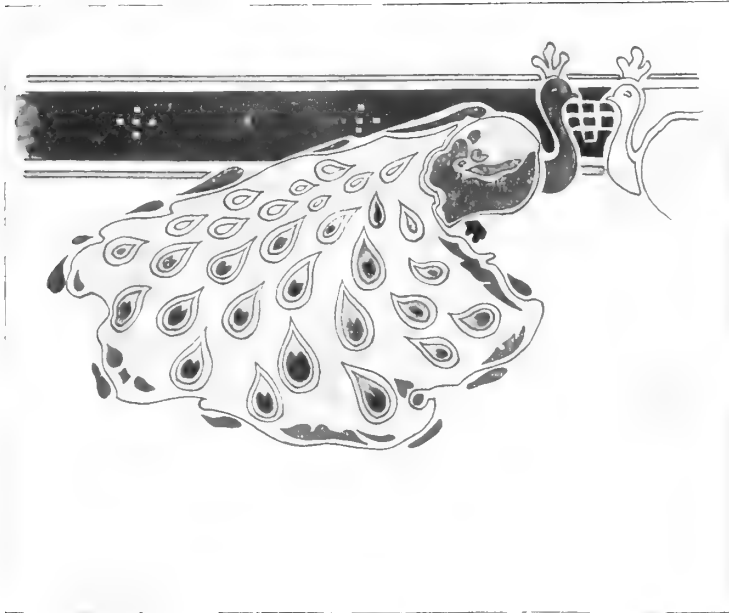


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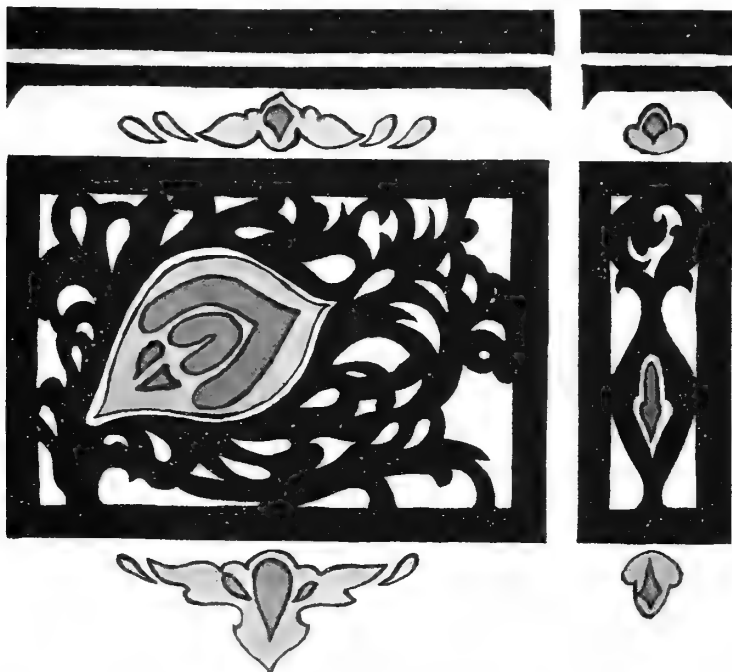


No. 6





PEACOCK DESIGN FOR VASE OR STEIN, No. 1—C. BRIDWELL



PEACOCK DESIGN FOR VASE OR STEIN, No. 2—C. BRIDWELL



PEACOCK DESIGN FOR VASE OR STEIN, No. 3—C. BRIDWELL

## PEACOCK DESIGNS FOR VASE OR STEIN

*C. Bridwell*

NO. 1—Head of bird, deep blue. Body of bird, apple green, black spots. Eyes of feathers, apple green and royal purple. Tail and top-nots, gold. Bands, dark olive green. Body of vase, deep ochre. Black outlines.

No. 2—Design in gold with black outlines. Eyes, apple green, shading green and royal purple. Body of vase, Copenhagen blue.

No. 3—To be done in gold, with eye in apple green and royal purple. Body of stein a deep olive or new green. Black outlines.



## PEACOCK FEATHER MEDALLIONS

*Alice E. Woodman*

1. Eye white—black or very dark blue spot—wing shapes, grey yellow. Feather dark green blue at top shading to light green blue at base; line around eye and down center, medium green blue; line around wing shapes, dark apple green; white lines between horizontal feather lines, dark apple green at top, shading to pale green at bottom.

2. Black or very dark blue diamond shape, double triangle above, apple green with dark blue green outline—feathers dark green blue with medium blue green between horizontal feathers.

3. Three triangles with feathers below, also section of circle at base, dull green blue; eye, apple green with black or dark blue spot, two small triangles black or dark blue—outline around three large triangles, around eye and section of circle, dull red.

4. Eyes white, black spot; truncated triangle yellow with black outline; two black spots below balance of design, two shades of greenish grey. Or truncated triangle grey blue with red outline, balance of design dull dark blue on a dull olive ground. Or truncated triangle dull olive yellow, red outlines, balance of design two shades of dull blue.

5. Eye, black or dark blue spot, on white, with dark blue outline surrounded by apple green space with dull red outline, two oblong spots at base apple green, balance of design dull blue on blue grey ground.

6. Eye white, black or dark blue, apple green; balance of design two shades of blue grey, except two black spots and two olive spots between feather and eye.

7. Eye black, apple green, pale buff, green outlines, balance of design two shades of greenish blue with black outlines.

8. Eyes white and black, light green outline, yellow grey heart shapes with dull red outline, balance of design dark green blue on light green olive ground.

9. Eye, dark blue on apple green, moon shape above dull greenish blue grey, dark blue outlines, dull red square below, balance of design dark blue on dull apple green ground.



## PEACOCK TILE (Page 227)

Various shades dull blue green, grey, dull blue and dull green, touch of dull olive yellow on beaks and claws.



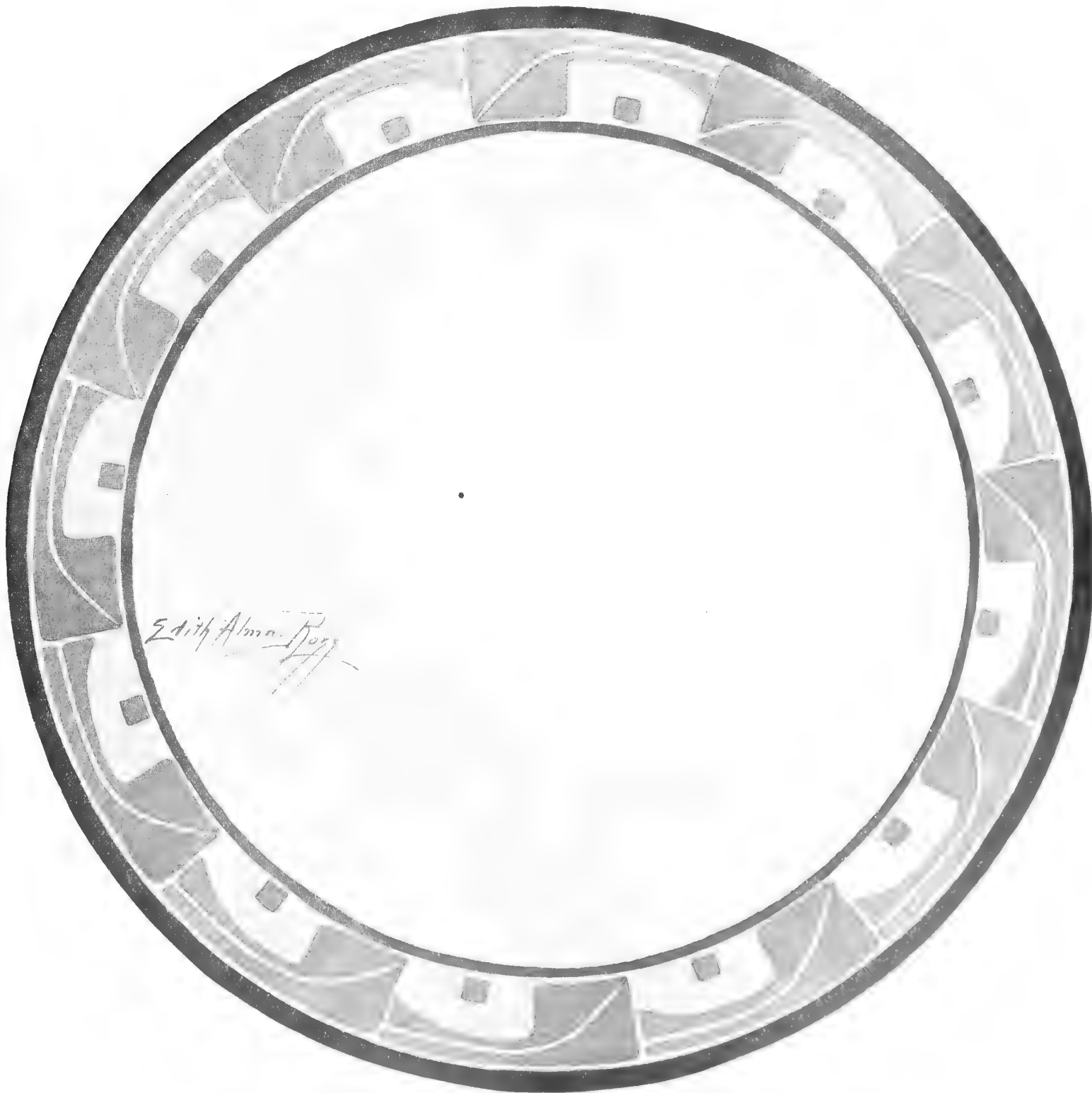
## SHOP NOTES

Miss A. H. Osgood's book on china painting, "How to apply, etc." has been one of the most successful books published on the subject. The nineteenth edition has just been issued.

STUDIO NOTES

Miss Arrie E. Rogers and Miss Nancy Beyer are opening up a studio in the Garrison Bldg., corner of Wood St. and 3rd Ave., Pittsburg, Pa. Miss Rogers was formerly at 602 McCance Bldg. corner 7th Ave. and Smithfield St., and

Miss Beyer at No. 310 Woodland Ave., Punxsutawney, Pa. Miss Gertrude Estabrooks of Chicago, Ill., sails on January 30th for an extended trip abroad returning to this country about August 1st. All correspondence will be forwarded to her from her present address, 1103 Auditorium Tower.



PLATE, PEACOCK FEATHER MOTIF EDITH ALMA ROSS

Tint of grey ivory all over, Yellow Ochre, one-half, Pearl Grey, one-half. Design in three shades of green, Royal Green, three-fourths, Blue Green, one-fourth, or carry out the design in three shades of Yellow Brown.

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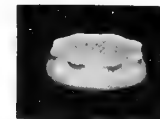
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**PALETTE AND BENCH.**  
"Palette and Bench," a monthly for art students, started last fall in Syracuse, N. Y., has secured a good footing from sheer merit. It is largely addressed to young students in water color, oils, sculpture, black and white drawing, portrait painting, miniature painting, leather work and interior house furnishings. Prominent artists are contributors with text and picture reproductions of their work. In the January number, for instance, Irving R. Wiles instructs readers in "Portrait Painting," as to his methods of work. Charles C. Curran instructs a "class" monthly in this periodical in oil painting, while Frieda Voelker Redmond and Rhoda Holmes Nicholls do the same in water colors, supplying illustrations, some of them in color. Charles J. Pike instructs in modeling; F. Van Vliet Baker, in black and white drawing; W. J. Baer, in miniature painting; Nelbert Murphy in tooled leather; Mrs. O. Sangstad, in furniture, and Colin Campbell Cooper tells how he painted his noted "Skyscraper" pictures.

### DISCUSSED LOCAL AFFAIRS

The Lefferts Park Improvement League held a regular meeting last night, at the home of the league, in the parsonage of the Lefferts Park Presbyterian Church, Seventy-third and Fifteenth avenue. Matters of local interest were discussed.

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*Keramic Studio Palette & Bench*  
*Flower Painting on Porcelain*  
*The Fruit Book The Rose Book*  
*Grand Feu Ceramics*

Keramic Studio Pub. Co., Syracuse, N. Y.

KEEP THE FIRE ALIVE

# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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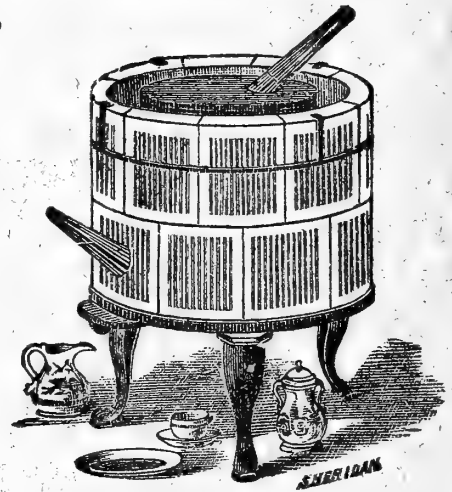
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# KERAMIC STUDIO

Vol. X. No. 11

SYRACUSE, NEW YORK

March, 1909



SOME questions have lately been sent to the editor which we will answer here, as it may be of interest to others of our readers. "What constitutes design?" Design is the creation of ornament by the arrangement of line and mass, dark and light, and sometimes color, to fit a given space. Decorative design is the application of design to articles of utility in such manner as to enhance the beauty and emphasize the structural lines of the object decorated. Only such objects should be decorated as are, by association, pleasant to contemplate in leisure moments. The tools and implements of toil are not fit subjects for decoration, since we have no time to regard them except as being useful or useless, moreover such objects are liable to daily loss or deterioration. To objects of utility pure and simple then decorative design is not appropriate. Objects that we use or contemplate in our hours of relaxation are fit subjects, and among these objects, the ceramics, which serve to hold refreshment in the form of flowers or food, are especially adapted to ornament. This ornament should be conventionalized, otherwise it would not conform to the rule and meaning of decoration, i. e., to emphasize the structural lines of the object decorated.

Decorative conventional design, as applied to ceramics, is a study in itself. So many points should be considered: the shape to be decorated, the use to which the object is to be put, the place it is to occupy, the color scheme it is to enhance. If tall and slender, there should be vertical structural lines in the decoration, unless the object is too tall to be in good proportion, then a horizontal decoration or a diaper pattern, combined with the vertical lines, will serve to break the height. If too low, vertical lines, in combination with horizontal lines, will serve to lend dignity. But if a low effect is desired, nothing is better than decoration in horizontal lines. Simple shapes are best, not only because it simplifies the problem of decoration, but because complexity has an element of unrest and the object of decoration is to charm our resting moments.

A plate to be used on the table should be decorated simply on the rim, with possibly a conventional ornament in the center for some use such as a service plate. A plate for wall decoration should be decorated as a whole, should serve as a plaque, a spot of color. A vase for flowers should be simple and unobtrusive, should have the effect of one color when holding flowers. A vase for the cabinet can be elaborated to any desired extent, as long as the decoration is in good taste, does not detract from the form of the vase, and conforms to the laws of good design. Then occasionally pieces are made for some special place and must conform both in design and color to its surroundings.

"Why are not realistic flowers, on china where flowers themselves would not be amiss, as suitable as conventional flowers?" The first part of this article gives one reason why naturalistic painting is not suitable, i. e., it does not conform to the shape of the article decorated nor emphasize its structural lines, in fact cannot be used without attract-

ing the eye from the form to the painting. Then the surface of a vase or other cylindrical form is not suitable to the painting of flowers because they are seen in a distorted perspective. If you wish a painting of flowers, they should be put on a panel or plaque, where they could be seen as a whole and form a picture. There is no form of china where the flowers themselves would not be amiss as a decoration. On tableware they would be decidedly in the way and one shudders to think of them dripping with tea, coffee, gravy and soup. Flowers in a vase are at their best, they could not be put on a vase. They are best seen in a vase which is subordinate, a color tone merely. The painting of flowers on a vase holding flowers would suffer by comparison and at the same time detract from the beauty of the flowers themselves. When real flowers are used on or in china, the piece of porcelain immediately becomes subordinate—a holder—and should be decorated as such. Decoration must always be subordinate to the shape and use of the article decorated. Real flowers can never be subordinate, neither can their naturalistic representation.

✠  
*Clay Work, a Handbook for Teachers*—The Manual Arts Press of Peoria, Ill., has issued a book on clay work by Katherine Morris Lester, which will be of invaluable assistance to teachers in Manual Schools, or to the many students of pottery in the studio. We have had numerous inquiries lately for a book of this character. We have published in *KERAMIC STUDIO* a series of excellent articles by Prof. Binns on "Clay in the Studio" but the issue containing instructions for hand built pottery is out of print and we have many times been unable to fill orders for it. Miss Lester's book covers this subject fully; in fact it speaks only of the hand modeling of clay, and does not refer to the other pottery processes, casting, pressing or throwing. It is specially written for the teaching of clay modeling to children, but will be welcomed by all craftsmen who wish to take up this fascinating work, without undertaking pottery work on a more elaborate scale.

✠  
The bowl design on page 211 of January *KERAMIC STUDIO*, and the peacock motif tile on page 230 in February were by mistake given as designed by Virginia Mason. The designer is Miss Virginia Mann of Cincinnati.

✠  
In the account of the National Society of Craftsmen exhibition in February *KERAMIC STUDIO*, a tea jar by Miss Caroline Hofman, was by mistake attributed to Mrs. Anna B. Leonard.

## SHOP NOTE

Mr. G. E. Dorn of the San Francisco Dorn Supply Co. was recently in New York selecting the new china for Fall import.

## STUDIO NOTES

Miss Carrie E. Williams of Dunkirk, N. Y. spends one day each week at Westfield, where she has a large class doing good work along conventional lines.

After a long absence, Mrs. M. E. Perley has opened her studio at 123 East Fourth St., Los Angeles, Calif



Vase in Mat and Crystalline Glazes  
Cone 9 porcelain. Adelaide Alsop-Robineau

## THE DECORATION OF GRAND FEU GRES

Louis Franchet

### III

I MUST here say a few words about the process of salt glazing. Stoneware for domestic uses, for chemical industries, pipes, etc., is not glazed, but its surface is made vitreous by the use of common salt (sodium chloride). This process called in French "salting" is improperly called in English "salt glazing." When the firing is done and cone 9 has been reached, the draft is reduced to a minimum and through holes made in the vault salt is thrown into the kiln, in the proportion of about 2 kilograms per cubic meter capacity. The point of volatilization of salt is 850°-C, and as the temperature of the kiln at

the end of firing is from 1310° to 1350°-C, the salt is rapidly decomposed into chlorine and sodium. Chlorine unites with the hydrogen of the water vapors produced by combustion, and forms hydrochloric acid which is carried away through the chimney. Sodium combines with the oxygen to form soda which unites with the silica of the grès pieces in the shape of a thin coat of silicate, giving to the ware a glossy finish sometimes as fine as that of a glaze.

This process of throwing the salt into the kiln is the one most generally used, but for my part I prefer to throw it into the firemouths, after having withdrawn the fuel which may be left in them at the end of the firing.

Whatever the method in use, it is important not to throw in the salt all at once, but in successive doses, because its rapid decomposition causes a sudden drop of temperature, which might damage the fired pieces.

Salt glazing may be done with coal firing as well as wood, notwithstanding the opinion of some ceramists who have probably not sufficiently experimented with both fuels.

I have described salt glazing at length, although it is generally used for wares which do not come within the limits of this study, because among artists who do statuary work in ceramics, few realize the resources with which this process provides them. The metallic oxides contained in grès clays give them, under the influence of salt glazing, very warm tones, sometimes having the appearance of pebbles. This effect is very suitable to statuary work, while the glazing of such pieces will seldom give truly artistic results. Glazes are too thick and tend to destroy the details of modeling which often constitute the real value of the work, while the bright coating given by salt is extremely thin and cannot injure the modeling. It would be well also for sculptors to avoid very ferruginous clays, as they burn with a dark brown tone taking on the appearance

of common clays. The best grès clays are those which burn with a grey or grey blue tone.

Salt glazing will also be found effective for the decorative motifs of large architectural pieces in grès, the usual glazes of which are of altogether too violent a tone.

### IV

#### GLAZED GRES

The only decoration used to-day for glazed grès is found in the application of colored glazes, and these may be subdivided into two groups:

1—Colored glazes which develop in an oxidizing atmosphere.

2—Colored glazes which develop in a reducing atmosphere.

First group	{	Bright glazes Mat glazes Craquelé glazes of the Chinese Relief enamels of the Chinese.
Second group	{	Flammés (red of copper and blue of titanium) Celadons of iron Glazes with metallic iridescence.

All these glazes have for foundation colorless glazes to which one or more metallic oxides are added to produce the colors.

The colorless glazes are silicates of alumina more or less alkaline and calcareous. They are composed of five principal substances which, however, need not be used simultaneously. These are: *Quartz*, *feldspar*, *pegmatite*, *kaolin* and *lime stone*.

*Quartz* is one of the most common minerals; it is practically pure silica,  $\text{SiO}_2$  but in ceramics silica is used under different forms according to the deposits which are found close to the works. Quartz is the purest form of silica, next come the nodules of flint which are found in chalk banks; and finally, sand. But, if quartz and flint are generally pure, it is not so with sand, the composition of which varies greatly; it should therefore be analyzed before being used for ceramic work. Sand may be quartz, calcareous, aluminous or ferruginous, at least in the most common varieties, and other minerals are found associated with it in some localities.

Quartz sand is the only one which should be used in grès glazes and it must contain no impurity. Aluminous sand is used in some faience glazes; calcareous and ferruginous sands are suitable only for the fabrication of inferior products such as common pottery, bricks, etc.

*Feldspar* is a very common mineral comprising two varieties: *orthoclase* and *albite*.

Orthoclase feldspar is a potassic silicate of alumina,  $\text{K}_2\text{O}$ ,  $\text{Al}_2\text{O}_3$ ,  $6\text{SiO}_2$ . It is always found in a crystalline form. Feldspar is of a flesh-pink color, or sometimes yellowish white. In a ceramic formula the word feldspar generally means orthoclase.

Albite feldspar is a sodic silicate of alumina,  $\text{Na}_2\text{O}$ ,  $\text{Al}_2\text{O}_3$ ,  $6\text{SiO}_2$ . It is white, possesses nearly the same properties as orthoclase and may be used in its place in the preparation of glazes.

*Pegmatite* is a feldspathic rock in which the feldspar is mixed with quartz crystals in the average proportion of 75 feldspar and 25 quartz. It is used in the glaze of hard porcelain.





STUDY OF THE PEANUT—ALICE WILLITS DONALDSON

*Cornwall stone* (or Cornish stone) is nothing but a disintegrated pegmatite.

I give in the following table the composition of these feldspars and rocks as they are often used by ceramists without taking into account their different points of fusion. Orthoclase and albite feldspar being much less siliceous than pegmatite and Cornwall stone, are much more fusible.

	Orthoclase feldspar	Albite feldspar	Limoges Pegmatite	Cornwall stone
Silica.....	66,59	66,27	74,37	74,38
Alumina.....	18,25	18,92	15,12	16,04
Iron oxide.....	0,78	1,14	0,43	0,57
Lime.....	0,74	0,62	1,32	1,31
Magnesia.....	0,17	0,11	0,07	0,13
Potash.....	12,43	1,34	3,83	3,06
Soda.....	1,08	11,67	4,56	3,95
Loss at red heat.....			0,31	0,54
	100,04	100,07	100,01	99,98

*Kaolin* is the purest clay used in ceramics; it consists in the main of a plastic mineral called *kaolinite*, hydrated silicate of aluminium, the formula of which is  $Al_2O_3, 2 SiO_2, 2H_2O$ . Kaolin however contains impurities and with the kaolinite are associated fragments of the minerals among which it is found, such as quartz, feldspar and mica. I have already given the chemical composition of the Limoges kaolin.

*Lime stone* is a carbonate of lime,  $CaO, CO_2$ , which is found in nature in the most varied forms, but it is used in glazes only in two of these: *white marble* and *chalk*. Some ceramists think that these two substances do not give the same results, but after a series of minute experiments I find that this opinion is not justified. Either marble or chalk can be used. The chemical composition of each is identical and differences in appearance are simply due to physical causes. However, as chalk is generally used, it is chalk which I will employ in my formulas.



LID OF COFFEE POT—EVELYN BEACHEY

FIRST GROUP—GLAZES FOR OXIDIZING FIRE

Now that we know the composition of the principal elements of glazes, we can establish one which, although very simple, is one of the most perfect which I have tried.

Pegmatite constitutes, as I have said, the glaze for hard porcelain and vitrifies at cone 14. (1410°-C.) In order to vitrify it at cone 9 (1310°-C), it must be made more fusible and the flux used should be marble or chalk. We will then prepare the glaze as follows:

Glaze A\* } Pegmatite 85  
          } Chalk 15     Mix in grinding mill.

This glaze agrees perfectly with a great number of grès bodies, and, as it is calcareous, it develops colors well.

At the manufactory of Sèvres they use a more complicated glaze, which is the basis of their mat rutile glazes:

Glaze B } Feldspar 42,1  
          } Quartz 27,2     Mix in grinding mill  
          } Kaolin 13,"  
          } Chalk 17,7

In order to color either of these glazes, one may add to them either a simple metallic oxide or a complex coloring. In the former case one will obtain

\*It is quite remarkable to note the correspondence of this glaze when expressed in a formula with that established by Seger.

Seger's porcelain glaze is

CaO, .7    } Al<sub>2</sub>O<sub>3</sub> {    SiO<sub>2</sub>  
K<sub>2</sub>O, .3   } .5    }    4.0

Franchet's glaze A, worked from the analysis is

Ca Mg O .65 } Al<sub>2</sub>O<sub>3</sub> {    SiO<sub>2</sub>  
K Na O .35 } .47   }    3.95

—Prof. Chas. F. Binns



SAUCER IN BLUE, GREEN, WHITE AND GOLD—EVELYN BEACHEY

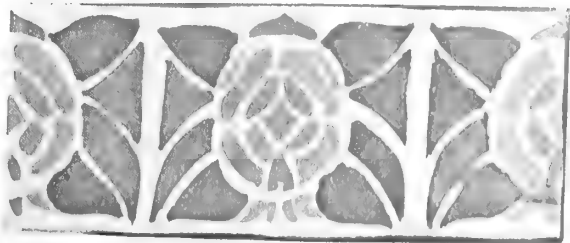


SAUCER IN BLUE AND GREEN ON WHITE—EVELYN BEACHEY



COFFEE POT—EVELYN BEACHEY

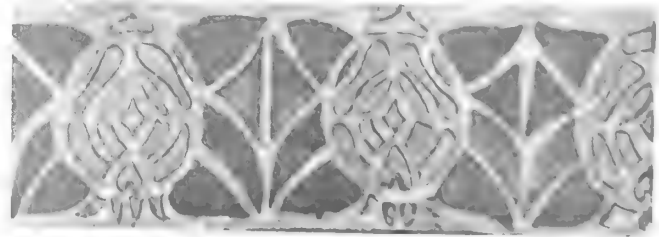
Flowers, blue. Leaves and bands, green; or the black part may be left white, tinting the background in the border a soft green.



BORDER FOR CUP IN WHITE, GREEN AND BLUE—EVELYN BEACHEY



KNOB



BORDER IN BLUE, GREEN AND GOLD  
EVELYN BEACHEY



PEACHES—E. A. ROSS

(Treatment page 249)

Blue	by adding 3 parts cobalt oxide
Brown	“ 3 “ nickel carbonate
Yellow brown	“ 5 “ red oxide of iron
Light yellow	“ 5 “ uranium oxide
Light green	“ 5 “ copper oxide
Dark green	“ 1 “ chrome oxide.

The addition of complex colorings is more difficult, as there may be three cases:

1—The coloring is not fusible at cone 9.

2—The coloring is fusible at cone 9.

3—The coloring fuses at a lower temperature than cone 9.

I mean by a complex coloring, one which is obtained by the combination of various substances, as for instance, alumina and cobalt oxide for blue; feldspar, quartz, chrome oxide and cobalt oxide for bluish green; quartz, tin oxide, manganese oxide, iron oxide and alumina, for brown, etc.

If the coloring is not fusible at cone 9, it will prevent the glaze from vitrifying, and a fluxing substance should be added. If it is fusible at cone 9 the fusibility of the glaze will not be affected. If it fuses at a lower point, a refractory substance should be added to the glaze.

Thus, according to the fusibility of these colorings, either a flux or a refractory substance should be added to

the glaze, and this will be much simpler than to modify the colorless glaze which is the basis of all coloring mixtures.

As a flux, one may use white lead to advantage. For instance, if we wish to mix a red glaze by using the chrome oxide red, called by English ceramists chrome-tin pink, which has the property of hardening glazes, we will use:

Glaze A	{ 78	
Tin pink	{ 12	Mix in grinding mill.
White lead	{ 10	

If, on the contrary, we wish to use a too fusible coloring, for instance a brown rich in iron oxide and alkalies, we will harden the glaze as follows:

Glaze A	{ 85	
Brown	{ 10	Mix in grinding mill.
Kaolin	{ 5	

In many cases one may use quartz instead of kaolin, but only experimentation will tell when this is advisable, as the parts played by these two substances are not yet exactly known.

I will not describe here any of the colors obtained by the combination of various substances, as this would not fall within the limits of this study. Besides, I advise

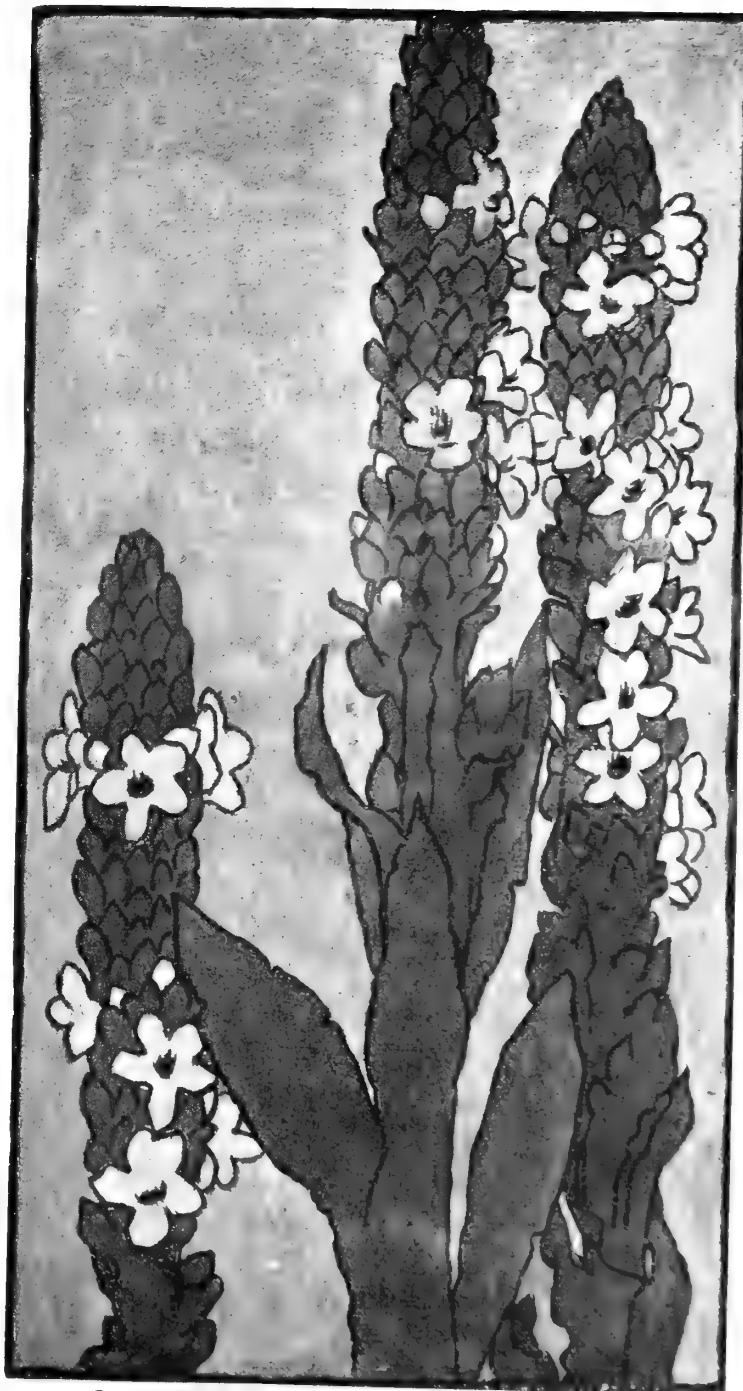
ceramists not to undertake the preparation of their own colors, as this requires a special outfit and an extensive knowledge of chemistry. Ceramic recipes, as a rule, simply give the name of the ingredients which constitute them without explaining the method of preparation. For example, the recipe for tin pink, which is one of the most frequently used colors in ceramics, is given by M. Taxile Doat, in *Grand Feu Ceramics*, page 168, as follows:

- Tin oxide..... 100
- Chalk..... 34
- Bichromate of potash..... 3 to 5

but he does not mention two extremely important points in the preparation of this color. First, the point of firing, and second, the process of firing.

The firing of tin pink is a very delicate operation, and a good red tone will develop only if the mixture is fired at a minimum temperature of 1310°-C (cone 9), and not above 1350°-C. (cone 11), otherwise the tin pink will come out an unpleasant reddish violet tone, or even a yellow brown. When firing it it should not be placed in a crucible like any other frit, but as large a surface as possible should be exposed to the action of an extremely oxidizing fire. The following is the best process:

The mixture of tin oxide and chalk is ground wet in a mill. It is then left to dry and the solution of bichromate of potash is poured on the dry powder so as to form a thick



STUDY OF MULLEIN—HANNAH OVERBECK (Treatment page 255)



STUDY OF SNOWBALL IN GREY GREENS  
ALICE SHARRARD

paste, which is rolled into small balls about one centimeter in diameter. These balls are left to harden in the air and are then fired at cone 9 either in a crucible or a sagger which is placed in the kiln opposite the exit of the flame. The fused product is ground and washed until the water remains colorless.

I selected this process, after many trials, when I was manufacturing large quantities of tin pink for industrial purposes, sometimes as much as 500 kilograms being burned at one time. It gave me splendid reds.

As most colors, in order to be of a fine and uniform tone, require similar care in their preparation, it is evident that ceramists should depend upon professional color-makers for their supplies. England seems, so far, to have made more progress in this line than any other country, and, among others, the firm of Wengers, Ltd., Stoke on Trent, furnishes excellent products.

MAT GLAZES.

So far I have only spoken of bright glazes, but other glazes, as is well known, have a mat finish. Formulas for



FRUIT PLATE—EMMA ERVIN

(Treatment page 250)

mat glazes were published in 1900 by M. G. Vogt.\* M. Taxile Doat has reproduced these and has given in addition some of the formulas now used at Sèvres. I will not repeat them here, nor will I have anything special to say about crystalline glazes. I will simply say a few words about the properties of rutile and its action on some metallic oxides. I will also show how bright glazes can be rendered mat without the use of rutile.

Rutile is a mineral composed mainly of titanous acid,  $TiO_2$ , and it always contains some iron. The analysis of the Limoges rutile has given me

\*G. Vogt—Notice sur la fabrication des grès à la Manufacture Nationale de Sèvres (Published in the Bulletin de l'Union Ceramique et Chauffourniere de France—Paris, 1900.)

Titanous acid.....	97,12
Iron oxide.....	1,97
Manganese oxide.....	traces.

Rutile is found in primitive deposits, among granites, gneiss, micaschists, pegmatites, quartz, in veins of limestone, of siderite (carbonate of iron), of magnetic iron and of oligist iron.

The rutile most largely used in Europe comes from Arendal (Norway), where there are large deposits. In America the best known rutiles come from the limestones of London Grove, Pa., of Worthington, Mass., Kingsbridge, N. Y., Baltimore, Md.; from the pegmatites of Connecticut and Delaware; from the oligist iron of Sutton, Can., and from pegmatites and quartz of Brazil.

The German chemist, Klaproth, was the first to dis-



CRABAPPLE—HENRIETTA BARCLAY PAIST

(Treatment page 250)



DESIGN FOR PLATE—EVELYN BEACHEY

Bands in gold. Fishes, gold, scale outlined in black. Wavy scroll, pale green. Background, darker green. Outline, black.

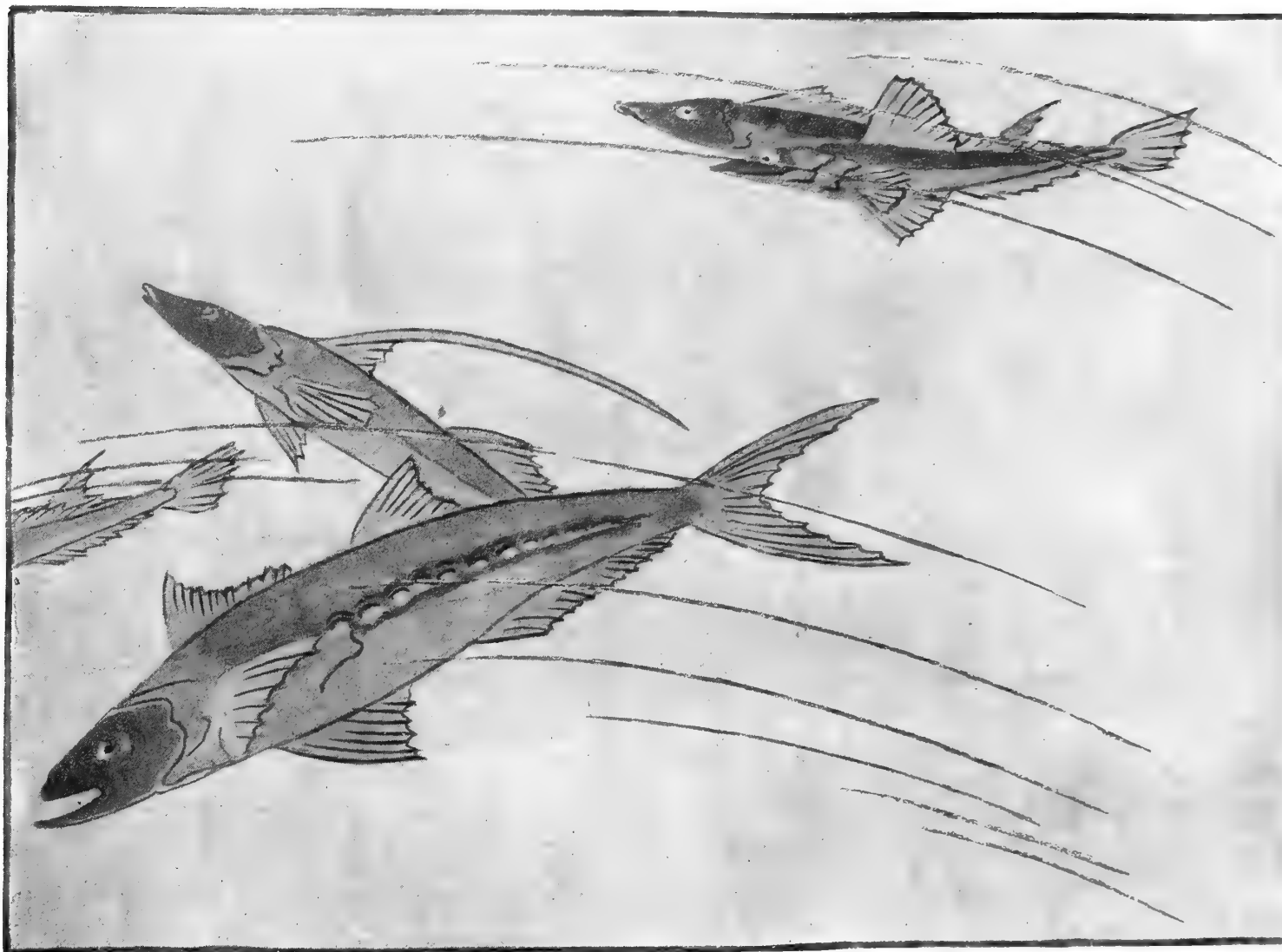
cover, in 1794, that rutile gave a yellow brown tone which resisted the hard porcelain firing very well. Rutile was not, however, used to any extent until 1894, when it began to be used industrially in the decoration of grès. Not only does rutile give a mat finish to a glaze but it gives in the same glaze a variety of tone which I have thus described elsewhere:\* "The light brown, reddish brown or dark brown tones of rutile are generally broken by vertical lines either lighter or darker than the general tone, giving the pieces the appearance of *flammés*. Rutile glazes do not look like the glazes made by adding coloring oxides to ordinary

colorless glazes. These are uniform in tone, but with a few exceptions the rutile glazes present either straight or concentric streaks, or they have a cloudy appearance and contain a confusion of tones but always perfectly harmonious."

I also called attention at that time to the interesting action of rutile over cobalt blue. Cobalt blue gives a rich blue and has a coloring power with which no other metallic oxide can compare. However, in a reducing fire the tone frequently turns to black, sometimes with metallic iridescence. But the addition of rutile to cobalt blue produces a very fine bronze green or olive green, without any iridescence, either in oxidizing or reducing firing. This green color is of course due to the combination of the yellow of

\*L. Franchet—Rutile and its coloring properties (Bulletin de la Societé d'Histoire Naturelle d'Autun. 1902.)





STUDY OF FISH IN GREENS—HENRIETTA BARCLAY PAIST

rutile with the blue of cobalt. Very often the combination is not thorough and the surface of the glaze shows an interesting mixture of green and blue spots. Here is the formula which has oftenest given me this curious result:

Frit C	Feldspar.....27	
	Quartz sand.....24	Fused,
	Chalk.....11	washed and ground
	Crystallized borax.....15	

The glaze is made of

Frit C.....20	
Rutile.....1	Mixed
Cobalt oxide.....2	

A fine, bright ivory tone is obtained as follows:

Frit C.....90	
Rutile.....10	Mixed
Zinc oxide.....4	

and a bright grey brown with:

Frit C.....40	
Rutile.....3	Mixed
Manganese oxide.....2	

These three glazes often develop groups of small crystallizations.

Titanic acid used alone does not give any marked coloration to a glaze, notwithstanding the claims of some ceramists who probably have not sufficiently studied the question. The presence of oxide of iron is necessary to give color, and if rutile, which is essentially composed of

titanic acid, appears to have a coloring power, it is due to the oxide of iron which is mixed with it. The intensity of the color may be varied by changing the proportions of iron.

This will be easily seen by studying the formulas used at Sèvres. The following table will show at a glance the gamut of tones obtained in rutile glazes:

	Ivory Yellow	Light Yellow	Reddish Yellow	Light Brown
Pegmatite.....	53	53	53	53
Kaolin.....	14	14	14	14
Quartz sand.....	14.1	14.1	14.1	14.1
Chalk.....	25.5	25.5	25.5	25.5
Rutile.....	0.6	0.6	0.6	0.6
Peroxide of Iron.....	none	2.4	4.8	0.6

Thus by the increase of peroxide of iron we obtain a gradation of tone from light yellow to brown, which the increase of titanic acid alone would not give.

Rutile is not the only mineral which will produce a mat glaze. Many other ingredients may be used, especially alumina, kaolin and tin oxide. They may be added to a bright glaze for grès as well as to a faience glaze. Alumina and kaolin will be best in most cases for grès and porcelain, but tin oxide will have to be used for chrome reds, pinks and violets, also for yellows and the dark blues of cobalt. The proportion of alumina, kaolin or tin oxide to add will vary from 15 to 25%.

(TO BE CONTINUED)



TOMATO PLANT

TWO SECTIONS, FULL SIZE, OF

**T**HIS design may be carried out in color or monochrome effect. In former case use the following colors for the fruit: Lemon Yellow, Yellow Green, Yellow Brown, Yellow Red, Pompadour Red No. 23 and Stewarts' Pompeian and Ruby Purple. The tomatoes should be colored in different stages of development from green to rich deep red.

The leaves are a blue green and Turquoise Green, Ye



RED SIZE

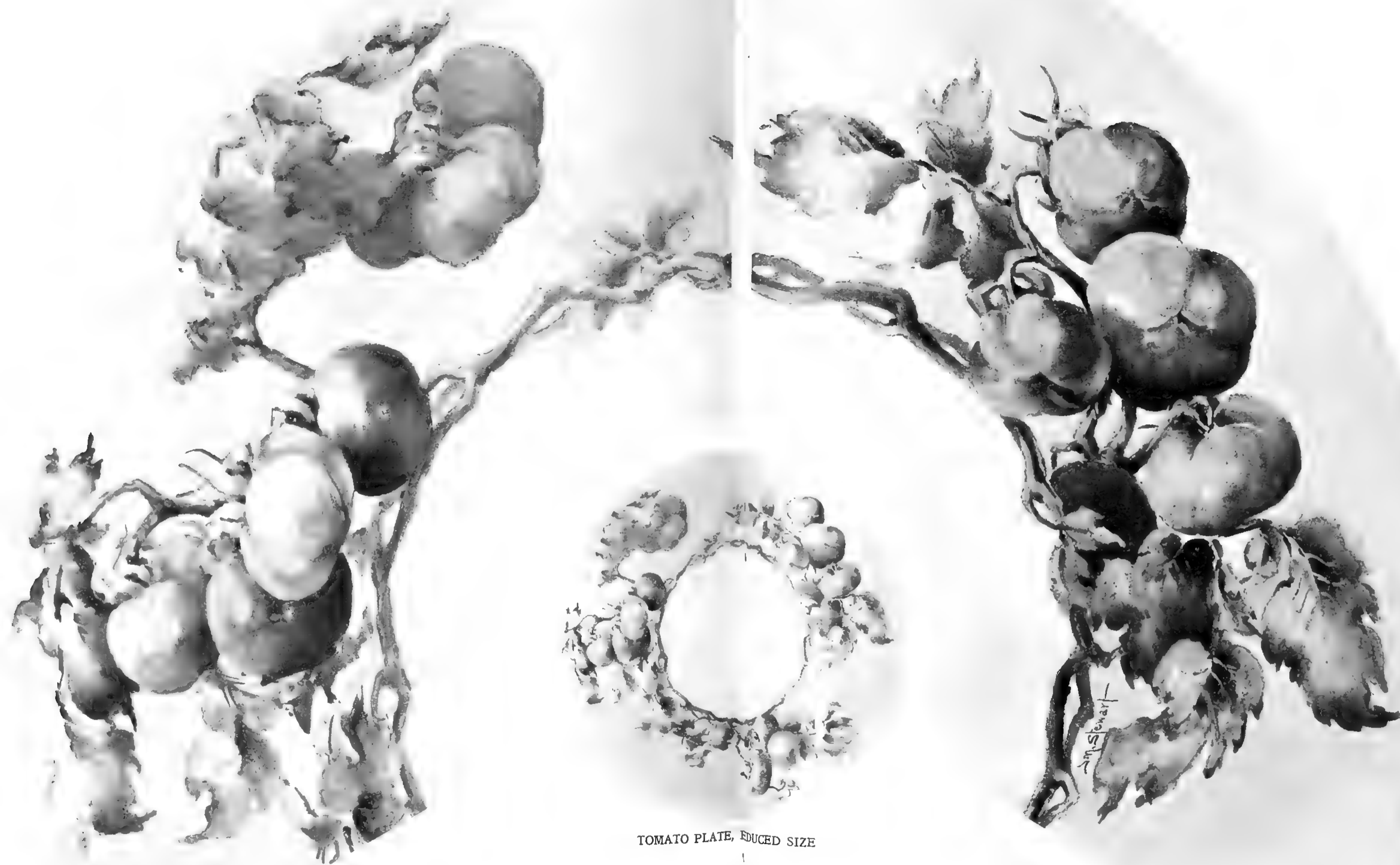
PLATE—JEANNE M. STEWART

Green, Shading Green and Olive Green are used. Same colors in stems.

For the background a medium tone of Stewart's Grey is used, and in the center of plate a very light tint of Grey and Ivory Yellow.

Should the one color effect be preferred, use Stewart's Grey and one-third Yellow Green. This makes a very pretty grey green tone.





TOMATO PLATE, REDUCED SIZE

TWO SECTIONS, FULL SIZE, OF TOMATO PLATE—JEANNE M. STEWART

**T**HIS design may be carried out in color or monochrome effect. In former case use the following colors for the fruit: Lemon Yellow, Yellow Green, Yellow Brown, Yellow Red, Pompadour Red No. 23 and Stewarts' Pompeian and Ruby Purple. The tomatoes should be colored in different stages of development from green to rich deep red.

The leaves are a blue green and Turquoise Green, Yel-

low Green, Shading Green and Olive Green are used. Same colors in stems.

For the background a medium tone of Stewart's Grey is used, and in the center of plate a very light tint of Grey and Ivory Yellow.

Should the one color effect be preferred, use Stewart's Grey and one-third Yellow Green. This makes a very pretty grey green tone.



THIRD SECTION OF TOMATO PLATE, FULL SIZE—JEANNE M. STEWART

STEINS

*Helen Smith*

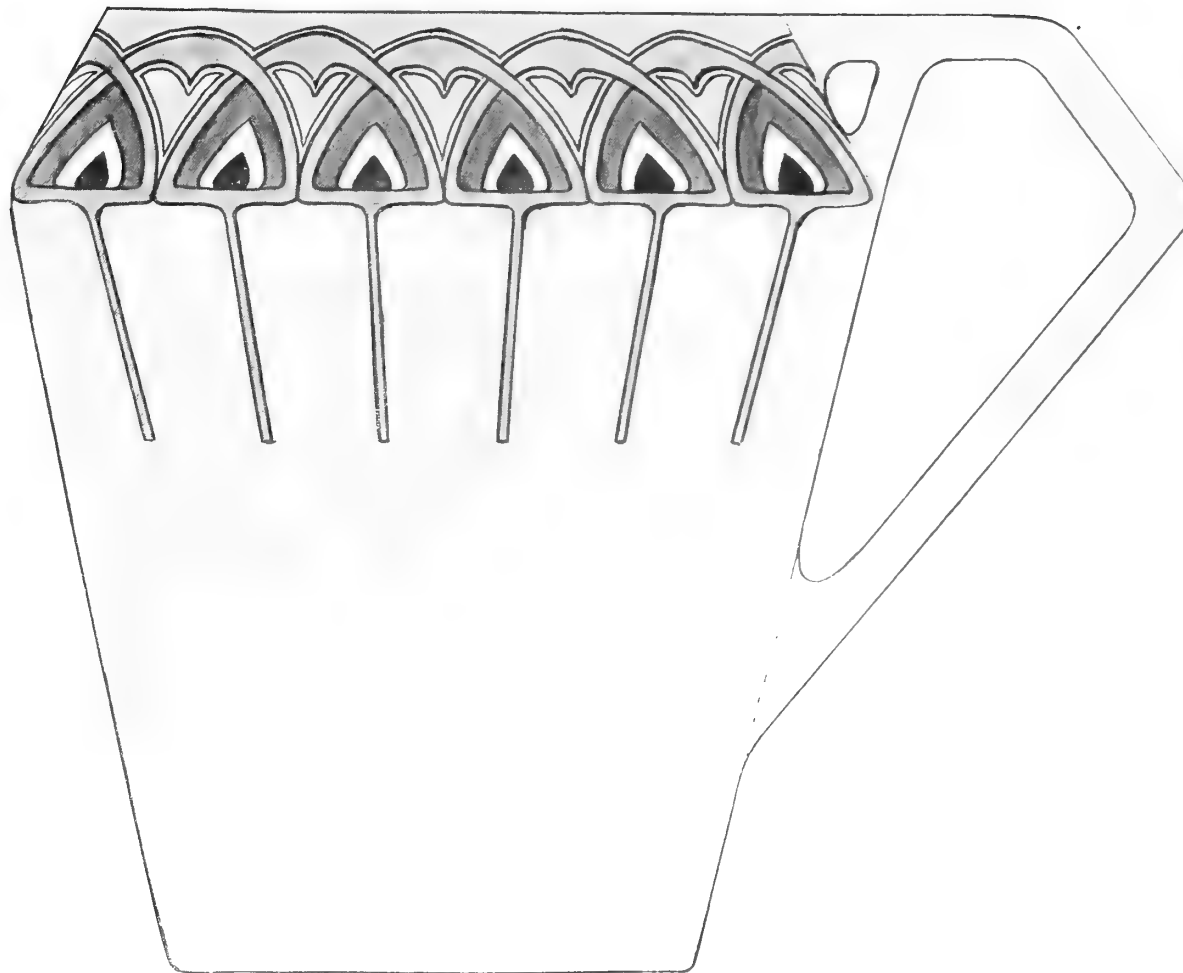
THE stein designs may be treated in a number of ways. The steins should be made of a hard, white body and either a clear white glaze or a white mat glaze may be used.

The borders should be applied in clear, flat colors and not more than three or four colors should be used. Perhaps the simplest treatment and also an effective one is to carefully trace the design on the stein in black overglaze color and when the outline is perfectly dry, fill in the spaces with rich colors, using a bright green, scarlet and yellow with perhaps a touch of dark blue.

If a softer effect is desired the spaces of the border may be painted in a greyish green, light blue and a soft yellow, and if this color scheme is used the outlines should be left white.

If the steins have first a deep cream color applied for a background the borders would look well in three or four tones of one color, using a very dark tone for the outlines. Tones of brown, blue or a warm green may be used.

It will not be found difficult to trace borders of this character if one section is carefully outlined first and then a pounce made from this to use in repeating by rubbing powdered charcoal over it.



STEIN—HELEN SMITH

PEACHES (Page 240)

*Edith Alma Ross*

THE colors required for painting the fruit will be Ivory Yellow, Silver Yellow, or Albert Yellow, Pompadour, or Capucine Red and Banding Blue. Some of the peaches will need a little green where they are not quite ripe.

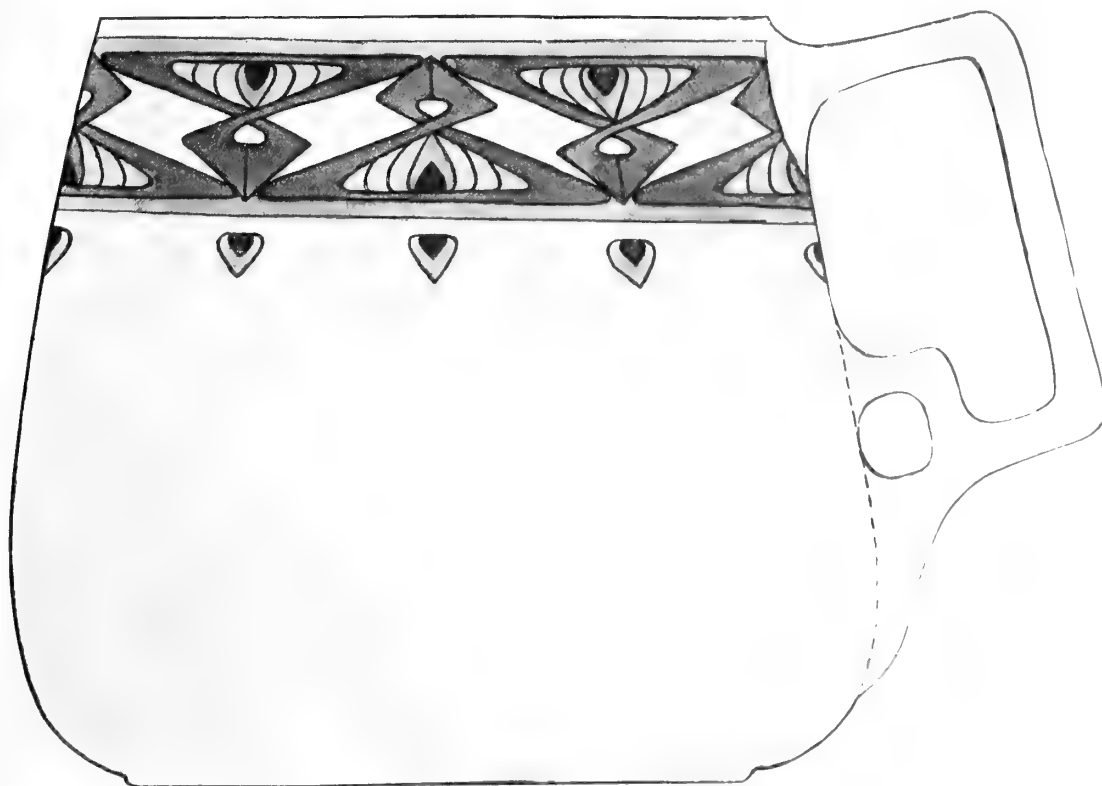
The leaves are painted with Shading Green, Brown Green, Apple Green, Albert Yellow or Silver Yellow and Deep Blue Green.

Stems are painted with Deep Red Brown, Dark Brown, Violet of Iron and Yellow Brown.



STUDIO NOTE

Mr. Franz J. Schwarz has removed his studio from the Fine Arts Building, Chicago, Ill., to his residence, 126 So. 64th Ave., Oak Park, Ill. He will continue to teach Figure and Miniature painting on porcelain and ivory, also original conventional work. In addition to the above, Mr. Schwarz has opened a class for drawing of original designs for the decoration of porcelain. In the advertising pages of this number, directions are given for reaching Mr. Schwarz's studio.



STEIN—HELEN SMITH



LONICERA OR HONEYSUCKLE

*Edith Alma Ross*

**T**HE flowers are yellow, but the berries are very effective for decoration. They are all shades from orange to dark red and at the time of the year when they are ripe, the leaves assume rich shades of brown and yellow.



BLACKBERRIES (Supplement)

*Jeanne M. Stewart*

**T**O paint this design in china colors the following palette is used: Lemon Yellow, Yellow Brown, Ruby Purple Stewart's Blackberry, Chestnut Brown, Pompeian, Brown Green, Shading Green, Yellow Green, Turquoise Green, Ivory Yellow and Grey.

Three fires are given although the berries are about completed in one painting, if laid in in a broad, free manner and the high lights picked out with a small pointed shader.

The background is not applied until after the first fire and the shadows are added for the last.

For painting the blackberries in water colors the following colors may be used: Crimson Lake, Indigo Blue, New Blue, Gamboge, Yellow Ochre, Burnt Sienna, Sap Green, Payne's Grey and Brown Madder.



CRAB APPLE (Page 243)

*Henrietta Barclay Paist*

**T**INT the entire panel or vase with Miss Mason's Neutral Yellow or Brown Green. After firing sketch the branch, lay leaves with Olive Green to which a little

Neutral Yellow may be added to soften. (The lighter leaves may be laid with Grey Green and Neutral Yellow.) The stems Yellow Ochre with a touch of black to make the wood color. Apples Lemon Yellow with light side shaded with Yellow Brown and Olive Green. Blossom ends same as stems. For third fire strengthen where necessary with same colors. If used on a vase the drawing of the leaves will have to be completed—or repeated in panels (two or three times according to size of vase).



FRUIT PLATE (Page 242)

*Emma Ervin*

**T**INT the plate Ivory and fire. Paint the leaves and inner band tint Grey Green, the background of border Ivory and dust with Pearl Grey. Paint the crabapples pale Albert Yellow, with perhaps a flush of Pompadour. The stems and outer band, also outlines and blossom ends of fruit Pompadour over Grey Green. For the third fire tint over entire border with either Ivory or Pearl Grey, according to tone preferred.



DEVIL'S PAINT-BRUSH—DETAIL DRAWING BY A. A. ROBINEAU

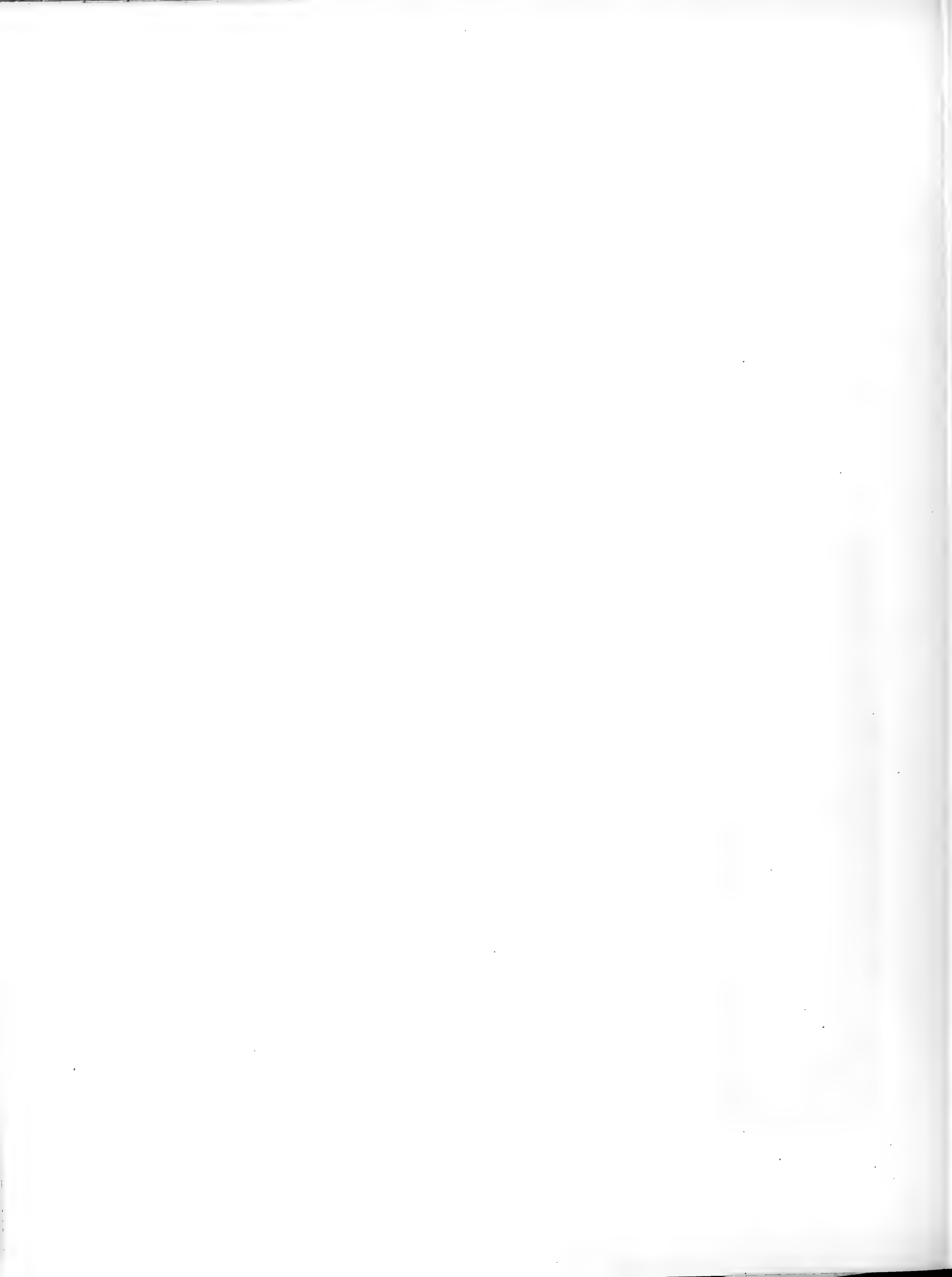


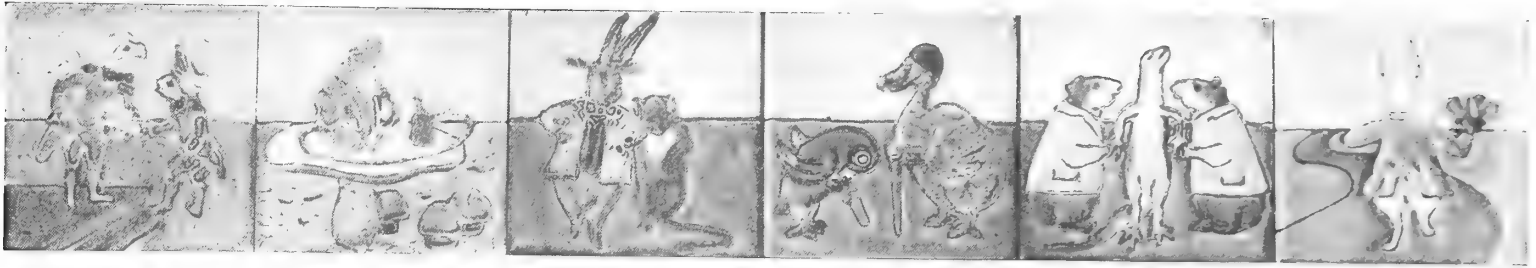


MARCH 1909  
SUPPLEMENT TO  
KERAMIC STUDIO

BLACKBERRIES JEANNE M STEWART

MARCH 1909  
KERAMIC STUDIO PUBLISHED  
SYRACUSE, N. Y.





ALICE IN WONDERLAND—TILES

GRUEBY

CERAMICS AT THE ART INSTITUTE, CHICAGO

THE pottery exhibit was large but confined to a few exhibitors. A large display was made by both Rookwood and Grueby, the former showing some interesting conventional designs in mat vellum while Grueby had a large exhibit of tiles, among which the Alice in Wonderland Tiles were quaint and attractive. A large case of porcelains by Adelaide Alsop Robineau aroused much interest. Several new glazes were shown among them, for the first time finished pieces in rouge flambé, a very translucent lantern in carved ivory effect with some touches of color in the main ornaments, and a fuselé vase, designed from the Summer squash and covered with a maize colored crystalline glaze, was perhaps the best in line and general finish.

Interesting work was shown also by Fred Walrath of Mechanics Institute, Rochester. This was mostly clever conventional design executed in the mat glazes. The Newcomb College, Van Briggles Pottery Co. and The Handicraft Guild of Minneapolis were also among the exhibitors.

OVERGLAZE DECORATION

A fine exhibit of overglaze decoration was made by the Atlan Club and several individuals working in the same style. Seeing the exhibit altogether one was struck with the general effect of charm and suitability to table service of this class of decoration.

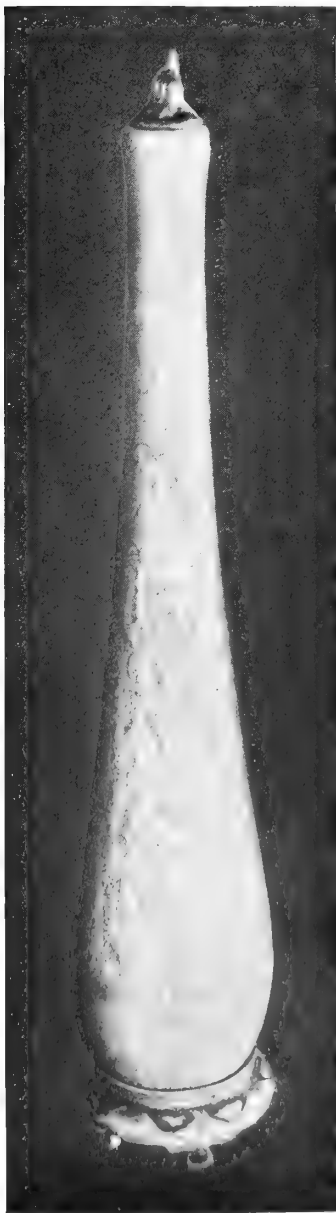


Vellum type No. 2  
Harriett I. Wilcox

ROOKWOOD POTTERY  
Vellum type No. 3  
O. Geneva Reed

Vellum type No. 4  
Irene Bishop

Beyond a doubt, delicate and careful work, simple and strictly conventionalized motifs, much white porcelain showing, makes the most refined and charming decoration for tableware, and the ceramic workers of Chicago certainly excel in this style. Another point of great interest in connection with the Chicago overglaze work is the quantity and unique shapes of Satsuma ware decorated. The Eastern workers would do well to imitate Chicago in this respect as well, and find some Japanese importer to secure



HARD PORCELAIN  
ADELAIDE A. ROBINEAU  
Fuselé vase, 12 inches high. Maize color crystalline glaze

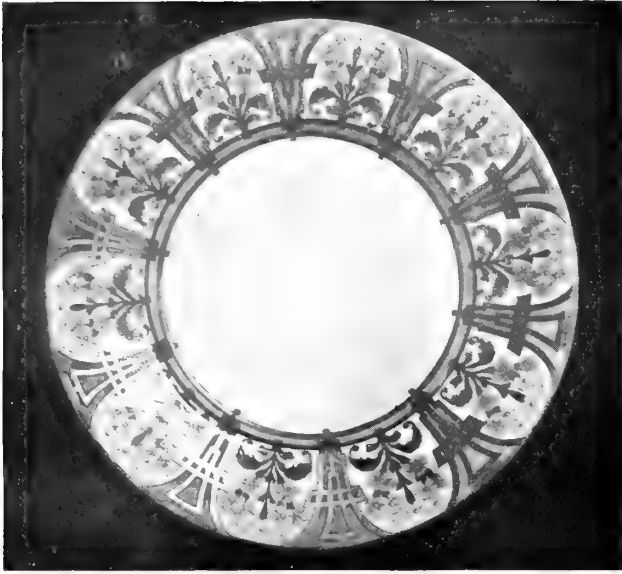


Vase, Vellum type No. 1, Decorated by Sarah Sax Rookwood Pottery



Lantern in perforated Porcelain Yellow, Brown and Green Glazes. Unglazed white ground.

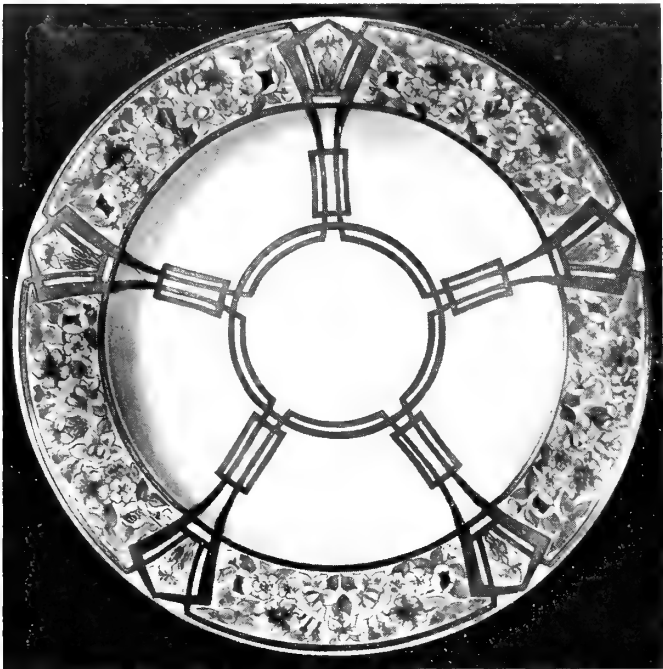
Adelaide Alsop



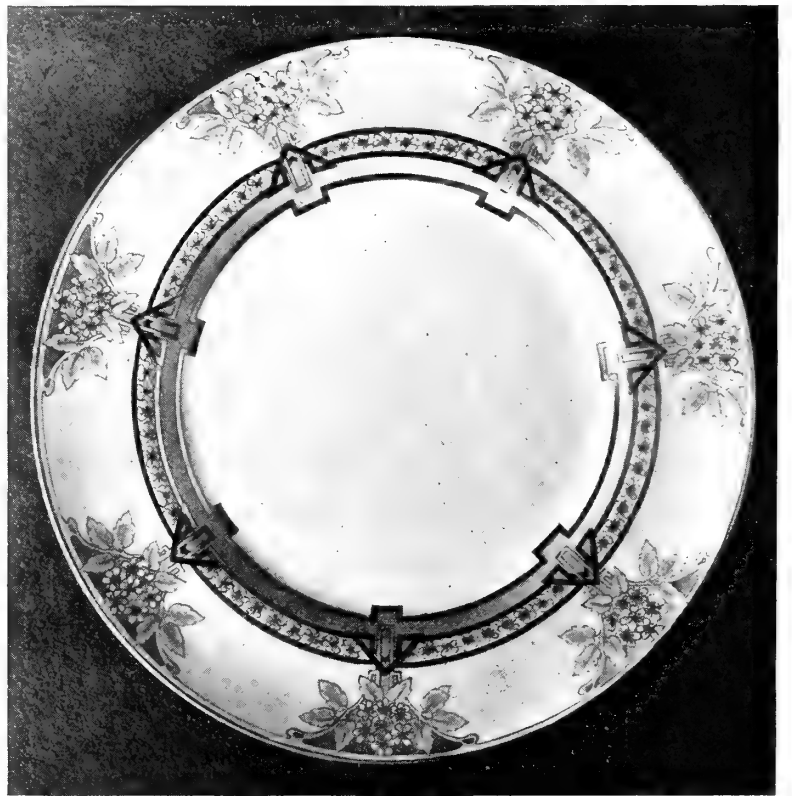
Geometric design in gold over celadon. Tint flowers in lavender and leaves in green enamel. No tint behind flowers—Mrs. C. A. Abercrombie



Mary J. Coulter



Cora A. Randall



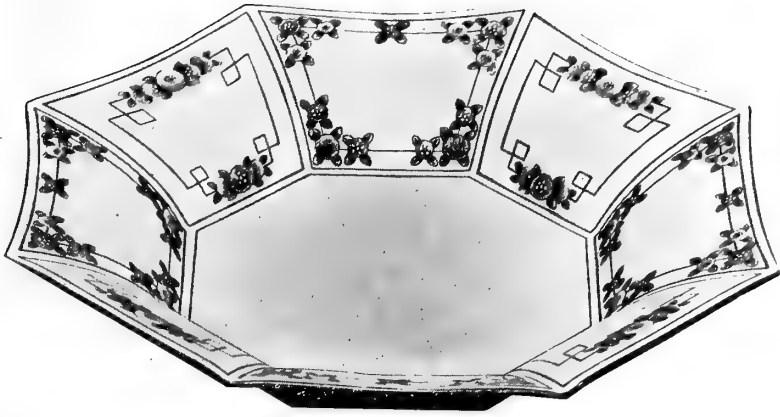
Augusta Barton McCarn



Mrs. A. M. Barothy



Satsuma Ware—Mabel C. Dibble



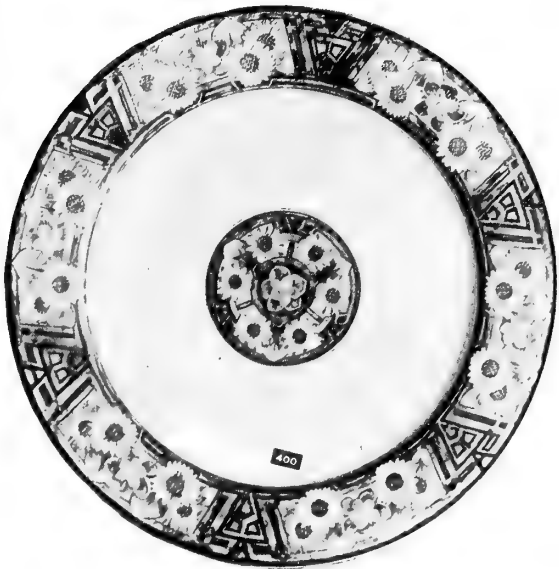
Octagon Salad Bowl—Satsuma

May McCrystle



Satsuma Teapot

Matilda Middleton



Eleanor Stewart



Satsuma Teapot

Max Met



C. L. Ward



Satsuma Teapot

Matilda M

for them these quaint little shapes in Satsuma, Sedj and Oribe ware. It is to be regretted that we were unable to obtain photos of many of the simpler and finer pieces in this ware. It is notable that while the Atlan Club continues to follow the principles of decoration learned from the study of Chinese and other historic ornament, the designs are becoming more modern in motif.

\* \* \*

LEAGUE NOTES

The travelling exhibition of the National League of Mineral Painters will be returned to Chicago for distribution the latter part of March. Clubs report a renewed enthusiasm among their workers after seeing this exhibition

and thanks are due those League members who have been unselfish enough to let others see and benefit by their work.

If the good intentions reported in regard to sending work for the next exhibition are carried out we should have a much more important one to send next May.

Members who have not already finished their exhibition work should begin at once and in earnest.

Miss Helga M. Peterson, 1652 Buckingham Place, has been appointed by the Advisory Board to fill the position of Secretary to the President.

Two new names have been added this month to the list of Individual Members; they are Mrs. Lottie L. Marsh, 1004 Bushnell St., Beloit, Wisconsin, and Miss Clara Wakeman, Coscob, Conn.



CHRYSANTHEMUMS—BLANCHE VAN COURT SCHNEIDER

**F**IRST fire—Rosa for chrysanthemums. Leaves in Yellow Green shaded with Brown Green. Wash in background with Ivory; for light tints over flowers use Yellow Green shaded with Brown Green, Brown Green and Ruby; darkest parts Dark Green and Ruby.

Take out lights sharp with brush and finger. Second fire—Retouch flowers with Rosa, American Beauty and a little Ruby. Soften background with light washes of Yellow Green and Yellow Brown, and add strength where needed.

## THISTLES

*Austin Rosser*

THE common thistle blooming in August and September is a ball of soft lavender, a little deeper in color at the center and often thickly spotted with the rounds of white pollen. The stems, buds and foliage are a soft grey green, the under side of the leaves is a soft velvety white.



## MULLEIN (Page 241)

*Hannah Overbeck.*

OUTLINE study with Yellow Brown with a little Finishing Brown and Black.

Second Firing—Leaves, Olive Green with Deep Blue Green and Black. Flowers, Pumpkin Yellow with Yellow Brown and Black. Background same as flowers with the addition of Finishing Brown.

Third Firing—Strengthen all parts necessary.



## ANSWERS TO CORRESPONDENTS

Mrs. R.—You will find answer to your question in the Editorial.

A. G.—Your inquiry in regard to design is answered on the editorial page.

S. R. S.—Clover as well as nasturtium would be quite appropriate for a salad set design, but of course a conventional or at least semi-conventional design would be better than a naturalistic one.

H. J. H.—If your large plain shape jardiniere has the roses painted rather delicately you will have no difficulty in covering it with the mat colors. The design for coffee pot, page 200, January KERAMIC STUDIO, 1909, could be adapted to your piece or the wide border, page 139 KERAMIC STUDIO, October, 1908, by extending lines to the base. The designs could be carried out in either color, lustre or flat enamels with flat or slightly raised gold outlines, using a mat ground for the part below the design and covering the background of design with gold or lustre to cover the painting. If neither of these designs appeal to you, any bold design can be used.

Mrs. F. A. H.—We have never heard of ordinary pastels being applied to a ceramic surface, but there is a sort of crayons made of mineral color which have been advertised somewhere, but we do not know from experience whether they are reliable or obtainable in this country.

TEXAS—When a design is submitted to us for publication often there is no treatment in mineral colors, since many designers are not china decorators, hence are unfamiliar with the colors. So we publish always the color scheme as sent to us. But these color schemes are not arbitrary, often they are not even pleasing when carried out. They are suggestions only and the decorator must judge for herself whether she will use them as they stand or change some part or all. You must not allow yourself to be dependent on the description. Think for yourself, try the colors and see whether they harmonize. If you do not get just the same effect as in the original you may get a better one. You will learn to feel when the color is right. Your Problem I. did not come with your letter, so can not criticize. The most helpful thing you can do is to get a lot of nice Japanese prints in color and save the delightful color prints in many of the magazines; after a close acquaintance with them you will begin to recognize good color schemes. There is no law as to what color you shall use for, say pink. Use any tone or shade you like so long as the balance of the design is in harmonizing color; try in water color several combinations and try to match the best in mineral colors.

J. P.—Stilts will leave marks on china in firing if they touch heavy color or the glaze of soft wares such as Belleek. Where they take out a bit of the glaze or body, the only possible remedy is to fill with enamel and paint over it.

F. I. C.—A broken piece of china can be repaired by using some of the



THISTLES—AUSTIN ROSSER

various cements sold for repairing, and tying the piece securely with asbestos cord and supporting it with stilts. Or Aussetzweis can sometimes be used very satisfactorily for mending. Miss Ida C. Fading of Denver, Colorado, has a paste for filling chips which is very satisfactory.

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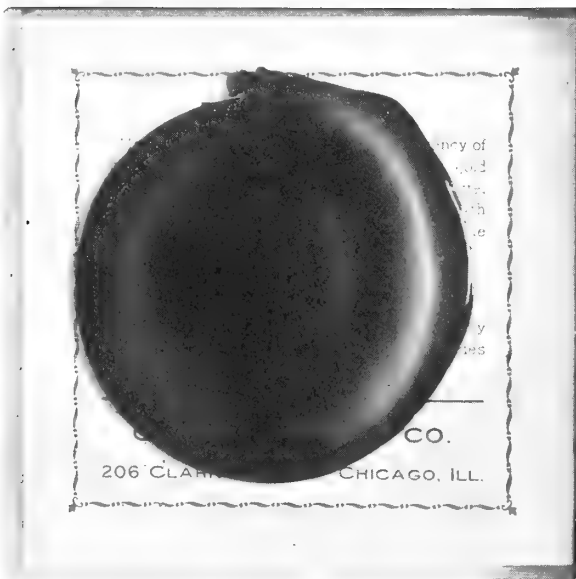


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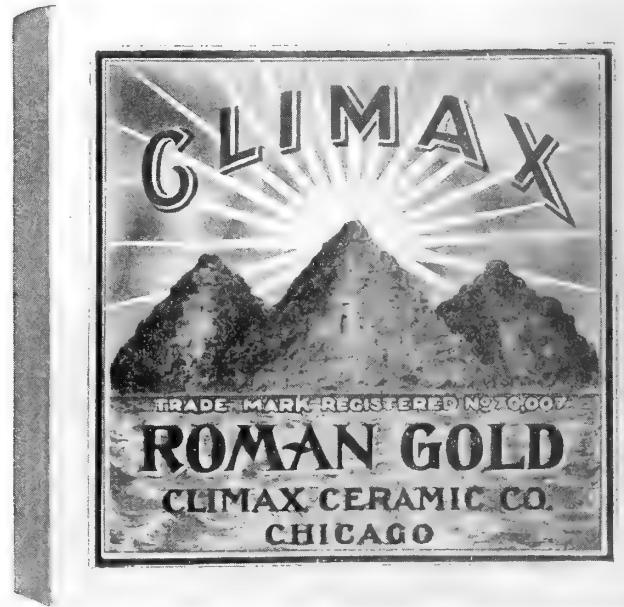
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# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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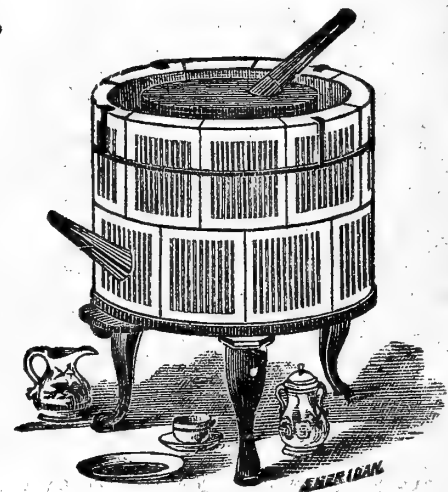
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# KERAMIC STUDIO

Vol. X. No. 12

SYRACUSE, NEW YORK

April, 1909



KERAMIC STUDIO, owing to the increased interest in pottery making among amateurs, will open with this issue a Pottery Class, of which all who desire may take advantage. The names of the enquiring students will remain confidential and all workers, beginners or advanced crafts workers, are cordially invited to ask questions and submit work or designs for criticism. This department will be in charge of Mr. Frederick H. Rhead, whose name is familiar to subscribers of KERAMIC STUDIO, as, besides being a thorough potter, he is a clever designer and has contributed many designs to the Magazine.

## POTTERY CLASS

*Frederick H. Rhead*

The idea is to help the studio potter, to explain methods of working in clay, of using glazes, of firing the piles. The various processes of decoration from the simple built and glazed piece to the more elaborate and delicate underglaze work, will be described as fully as space will allow.

Side by side with the instruction on shape construction, design and pottery material, the difficulties most frequently confronting the amateur will be discussed, reasons for their existence given, and remedies suggested. The work will proceed in the manner of a class in pottery decoration. Problems will be given such as the veriest beginner with the simplest equipment can carry out, progressing by easy stages to the more elaborate decoration.

Those following the lessons may submit work for criticism, and are at liberty to ask questions or suggest any subject for discussion pertaining to the work of the studio potter.

A lesson will consist of the description of the process in question, necessary explanations and illustrations, showing characteristic shapes and decorations. The latter part of the lesson will be devoted to criticism, suggestions and discussion. The order of process will be determined to a great extent by those taking the lessons, marked interest in a certain method of decoration will justify a continuance of the same subject.

The methods of decoration will be divided into three classes, the first consisting of glaze decorations and dealing with built and thrown pottery for mat and other glazes, the second class will comprise all clay decorations and will include such methods as sgraffito, the raised line decoration, the inlaid decoration and painting in colored slip, the first three being a trio of the most fascinating, yet simplest processes known to the potter. The third class will deal with decorations done under the glaze on the biscuit.

If it is thought that enough clay workers are interested, a fourth class will be added, consisting of decorations subject to a reducing fire.

Those following the lessons will be encouraged to do original work, not only in design but in method and treatment. Two artists, not aping each other, will go about the same process quite differently, in fact they see the process from a different point of view, consequently they will

express themselves in a different manner and produce works totally unlike, either in method (even though the process is the same), or design.

The reason why there is so little original work done is that there is little serious attempt to do so. A confession of inability to design is a confession of lack of individuality. Amateurs who do not see this will admit the former and at the same time be very shy about accepting the latter. While knowledge of the principles of design has to be acquired, the making of a design is more a matter of instinct than anything else. Some people possess this instinct more than others, but even so, the persons thought to be possessed of the least individuality will express themselves in a manner peculiar to themselves, that is, if they are not affected.

To depend upon others for inspiration instead of cultivating or developing the design instinct is to court a sure death for originality.

Another thing, sympathy with the method or process of decoration is a great factor in suggesting or giving inspiration for original work. Seeing the possibilities of a material is the first step toward materializing these possibilities.

## N. Y. S. K. A. EXHIBITION

The New York Society of Ceramic Arts will hold an exhibition in the galleries of the National Arts Club (119 East 19th Street, New York), from March 24 to April 10.

Potters and over-glaze decorators have received a general invitation to enter their work for this exhibition, and the indication is that they will respond heartily,—this being the first exhibition of the Society that has been open to china-decorators who are not members of the organization. During the exhibition the Society will entertain its friends at an afternoon reception and tea, for which cards are being sent out by the members; and a less informal entertainment will be the dinner which has been arranged by the society, when it is expected that there will be speaking upon topics which interest craftsmen.

## BOOK NOTES

John Wiley & Sons, New York, have just issued the second edition of "Clays, their Occurrence, Properties and Uses" by Heinrich Ries. Besides general information on the different kinds of clays, students in pottery work will find especially useful the description of the various clays found in all the States of the Union. The cost of transportation is an important item in the production of pottery, and it will be valuable to every potter to know what materials can be found in his own State.

"Grammar of Lettering," by Andrew W. Lyons; J. B. Lippincott & Co., publishers. A good book for those wishing to make a business of lettering, or for those studying illumination. Profusely illustrated with nearly a hundred plates in color and black and white, besides many small cuts. All styles of lettering are shown: Old English, Black Text, Gothics from 10th Century to modern times, Church Text and symbols. A valuable book of reference.

THE DECORATION OF  
GRAND FEU GRES

(CONTINUED)

Louis Franchet

CRAQUELE GLAZES



Vase in cone 9 porcelain  
Adelaide A. Robineau  
Showing well developed crystallizations  
of titanium (rutile).

I MUST now come back to bright glazes and speak of some Chinese porcelains which were fired at about cone 9. Chinese potters were the first to use colored glazes. It is sometimes very difficult to reproduce their colors, blues of cobalt, greens of copper, etc., not because our knowledge is inferior to theirs, but because, while we use pure metallic products, they used the ore itself which contained various oxides in the shape of impurities, and

these oxides affected the tone of the dominant coloring as will be seen later. They have carried the decoration in a reducing atmosphere, to a high degree of perfection and among the interesting glazes which they have developed in reduction are the *craquelé* glazes which we will study here, as they can be obtained in an oxidizing as well as a reducing atmosphere.

A craquelé glaze is a glaze which has crazed in every direction, thus forming a net the meshes of which vary in size. This happens when the glaze and the body have a different coefficient of expansion.

Mr. Lauth has made an interesting study of these glazes and has come to the conclusion that the craquelé effect could be obtained by increasing the silica in the glaze in proportion to the alumina. The following glaze has given him good results, applied to the new porcelain of Sèvres.

Craquelé glaze D	Pegmatite.....	51,50	} Mixed
	Quartz sand.....	38,50	
	Kaolin.....	6,50	
	Chalk.....	5,50	

As compared with the usual glaze which developed without crazing on the same body, this glaze shows the following variation:

	Craquelé Glaze	Usual Glaze
Silica.....	79,42	66,18
Alumina.....	11,89	14,55
Alkalis.....	5,81	3,55
Lime.....	2,88	15,90

In order to keep the glaze fusible at cone 9 notwithstanding the large increase of silica, the alumina, and consequently the kaolin, must be reduced.

This shows the line of experiments which potters should undertake if they wish to develop the Chinese craquelé on their grès bodies. The Chinese have succeeded in controlling the size of the crackle by mixing the craquelé glaze with the usual glaze in varying proportions. For instance the following mixture will give a fine mesh:

Craquelé glaze D.....	75
Usual glaze.....	25

and by modifying this proportion, the size of the meshes

will also be modified. The lines of the crackle can be accentuated with India ink diluted in water or with some other coloring matter.

The Chinese generally used the craquelé effect on their celadon glazes which are developed in a reducing atmosphere. These we will study later on.

OPAQUE GLAZES.

In the decoration of grès in an oxidising fire there is a problem which we have not yet solved, although the Chinese mastered it long ago; I mean the decoration in relief with glazes which do not flow under the influence of the heat and, consequently, do not injure the design.

It is first necessary to have a white opaque glaze for a basis. The makers of faience obtain this colorless opaque glaze by using tin oxide, the molecules of which remain in suspension in the vitreous mass of the glaze, thus destroying the translucency. Unfortunately tin oxide does not stand high temperatures. At cone 9 it is entirely dissolved and all opacity disappears.

All attempts made to obtain a good opaque white on grès at cone 9 firing have so far proved unsatisfactory. Mr. Vogt has given a formula for a white glaze which he describes as slightly opaque. Here is this formula and I again remind students that feldspar is not the same thing as pegmatite, being much more fusible:

Glaze E	Pegmatite.....	31
	Pure clayey kaolin... ..	40
	Quartz sand.....	28,5
	Chalk.....	20

I prepared 100 kilograms of this glaze and applied it to a number of pieces, and I noticed that at cone 9 it came out quite glossy and almost always translucent. At cone 8 it was more opaque but showed signs that it was insufficiently fired. This formula, which might be suitable for the basis of mat glazes, is not sufficiently opaque by itself when used on grès to take the place of the opaque white of faience.

The Chinese have for a long time known the solution of this problem, but they have kept the secret well. The simplest plan of attack seems to be a line of experiments in which grog of hard porcelain would be mixed with feldspar or pegmatite; if the mixture proves too hard for the required firing, some chalk may be added. For instance:

	Formula 1	Formula 2	Formula 3	
Glazes F	Pegmatite.....	80	85	90
	Chalk.....	5	5	none
	Porcelain grog..	20	15	10

These proportions may easily be changed so as to make the glaze more or less fusible.

Porcelain grog plays here the same part which tin oxide plays in the opaque glaze of faience. Pegmatite is the vitrifying matter in which the particles of porcelain grog remain in suspension without being dissolved.

The composition given by Seger for the preparation of his cone 9 produces a good opaque white in relief; unfortunately it has a tendency to bubble because of the large quantity of lime it contains.

Glaze G	Feldspar.....	83,55	} Mixed
	Kaolin.....	77,70	
	Quartz sand... ..	180,70	
	Chalk.....	35,70	

If this mixture is too hard and does not develop sufficiently at the required temperature, it may be softened by decreasing the sand (156 instead of 180) and the kaolin (64,75 instead of 77,70). The idea is to obtain a mixture which will begin to vitrify at a given temperature; that is,



NASTURTIUM—PHOTOGRAPH BY HELEN PATTEE



will become soft and smooth without completely fusing, as a complete fusion would bring back the glossy translucency. By this method glazes which will fuse only at a high temperature may be made more or less opaque.

This opaque white may be colored, like bright glazes, with the same metallic oxides or complex colorings, the mixture being modified according to the fusibility of the coloring matter. But when it becomes necessary to increase the fusibility, instead of using carbonate of lead, as we have done before, it will be advisable to decrease the quantity of grog in Glaze F or of quartz and kaolin in Glaze G. To harden the glaze, these elements should be increased. A clever ceramist may thus be able to prepare a fine series of opaque glazes for relief decoration.

During the last ten years some grès have been placed on the market, decorated with opaque relief enamels which seemed at first to be a reproduction of the Chinese process. But these enamels are not developed at a high temperature. They are simply faience glazes applied to grès biscuit and burned in the low muffle firing.

#### BUBBLED GLAZES

There are certain glazes made recently by Chaplet and called bubbled glazes. Some critics have claimed that they constitute an extraordinary progress in the decoration of grès. But in my opinion they simply show the decadence of an artist who formerly produced wonderful ceramics. They are glazes which are applied very thick, about one centimeter, and which, after firing, are covered with bubbles and roughnesses. Far from being a secret, the production of this inartistic effect is remarkably easy. It is only necessary to prepare a glaze vitrifying at a higher temperature than the point of firing. If for instance the firing is done at cone 9, one will use a glaze vitrifying at cone 11, and it will be advisable to introduce into its composition

alkaline carbonates, borax and zinc oxide. At a certain temperature the glaze will bubble all over under the influence of the gases which escape from its mass. This is the time when the firing should be stopped, as, if carried further, the glaze will completely vitrify, and become smooth and glossy again. Here are two formulas which will easily produce this effect:

	Formula H	Formula I	
Kaolin.....	10	15	} Fritted and ground
Quartz sand.....	50	40	
Carbonate of soda...15	none	20	
Borax.....	none	20	
Zinc oxide.....	25	25	

These glazes may be colored by the usual process.

#### SECOND GROUP—GLAZES FOR REDUCING FIRE

The oldest of these glazes were originated by the Chinese and consist only of two colors, celadon and red.

##### CELADON GLAZE

The first study of this glaze was made by Ebelmen, who analyzed the Chinese product and found:

Silica.....	72
Alumina.....	6
Oxide of iron.....	2,50
Chalk.....	10,40
Alkalies.....	9,10

He established also that the Chinese celadon was not, like the European celadons, made of chrome and copper oxides, but of oxide of iron. "It is very probable," he says, "that the color developed by this glaze is due to the silicate of lime and iron, and that the bluish tone is developed under the influence of a reducing atmosphere, the oxidation of iron being kept at the lowest point." The fact that on Chinese wares the celadon is found on the same piece with red of copper proves that they were fired under the same conditions.

The Sèvres chemists have reconstructed the Chinese celadon with the following formula which was given to me by Mr. Vogt:

(To page 262)

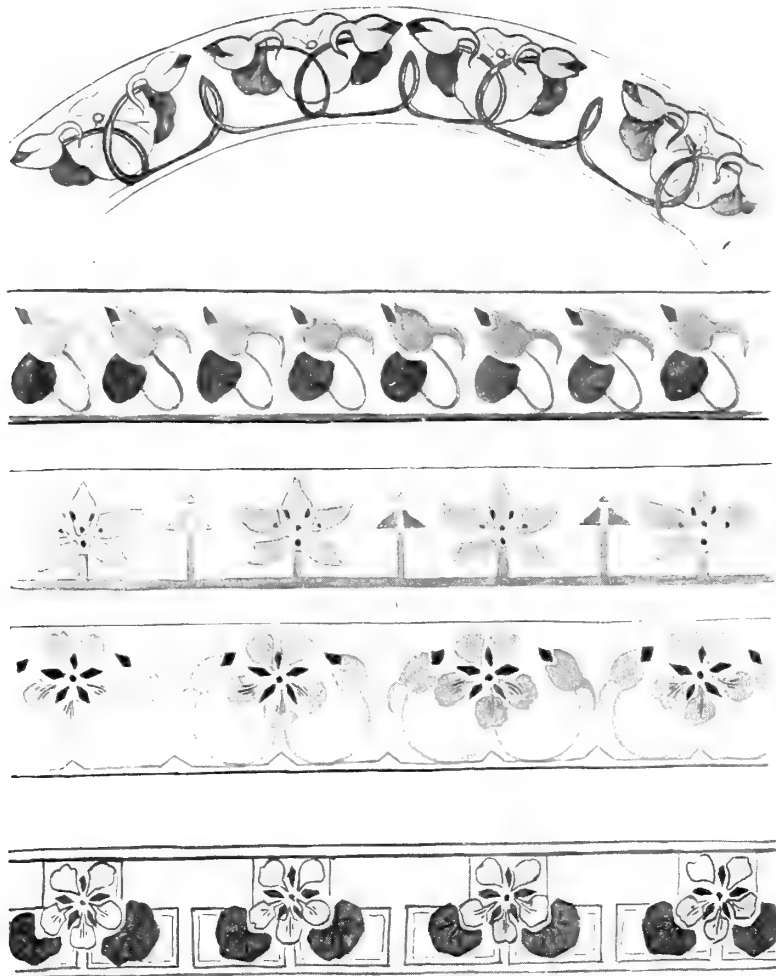




SIX PLATES IN JAPANESE DESIGN, NO. 4—EMMA A ERVIN.

**N**O. 4. Tint background with Yellow ochre and grey for flowers with the darker streaks of the same grey with a bit of dark green added. The flowers are pink. The darkest leaves are painted with dark green and lighter

ones with yellow ochre and olive green. The little bird has a black head shading into blue over the back; breast, wings and tail painted in delicate yellow and yellow ochre.



NASTURTIUM BORDERS—MR. MOTZ

Glaze J	Quartzy sand.....	35,70	Mixed
	Chalk.....	21,15	
	Pegmatite.....	13,15	
	Kaolin.....	7,50	
	Red Ochre.....	2,80	
	P. N. Porcelain grog..	25,80	

In place of the P. N. grog which may not be available, the proportion of kaolin and pegmatite may be increased as follows:

Glaze K	Quartzy sand.....	35,70	Mixed
	Chalk.....	21,15	
	Pegmatite.....	26,75	
	Kaolin.....	19,10	
	Red Ochre.....	2,80	

A similar modification has been made by M. Taxile Doat who has published the Sèvres formula without the use of P. N. grog. But while he has increased the feldspar (and it should be pegmatite instead of feldspar) he has neglected to increase the kaolin. Besides he uses twelve parts of red ochre, an excessive amount. The proportion of 2,80 in glazes J and K corresponds to about the amount of iron found in the Chinese glazes.

Here is the Doat formula, which, in my kiln, has been found to be altogether too fusible at cone 9:

Quartzy sand.....	33,35	Fritted
Chalk.....	19,70	
Feldspar.....	26,30	
Kaolin.....	8,60	
Red ochre.....	12,60	

I see no advantage in fritting this glaze, a simple mixture by grinding is far better.

I also call attention to the fact that red ochre varies greatly in composition according to the locality from which it comes, as it is a mixture in varying proportions of "oligiste" (oxide of iron) and clay. It will be necessary, after having decided upon a glaze, to always use the same ochre in its preparation.

(TO BE CONTINUED)



TREATMENT FOR NASTURTIUM STUDY

Mrs. Motz

**B**ACKGROUND soft grey green, using a little Grey with Brown Green. Yellow flowers Ivory, Lemon and Golden Yellow. For shadows use your Grey for Flesh and Brown Green with the Yellows. Orange flowers Capucine or Yellow Red, with Yellow for undertone. Shade with same colors, using it stronger in some places and a little Grey mixed with it. Pinkish flowers a very thin wash of deep Red Brown; shade with same color. Leaves Yellow, Olive, Empire and Shading Green. Best results are obtained by giving three firings and paying a great deal of attention to the model in the first fire. Marks of the flowers are Deep Red Brown and Ruby Purple. The deep red flowers are painted with Ruby Purple and Deep Red Brown.







NASTURTIUM—MRS. MOTZ



NASTURTIUM--MRS. MOTZ



Mrs. L. S. Guest

Isabelle W. Hampton  
Mrs. Eleanor Kohler

Mrs. Harry Andrews  
Jeanette E. Simpson

LOS ANGELES KERAMIC CLUB EXHIBITION

The Los Angeles Keramic Club held their annual exhibition the 28th, 29th and 30th of January in the Assembly rooms of the new Young Women's Christian Association Building. The handsome and well lighted rooms afforded ample space to display the work of the Club in an attractive and advantageous manner, small tables being used, giving a chance thereby to make each exhibit quite individual. The work this year showed great improvement and most careful study, all of it being in the geometric design and conventional methods. The many beautiful shapes selected lent themselves to the appropriate designs wrought thereon, and produced a handsome effect. One large table showing the work of the National League attracted much attention, and gives instruction as well as encouragement to our members.

In a separate room the Club members displayed one or more pieces of work designed especially for table use. The beauty of designs and versatility displayed, shows that the members have a high appreciation of the quiet simplicity that makes the perfect table service such a charm, there being nothing displayed but that you would feel that you would like to live with.

Mrs. Isabelle Hampton, the president, is an earnest



Isabelle W. Hampton  
Isabelle W. Hampton

Isabelle W. Hampton

Mrs. B. J. Arthur  
Matie Stratton

worker and designer, and the works shows that she has led her co-workers along the correct artistic lines both in useful and ornamental decorations.

CLUB NOTE

The Duquesne Ceramic Club held its annual meeting last month in the studio of Miss Nancy Beyer and Miss Arrie Rogers. The following officers were elected; President, Miss Myra Bovd; first vice-president, Miss Marion Cowan; second vice-president, Mrs. Albert Pettit; treasurer, Mrs. William C. Moreland, and secretary, Miss Arrie Rogers. The five directors elected for one year are Mrs. L. F. Price, Mrs. Robert Dabbs, Miss Mabel Farren, Mrs. E. B. Cox, and Mrs. William Bilhartz.

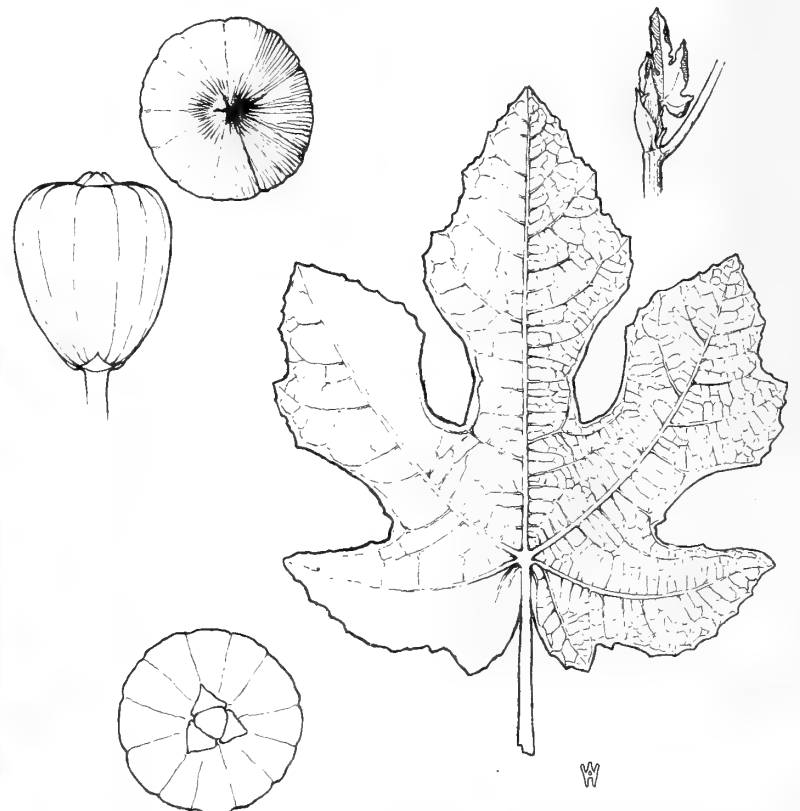
The Duquesne Club is an organization of sixteen years standing and is composed of members from towns and cities in Eastern Ohio and Western Pennsylvania. Miss Nancy Beyer whose clever designs are familiar to readers of KERAMIC STUDIO is the instructor in design and reports that the Club is doing splendid work and that the members are reaching a higher standard of decoration for china than they have ever attained before.



Mrs B. J. Arthur  
Jeanette E. Simpson

Isabelle W. Hampton  
Mrs N. H. Elliott

Mrs. H. A. Upton  
Mrs. Eleonor Kohler



DETAILS OF MAGNOLIA FIG—ALICE WILLIT'S DONALDSON



MAGNOLIA FIG—ALICE WILLITS DONALDSON

Leaves dark green, underside whitish green, figs tinged with pink at larger end.



STUDY OF COTTON IN BLACK AND WHITE—ALICE WILLITS DONALDSON

## STUDY OF COTTON (Supplement)

TREATMENT IN CHINA COLORS.

*Cora Stratton*

**F**OR first firing wash in the leaves with broad wash of Moss Green, with Grass Green for darker shadows.

Stems, Moss Green shaded with Violet of Iron, calyx Moss Green, red tones Violet of Iron. Open flowers glazing Ivory, shadows Dark or Shading Green. Fading flower rose with yellowish tones, light wash of Yellow Brown (it may be remembered that when the cotton blossom first opens it is a pure white turning rapidly to a creamish yellow and the second day it partly closes and turns a rose pink). For background use Yellow Green and Copenhagen Grey.

For second firing use same colors as first firing. In the open flower a very light wash of Rose may be used on shadowy parts of petal. Third firing needs only a few character touches to the flowers, leaves and stems, then outline in black or gold.

TREATMENT IN WATER COLORS

*Alice Willits Donaldson*

The reds are Carmine, with Vermilion for warming and New Blue for purpling (such as the stems). Hooker's Green is used with Gambodge and Antwerp Blue for leaves. The white flower is yellowed with Gambodge and a bit of Chrome Orange for warmth.



COTTON PLANT ALICE WILLIAMS DONALDSON

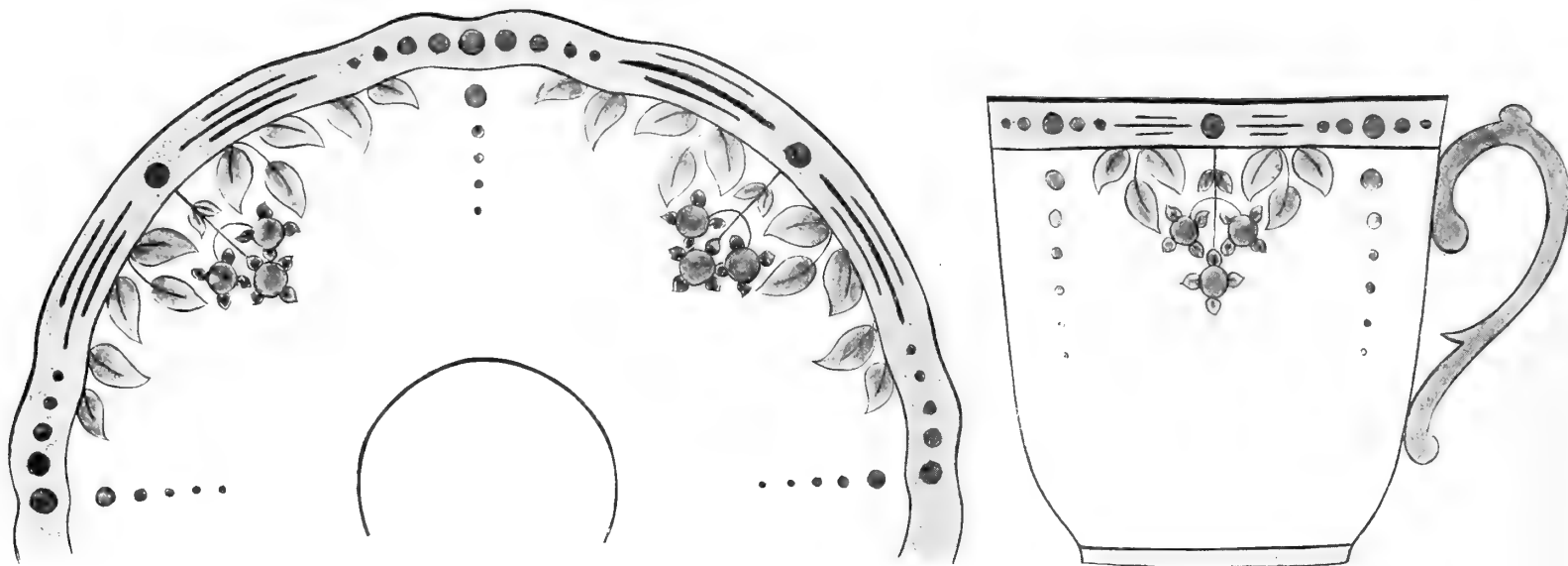
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DESIGN FOR VASE—VIRGINIA MANN

Ground, deep ivory; leaves and stems, yellow brown; flowers, white, gold outline; or, ground, deep pearl grey; leaves and stems, soft grey green; flowers, white outlines, grey green or silver



CUP AND SAUCER—MAY McCRYSTLE

In blue and green. Round forms in blue and leaf forms in green with gold lines and handle outlines in black.

STUDIO NOTE

Miss Jeanne M. Stewart, who is still in Seattle, Washington, has moved from 437 Arcade Building into much larger and more convenient studios at 1322 Fifth Avenue.



PETUNIAS

Mary Burnett

**K**EEP centers of flowers very dark and rich with Ruby and Violet of Gold, using a little Banding Blue and keeping the tone lighter toward the edge, and have the outer part ragged and frilly.

For the leaves use Shading Green, Brown Green and Dark Green. The texture of the leaves should appear soft and velvety.



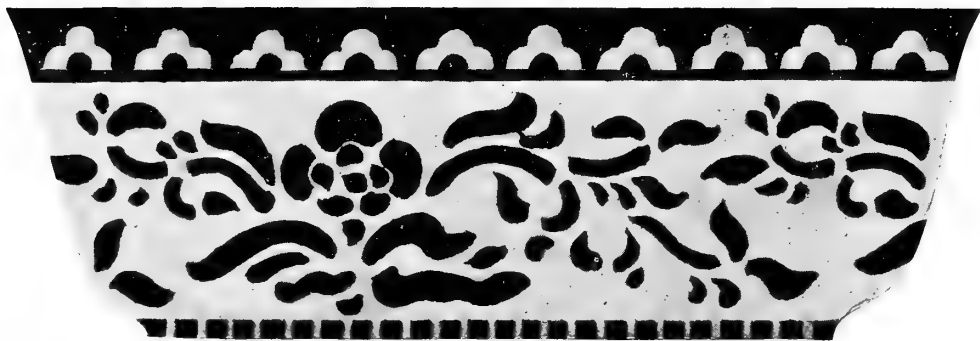
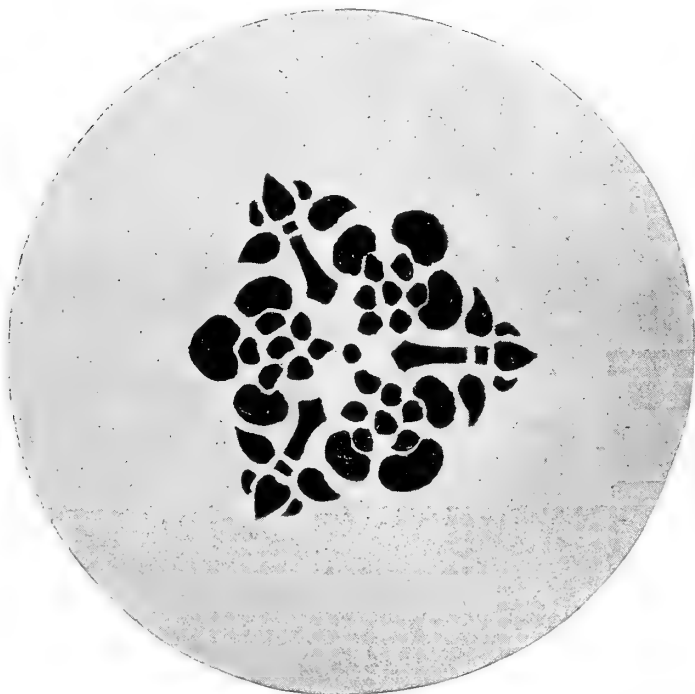
MAYONNAISE BOWL

Helen K. Taylor

**B**LUE—one part Aztec Blue, one Ivory Glaze. Green—two parts Copenhagen Gray, one part Sea Green, one part Yellow Green. Orange—two Albert Yellow, one Yellow Red, one Pearl Grey, painted on.



He (the artist) does not confine himself to purposeless copying, without thought, each blade of grass, as commended by the inconsequent, but in the long curve of the narrow leaf, corrected by the straight tall stem, he learns how grace is wedded to dignity, how strength enhances sweetness, that elegance shall be the result. In the citron wing of the pale butterfly, with its dainty spots of orange, he sees before him the stately halls of fair gold, with their slender saffron pillars, and is taught how the delicate drawing high upon the walls shall be traced in tender tones of orpiment, and repeated by the base in notes of graver hue. In all that is dainty and lovable he finds hints for his own combinations, and thus is Nature ever his resource and always at his service, and to him is naught refused.—*Whistler.*

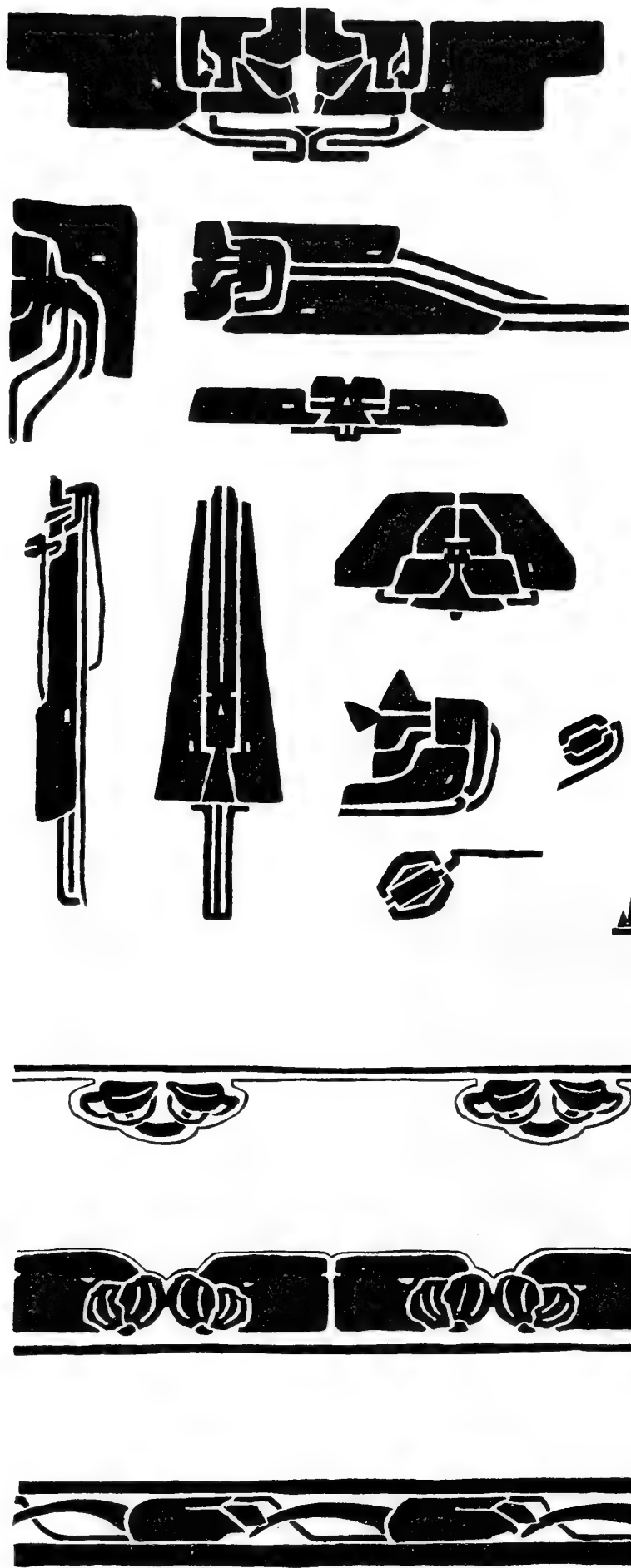


MAYONNAISE BOWL—HELEN K. TAYLOR





PETUNIAS · MARY BURNETT

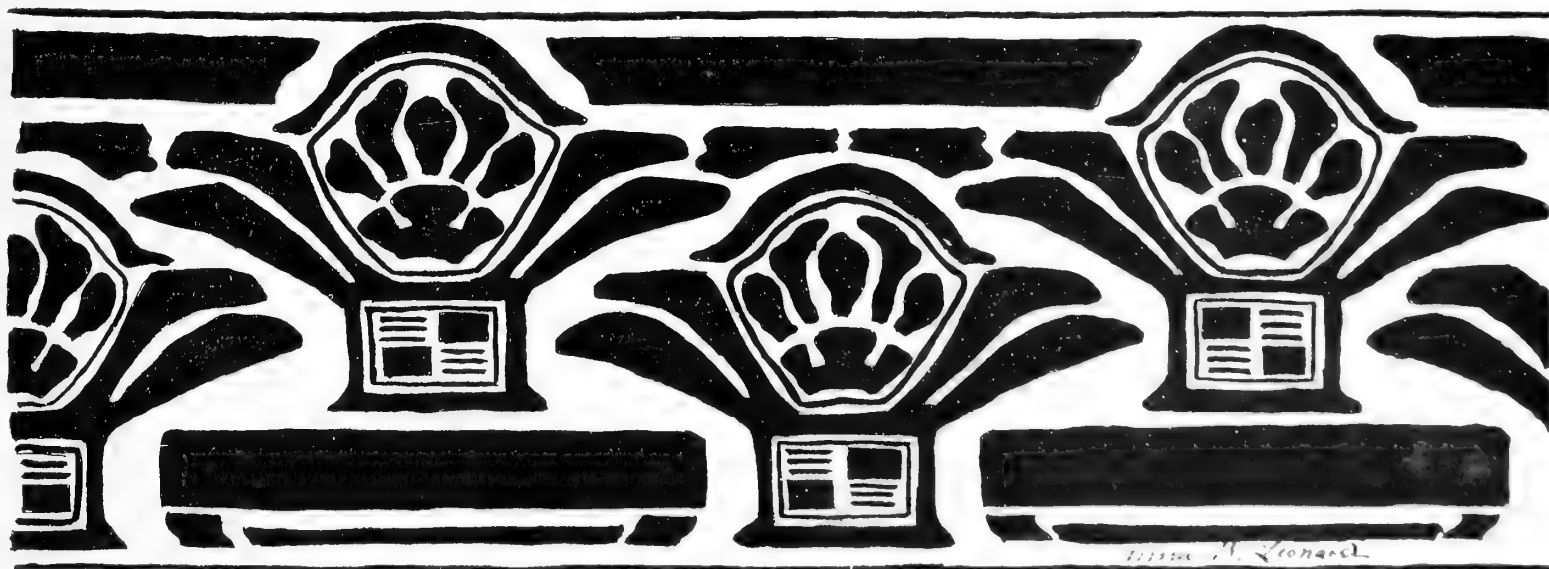


DETAILS AND CONVENTIONALIZATIONS OF THE NASTURTIUM—HANNAH OVERBECK



SALAD BOWL IN NASTURTIUMS—ANNE TYLER KORN

To be executed in varying shades of yellow reds and grey greens, with or without gold.



BORDER FOR PUNCH BOWL—ANNA B. LEONARD

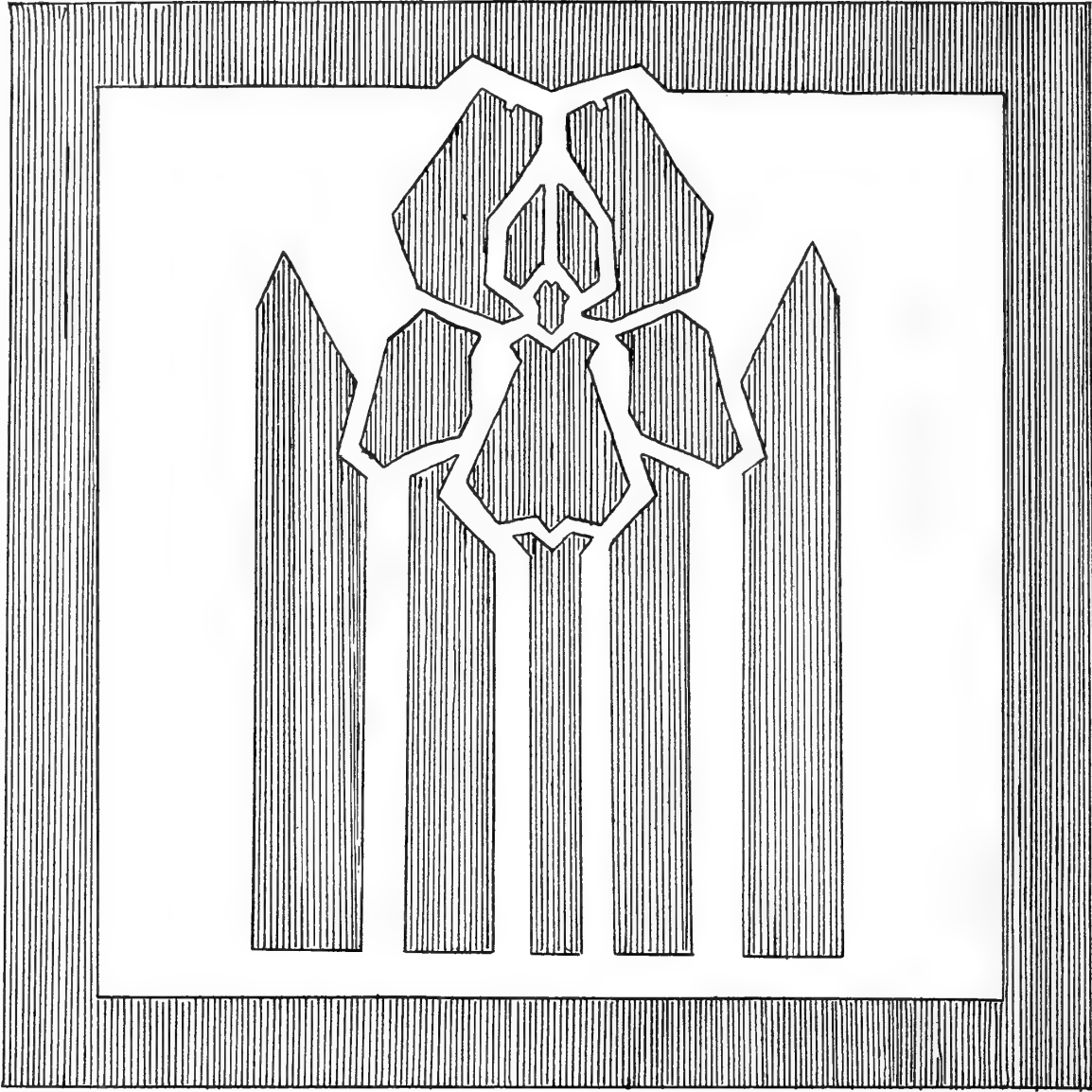
**T**HIS design may be used equally well for a border on a ceramic form or for a textile design either in part or as a whole. For a border design on bowl, the color scheme may be in gold outlined in Meissen Brown, using a solid color for the lower part of the bowl (or vase) such as Grey Yellow dusted over with Pearl Grey.

Or a color scheme of blues and greens would be attractive using the darker blue for the larger parts of the design, and the lighter blue and green for the smaller parts of the design. To get full benefit of a design make several trac-

ings on paper and try different effects. All these tracings should be kept in a book for future reference.

This design is useful for a wood block either in part or whole. The basket forms printed here and there make a good surface pattern in connection with the border.

Use Russian crash and print with Permanent Blue and White thinned with turpentine. After drying use a hot iron on it to prevent fading when laundered. A narrow straight band running along the sides of the linen will improve the whole.



IRIS DESIGN FOR TILE—VIRGINIA MANN

IRIS DESIGN FOR TILE

*Virginia Mann*

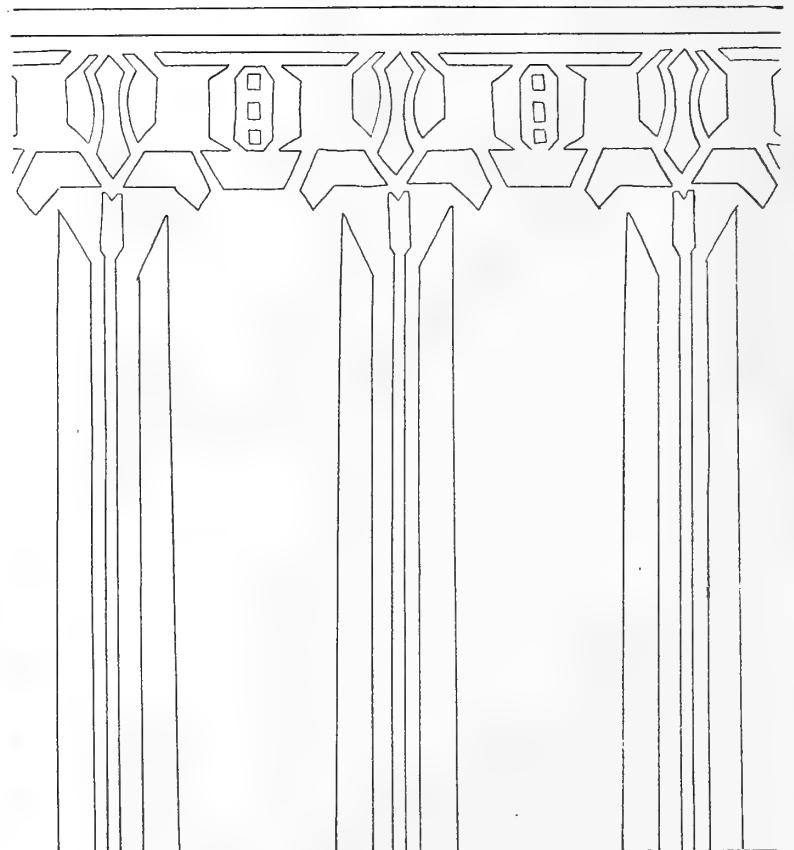
**T**O be executed in blue and white or any desired color scheme under or over glaze.



IRIS DESIGN FOR CYLINDRICAL VASE

*Virginia Mann*

**T**INT background light olive, flowers violet, leaves and stems olive green. Alternate ornament olive green with three squares of yellow on a light olive ground. Outlines in brown. Dust pearl grey all over when finished.



IRIS DESIGN FOR CYLINDRICAL VASE—VIRGINIA MANN

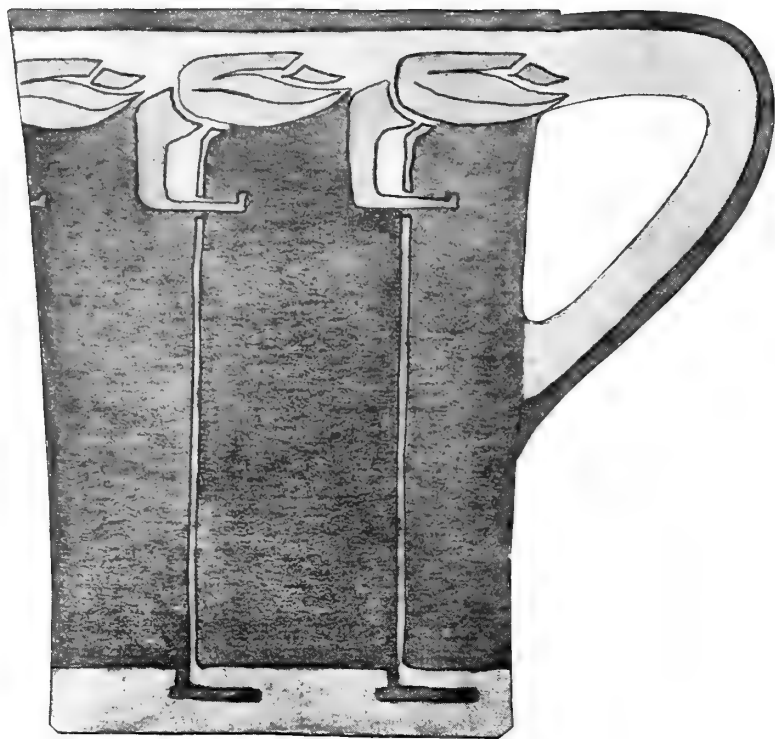


CATTAIL FAN



DESIGN FOR PLATE—EVELYN BEACHEY

Dark part of background, blue; light part, pale green. Body of bird, cream; touch of red in wings  
Head, dark grey, beak, reddish brown.



STEIN, NASTURTIUM—HANNAH OVERBECK

## LEAGUE NOTES

The annual exhibition of the National League of Mineral Painters will open with an evening reception at the Art Institute, Chicago, May 11th. The annual exhibition of water colors of the Chicago Ceramic Association opens at the same time. Invitations are sent out for these exhibitions by the Art Institute to all its patrons and members in addition to those sent by each society. Members of the League and their friends can obtain them by applying to Miss Ione Wheeler, 1027 Fine Arts Building, secretary of the League.

The notice of the annual meeting of the League will appear in May number of *KERAMIC STUDIO*.

Exhibition blanks will be mailed to each member this month and they are requested to fill them in and return promptly, also to carefully comply with directions sent for shipping the china.

Every member who has been benefited by the League this year should try and add to the importance of this exhibition, thus making it a greater inspiration to members of Clubs entertaining it during the year.

We regret that some Clubs were disappointed last year, but it was unavoidable. The League desires to please all. Up to the date of writing this article the exhibit of last year has travelled safely and reached the cities at the time promised.

We wish that the next exhibition could represent the work of every affiliated Club. It would seem that the advantages of exhibiting their work would be as great for the decorator of china as for the artist in other lines and that the privilege would be as eagerly sought. The question arises: are the china decorators awake to their opportunities, or are those satisfied to be known as teachers only as successful as those who prove their ability by having their work accepted for exhibition by a critical jury in an institution where only good work is accepted for exhibition?

MARY A. FARRINGTON,  
President of N. L. M. P.  
1650 Barry Ave., Chicago.

## FLEUR-DE-LIS BY ALICE WILLITS DONALDSON

TREATMENT IN WATER COLORS

*Rhoda Holmes Nicholls*

**T**O make a satisfactory copy of the fleur-de-lis study prepare the paper by moistening it and placing it over wet blotting paper on a board. Draw with a red sable brush with firm point and Cobalt Blue the whole design. Then wash in the background using Indigo, Raw Sienna, Alizarin Crimson and Hooker's Green No. 2. For the flowers use French Blue, Alizarin Crimson, a little Black, Lemon Yellow and Carmine and for the leaves Hooker's Green No. 2, Black, Alizarin Crimson and Lemon Yellow. The sharp accents must be applied when the paper is comparatively dry. These accents are very important and the life of the study depends on them. In case the brilliancy of the paper has been lost, use Chinese White thickly with a little of the local color.

TREATMENT FOR CHINA

*F. B. Aulich*

For china painting I would advise the study be applied to tall shapes or where a long stem can be introduced. The fleur-de-lis is also prettier when painted in the natural size. The flower is a difficult one to paint, and careful attention must be paid to the drawing. For the violet tints in the upper petals use Turquoise Blue mixed with a little Rose, the quantity of both depending on the depths of the violet to be desired. If you wish a pale lavender use Air Blue instead of Turquoise in the mixture. For the lower dark petals use Crimson Purple with Banding Blue. For the center and inside parts and the narrow shaped stripes down the center of each petal curling downward use Lemon Yellow and shade with Albert and Yellow Brown. Do not forget the purple veins in the petals which lose themselves in the yellow center. The three petals hanging downwards are always darker than the others.

When you paint the white fleur-de-lis use a grey made of Yellow Green and Violet, first lay in Lemon Yellow, Blue and shade with Grey. There are purple veins in the lower petals also. Yellow Green, Blue Green and Shading Green can be used in the leaves. For the distant greens use more Blue. The general character of the greens in this plant is cold in tone, but as in all paintings use warmer colors in the leaves, etc. For the first firing you may lay in color scheme as given above using colors very oily for the painting of backgrounds also. The background is laid in for the second firing, which I consider more practical for the less experienced painter, as he can change the color scheme and effects to suit the individual taste, and if not successful can wipe off the tint without destroying the design. The last firing I use for finishing and accents and a general rounding up of the color scheme and light and shade.



FLEUR-DE-LIS FAN



FLEUR-DE-LIS—ALICE WILLIS DONALDSON



STUDY OF PLUMS—PAUL PUTZKI

## PLUMS

*Paul Putzki*

**F**OR the fruit—Take Light Violet, shaded with Dark Violet, and to vary the shade use a small portion of Banding Blue mixed with either of above.

For the leaves—In the lighter shades use three parts of Dark Green and one part Canary Yellow, shaded with Brown Green. Get deeper effects in leaves by using Green No. 7 again shading with Brown Green.

Put in the stems with Dark Brown shaded with Blood Red.

For background—Use these same colors as in design, getting deep effects under and below fruit.

\* \*

 NEW SEVRES SOFT PORCELAIN

**A** NEW process of great importance to manufacturers of porcelain has been discovered by M. Vogt, head of the technical department of the famous factory at Sèvres, says the *American Pottery Gazette*.

Since the 18th century the Sèvres experts have endeavored to find means of perfecting the variety known as soft porcelain, which enables decorators to obtain extremely delicate shades of coloring, but hitherto has failed to resist the heat of the furnace, except in the case of small articles. When large pieces of china came into fashion in the time of Louis XVI, hard porcelain had to be employed, and Sèvres has not made the soft kind since 1800.

M. Vogt now states that he has succeeded in combining

clay and other substances in such proportions as to make a substance comparatively easy to handle during the various processes of china making, while giving all the beautiful effects seen in the 18th century soft china. M. Vogt says it is now practicable to manufacture vases with delicate tints and gradations of opal blue, emerald and pink.

The first table service to be made by the new process will be shown at the International Ceramic Exhibition in London, which will be under the patronage of King Edward, who is an old customer of the Sèvres manufactory. Full details of the process afterward will be freely given out, in accordance with the principle invariably followed at Sèvres of placing technical discoveries at the public's service.

Every effort will be made to avoid imitations of 18th century designs. The aim will be to produce something not only technically, but artistically new.

\* \*

 ANSWERS TO CORRESPONDENTS

MRS. W. H. Y.—Liquid Bright Gold can be used under any metal but the color is not so rich. To get the best effect in tinting use the tube colors, add one-third flux, except when using Apple Green, Sèvres or Mixing Yellow and Pearl Grey—use as much fat oil as color and flux together, thin with oil of lavender to desired shade, mix thoroughly, put on quickly, blend all over, not finishing any one spot, repeating this till the tint is fine, smooth, and even; if your tinting is grainy you have not used enough oil. In using powder colors, for tinting, rub down with medium first to the consistency of stiff tube colors, then proceed as above. For the inside of chocolate cups or pieces with many creases or crevices it is better to use large camel's hair dusters. They are quite expensive but nothing else will serve as well. The hairs will shed but





TEA TILE IN VIOLET AND GREEN ON WHITE—ELSIE DUDEN

will blend off by degrees. We expect to print the entire class-room instruction in book form. "Flower Painting" is ready and "Art of Teaching, Color Palette and Its Use, and Lustres" will be out this month.

N. B. S.—We do not advise what designs to use, it is so much a matter of taste and we give a great variety for selection in *KERAMIC STUDIO*. Use unfluxed gold for outlining over color. We would not advise mixing paste for raised gold with relief medium although it might work all right. We prefer the method given so often in *KERAMIC STUDIO* both in the "Class Room" articles and elsewhere. Mix with fat oil till it just sticks together, breathe on it and mix, turning it over several times, add oil of lavender, breathe on it and mix until of a creamy consistency which will stay "put" and not flatten. Gold can be put on well dried paste before firing but it is safer to wait for another fire.

Mrs. S. C.—To fire glass bring the kiln to a rose heat in bottom of kiln. Try first a little gold, paste, enamel and color on some broken bits until you are sure of just the right color in the kiln to fire without melting the glass and fire enough to insure permanence.

M. E. C.—It is impossible to fire some lustres with silver without their being affected. You might try firing the silver before putting on lustres or putting on silver after lustres are fired.

D. V.—It is a difficult matter to fire enamels, either flat or raised, on the hard glazes of the French porcelains without chipping. The manufacturers themselves do not try it. For enamel work select a soft ware like English china, Belleek, or the Japanese wares. Read the "Class Room" *KERAMIC*

*STUDIO* instruction in enamel work. If you must use French china, use as little oil as possible and see that it dries "dead" looking before firing.

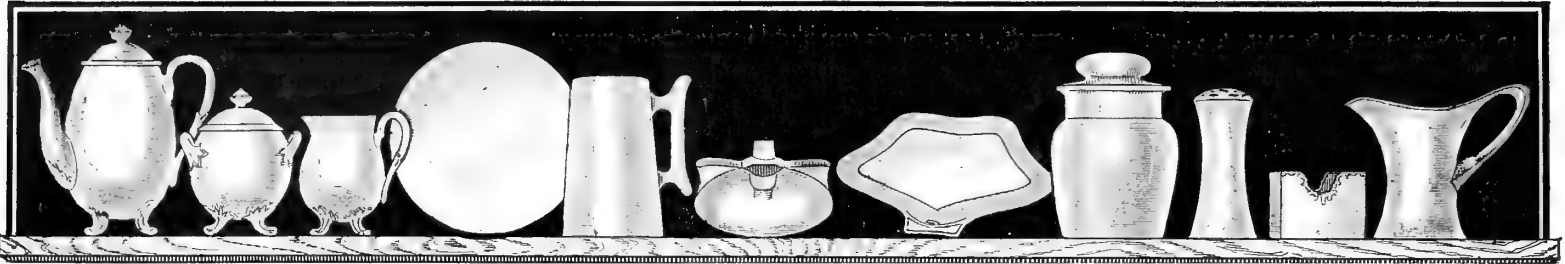
Mrs. J. S.—Vase, Orion P. Wilson, March, 1908. Lines in olive green, petal forms pale Copenhagen Blue, dark spaces dark Copenhagen Blue, ground white or tinted ivory.

M. H. H.—We have not had any designs submitted for a dresser set on square lines lately but in back numbers of *KERAMIC STUDIO* you will find several. However, almost any of the conventional designs can be easily adapted to the straight line if you are at all handy at composing a corner ornament. You will find the violet toilet set by E. A. Ross easily adaptable.

A. G. B.—We are not acquainted with the unglazed stein you mention. You had better write to some member of the New York Club you mention as using it.

Mrs. H. K.—To transfer a design, outline one section strongly in India ink then make a tracing. You can rub powdered charcoal on the under side of the tracing and after rubbing the china with turpentine (a drop of the oil and spirits on a rag) put the charcoal side next the china and go over design with a pencil or sharp stick. Flat enamels are floated on the china with a full brush.

C. D.—In painting pink roses, paint first with Pompadour and fire before retouching with Rose. Iron and gold colors do not mix. For Red Roses use Ruby for second fire, a touch of Black or Fushing Brown in hearts, a little Banding Blue thin in high lights or Rose. The iron colors are Reds and Browns, gold colors, Rose, Carmine, Ruby and Purple.



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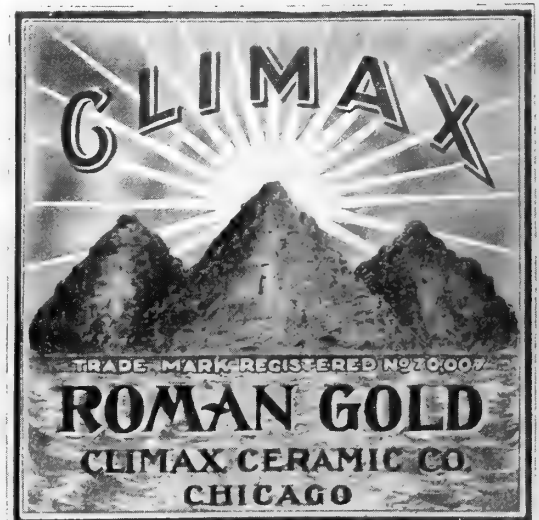
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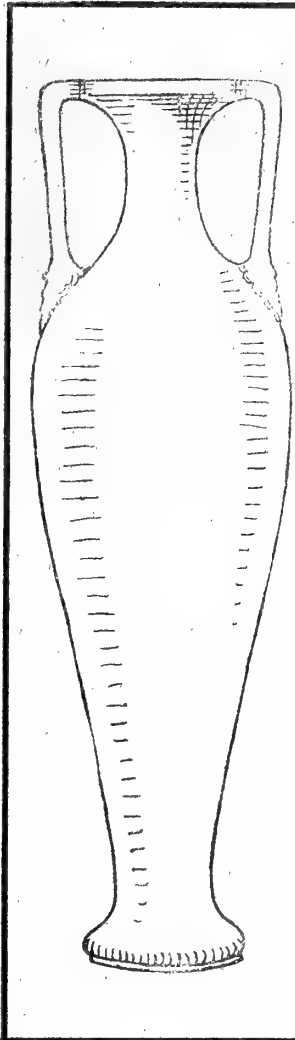
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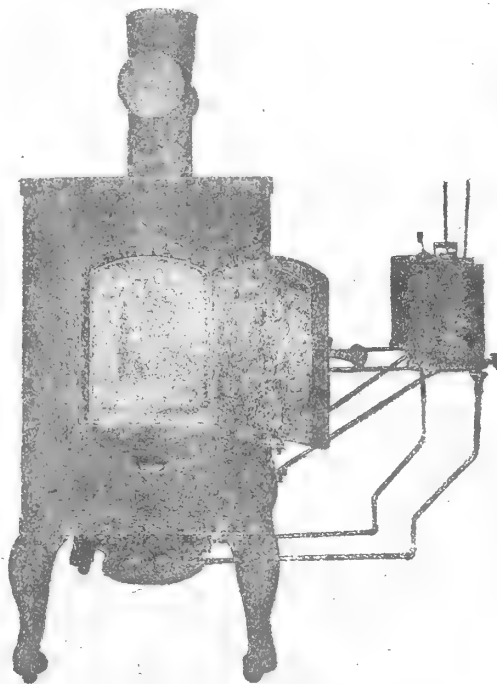
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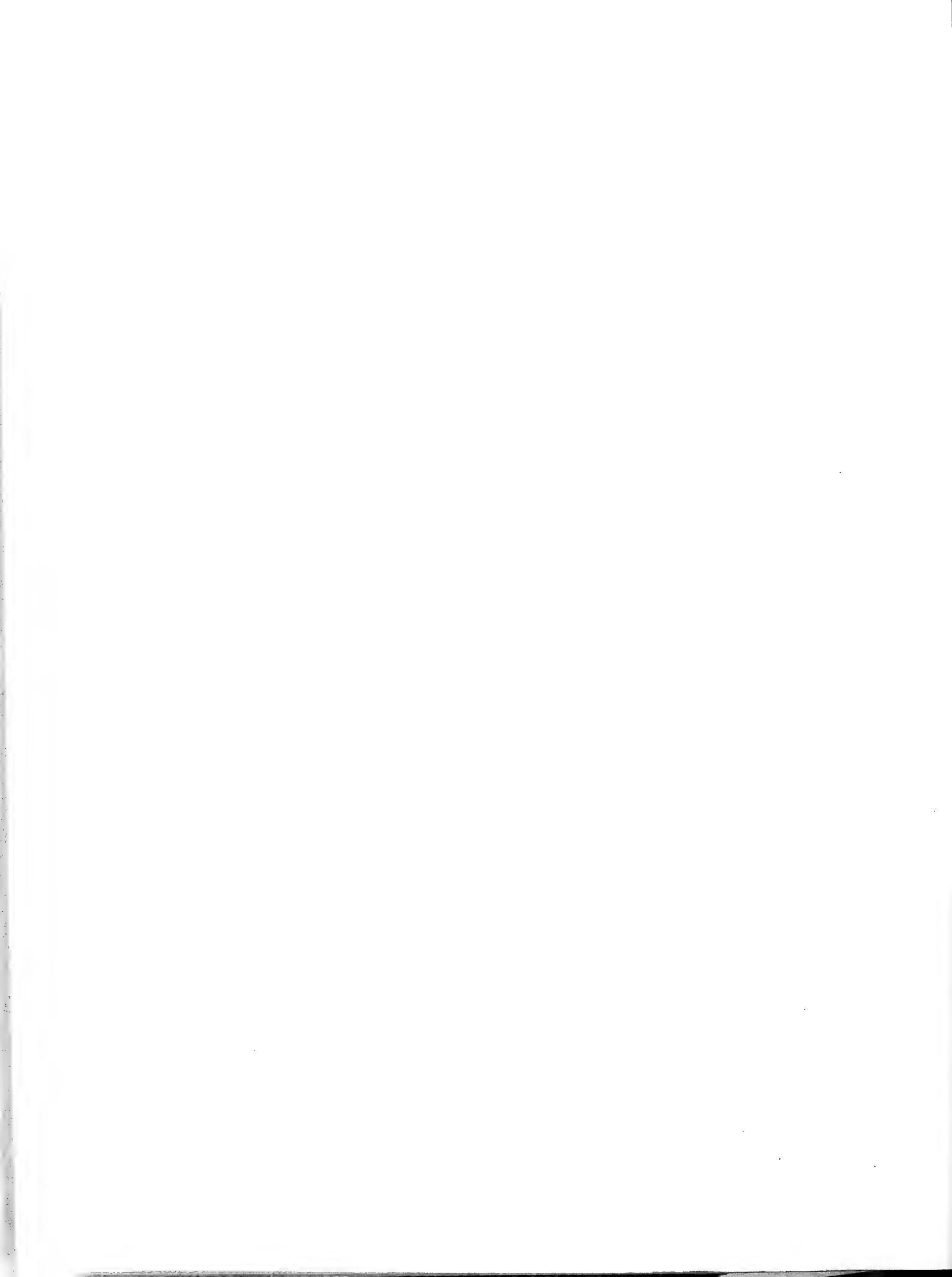
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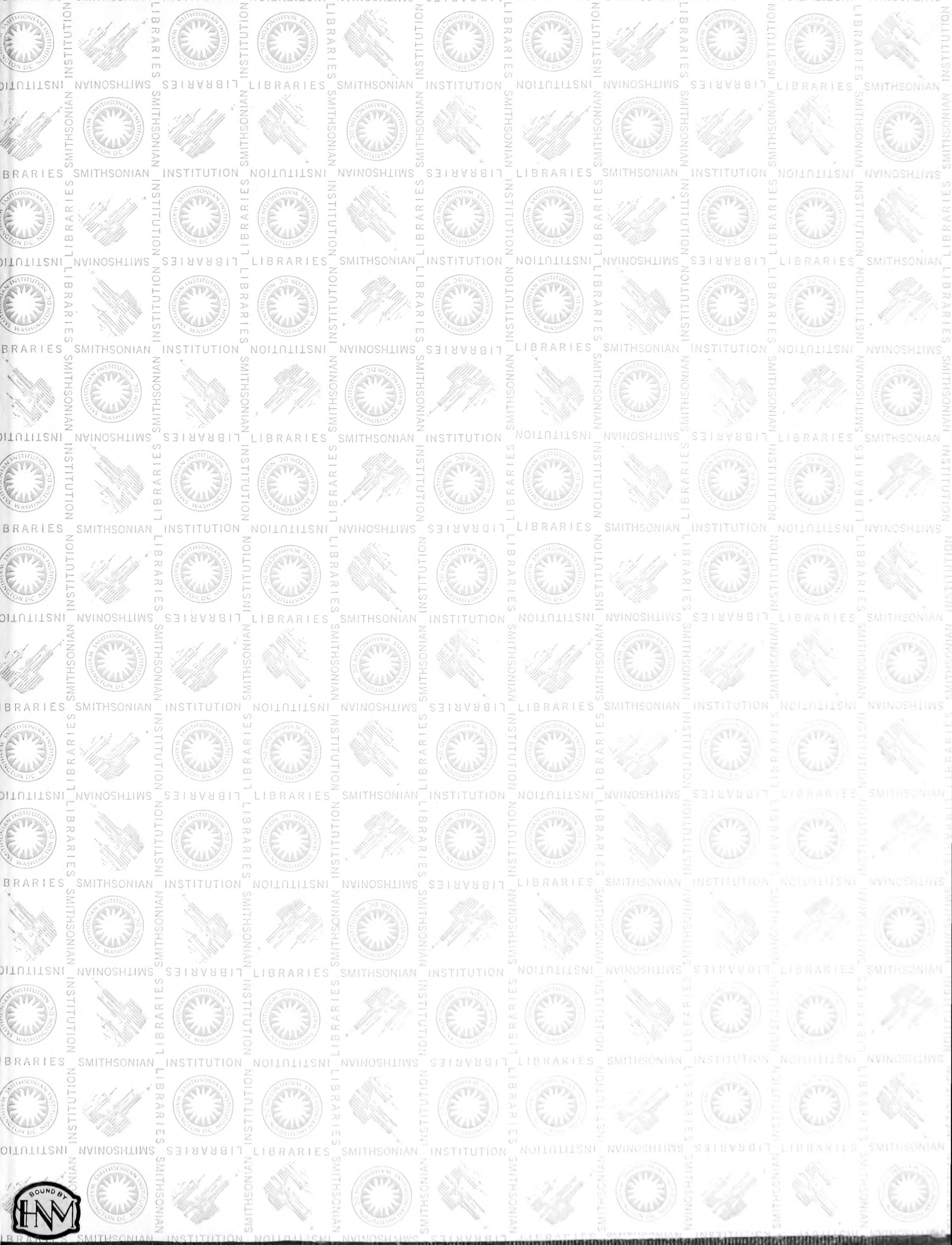




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