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Keramic Studio

A MONTHLY MAGAZINE FOR THE
CHINA PAINTER AND
POTTER



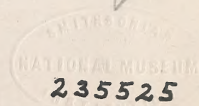
Volume Seventeen

MAY 1915 to APRIL 1916 INCLUSIVE



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SYRACUSE, N. Y.

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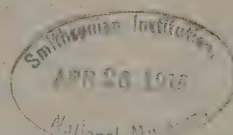
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KEEP THE FIRE ALIVE

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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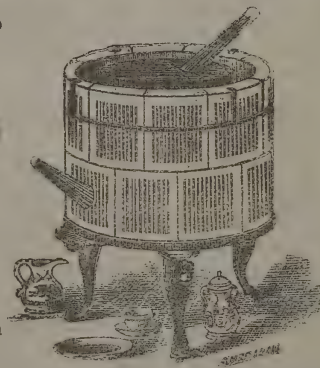


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KERAMIC STUDIO

Vol. XVII, No. 1.

SYRACUSE, NEW YORK

May 1915



THIS month *Keramic Studio* is Sweet Sixteen. We wish you and ourselves many happy returns of the day. May our shadow never grow less! The ceramic sisterhood have two more honors to add to their list Mrs. Dorothea Warren O'Hara has lately received Honorary Mention for crafts work by the National Society of Craftsmen, and the editor,

Mrs. Robineau, has just received the Bronze Medal of the Boston Society of Arts and Crafts, also for craftwork. She is also much gratified to hear that her exhibit of porcelains in the Arts and Crafts section of the Panama Exposition is attracting much attention.

✕ ✕

We have photographs of the work of several societies and schools still on hand to be shown in *Keramic Studio*. It is unfortunate that many are so late in being shown, but we have not the space to give them all at once, especially as the naturalistic contingent of the ceramic workers have not come to our support, since we have gone to the added expense of the extra naturalistic supplement, in sufficient numbers to warrant our publishing extra pages for this purpose. We hope that these trying times will not last much longer and that ceramic workers of every kind will flock to our standard, making it possible for us to add the other improvements that we have in mind. We are hoping before long to begin a series of articles on the ceramic work at the exposition. If the editor had been able to go to California as planned, she would have written them herself. We are trying to make arrangements with some one else to furnish items of interest in the ceramic line.

✕ ✕

It has been a serious disappointment to give up the Four Winds Summer School, but the editor found that it interfered too much with her own work, and every moment counts in a craft so long and arduous. Mrs. Cherry, however, will teach in San Francisco this summer and in other places in the west, so that students will not lose the opportunity of working with her if they so desire.

✕ ✕

We will have to again ask contributors not to send any more designs until notified in these columns. We are deluged with contributions and must lower our stock before we can accept any more. Our only need at present is for the naturalistic section. It seems very difficult to find studies of flowers that are at the same time dainty, well drawn, and adapted with any originality. So few decorators of striking ability still use this style that we are forced to give some very inferior things from time to time in order to fill the eight supplement sheets. We will do the best we can in this line, however, though there seems to be but a small number comparatively doing this work, judging by the limited number of subscriptions we receive from purely naturalistic workers.

✕ ✕

The opening of the French building at the San Francisco Panama Exposition calls our attention to the curious fact that

France only of the five great nations at war has kept her promise, and has made an exhibit surpassing the efforts of all former years. We give below an excerpt from a San Francisco paper giving part of the opening speech of the French Commissioner:

"In this national pavilion, which is a reproduction of the Palace of the Legion of Honor, and which has been reproduced by means of special molds made in Paris and erected here within a few months through the genius of our architect, Henri Guillaume, we desire to present an expression of French art and genius. We have loaded on the Jason, which I hope will soon pass through the Golden Gate, a veritable artistic treasure chest filled from our museums. Gobelin tapestries, Savonnerie carpets, furniture from the Mobilier National, all will evoke the past.

"On the other hand, the labors of our architects and of our decorators will demonstrate the creative effort of which our modern artists are capable, and the canvases of our masters will show the evolution which our art has accomplished during the latter part of the nineteenth century, finding its ultimate expression in the paintings and sculpture exhibited in the Palace of Fine Arts. Moreover, a library, selected with care, will show you French genius in the various domains of thought. Lastly, numerous relics will recall memories which are dear to our two countries, for they cause to live again the time when our two peoples wrote together one of the most beautiful pages of their history."

China painters have a peculiar interest in French art, since through the French the western art of porcelain making and decorating came to exist. No doubt there will be in the present exhibit many beautiful porcelains, ancient as well as modern, and all who attend the fair will do well to include the French Building in their sightseeing.



STUDIO NOTES

Mrs. Kathryn E. Cherry will begin her western tour June 1st, and will stop at St. Paul, Minn., and Lincoln, Neb., on her way to San Francisco and Seattle. There may be other towns on the schedule which will be mentioned in the next number of *Keramic Studio*.

Miss May E. Reynolds of Chicago, Ill., is to be in San Francisco in the early summer with headquarters at Dorn's Studio, 251 Post St., where she will have an unusual exhibit. Miss Reynolds is already well known to the lovers of ceramic art in San Francisco.

Mr. Edw. F. Christman, general representative from the Coover Studios has just returned to Lincoln from an extended trip to the Pacific Coast. He tells of the increasing interest in better work in conventional decoration and how it is coming into greater demand through the progressive studios in Texas, New Mexico, Arizona, Colorado, etc. In California interest is centered on the Exposition. The displays at the Palace of Varied Industries and the California Building certainly show conventional work at its best. Mr. Christian expects to make the trip to the Northwest and revisit the Exposition cities in the summer.

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XIII. COLOR HARMONY (Continued)

LET us first try to fix the *terms* of color clearly in the mind. These terms are so often misused and interchanged that we will do well to note carefully the definition of each and try to visualize them in the mind's eye. The term "*HUE*" is used to differentiate between pure colors, to denote the steps from one color to another, as Yellow, Orange, Red-orange, Red, etc. It is the *first quality* of color. The *second quality* of color is *intensity*; it has been termed "*CHROMA*" and denotes the placing of a color in the scale from *purity* to *neutrality* (the degree of neutralization). The *third quality* is its *value* and denotes its position in the scale from white to black. "There is a difference between the quality of *light* and *darkness* and the quality of *intensity*." The *value* of a color depends on the amount of white or light contained in it. Yellow or Violet are extremes in the value scale. Green, Red and Blue are intermediate. (See Diagram 2). This diagram shows the proper position, on the neutral scale, of each color in its fullest intensity.

Tints are obtained by adding white to pure color—by raising them in value—and have less attractive force than the pure or intense colors. Yellow, Red and Blue (commonly called primary colors) are the "Elementary forces of all color expression." Yellow, is the luminous element; it is the piercing, traveling, progressive color, the first to reach the eye. Red, the second element, expresses fire, passion, temper; it irritates the optic nerve, it absorbs light instead of reflecting it, as does yellow. Blue, the third element, is the distant, receding color; gives perspective, but is unsympathetic and cold.

All of the intermediate HUES are produced by combining colors adjacent to each other in the scale. The greyed or neutral colors (shades) are produced by combining complementaries, i.e., to soften Red, add Green and vice versa; to soften Violet, add Yellow, etc.

COLOR RHYTHM

Taking the color chart in its full intensity we find on both sides a related movement from light to dark, making a *color rhythm* (Diagrams 1 and 3): Also taking each color separately we have a *rhythm of hue*—a value rhythm from the palest tint to the color in fullest intensity. To procure a rhythmic arrangement of colors, we must understand *color values*. (See again Diagram No. 1.)

COLOR BALANCE

The balance of a color scheme depends on the distribution of the colors according to their attractive force—on the proper proportion of each color in the scheme according to its intensity and color value.

COLOR HARMONY

A harmonious color scheme presupposes an arrangement of colors according to the principles above stated. There are two kinds of harmony, "*analogous*" and "*contrasting*." Analogous harmony results from a combination of colors closely related in the scale. Contrasting harmony presupposes a combination of colors not closely related, or opposite on the chart. (A combination of Yellow, Green and Blue, produces analogous harmony—A combination of Yellow, Green and Violet, or of Orange and Blue, that of contrast).

One cannot hope to obtain color harmony without an intelligent understanding of the *attractive force* of colors and their

relation to each other. The attractive force of a color note depends on its *intensity* plus its *value* and its *contrast* to the *background*. The attractive force of Orange or Red on a *neutral background* is much less than on *White*, as *Black* has less attractive force on *Gray* than on *White*. It takes a very small area of any pure color to balance a large area of a neutral shade—greyed color. Our *Problem* then is, the *proper proportion* and the *distribution of colors according to their attractive force*. With these fundamental facts we will proceed to our exercises, which will help to fix them in the mind.

EXERCISE

Study well the color chart, showing position of HUES in their relation to each other, note diagram No. 1, showing position of each Hue on the neutral scale, determining the value of each. Note diagram No. 5 showing the number of steps, in value, each color undergoes in the change from its normal position on the scale to that of middle gray. Note diagram No. 2 illustrating the three dimensions of color—*Hue*, *Chroma* and *Value*. The pure Hues are arranged on the outside of a circle, the value scale is perpendicular and the lines indicating "Chroma" run from the pure Hues on the outer rim toward the neutral scale in the center—towards absolute neutrality. In diagram No. 3 the numbers denote the *degree of neutralization* of each Hue in its transition from *purity* to *neutrality*, while diagram No. 5 shows the *steps in value* of each Hue from its *normal position* on the scale to "*middle gray*." Yellow being "*high light*" in value shows four steps to "*middle gray*." Violet being "*low dark*" in value, has the same number of steps. Red orange and Blue-green being middle gray in value (see position on the neutral scale) undergo no change. The other Hues show the proper number of steps according to their position. Diagram No. 4 further illustrates the difference between *Value* and *Chroma* showing one Hue raised from its normal position "Middle Grey" to "High Light" and neutralized four times. (To raise its value we simply thin or add white—to neutralize, we add its complimentary.)

Make color rhythms showing each Hue in seven values. Show Hues neutralized in four steps, from purity to neutrality. Make two color schemes, demonstrating *analogous* and *contrasting* harmony, showing in each a *color balance*, produced by the proper proportion of each color according to its attractive force. Indicate as per illustration the *Hue*, *Value* and *degree of Chroma* of each color in the scheme using initial letters, to indicate Hue; degree of Chroma indicated above and Value below the line—(i.e.—R. O. $\frac{1}{2}$).

For the practice in color work under this and subsequent Problems, the following water colors are suggested as the nearest approach to the *Spectrum Hues*. For the Yellow of the chart, use Gamboge; for the Red, mix Carmine with Vermillion; for the Yellow-orange, Orange and Red-orange, blend Gamboge and Vermillion; Violet is best made with Ultramarine Blue and Crimson Lake; Red-violet and Blue-violet, the same, with Crimson Lake dominant in the former and Ultramarine in the latter. Use Ultramarine for the pure Blue, but for the Blue-green, Green and Yellow-green, Prussian-blue may be substituted and blended with Gamboge in different proportions. There is a set of colors known as the Ruxton colors, which are supposed to exactly represent the Hues of the Spectrum. The Red color is entirely satisfactory, also the Blue, but for other Hues, the writer prefers the Windsor & Newton colors. Wadsworth Howland has a set of eight colors which is satisfactory, consisting of Maxina Red, Yellow, Blue, Purple and Green with the same four hues in Middle Value and intensity.

PROBLEM XIII

Diagram 3
Showing steps in neutralization

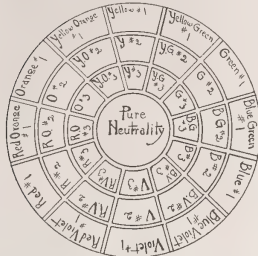


Diagram 3

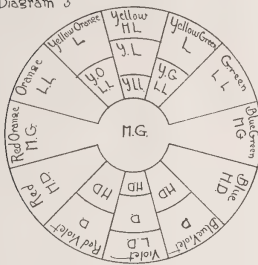
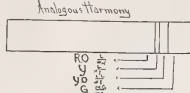
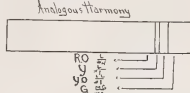
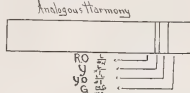
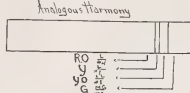
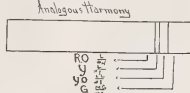
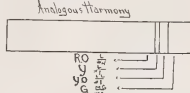
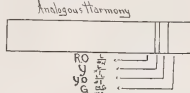
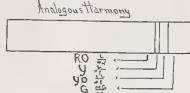
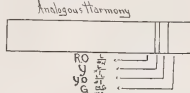
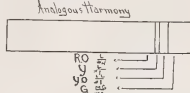
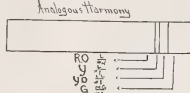
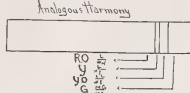
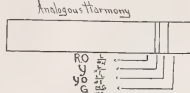
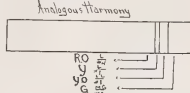
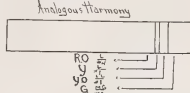
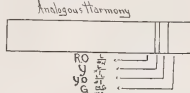
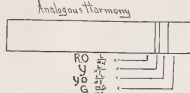
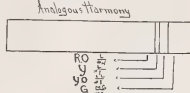
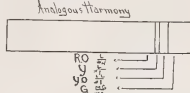
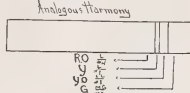
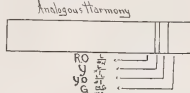
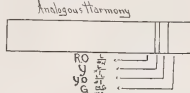
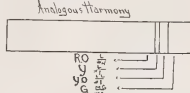
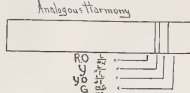
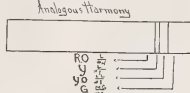
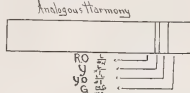
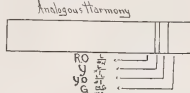
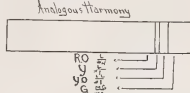
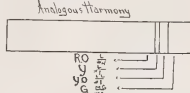
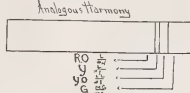
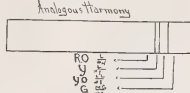
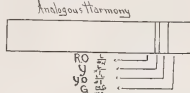
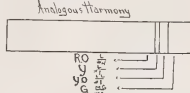
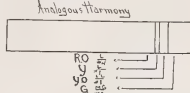
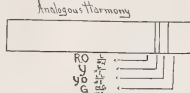
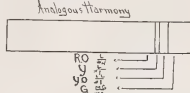
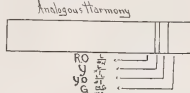
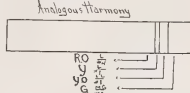
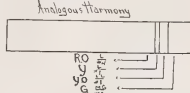
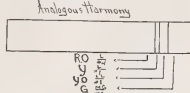
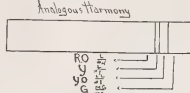
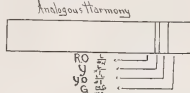
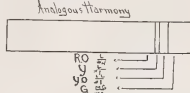
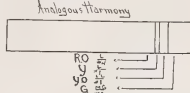
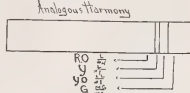
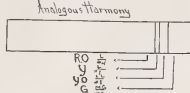
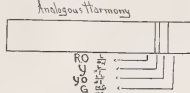
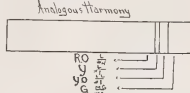
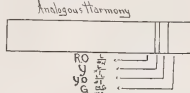
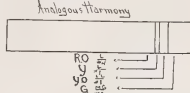
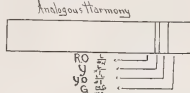
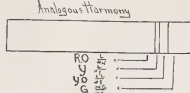
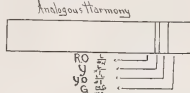
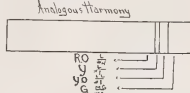
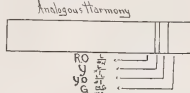
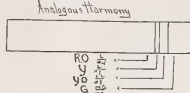
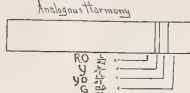
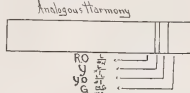
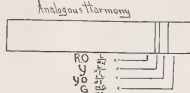
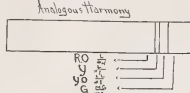
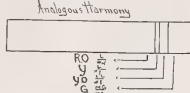
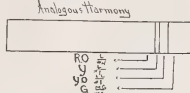
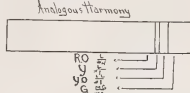
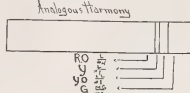
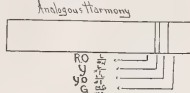
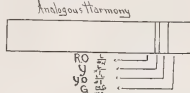
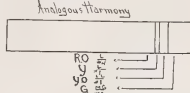
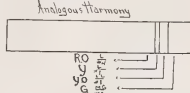
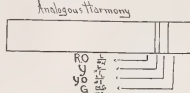
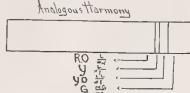
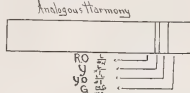
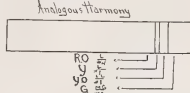
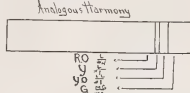
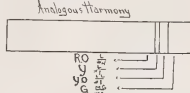
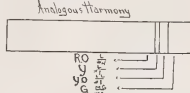
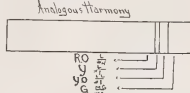
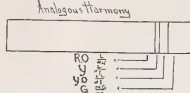
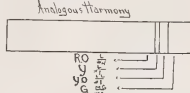
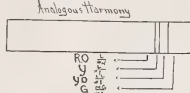
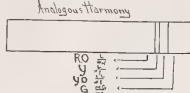
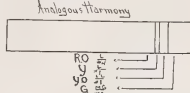
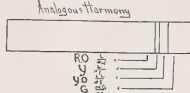
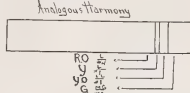
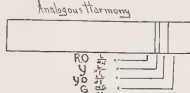
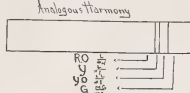
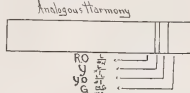
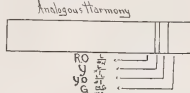
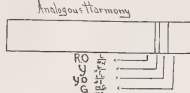
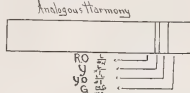
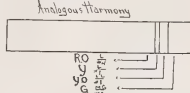
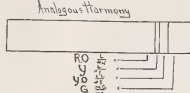
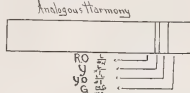
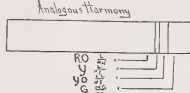
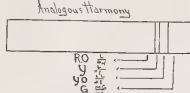
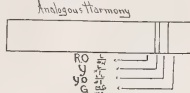
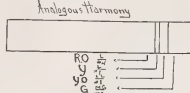
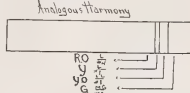
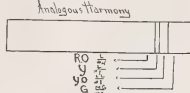
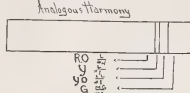
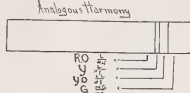
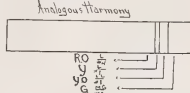
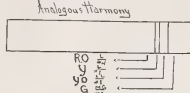
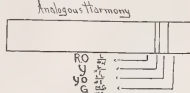
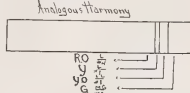
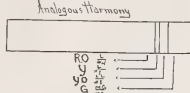
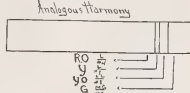
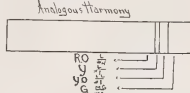
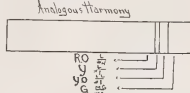
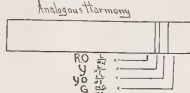
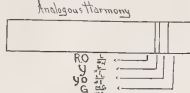
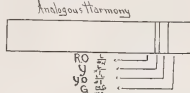
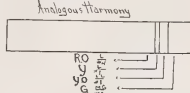
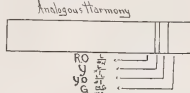
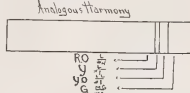
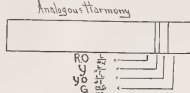
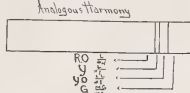
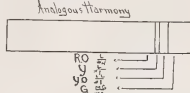
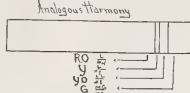
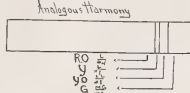
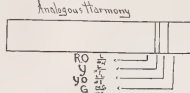
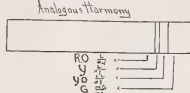
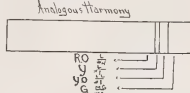
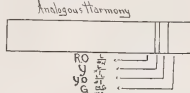
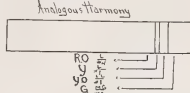
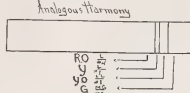
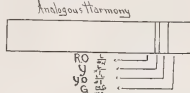
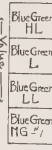
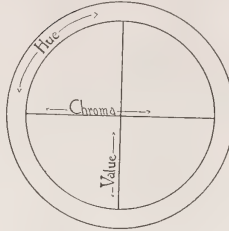


PLATE XV

Diagram 2
Color Qualities



OWL TOBACCO JAR (Page 14)

Florence A. Huntington

PAIN'T panels and design with Matt Brown, wiping out the path, and fire. Second fire, make panels at top of jar a deeper tone of same Brown, also the owl and leaves. Make the branch a still deeper tone and fill path and monogram with Roman gold. Third fire, outline design with black and go over gold with gold luster.

CUP AND SAUCER, PLATE AND PITCHER (Page 5)

Albert W. Heckman

FIRST fire, tint the whole piece a light green. Second fire, paint in all the flowers and buds with White Gold, Roman Gold centers. All the other parts of the design are in Green Gold. This design looks well carried out in Silver on Sedji ware.



PLATE—M. C. McCORMICK

OUTLINE with Black. The dark space at edge of the plate, the lines back of flowers, the dots nearest the center of plate and the stamens in flowers are Roman Gold.

Second Fire—Oil the grey bands and dust with Glaze for Green. Paint the large flowers with Rose and a little Blood Red, leaving them almost white at the center. Paint Apple Green and a little Yellow back of stamen. Leaves are painted

with Apple Green, a little Yellow, Brown Green and a touch of Black and shaded with Apple Green, Shading Green, Brown Green and Black—add $\frac{1}{3}$ Relief White to the colors for the leaves and flow the color on very thin. Small flowers are Deep Blue Green, a little Banding Blue and a touch of Black and $\frac{1}{3}$ Relief White.



CUP AND SAUCER, PLATE AND PITCHER—ALBERT W. HECKMAN

(Treatment page 6)



Chop Dish—Mrs. LeRoy T. Steward, Chicago.

BURLEY & TYRELL COMPANY'S EXHIBITION

THE Annual National Exhibition of Decorated China of Burley & Tyrell Company took place last fall. Six cash prizes were equally divided between the two styles of decoration, *i. e.*, Conventional and Naturalistic, and were awarded at the opening of the Exhibition.

The first prize in the Conventional class was awarded to Mrs. Ralph Park of Chicago, on a round Fruit Platter and set of small plates to match it. The main ornament of the platter consists of five geometrical divisions running to a center medallion that is filled in with small blue flowers and gold leaves. These are also used in the filling of the panelled divisions of the plate border. The brilliant color is introduced in the geometrical interlacing and consists of dark and light blue, green and pink lavenders with a strong accent of red distributed through it. The whole presents an original arrangement that is very pleasing.

Mrs. J. W. Shaw, also of Chicago, takes second prize for what she calls a mixing bowl. We are inclined to find fault with the name. "Mixing", to most of us means stirring up things before they are cooked and this is far too beautiful a bowl for that use and it is rather too small a bowl to mix salads on the table, unless there was but one person present. The decoration is in every sense a departure from the usual. It is surrounded by ovals which meet on the outside of the bowl. These have a black background. The flowers are in pink, blue, lavender and yellow, with green leaves. The background is a series of upright bands of running vines of small green gold leaves, alternated with a tint of Satsuma color and outlined with gold. The inside ornament is a band of tint and the same small gold leaf band holding together half oval medallions which have the same black background and colored flowers.

Miss Frances E. Newman of Minneapolis, Minnesota, showed a Water Jug with panel treatment, colored in pale green, yellow and black on a creamy gray background. The whole design is one of merit. This beautiful pitcher took the third prize in the Conventional class.

Miss Florence McCray of Garden City, Kansas, displayed a Chocolate Pot, cups and saucers, with a light tan background and etched ornament of pine cones and leaves, covered with

gold and silver. The whole is a delicate color scheme and quite unique. It has taken first Honorable Mention in the Conventional awards.

Another Honorable Mention was given to a large chop dish, gold covered and etched in a delicate, accurate manner. This is the work of Mr. Otto Trepte whose excellent work we have had occasion to notice before. We venture to say he does the best work from a technical standpoint, of any one in Chicago.

The Ursuline Sisters of Tiffin, Ohio, show some very attractive work, among which is a Boudoir Lamp. All of the background is a lustreless black with a broad disposition of gold. The decoration seems to be a variety of moths or butterflies in nature's own colors and from which one might compose a pretty story. This we note has taken the first prize in the Naturalistic class. It should be seen to be thoroughly enjoyed.

A Chop Dish and one half dozen plates. Decoration being full size roses and each one done in different colors on a different background but so harmoniously disposed that they make a matching set. The technique and color are good. Mr. E. J. Mulvaney is the artist and this group secured the second prize in naturalistic work.

Miss E. Winans of Aurora, Illinois, showed several pieces, among them a Serving Tray in naturalistic decoration with pale blue and yellow atmospheric background in which seems to float a disposition of roses in deep and light pink and yellow. This took third prize in the Naturalistic class.

First Honorable Mention in naturalistic decoration is a Bonbon box by Mrs. L. C. Butcher who has created an ornament wholly in grays. The entire effect is atmospheric in these soft tones but one has to look twice to realize that the theme she has carried out is roses. It seems to us that if there had been some slight effort here and there at a little stronger grey outline, we should not have been so strongly impressed that they were wandering in a mist, although it is a delightful study.

The same artist has much the same effect on a plate done in white currants, and a small Egyptian lamp colored entirely with black, with deep pink floral decoration around the cover. Rather a strong use of color and gold, but shows that black can be so evenly laid.

Mr. W. R. Scholtz of Chicago, takes second Honorable Mention with a Colonial Tea Set. The panels are framed with gold bands and paste dots. The decoration is small roses which wander indiscriminately over the articles but with considerable balance. It is a good disposition of dainty coloring.



1st Prize—No. 700, Boudoir Lamp, Ursuline Sisters, Tiffin, O.
2nd Prize—No. 611, Plaque, Mr. E. J. Mulvaney, Chicago
3rd Prize—No. 582, Serving Tray, Miss W. Einans, Aurora, Ill.
Honorable Mention—No. 545, Bon Bon Dish, Mrs. L. C. Butcher, Chicago; No. 748, Tea Set, Mr. W. R. Scholz, Chicago



The Jury awarded distinctions on Conventional Decorations as follows:

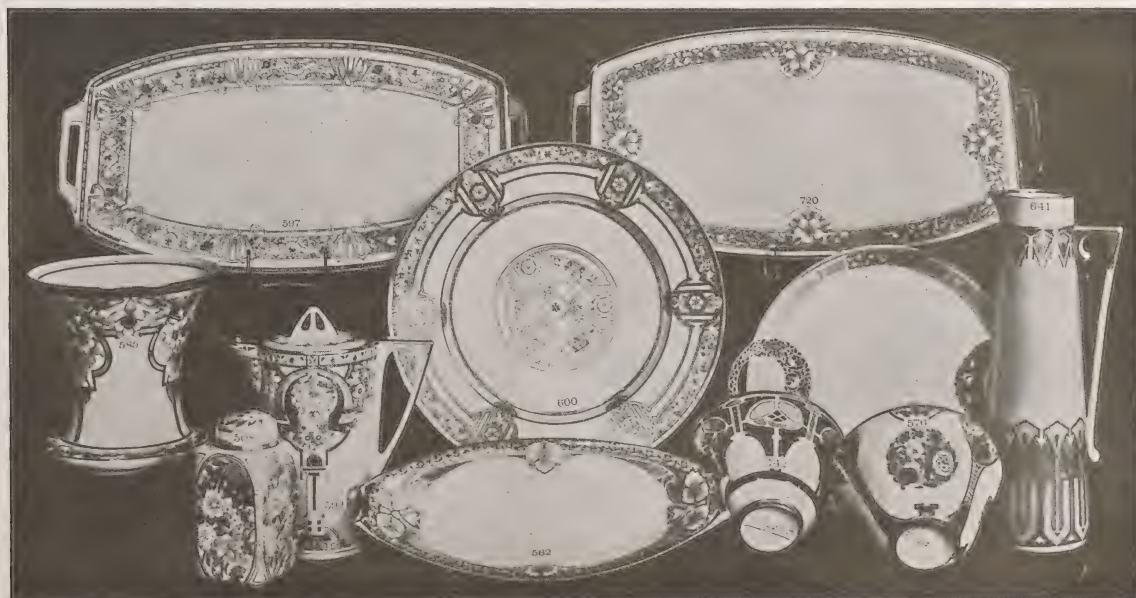
1st Prize—No. 607, Chop Dish, Mrs. R. Parks, Chicago

2nd Prize—No. 511, Bowl, Mrs. Jessie W. Shaw, Chicago

3rd Prize—No. 748, Pitcher, Miss Frances E. Newman, Minneapolis

Honorable Mention—No. 603, Chop Dish, Mr. Otto Trepte, Chicago

No. 721, Chocolate Pot, Miss Florence McCray, Garden City, Kansas



No. 597 Serving Tray, Mrs. E. Lovgren, Chicago
 No. 585 Sweet Pea Vase, Mrs. Sarah C. Hewen, Chicago
 No. 599 Chocolate Pot, Miss Marion E. Chumbly, Quincy, Ill.
 No. 562 Celery Tray, Mrs. E. S. Harner, Chicago
 No. 576 Bowl, Mrs. F. A. Barothy, Chicago
 No. 521 Cake Plate, Miss B. S. Brower, Chicago

No. 720 Serving Tray, Miss M. C. McCormick, Springfield, Mo.
 No. 508 Tea Caddy, Mrs. D. H. Howard, Chicago
 No. 600 Chop Dish, Miss A. M. Liebolt, Chicago
 No. 742 Bowl, Miss B. M. Stoddard, Indianapolis
 No. 641 Claret Pitcher, Miss M. E. Iglehart, Chicago

BURLEY & TYRRELL COMPANY'S EXHIBITION, CHICAGO



Entire exhibit of Mrs. Walter Dixon, Kokomo, Ind.

Mrs. LeRoy T. Steward had undoubtedly the richest and most ambitious piece of work in the Exhibition. If she had not marked it as "Not in Competition" it certainly would have been a first prize winner. A large Chop Plate and Luncheon dishes to match were in deep blue and gold accented with many colors. The pattern was geometric forms in three large divisions, enclosing a rich collection of flower forms. These medallions of flowers were colored strongly enough so at a distance they held their relative positions most perfectly and the whole result was very fine.

Miss Margaret Warnament of Tiffin, Ohio, displayed a Sugar and Creamer with a sturdy conventional design done

entirely in blues. We have not seen much of the blue and white handling lately, although it is always pleasing.

Miss Josephine Bell, also of Tiffin, sent a square comport decorated with a narrow design broken at the corners and in the middle by a conventional blue and gold ornament, the band being composed of closely arranged green leaves and reddish purple grapes. It forms rather a striking color scheme against the white background and is altogether agreeable.

Mrs. Abbie P. Walker's three pieces were in her usual style.

We noticed a Toilet Set in gold paste and small pink roses. A very delicate and dainty color scheme, held together by bands of gold. This came from Mrs. A. M. Weschler of Erie Pa.



By students of The Art Institute, Chicago, under direction of Mrs. A. P. Walker, Instructor.

BURLEY & TYRRELL COMPANY'S EXHIBITION, CHICAGO



No. 570 Pitcher, Mrs. A. Burglund, Chicago

No. 750 Flower Center, Miss Estelle Northrop, Lawrence, Kan.

No. 685 Sugar and Creamer, Mrs. A. F. Emminger, Columbus, O.

No. 716 Chocolate Pot, Miss Vivian Oldshue, Waveland, Ind.

No. 517 Bowl, Mrs. I. C. Kissinger, Riverside, Ill.

No. 559 Plate and B. and C. Tray, Mrs. C. A. Gale, Evanston, Ill.

No. 512 Bon Bon, Mrs. Jessie W. Shaw, Chicago

No. 572 Plate, Mrs. I. B. Howser, Chicago.



Entire exhibit of Mrs. A. A. Frazee, Chicago.



By pupils and teachers of Ursuline Sisters, Tiffin, Ohio.

From Miss A. M. Lieboldt came a chop dish with a splendid arrangement of the geometrical and floral, the predominant color being green. The center of the plate is ornamented with a medallion of three divisions which corresponds with the six divisions of the border, showing careful thought in design and execution.



Entire exhibit of Mr. E. Challinor, Chicago.

CREAMER AND SUGAR, (Page 11)

Edith Alma Ross

PAIN'T the daisies with English Pink, shading daintily with Apple Green, centers with Albert Yellow and Yellow Brown—touch in softly behind the flowers with Grass Green, Dark Green nearest the flowers and Violet of Gold mixed with Grass Green to make a soft violet shadow. Run a band of English Pink at top of dishes and put in the ornament over this with Gold or Silver. The lines bordering the panels of daisies are also put in with Gold or Silver.

Another treatment is to make the daisies in solid Gold and line and shade them in the second fire with fine lines of Brunswick Black. In this case, the background behind the daisies should be made a strong rich red (Capucine Red mixed with a little Brunswick Black.) Then the bordering lines should be Gold with a fine black outline; the handle and bands at top should be Gold with the tiny ornaments in alternate Black and Red. Any other color can be used instead of the Red. A good strong green made of Grass Green with a little Albert Yellow is also a good background for daisies.

By using a line of roses in Yellow, Pink or Red, a pretty design can be worked from this same idea. Make the roses largest at the bottom and diminish at the top. A cup and saucer has the saucer divided into 5 parts and the points running into the center. The same arrangement can be adapted to a bon-bon top.

BOWL, POND LILY (Page 11)

Stewart F. Mayer

OUTLINE with Dark Grey and a little Black. Second Fire—Oil lilies and dust with 1 part Yellow for Dusting and 2 parts Ivory Glaze. Oil centers and dust with 1 part Yellow Brown and 1 part Ivory Glaze. Leaves are oiled with 1 part Florentine Green and 1 part Ivory Glaze. Dark background is 2 parts Florentine Green, 1 part Pearl Grey and $\frac{1}{2}$ part Dark Grey. Stems and bands at top are 3 parts Deep Ivory, 1 part Warm Grey, 1 part Ivory Glaze. Background back of flowers and between stems is 1 part Glaze for Green and 1 part Pearl Grey.



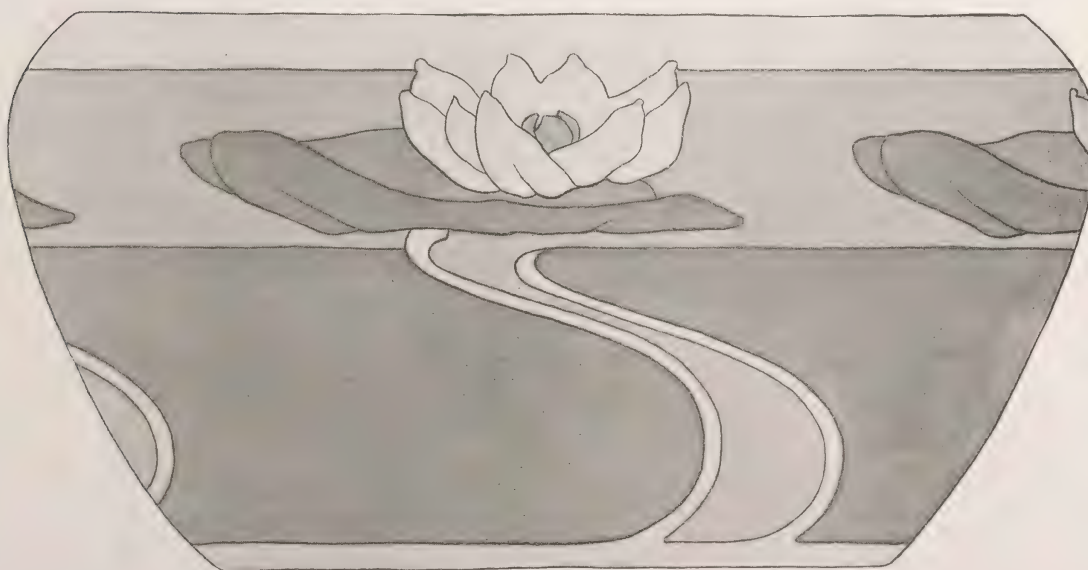
PLATE BORDERS—GERTRUDE L. DURAND

To be executed in Gold with touch of bright color.



CREAMER AND SUGAR, DAISIES—EDITH ALMA ROSS

(Treatment page 10)



BOWL, POND LILY—STEWART E. MAYER

(Treatment page 10)



CONVENTIONALIZATIONS OF BLACK-EYED SUSAN—M. A. YEICH

BORDERS

OUTLINE the designs with Black or Shading Brown. Tint the background with Pearl Grey or Ivory. Paint the centers of the flowers Hair Brown. For the petals use Albert Yellow, Yellow Brown, or Gold. Use Grey Green for the leaf forms and a darker tone of the same for the stems and bands.

MEDALLIONS

For the two larger units tint the background with Ivory and line the design with Dark Brown. Use Dark Brown for the flower centers and Albert Yellow and Yellow Brown with a

touch of Carnation for the petals. For the leaves, veins, stems and sepals use three tones of Grey Green.

Round medallion, outline with Black. Tint the whole design with Grey Green, cleaning out the flower. Paint the leaf forms a darker tone of Grey Green and the flowers the same as in the other units.

SMALL UNITS

Paint the centers Brown and the sepals and stems Grey Green on an Ivory or Pearl Grey ground, or develop the whole design in Gold with Dark Brown outlines on an Ivory ground.



CHOCOLATE POT—GERTRUDE L. DURAND

HANDLE of lid, back of handle of pitcher, band, and all black in design in Gold. Oil and dust all grey in design with one part Shading Green, one part Ivory Glaze and two parts Pearl Grey except the long slender oval figure

in center of each panel which is dusted with one part Copenhagen Blue, one part Deep Blue Green, one part Pearl Grey and one part Ivory Glaze. Entire pitcher tinted with Royal Grey and a little Deep Blue Green.



OWL TOBACCO JAR—FLORENCE A. HUNTINGTON

(Treatment page 00)

ANSWERS TO CORRESPONDENTS

J. L. B.—Does it do black outlining any harm to stand a great length of time before firing?

No.

E. L. Y.—In painting a dresser set I put the background on different pieces at different times and did not get them the same color. My comb and brush tray is too deep. I used Imperial Ivory and this tray is a sickening yellow. Is there anything that can be done for it to make it lighter?

Try oiling and dusting with Ivory Glaze and give it a hot fire, this may and may not help it, as it is not always successful. The background could be taken off with a china eraser but it will take some of the glaze with it.

M. B. B.—1 Is it true that the Belleek ware does not fire well, that it is liable to break?

2. Is enamel ever used in making a monogram when a color is desired instead of the gold?

3. Can you tell me where I can obtain pieces of crockery such as are being decorated recently?

1. The Belleek ware is a little more liable to crack than the French china but it fires very successfully as a rule. The large heavy pieces should be set on a still to allow the heat to circulate around them, there should be no trouble with the smaller pieces.

2. Enamel may be used or you may dust the colors on or paint them.

3. We do not know to what ware you refer and so are not able to give the desired address.

E. D. M.—What would a dinner set containing the following pieces ——— be worth, decorated with heavy design, solid gold, layed on twice.

2. Would third application of gold increase the durability of the gold decoration?

3. What is the difference between Oil of Copaiba and Balsam of Copaiba I have a bottle of oil of copaiba which seems very thin. How can I use it?

1. The best way to determine this is to figure the piece of china, firing and materials used to find the actual cost, then figure as nearly as possible the number of hours or days that it will take to do the work and value your work at whatever price you think it is worth by the day or hour. This will have to be determined by the grade of work.

2. Yes it will increase the durability of the gold.

3. The balsam is heavier than the oil. You might be able to use the oil if you used a larger proportion than is called for.

R. S. B.—1 In regard to conventional design for stein by Sara W. Safford on grey page in your fruit book page 24, is one application of carnation and black enough and one application of liquid and two of burnish silver?

Wouldn't it rub off by cleaning?

Why is one silver used once and the other twice?

2. Can one brush be used for both silvers and are they cleaned with turpentine or alcohol or do both have to be new brushes?

3. Is special tinting oil the same as grounding oil, is it used the same way?

4. Is the grounding oil spoken of for the stein put on and padded before the black paint is put on and is the black paint put on with a wad of cotton?

5. In the class I attended we called it powdering the background, does dusting the background mean the same thing?

What does dry dust mean?

1. One application of the color is enough unless something happens such as over firing or if the color is not applied heavy enough in the first place. The silver would not rub off.

Two applications of burnish silver are required to cover over the liquid. The liquid may be dispensed with if desired, some people use only the two applications of burnish silver.

2. It is best to use separate brushes, they are cleaned with alcohol, they should be new brushes kept just for this purpose.

3. Special tinting oil and grounding oil are used for the same purpose but are not quite the same.

The grounding oil is heavier and should be padded, while the special oil can be painted on thin enough in small places so it does not have to be padded, in a design when several colors are dusted on in one fire it would be impossible to pad without disturbing the other colors.

4. Yes.

5. Yes, they are the same thing and dry dusting is also the same.

F. N. S.—Would like to ask what success painters have with the black outlining mixed with sugar and water? My lines seem to look so heavy made of this and fire uneven.

2. Would like also to ask if you have a colored study of for-get-me-nots in any of your back numbers and also if you have any of wild roses? I mean naturalistic.

1. Some people seem to have success with it and others have trouble. You probably do not use it thin enough which causes it to go on heavy and you will then find it easier to apply evenly.

3. We have not had any studies of the flowers mentioned recently except a small one of wild roses in the March No. 1915. Consult illustrated catalogue pages 11, 12 and 34.

J. B. B.—May I ask for Fry's address in New York?

35-37 West 31st St. You will always find his name among our advertisers in the front of the magazine.

1.—I see that in your instructions for use of enamels you add lavender to the medium. Is it better than turpentine?

Yes, it does not evaporate as quickly.

D. T.—1. What are the designs like I see spoken of to be outlined in Black and done in silver, a plan to sell transfer outlines?

2. Read an article the other day saying only two letter monograms are used now even by married women, is this true?

3. Are the 3 letter gold monograms used on dinner sets as much as formerly? One of my pupils planned to do a breakfast set with Blue monogram and bands. What blue or blues would you use?

4. Are craft monograms preferable to script?

1. What article do you refer to? There are a number of different ways of carrying out a design in silver and outline.

2. Yes the two letters are used now.

3. The monograms are not used as much now as they were a short time ago though some are still using them, either one, two or three letters.

If two shades of blue are used, Water Blue and Grey Blue would be good color or Water Blue if only one is used.

4. The craft monogram is the better.

A Reader—I have pieces of china with color and gold on them that were fired once, the color sand papers off and the gold all polishes off. Are they not underfired? Can I remedy them by firing again?

Is it best to fire them as they are or repeat the color and gold as for regular second firing?

Yes, they are underfired. Fire them again just as they are, they will require a little hotter fire than ordinarily.

A. G.—What is your opinion of china dinner sets decorated with a wide stippled border of gold and a script monogram almost covering the center of the plate?

2. Is it possible to put a good coat of gold on with only one firing?

3. If put on twice will gold look and wear as well if the first coat is mixed with liquid bright gold?

4. Is it better to use a banding wheel for putting on bands of gold?

1. The decoration you mention is not used now, the later way is to put the monogram near the edge of the plates and use bands of gold; a wide band with a narrow one close to it is very good.

2. Yes, it is possible, but two coats wear better and look heavier.

3. No, the color is better if the liquid is not used.

4. A great deal of time is saved by the use of the banding wheel and the bands are more even.

STUDENT.—Why do you not publish water color treatments with your studies?

2.—Why not publish a smaller magazine for the student about the size of *Keramic Studio*, but containing fewer pages, devoted to instructions in water colors and is it possible to publish an adequate magazine for \$1.50?

1.—We think it a good suggestion. It has been done in many instances, but of late years has been neglected.

2.—Answering the second question, in the first place would say that it is impossible to publish a magazine for \$1.50 per year that is adequate. It would have to be printed on the cheapest material, the reproductions would have to be done at the very lowest cost, which would not be interesting to the teacher or student, and the publishing house would go out of business inside of three months or less.

We suggest to Student X. X. that she purchase the set of sixteen numbers of *Palette and Bench*, formerly published by us, a few of which we have on hand, worth \$3.50 postpaid. These numbers contain much material by artists who are seldom seen in print. They are beautifully illustrated and have a color study in each number. The sixteen color studies alone are worth \$4.00 at their retail price of 25c each.

Lastly, we suggest that Student X. X. will not endeavor to get a cheap publication nor cheap instruction from a cheap teacher. The product of this combination is usually the cheap artist. If she will give us her full address, we will send her a sample copy of *Palette and Bench* and give her an index of the sixteen numbers.

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1 Chop Plate, 11½ inches, Favorite.....	.30
24 Coupe Plates, 8½ inches, Favorite.....	.18
12 Coupe Plates, 7½ inches, Favorite.....	.14
12 Coupe Plates, 6 inches, Favorite.....	.10
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2 Conical Bowls, 4 inch high by 5½, Favorite.....	.35
1 Round Bowl, 2½ inches high by 5½, Favorite.....	.30
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SEDJI

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68. 3 Covered Vases or Tea Caddies, same as No. 46 Satsuma.....	.50

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5. 5 Bowls, indented edge, 4½ inches diam.....	.65
6. 9 Square Boxes, 3 inches diam.....	.65
7. 2 Cylinder Vases, 3½ inches high.....	.25
8. 8 Vases, 7½ inches high.....	.75
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11. 2 Creamers, with cover.....	.50
12. 3 Sugars (or covered bowls), no handles.....	.40
15. 4 Boxes with Feet, 4 inches diam.....	.75
16. 5 Cups and Saucers, round handle.....	.45
17. 3 Round Boxes, with Feet, 2½ inches diam.....	.45
18. 2 Coupe Plates, 6 inches diam.....	.50
20. 1 Cylinder Vase, 5 inches high.....	.35
21. 4 Vases, 5 inches high.....	.25
22. 5 Pentagonal Boxes, 3½ inches diam.....	.75
23. 4 Bowls, 4½ inches diam.....	.25
26. 6 Coupe Plates, 7 inches diam.....	.60
27. 3 Coffee Pots, 6 inches high.....	.85
28. 10 Tea Pots, 4 inches high.....	1.00
29. 1 Tea Caddy or Covered Vase, 3½ inches high.....	.65
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32. 12 Low Bowls, with Feet, 6 inches diam.....	.90
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36. 3 Creamers.....	.30
38. 11 Oval Trays, 10 by 8½ inches.....	1.30
39. 7 Low Bowls, with feet, 9 inches diam.....	1.75
42. 3 Small Pentagonal Bowls, 2½ inches diameter.....	.10
43. 14 Covered Vases or Tea Caddies, 7 inches high.....	.65
44. 3 Tea Pots, 5 inches high.....	.80
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59. 3 Creamers.....	.40
61. 4 Sugars.....	.75
60. 5 Tobacco Jars, 5 inches high.....	.65
1 Round Box, 3½ inches diam., 1½ inches high.....	.50
1 Bowl, 4½ inches diam., 2 inches high.....	.35
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OF KERAMIC STUDIO

FOR JUNE, 1915



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Luncheon Set in Enamels by Dorothea Warren O'Hara

Two Pages of Plate Designs by Lillie M. T. Bennett

Rose Plate by Dora V. McCrear

Designs by Edith Alma Ross, Lillian L. Priebe and Henrietta B. Paist, with many contributors of note, including L. Vance Phillips and her class at Chataqua.

The program is not quite completed at this date, but the theme of nearly all contributions will be "The Rose" used in decoration.

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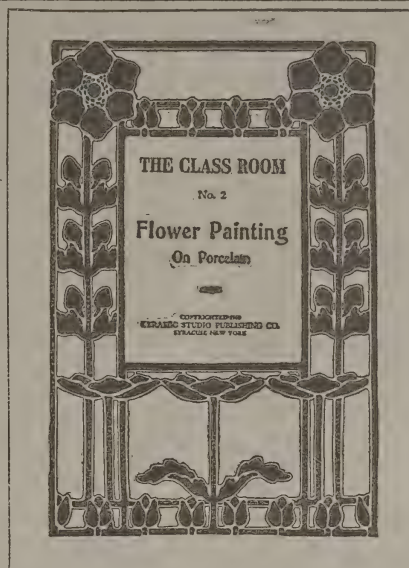
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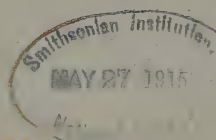
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JUNE MCMXXV

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO

Vol. XVII, No. 2.

SYRACUSE, NEW YORK

June 1915



It is quite a problem for us to find room in the Magazine for all the material we have on hand. We think that we have now in our stock something like 300 unused designs. We are constantly offered more, and many good ones, which we must refuse. We also receive regularly illustrated articles of exhibitions, class work, etc., and we have so little room for them that, however interesting they may be, we have to postpone their publication from month to month until they finally appear five or six months behind time.

There would be a very simple remedy to this congestion, an enlargement of the Magazine. We have always had in mind the enlarging and improving of *Keramic Studio*, and, as a first important step in this direction, we began last fall to give in every issue, besides a naturalistic supplement, an extra color study. If some subscribers say that there are enough designs in each issue of the Magazine as it is, all will agree that the more color work it contains, the more useful it will be to them. But, as you all know, color engraving and printing is extremely expensive.

Now what was the result of our change last fall, of that extra color study we have been giving ever since? We have been flooded with letters of congratulation and appreciation. This is very gratifying, but, when we turn to the subscription list, we find that, if the change in the Magazine has brought an increase of subscriptions over last year, this increase does not cover half the expense of the extra color study.

And why is it that with so many letters of praise the increase in subscriptions is so small? There are many reasons. One is that business in a general way has been poor all over the country. We do not remember a single year when we have had so many letters from old subscribers saying that they like the Magazine, that they want it, but cannot afford to subscribe at present. We realize very well that times have been hard and we sincerely hope that the predictions made everywhere of better times coming after the war will be realized. At the same time it seems to us that a china decorator who must anyway buy the materials she needs in her work, should manage in some way to scrape \$4.00 a year or \$1.10 every three months for a subscription to *Keramic Studio*, and that it will pay her to do it.

The true reason why the subscription list is not increasing as it should, is deeper and more permanent than the temporary set-back of hard times, and it is this: *Keramic Studio* has never been able, in good times any more than in hard times, to carry its subscription list to average over 5,000, but it is read and used every month by more than 20,000 decorators.

We know this absolutely, because we receive so often letters from teachers, good friends of the Magazine, saying that they cannot get pupils to subscribe, as pupils find it much simpler to use the teacher's copy in the studio. We have seen in a public library copies of the Magazine so soiled and torn from constant use that they were only fit for the waste basket. And that is the whole trouble, the whole question in a nutshell. Our best, most constant subscribers are the people in small places who can-

not find the Magazine in any other way than by subscribing themselves. In larger cities one copy of *Keramic Studio* is used by 5, 10, 15 or 20 people.

Now this is all wrong, and it shows that some china decorators lack absolutely this spirit of co-operation which is revolutionizing modern business, and which proclaims that the old *everybody for himself* business system does not pay in the end.

Just as it would be in the end suicidal for us to keep in our pocket all the profit which would result from an increase in our circulation, instead of giving subscribers a reward for their support in the form of enlargement and improvement of the Magazine, so it is narrow, shortsighted policy for decorators to give us only a half-hearted support, to think that a word of praise is enough as long as they can find a copy of the Magazine somewhere, at the Library or at a friend's or in the teacher's studio, without subscribing themselves.

Do you realize that this amateur china decoration, which is a means of livelihood for so many of our women, is an uncertain and difficult business? It can subsist only if it has a quality of hand work which the factory product lacks, and this quality of design china decorators will never acquire if they are left to themselves, if there is not co-operation of some kind between them; if there is not something to guide them, to hold them together. Club work is a great help, but club work is really successful and helpful only in large cities. A Magazine can do more because it reaches so easily every little place, every individual studio.

At the time *Keramic Studio* was born, sixteen years ago, everybody thought that amateur china decoration in this country was dying out, simply because the old Magazine, the China Decorator, which had been for a while prosperous and helpful, was going rapidly to pieces from bad management. *Keramic Studio* probably did more than anything else to revive a business which we see today flourishing in every city of our country, and it can do still more for it. We know it, we realize very well the weak points of our Magazine, that black and white designs with written treatments are not by far as helpful as designs showing the colors, that there is no limit to the number of improvements which could be made in that line alone, in color work, but that these improvements are impossible as long as the subscription list remains around 5,000. We know what should be done, but we cannot do it alone, you must help us. On your active, whole-hearted co-operation depends the successful carrying out of these improvements we have had in mind for a long time. Think it over.

✕ ✕

We have just received the following communication from C. F. Ingerson, who has charge of the Arts and Crafts section at the Panama Exposition: "Our good friend and patron, Mrs. Adolph B. Spreckels, is redecorating a house of twenty-two rooms to be used as Studio Show Rooms, where paintings and drawings will be hung, and all kinds of objects d'art shown to advantage. Already hundreds of rare things have been sent to Mrs. Spreckels from Europe to be offered for sale. The artists and merchants in San Francisco are sending contributions from

(Continued on page 29)

TEACHING DESIGN IN CLASS (Pages 21-22)

Lillie W. T. Bennett

GIVEN an Art School, Class or a Club, a teacher may follow the successive steps of fundamental drawing and design. But most teachers of china painting seem to be given a class whose members are without art training and most firmly and unitedly insist upon flower painting only a thing they have seen and feel they can understand. If a private teacher and you are to continue to hold your class, you must sustain the interest and make the class feel that they are getting what they wish. They feel that is for what you were engaged. At the same time you will wish your class to do a little work and study the principles of decoration.

How are you to go about it?

If the mountain will not come to Mahomet, Mahomet must go to the mountain and it is also good psychology to begin with pupils on their own plans—just as you find them. Then begin with the naturalistic but encourage arrangement in the parts of the decorative.

First you will need some examples of these naturalistic arrangements to exhibit to your pupils. Examples of these arrangements are shown in Plate 1 examples 1 and 1 A. Plate 2, 1-3-7-8, etc. You can make further examples by translating conventional (abstract) and semi conventional designs into terms of the naturalistic. Take a piece of tracing paper and trace lightly any semi-conventional design, then using the flower that you have chosen draw on the tracing more firmly and in a naturalistic manner, keeping to the same or similar line arrangement. Example plate 1-5 could have been derived from 6, 1 from 3 and 2. 1 A Plate 1 naturalistic arrangement to repeat five times about the rim of a plate, 2 a semi-conventional arrangement, 3 a more abstract and 4 more abstract derivation, 5 and 6 are also derivations. Or divide your plate into any number of equal parts 3, 4, 5, etc. In one of the sections draw a naturalistic arrangement with any four well spaced parts of a flower as 1 A or D., repeat this about the plate. When your pupils become interested in these examples of naturalistic arrangement fill your studio with good examples of semi-conventional work. Have some new thing each week on exhibition but do not force the attention upon it. If you surround them with good things some one will admire and mention some one of the examples some day. Then you can argue and point out the good points of the design, its line, its light and dark and light, the color and what is most important the adaptability of the decoration to the form and to the use of the object. During the discussion some one, or you, may suggest that some one design might be more pleasing if the units were more compact. This would suggest an exercise in rearranging or rather respacing designs from the magazines making some parts larger, some smaller in an effort to better a design. Make some of these changes before the class, on the board, or on paper with the class looking on or get them to carry out some of the suggestions for you.

As soon as you can get the students to put pencil to paper, they will become interested and quite fascinated in seeing the difference a slight variation in spacing, etc., will make. Your battle will then be more than half won.

Have all the arrangements pinned up on the wall. Try and find some good point in each design. If you have time help each pupil carry out your suggestions, your criticism. But make no change without telling *why* you made it. That is do not say, simply, that the unit or a part of it would be better if larger. Tell them of the process by which you arrived at your decision; if the part of the unit is so small that it attracts attention unduly, the eye sees it alone, thus destroy-

ing the unity, the holding together of the design. Learning to analyse is one-half of the study of design understanding. To the beginner the first principles of design are always very confusing, it is a new field, he is very much at sea to where it all leads, easily discouraged. More personal help and encouragement will be needed during the early stages of the study than at any other period. Try and find all the good points possible at this time and emphasize only one or two very obvious points in each talk.

In Egyptian, Assyrian and Greek borders you will find much material for exercises in variation. Another valuable exercise is to have each pupil bring in an example, object, drawing of what he considers good in design. By encouraging an expression of the reasons why the design is liked you will not only develop the analytical powers but get an idea of the taste (the degree of art culture) of the person. Perhaps in working out these problems the students will be very much hampered by a limited knowledge of drawing. Show them that the principles of design are the same when applied to straight lines as to curved and flower and figure composition. Suggest the use of the straight line in the exercises and suggest the absolute need of drawing lessons. Now the battle may be won. You can now begin with the design problems, your system of composition supplemented with drawing. Draw flowers, fruit, from life for you do not wish your pupils to be limited to strict arrangements. If each design problem is applicable to china decoration, and occasionally developed upon the ware, a sense of doing actual, practical work will be developed.



ROSE DESIGNS FOR THE COUNTRY HOME (Supplement)

W. K. Titze

BOWL BORDER

1—Green bands, equal parts Yellow Green and Copenhagen Blue. Grey bands, Copenhagen Blue (light) Roman Gold for lines and basket motif. Roses, Yellow shaded with Yellow Brown and a little Brown Green. Hearts of roses Yellow Brown and Yellow Red.

TEA PLATE DESIGN

11—Circular motif to be placed in center of plate. Roses First fire use Grey for white roses, Albert Yellow for the centers shaded with Yellow Brown and in deepest parts a touch of Yellow Red. Leaves, Yellow Green shaded with Grass Green, Brown Green, Russian Green. Make the leaves of many colors, Violet used lightly is a good color for shadow leaves. Retouch motif with same colors as in first fire. Band on outer edge is of Black with an inner line of gold. Circular motif to be outlined in Black.

111—Narrow green band, one part Yellow Green, one part Brown Green. Large green band, Grey Green. Yellow bands, Albert Yellow, use it medium strong. Work roses with Yellow shaded with Yellow Brown and Brown Green, centers of Yellow Brown and Yellow Red. All lines and space in back of rose tree is Black. Use a little gold in the upper portion of tree design and along the stems of tree.

IV—Use Dark Blue for Dusting in bands. Trace design in carefully. Outline with water black, or India ink, apply special dusting medium (thin), allow to stand about 10 minutes then dust on color. Allow this to stand a while then cut, with an orange wood stick, your design. Stems to be left white. Roses, any standard Rose color can be used. Leaves of Yellow Green. Lines of gold:

A FLOWER VASE

V—Upper portion is worked as tea plate design No. IV.



ROSE DESIGNS FOR THE COUNTRY HOME—W. K. TITZE

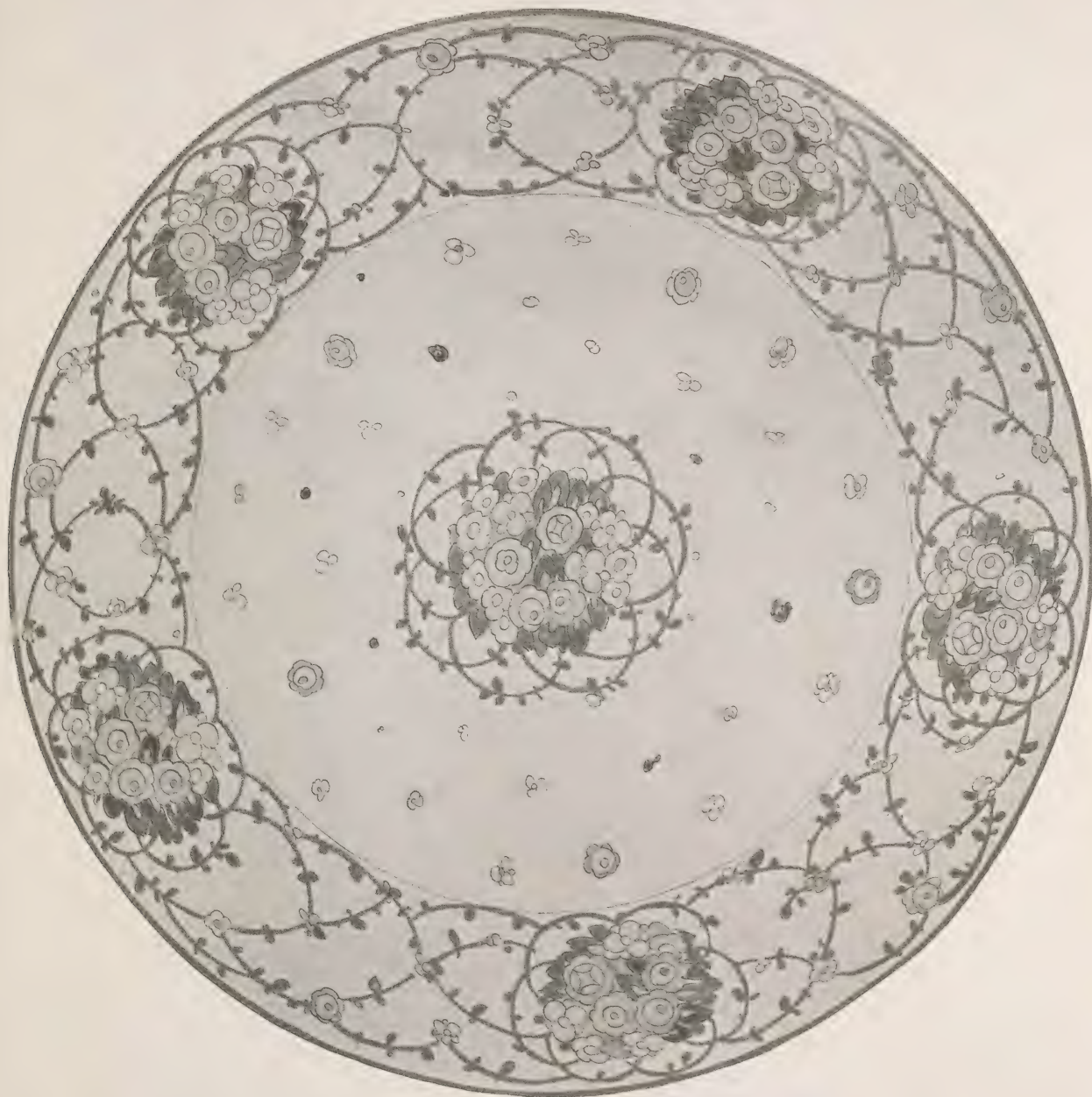
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Lower portion, trace in the roses, outline with india Ink. Dust with Copenhagen Grey. Wipe out roses and paint with any standard pink. Leaves of Yellow Green, accented with Dark Blue. Gold scrolls can be made with a pen or if larger scrolls are desired with a liner. Do not keep the design for the lower portion too perfect.

TEA OR LUNCHEON SET

VI—Grey bands, 2 parts Waterloo Glaze and 1 part Grey Green. Use either Roman or Green Gold. Conventional rose motive is Cameo. Outline panels in Grey Green. Roses, use Blood Red very lightly for first fire. Second fire, use rose and shade with a little Violet. Keep leaves in warm tones of Green and Violet.



LUNCHEON SET IN ENAMELS—DOROTHEA WARREN O'HARA

HAVILAND china luncheon set. Plate design. The gold and outlining of flower should be done the first fire.

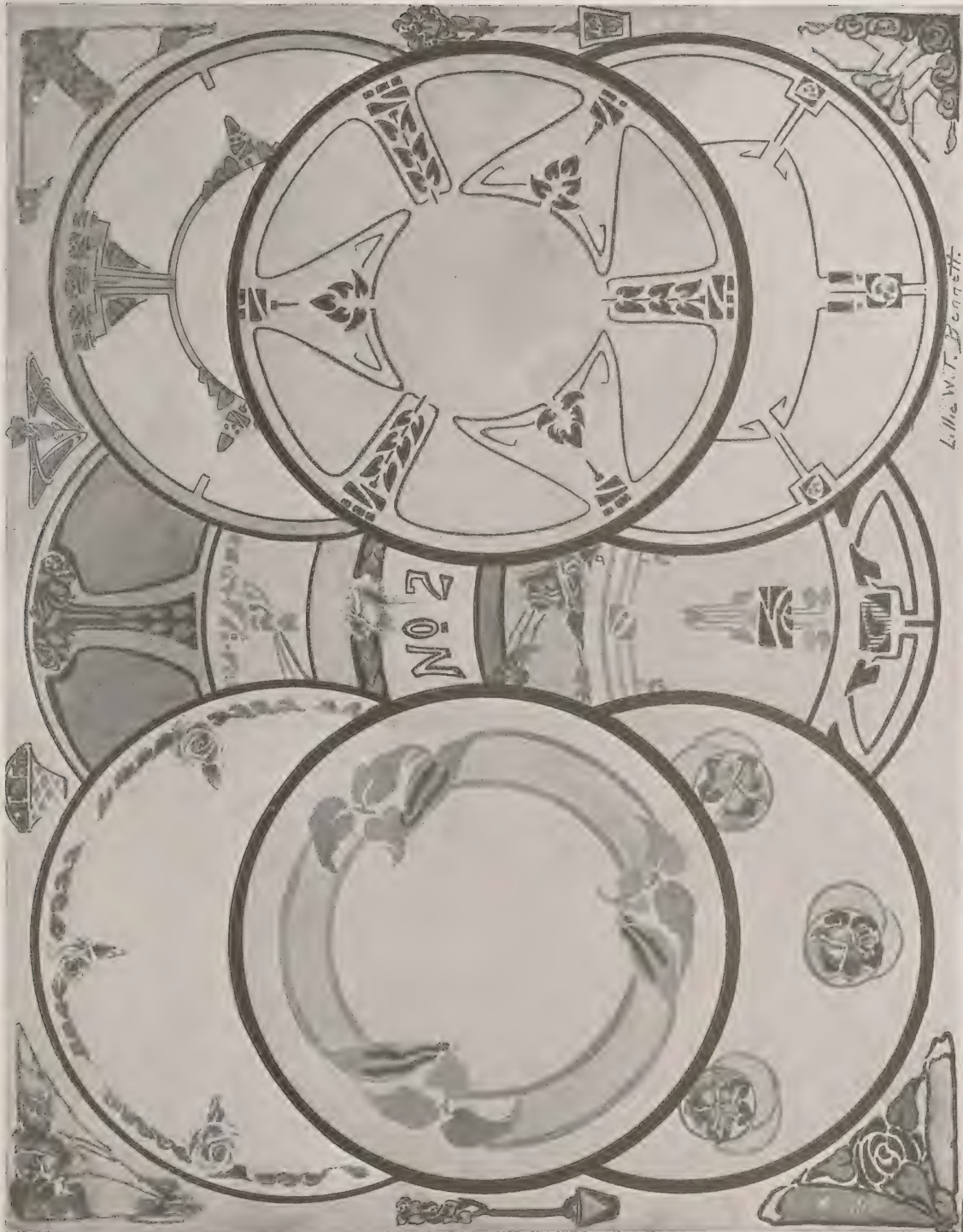
Second Fire—Float on enamels. Use extra hard enamels floated in thinly. Rose Pink enamel, Red enamel, Baby Blue

enamel, Light Violet enamel, Moss Green enamel, Ming Blue enamel. Gather enamel together with Warren's enamel medium. Thin with pure fresh turpentine and grind until very smooth.



GROUP No. 1, PLATE DESIGNS—LILLIE W. T. BENNETT

(Treatment page 17)



(Treatment page 17)

GROUP No. 2, PLATE DESIGNS—LILLIE W. T. BENNETT



MRS. RAY E. MOTZ



MRS. A. G. RICHWIFE



MRS. ONA C. JEFFREYS



MRS. RAY E. MOTZ

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



MRS. ONA C. JEFFREYS



MRS. J. A. DEETER



MRS. CHAS. WARNER



MRS. LESLIE PATTERSON



GERTRUDE E. ROBERTSON

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



PLATE BORDER—MRS. RAY E. MOTZ

I WOULD suggest three treatments for this very simple plate design: First—Lay in design with Albert Yellow, toned with Yellow Red until a deep orange. The inside and outside bands Black.

Second—Float enamel then fire. Use as body Vance

Phillips' Chinese Blue with 1-6 Azure Glaze, thinned with turpentine. Outside and inside bands Olive Green.

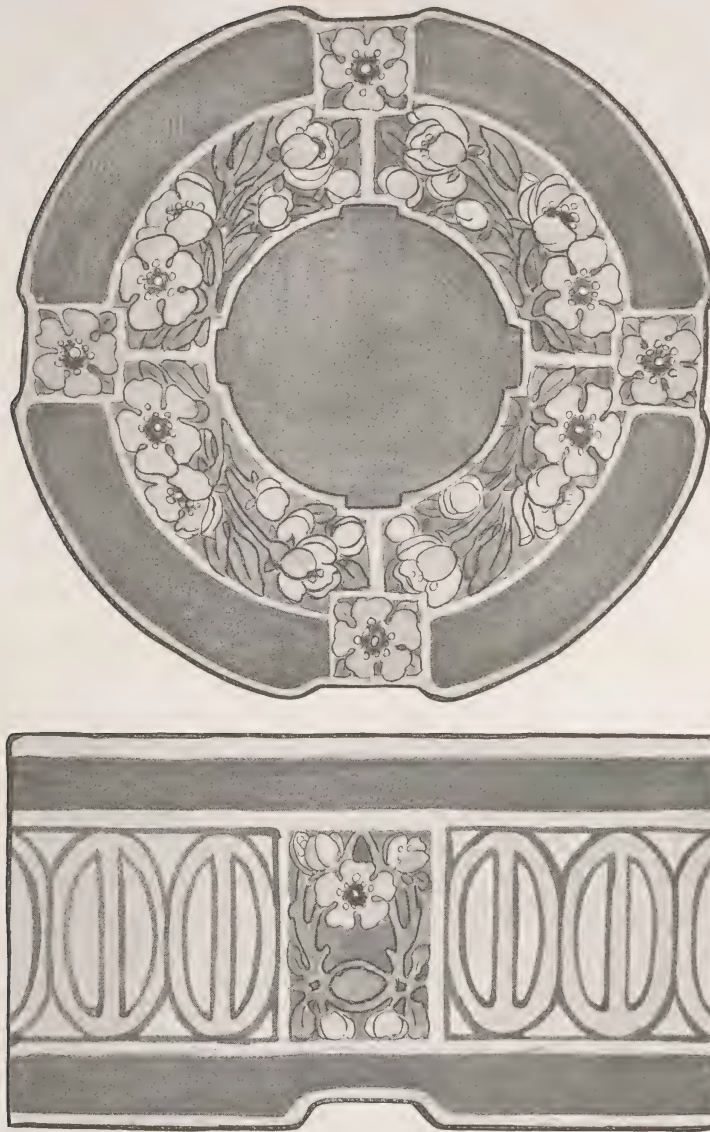
Third—Dust Vance Phillips' Hair Brown on design. Paint bands on with same. If a little too strong in color tone for second fire with a little Pearl Grey.



TRAY—MRS. RAY E. MOTZ

Paint with two shades of blue, leaving white outline and flower white. Dark blue outlines.

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



BON BON BOX—MRS. RAY E. MOTZ

APPLE blossoms delicate pink and cream. Use Vance Phillips white enamel for foundation for all colors, mix until the consistency of putty with fresh fat oil of turpentine and thin with fresh turpentine and grind until it pulls. Mix colors as follows: Vance Phillips' colors named. Other colors that correspond to these can be used as well, provided they fire at a low temperature. Creme—Albert Yellow toned with Ruby, until a dark grey yellow. Add a little white enamel. You can make two or three shades with same mixture.

Pink—Rose, toned with hair Brown.

Pink Violet—for some of tips of buds a little special Violet added to enamel Green, Apple Green, toned with Deep Purple Black. Add to desired shades. To enamel light green, Apple Green toned with Light Yellow. Outline whole design with Black, fill in centers with a little pure Yellow added to enamel. The very center with Coral enamel. Bands with gold. Also between the open work.

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



GERTRUDE E. ROBERTSON

CERAMICS AT CHAUTAUQUA

Mrs. L. Vance Phillips

THE Ceramic department of Arts and Crafts school at Chautauqua Institution is here represented by the work of a few of its students and of the instructors.

The art department for some years has been under the direction of Henry Turner Bailey, editor of School Art Magazine. Mr. Bailey's exceptional training in the fine arts has given a high view point and a keen edge to his outlook. He has directed the decorative and practical arts with skill and with enthusiasm of a most infectious character. Mr. Bailey gives each morning to all the art teachers and students a talk on some



L. VANCE PHILLIPS

phase of art. He sets forth some definite principle, and with lantern slides gives the world's richest and most complete examples. He proves the same truth to hold in literature, and ends with its application to life, and all done in so bright and attractive a vein that both teachers and students hasten to their various classes with fresh inspiration and a new zeal.

Ceramics have received generous encouragement and these studios have always been among the most important in the art colony.

Mrs. Vance Phillips for many years has been in charge of the ceramic department, herself a teacher, and bringing from New York new ideas, has continually increased the variety in style and design by inviting teachers of note or of special skill to join her.

Mrs. Ray E. Motz of Pittsburg has for three years been a most satisfactory instructor. Her skill and originality in design, combined with her rapid and almost perfect execution, has



MRS. CHARLES WARNER



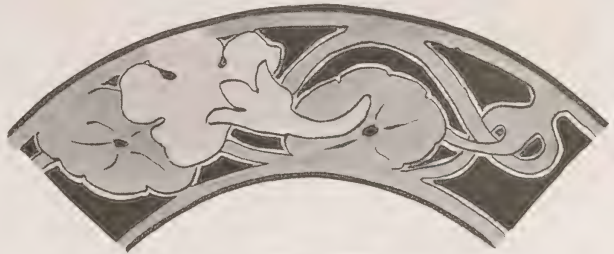
EDNA EVANS

made the more formal decorations a pleasure and of easy accomplishment. Her method of eliminating the drudgery of tracing and of India ink and of putting the design free hand and at once into ceramic color is eagerly welcomed.

Mrs. Vance Phillips has shown exceptional interest in the theory and application of color harmonies. By charts this fascinating subject becomes an open book, and the student is enabled to express original color thoughts based on principles that all may learn. This season's special feature will be the study of color harmonies suitable to porcelain.



These borders are the detail drawing for saucer and lid of the marmelaide jar below. Treatment same as jar. For plate borders, treatment as follows: Outline design with black, using pen for fine even line. Float in background with blue enamel, using Banding Blue for foundation, toning with a little Ruby and Black and adding 1-6 Turquoise Glaze and two drops lavender oil; thin with turpentine and float on with pointed shader leaving white line around design, fire, then paint in bands and leaves with



MARMALADE JAR—MRS. RAY E. MOTZ

WOULD suggest two treatments—Lustre: flowers in Orange and Yellow lustre. Leaves Light Green, black outline. Gold background; or dust the design with L. Vance

Phillip's Chinese Blue leaving ground white. This is a soft grey blue, makes a very pretty treatment with neither outline or background painted.

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS

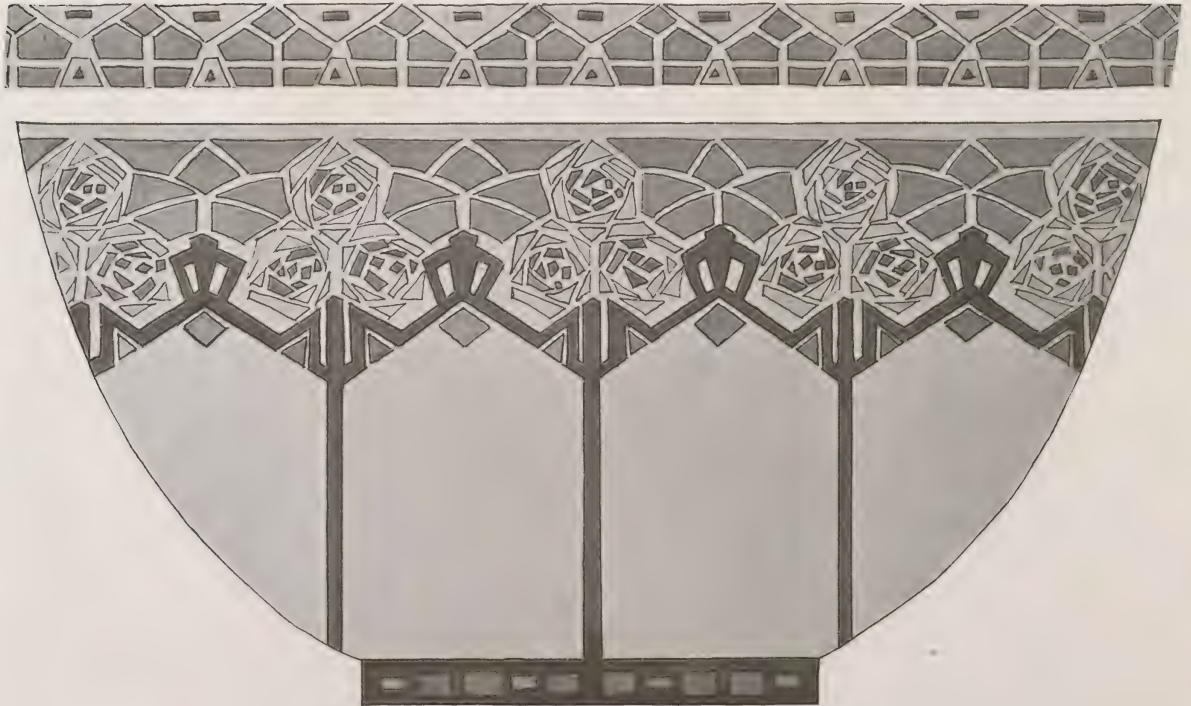


MRS. LESLIE PATTISON



MRS. NELLIE D. CLEMENT

CHAUTAUQUA CLASS, MRS. L. VANCE PHILLIPS



BOWL, ROSE MOTIF—ELEANOR STEWART

OUTLINE Black. Dry in oven and paint geometrical forms with Gold. Flowers, Silver Yellow and Mixing Yellow, add enamel. Leaf forms Apple Green, with touch of Deep Purple one-eighth enamel. Carry same colors into border for inside of bowl, painting small dark spots with Gold. Retouch Gold.

(Continued from page 17)

their studios and shops. The response has been magical because the object is so worthy, as the money will be sent to help the widows, mothers and children of artists, sculptors, musicians and writers who have lost their lives in the war. If you are interested and feel that you can afford to, will you give some of your work to be sold for this cause? You may write or send

the work to Mrs. Spreckels, 2042 Vallejo St., San Francisco."



Mrs. K. E. Cherry writes to us that she will be in Lincoln, Neb., from June 6 to 15, then will teach in Minneapolis and St. Paul, will be in Seattle on July 10th and will reach San Francisco on August 1st. Write to her for particulars.



BON BON, PINK ROSES—EDITH ALMA ROSS

TINT the edge a deep dark blue of Banding Blue and Brunswick Black, and the lighter band inside this with the same color much lighter. The roses are almost white on the upper edge with much pink in the centers and lower side. Paint them with English Pink accented with Deep Red Brown.

The leaves are put in very flat with a grey green made of Grass Green, Deep Blue Green, Albert Yellow and Brunswick Black, with a fine line on the lower edge of Brunswick Black. Put in all the other lines, stems, etc., with Gold.

ROSE PLATE (Supplement)

Adeline More.

FLOWERS are painted with a very delicate wash of Blood Red and shaded with the same by using it a little heavier. Leaves, Apple Green, Yellow Green, Albert Yellow, Shading Green and Brown Green. Stems, Apple Green, Yellow Green, Albert Yellow and a little Brown Green. Background, Albert Yellow, Apple Green, Violet and a little Blood Red, Shading Green and Copenhagen Blue.

Second Fire—Retouch roses with Rose, centers, Rose and Blood Red, Yellow and Violet for the Shadows. Strengthen the remaining colors where it is necessary with the same colors as in first fire.

STUDIO NOTE

Miss Mabel Dibble of Chicago, will be at the "Sweet Briar Farm," Charlevoix, Michigan, for the months of June, July and August.

ANSWERS TO CORRESPONDENTS

N. M. B.—Why do dark colors, especially black, chip off after firing when it is mixed with regular painting medium and thinned with turpentine?

The trouble usually is that it is applied too heavily if you are using a good standard color.

E. F.—Will you kindly tell me what a luncheon set consists of, and also the correct size of salad plates and bread and butter plates?

Write to one of the large firms handling china and they can give you the information in regard to the luncheon set. Size of salad plates is 7½ inches and the bread and butters are 6 or 6½ inches.

E. B.—1. Will you kindly tell me where I can find designs or something I can work into a design of flight of geese or storks? Study for peacock and also for parrots? I desire colors if possible but black and white would be a great help. Also looking for naturalistic and semi-naturalistic thistle design for vase.

2. How can one get these colors so often mentioned in the Studio, old blues, reds, pinks, etc., dull grey, red yellow and bright red, what do these mean, also what is dulled apple green and other colors?

1. You can get almost any kind of a design by looking over the books in the art room of the public library.

2. Old blues, etc., and dull grey mean quiet dull colors without any brilliancy and are obtained by greying your color. You can grey most colors with a little dark grey, red yellow means a yellow with a reddish tone use a little carnation with Albert yellow or with yellow brown. Bright red means a bright shade of red, this might be several colors. Yellow red or carnation are both bright reds. Dulled apple green applies to the same as the dull greys and blues.

M. B.—Can you please tell me how to mend a tankard that has a small piece right at the bottom broken out and lost. I am going to mend the crack on the inside with cement to hold them together but that little hole is more than I know what to do with.

We do not know of any way to help you out of your troubles if the hole is very small you might cover it over with relief white but the mend would be noticeable.

S. E. R.—1 I have recently fired a set of dinner plates decorated only with gold which came out all spotted. They are the best French china and seemed to be flawless. The spots look like acid had been put on and the glaze taken off. I shall be glad if you can tell me the cause.

2. Will you also tell me what medium to use in mixing Geo. W. Davis' Vitriifiable China Cement and what you consider the best cement for repairing broken china.

1. It sounds as though there must be some gas or fumes in your kiln, it may be from a defective flue.

2. Water is probably the medium to use as that is the medium used in most of the cements on the market. Most any of the cements are good for they are all about the same thing.

S. S. J. M.—Will you kindly tell me what to do to remove a blue stain on a Satsuma vase. The stain was on it when it was bought. I thought it might disappear in firing but it does not. The design does not cover it and it spoils the large cylinder vase.

There is no way to remove the spot as it is probably some color that was in the clay when the vase was made. It is always best to plan your design so it covers any spot of this kind. Could you not put some tint over the spot so it will not be so noticeable?

R. T.—1 What is the matter when a piece of china does not glaze well?

2. Is it wise to use the various glazes and for which firing?

3. What other method could one use to bring out the glaze?

4. When one uses unfluxed gold over color or on Belleek should one use two coats of unfluxed or should the second coat be roman gold?

1. The piece is under-fired if it does not glaze.

2. It is not necessary to use any glazes as most of the colors now on the market contain the glaze.

3. The dry dusting method, in which the oil is painted on and the color dusted into it, glazes very easily though if you fire hotter you should have no trouble with glaze in any method.

4. Unfluxed gold should be used for both fires.

E. G. T.—How are designs sent in black and white, their method?

2. Can matt colors be mixed with glaze or flux and get glazed surface effect?

3. Can white gold be used successfully over liquid silver?

1. The design may be carried out in either charcoal or ink.

2. Yes.

3. Yes.

W. J. B.—After I had fired a dish once small black specks appeared all over the china. What do you suppose the cause was? Could I remedy it?

2. What kind of brushes are best to use for china painting?

3. Is there any special pen to use for Black outlining?

1. If the specks came out when there was no paint as well as when there was it was probably a poor grade of china and cannot be remedied.

2. It depends on the work you are doing. A camel's hair brush is best for realistic work.

3. Get an outlining pen from an art dealer.

G. L. M.—1 How can I "fix" a piece of china that has scratches on the glaze? Can anything be put in and fired so as to hide the scratches?

2. How is china given a bisque finish? Is the piece decorated first or is it an overglaze given with last fire?

3. What number cone do you use in firing Satsuma enamel? Also enamels on French and German ware?

4. Is it possible to get an enamel color chart and also chart of dusting and standard colors?

1. If the scratch is in a place so you can have the design come over it you could dry dust over it and it will probably cover it, there is no other way.

2. Do you mean a bisque finish over the entire piece, we have not heard of china being decorated in that manner so do not know, the matt colors have no glaze and have the bisque finish, perhaps that is what you meant.

3. Satsuma enamels are fired between an 017 and 018 cone and all others at about the same heat.

4. The Robineau Pottery has a color chart of Mrs. Cherry's dusting colors. But this reproduction of colors in printers ink is very unsatisfactory and for this reason they have not made a chart of standard colors and enamels.

E. L. B.—Can you tell me what causes an unglazed, circular white spot having a well-defined center which sometimes appears on pieces after the fire? It looks as if some particles had struck it and burned there eating the glaze and also the color, if it be colored. These spots come singly or in groups and are sometimes large and sometimes very small. I have been firing for nine years using gas as fuel and have never had this difficulty until the last two years. I am now using a kiln purchased last summer and is satisfactory every other way.

The trouble may be caused by dampness. Have you written to the manufacturers of the kiln, they may be able to help you.

Mrs. H. G. W.—I have a vase with panels of green lustre that wasn't a success, will you please tell me what I can do with it, would another coat of green lustre help it or another coat of Mother of Pearl? Could I put on green matt color over the green lustre possibly two fires with the green matt.

If the lustre is not too uneven another heavy coat of the green lustre may help it. The Mother of Pearl would not very likely affect it.

The lustre could be taken off easily with a china eraser as it erases very easily. The matt green could be dry dusted on in one fire very successfully.

E. K.—1 After a lustre has been fired can it be painted over satisfactorily?

2. Will the Baby Grand China kiln do good firing?

3. I broke a leg off of a bowl. Is there any thing I could cement it on with paint over it and then fire?

4. Can black paint mixed with sugar and water be put on with a pen? I have not had success in doing it.

1. Yes.

2. We do not know anything about the kiln.

3. Use cement for mending china sold by all art dealers, it is mixed with water to the consistency of thick cream.

4. Yes, you probably did not rub the paint smooth enough and use it thin enough so it flows easily from the pen.

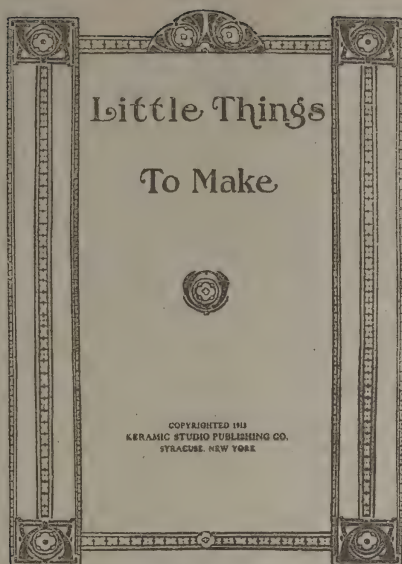


ROSE PLATE—ADELINE MORE

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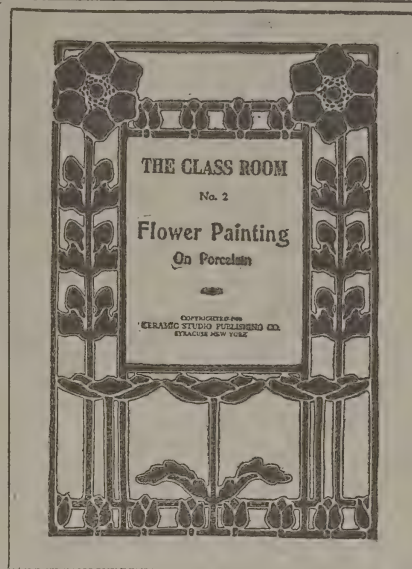
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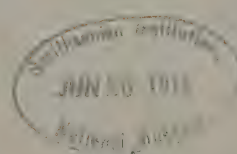
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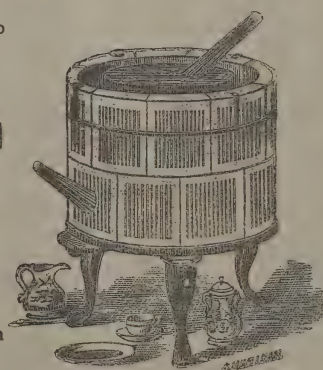


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BLACK-EYED DAISIES—E. N. HARLOW

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July 1915



NEW BOOK has just been placed on the editor's table, "Famous Italian Pictures and Their Story," Frances Haberly-Robertson, author and publisher, care of Progressive Advertising Co., Fort Wayne, Indiana. This is entertainingly written, full of condensed information and well and fully illustrated. We can cordially recommend it to all wishing to inform themselves in this line of art reading.

Apropos of our editorial of last month, one of our subscribers writes that she could not think of making a profit out of her pupils by getting up a club of subscriptions at club rates. And so she does not get them to subscribe at any rate at all. Now if she feels that way about it, there is nothing to prevent her dividing the profit with her pupils or club. But we think that any reasonable person has no objection that the one who does the work of getting up the club should have the profit.

We give this month the work of the N. Y. S. K. A. shown at the National Society of Craftsmen. It was at this exhibition that Mrs. O'Hara was awarded the honorable mention for craftwork which we mentioned two months ago.

These summer days invite one outdoors and the garden becomes the goal of all one's thoughts. To combine, then, business and pleasure becomes the aim and duty of all ceramic decorators. To take a sketch book, a few colors and brush, ensconce oneself in some shady corner and to commune with the spirit of the garden and draw inspiration therefrom is alluring from every point of view. Every garden and every year suggests new themes and new color combinations. A dainty spring flower that one hears little about, yet which would be most effective in design, is the Virginia Blue Bell or *Onestensia*, pendant clusters of a truly azure blue with pink buds and whitish green foliage. Another flower with similar colors and form but lower growth and white dotted tufts of foliage, the old fashioned Comfrey, would be equally attractive, and a little later the same colors are repeated in the lovely Forget-me-not and the gigantic *Anchusa*. Then there are the day lilies in yellow, orange with grass like foliage and white and purple with broad round leaves. Even if we omit the garden favorites, Lilacs, Iris, Peonies, Roses, Phlox, Pansies and the spring flowering bulbs, we still have a wealth of material that is not often called upon for design, but is equally desirable for it, if not more so. Here are the curious flat seed follicles of *Honesty*, the blue and white Monk's Hood, the various *Delphiniums*. Even the huge Oriental Poppies are to be found now in light salmon pinks, white and deep crimson. Then there are the blossoms of the Tulip tree, those greeny, yellowy, pinky wonders indescribable by the pen. So many of the flowering shrubs, too, have blossoms worthy of gathering into one's scrap book. The yellow bells of *For-sythia* coming before the leaves, the *Buddlya* with its long spikes of violet and rose for-get-me-not-like fragrant blossoms. The various honeysuckles, flowers and berries; the scarlet flowering

quince; the pink and white *Weigelia*s; the *Viburnums*, with their snowball blooms; *Hydrangea*, *Snow berry*, *Indian Currant*. The list is endless. Even up to frost one can gather material. After the *Phlox* and the *Chrysanthemums* and *Dahlias* of all types and colors, come the fruits of the *Barberries*, *Honeysuckle* and others, and the seed pods, often more interesting than the flowers themselves. This is not a garden treatise, so we will only add our time worn advice to go into the garden with the honey bee and ant and store up provision for the winter's need.

We will be glad to have letters, illustrated or otherwise, from those of our subscribers who go to the exposition at San Francisco, telling us any interesting details in regard to the ceramics there, we have the promise of illustrated articles on the subject for *Keramic Studio*, but they may not be ready early.

BLACK-EYED DAISIES (Supplement)

Eleanor N. Harlow

OUTLINE is Dark Grey and a little Dark Brown. Flowers are Yellow Brown, a little Yellow Red and a touch of Dark Grey. Center of flowers, Dark Brown, Yellow Brown and a touch of Black. Leaves and stems are Apple Green, Yellow Green, Dark Green and Brown Green. Background is Dark Grey and a little Apple Green.

Water Color Treatment

Rhoda Holmes Nichols

As these Black-Eyed Daisies are given in a decorative method, so will the rendering in water colors be described. Decorative in this sense means that modeling is almost entirely omitted, and the outlines are insisted upon. The coloring is simplified, and a little conventionalized, not only in the stems, but in the leaves. We do not seem to miss the exact imitation of nature, and the whole study well describes the flower in its beauty of line in a more perfect way than if its lines were lost in light and shade.

As the background is of the same tint all over a tinted paper can be used. A mounting board would answer the purpose, and its rather smooth surface would be good for the clearly defined outline. If that, or a tinted drawing paper can not be found, smooth water color white paper board should be tinted after the drawing has been completed. A very large brush should be used for this purpose and it should be kept wet from the top to the bottom and all dry together. The colors to use are Cobalt Blue, Light Red and a very little Yellow Ochre.

The orange flowers are sufficiently low in tone to be painted right over the ground, and more particularly is that able to be done, as Orange Cadmium is an opaque color. The centers are made with Burnt Sienna, Prussian Blue, and a little Alizarin Crimson. For the leaves use Hooker's Green No. 2, Raw Sienna, and a little Rose Madder.

For the final outlining of the whole study a crowquill pen will be more satisfactory than a brush. Higgin's Water-proof Ink or India Ink should be used, and an equal pressure should be born on the pen throughout. There is a slight variety of color in the flowers. Cadmium and Orange will be all that is required.

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XIV. COLOR HARMONY, APPLICATION (Continued)

"Beauty of Color lies in Tempered Relations. Music rarely touches the extreme range of sound, and harmonious color rarely uses the extremes of color light or color strength. Regular scales in the middle register are first given to train the ear, and so should the eye be first familiarized with medium degrees of color."—*Munsell*.

LESSON XIII, if assimilated, has given us a basis for our color work—a definite understandable system for the selection of our color schemes. The most important point and the one hardest of comprehension is the fact that color has *three dimensions* or *qualities*. It is not easy to differentiate between the *value* of a color and its *chroma*, although we of course, recognize the softening process. But we are apt to confuse this process with a change in value, which may, or may not, take place. A color may be reduced in intensity without changing its value—its relation to Black and White. Taking an illustration from nature, a leaf may turn from Green to Red in the Autumn without changing its value, later it may also change from a clear Red to a dull or neutralized shade without having changed its value, although in the process it may also have lost in value. In the demonstration, then, of color harmony and color balance, the neutralized colors play an important part, being used almost entirely for backgrounds and large areas, the pure colors being reserved for accent. Careful study of standard combinations will soon train the eye to "feel" harmony or discord without reasoning out the theory. For practice in the application of our theories, we will take our units of design as shown in value, using these values as a guide for our color values. Illustrate as before the two kinds of harmony, show also the warm and the cool color schemes. Work for rhythm and balance and the harmony that results from these. In our next problem we will take for our application the exercises of Problem IX.

EXERCISE

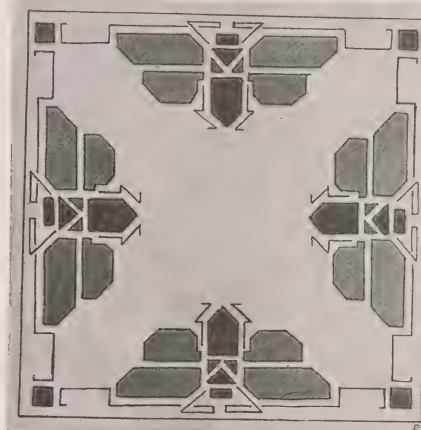
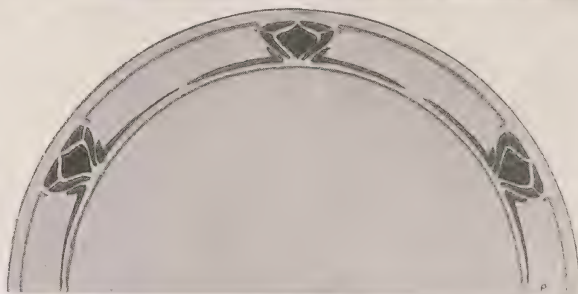
Select from Problems V and VI, six units of design for the application of our color theories. Show in two *analogous* and in two *contrasting* harmony: in one a warm and in one a cool color scheme. Show under each unit a color analysis (see illustration), indicating the *Hue*, *Value* and *degree of Chroma* of each color used. Use for this purpose the Japanese paper if procurable, preparing as for the work in neutral values. Any water color paper may be used for these experiments but the Japanese paper is especially practical where the work is sent in for criticism. Use the same brush for washes as in the neutral value work, the smaller brush being reserved for outlines, which by the way are to be considered as a part of the value work and must be tempered to the other values used. A sharp outline may spoil an otherwise harmonious color scheme.

PROBLEM XV. COLOR HARMONY, APPLICATION (Continued).

"It is not claimed that discipline in the use of subtle colors will make another Corot or Velasquez, but it will make for comprehension of their skill."—*Munsell*.

"Art is not a science, but when science puts its knowledge into practice, it becomes Art, hence Art may have a scientific basis and is at its best, creation."—*Walter Crane*.

CONTINUING the practical application of our color theories we will revert to design of Problem IX, border, tile and plate, which already have been suggested in values. Remember that a background should never be a pure color—a color in its full intensity. Choose either a tint or a shade of a color and then decide as to whether you will have an analogous or contrasting harmony; whether you will show a cool or a warm color scheme. Watch as before for your color balance, distributing your colors according to their attractive force, the



grayed colors in larger and the pure colors in smaller areas. Proceed slowly and cautiously with color. Note in illustrations the gradual evolution from the monochrome through analogous harmony—to the more daring combinations of contrasting colors. Refer continually to your charts and diagrams until you have them perfectly as a mental picture. If your understanding is not complete, the criticisms will set you right and gradually the whole subject of color will become clear and we will be able to work with a definite understanding of a system of color, instead of depending for our judgment on a mere "feeling" or "taste." Color is a large subject but like any other it is made simple by a *system*, by a *method* of approaching it. Once grasped, the system makes of it a definite subject, and you will enjoy the mental discipline of the work of selecting definite color scheme, based on a scientific knowledge of color values and color harmony.

EXERCISE

Put designs of Problem IX (Border, Tile and Plate) into color, being guided with reference to the color scheme by the use of the articles and by the type of the design. Watch as before for the balance of the colors and for the general harmony, choosing the color schemes methodically from the charts as per suggestions in this and previous arguments. Submit two sets for criticism, showing in one a cool, and in one a warm color scheme, show as before a color analysis of each design, indicating the three qualities—Hue, Value and degree of neutralization.



DOROTHEA WARREN O'HARA

EIGHTH ANNUAL EXHIBITION—NATIONAL SOCIETY OF CRAFTSMAN

THE National Society of Craftsmen held its eighth annual exhibition and sale in the gallery of the National Arts Club during the month of December.

The Trustees of the National Arts Club had placed at the disposal of the National Society of Craftsmen a one thousand dollar bond, which was exchangeable for a life membership in the National Arts Club; this bond to be awarded as prize to the member exhibiting who should be adjudged the best craftsman. The life membership prize was awarded to Karl von Rydingsvard (wood carving,) first honorable mention to Dorothea Warren O'Hara (ceramics,) second honorable mention to Grace Hazen (jewelry,) third honorable mention to Robert Bulk (jewelry.)

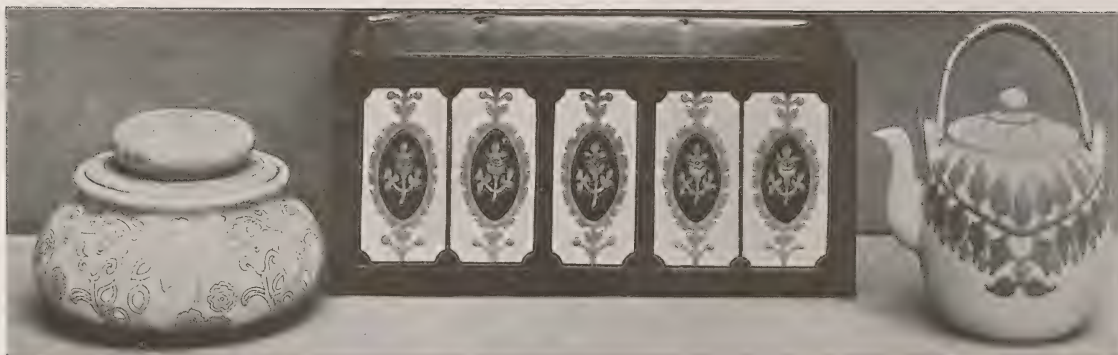


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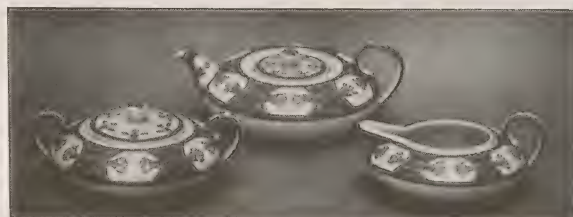
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KERAMIC SOCIETY OF GREATER NEW YORK

Charlotte P. Palmedo

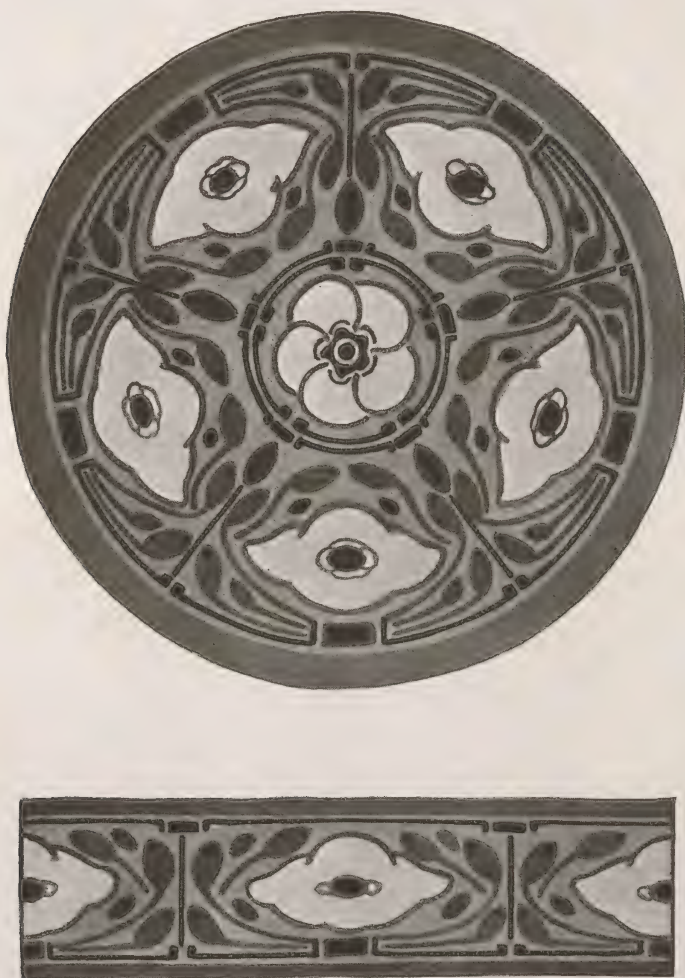
THE Ceramic Society of Greater New York held the Annual Meeting May 7, 1915, at the Park Avenue Hotel, New York City, which will be the headquarters of the Society for the coming year. The Society showed a most successful year, having held a large and interesting exhibition at the Hotel McAlpin in November, 1914, and a most helpful course in Design under Prof. Grace Cornell, of Teacher's College, New York, after January 1, 1915. In spite of all this the treasurer showed a substantial balance, which was gratifying.

The plans for 1915-1916 offer the members still greater opportunities for advancement as two courses of study are to be given. The Museum of Natural History has given the use of a lecture room for the season. Mr. Marshal Fry will give a

new course on Table Decoration, planned especially for the Society and Prof. Cornell will give a series of lessons in the Principles of Design for those new to the work.

The officers elected for the coming year are:—President, Mrs. Dorothea Warren O'Hara, New York; 1st Vice-President, Mrs. W. A. Coster, Brooklyn; 2nd Vice-President, Mrs. George Chichester, Brooklyn; Recording Secretary, Mrs. Carruth, New York; Corresponding Secretary, Mrs. T. F. Hatfield, Hoboken; Treasurer, Mrs. E. E. Smith, New York.

Chairmen Standing Committees:—Admissions, Miss Lorena Wilson, Brooklyn; Educational, Miss Marguerite Cameron, Orange; Exhibition, Miss Nell Garner Prince, New York; Finance, Mrs. Elizabeth Roth, New York; Printing and Publicity, Miss Charlotte P. Palmedo, Brooklyn; Extension, Miss Harrison, Orange; Good Fellowship, Mrs. W. W. Hilditch, Newark.



ROUND BOX—ALBERT W. HECKMAN

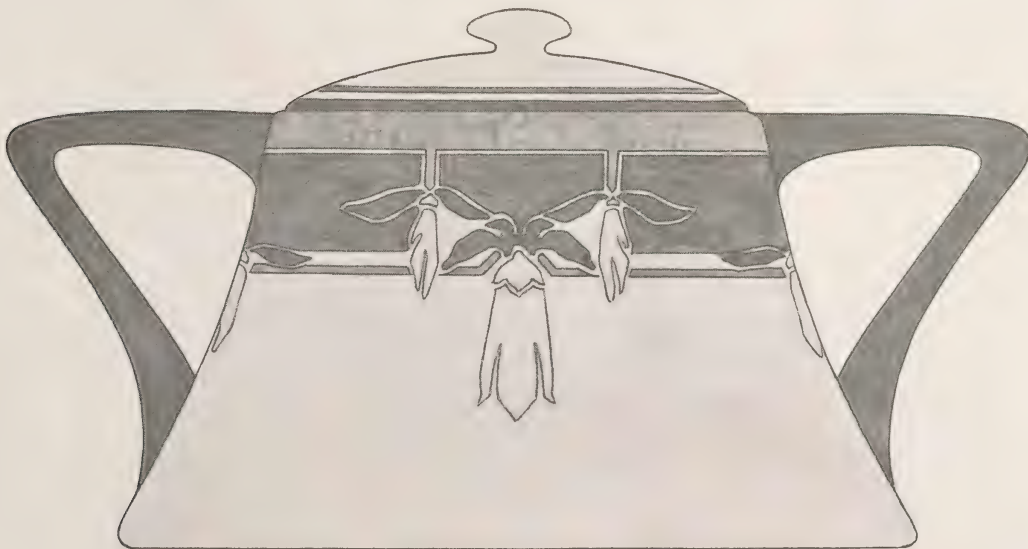
This is to be carried out in Roman Gold with Yellow and Yellow Brown Lustre. The dark touches on the buds are of Yellow Brown paint. Another treatment would be to use Light Green Lustre for the background and Yellow Lustre for the flowers with Green Gold instead of the other.



PLATE—NETTA BOTTS

OIL all dark tones except line at edge of plate and dust with Florentine Green. Oil the square flower form and the space between the two fine lines at the edge of the plate

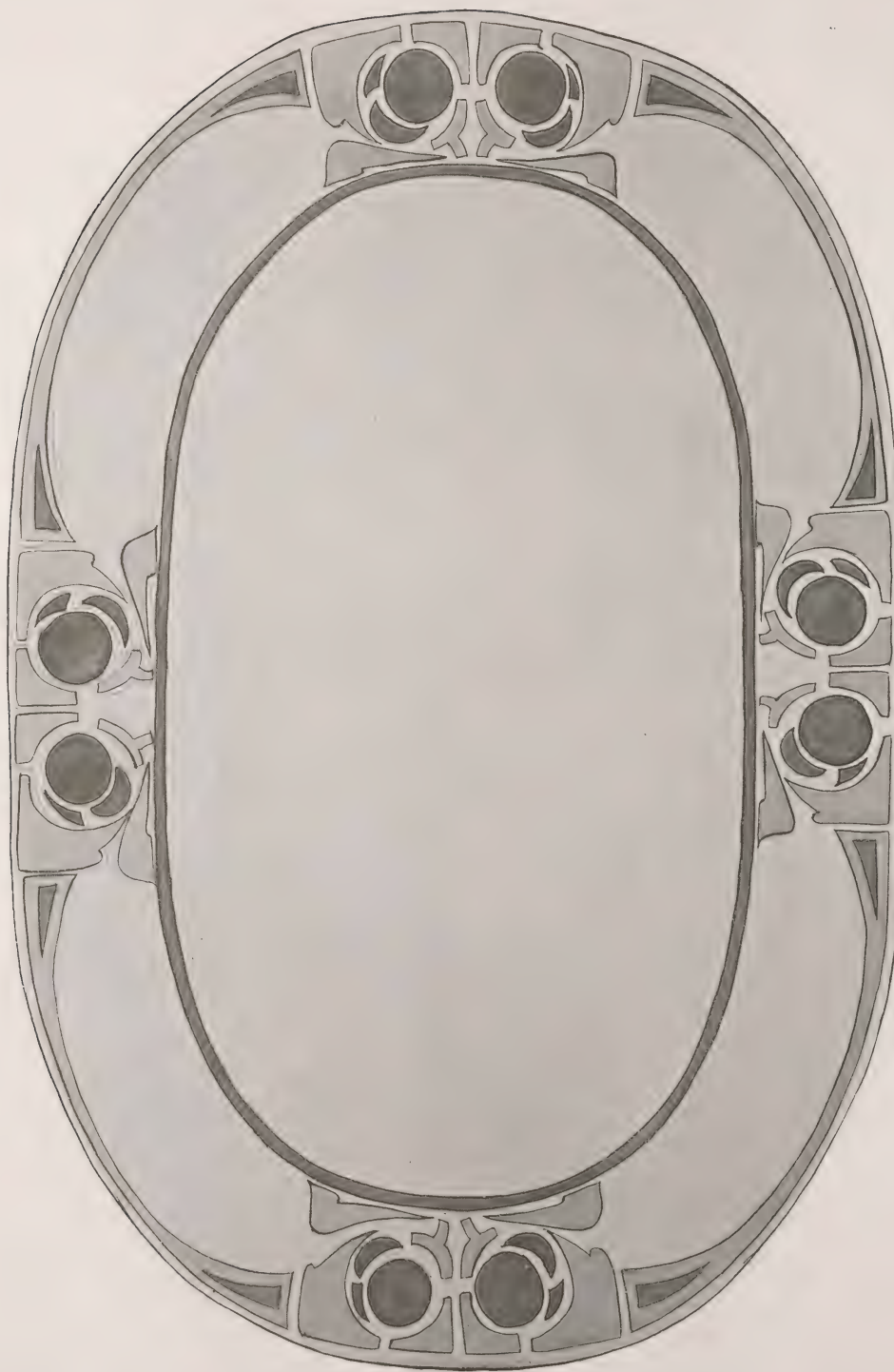
and dust with Grey Blue. A thin wash of Pearl Grey and a very little Albert Yellow may be painted over the remainder of the plate if a background is desired.



DESIGN FOR SUGAR AND CREAMER—CLARA L. CONNORS

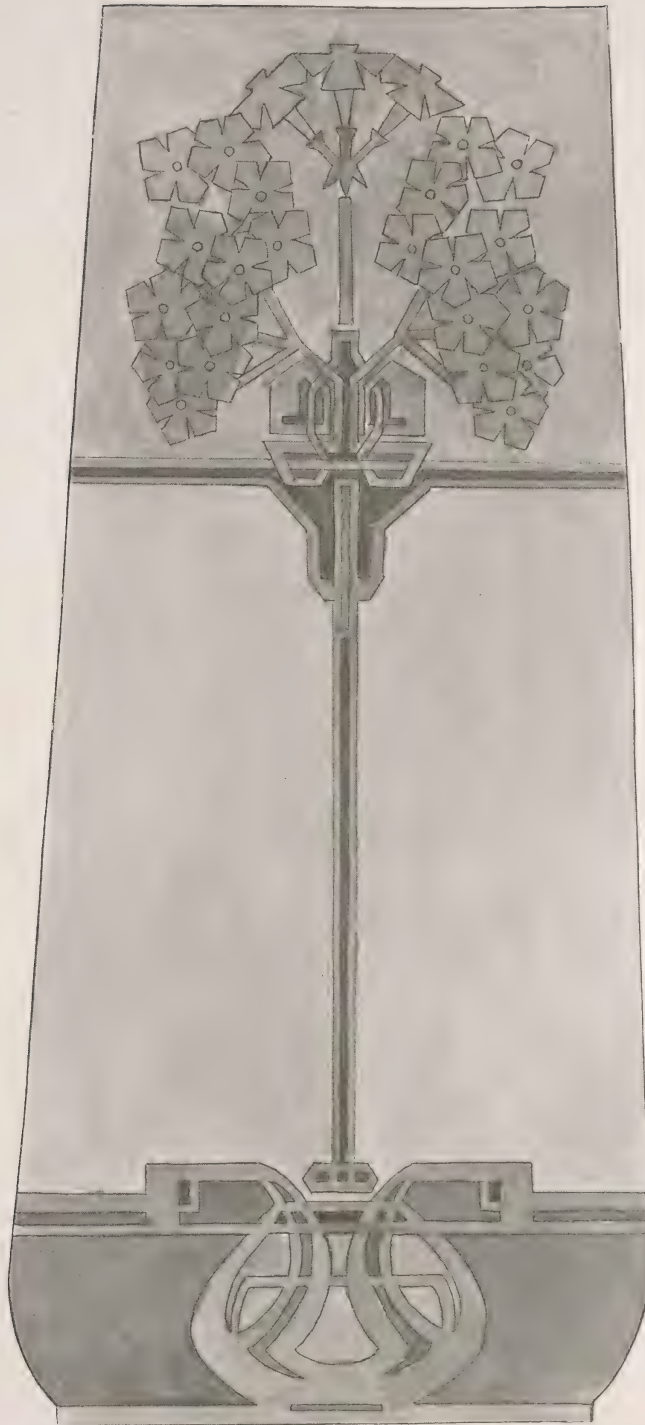
OUTLINES Black. First Fire—Background Copenhagen Grey; dark band, handles and band at edge of cover, Grey for Flesh; leaves one part Empire Green, one part Grey for Flesh, painted in rather light; flowers left white; narrow stems on bowl and cover and wide light band at top of bowl

one part Silver, one part Roman Gold. Second Fire—Shade leaves with a little Empire Green; flowers Pink at the ends with Pompadour. Go over bands with the Silver and Gold mixture again.



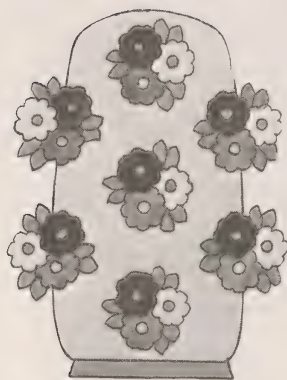
BREAKFAST SET, PLATTER—DORIS DAWN MILLS

Oil all light spaces and dust with Dark Blue for Dusting. Oil the dark spaces and dust with Grey Blue. No outline is necessary, but if desired an outline of Dark Grey and Banding Blue may be used.



BELLEEK VASE IN FLAT COLOR—MAY B. HOELSCHER

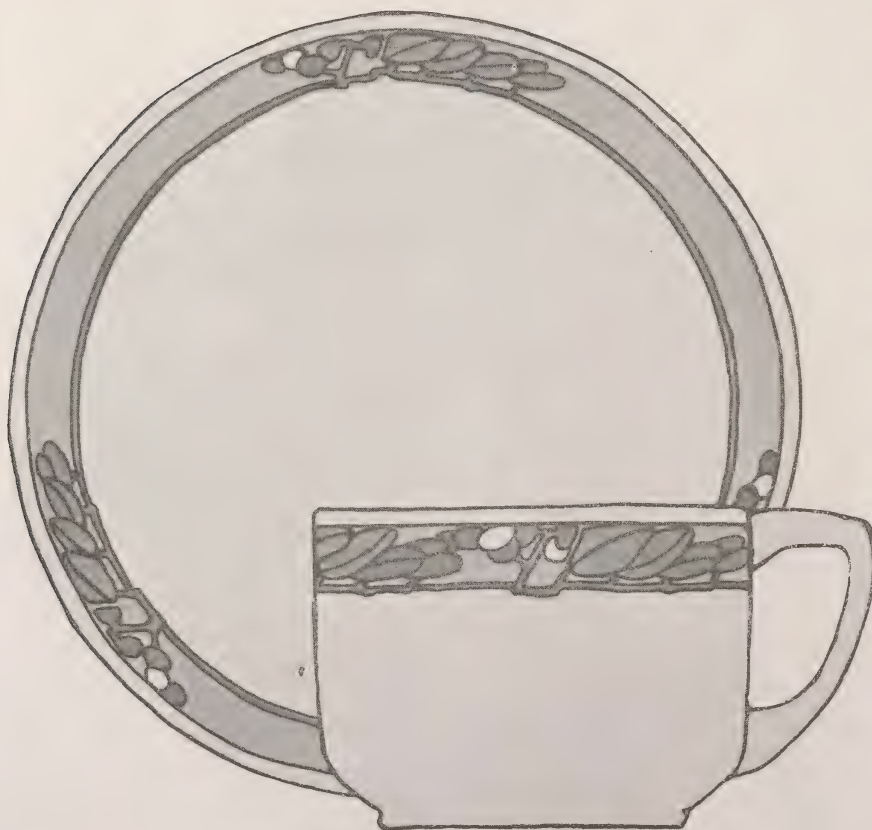
BACKGROUND Pearl Grey. Outline Black and Pearl Grey mixed. Flowers Carnation. Light geometrical forms Shading Green 2 parts, Banding Blue 1 part, Copenhagen Blue, 1 part. Darker geometrical forms Shading Green, 2 parts, Banding Blue, 2 parts. Touch of Black, say a trifle heavier. Small forms in design Yellow Red. Two firings.



SALT SHAKER

May B. Hoelscher

OUTLINE flowers in Black. Band at bottom of salt shakers is in gold and centers of flowers are in gold. The three flowers are Delft Blue enamel, Deep Purple with a touch of Brown 4 enamel and Yellow enamel. Leaves Green enamel.

FULL SIZE SECTION
OF PLATE
(Page 41)CUP AND SAUCER
WILD SENNA MOTIF
MARY F. OVERBECK

HEAVY outlines to be done in Gold. White berries to be painted in Yellow Ochre with a little Yellow Brown; other parts of design to be in Olive Green with a little Pearl Grey and a little Black. Background spaces; apply a delicate tint of Violet No. 2 with a little Pearl Grey and Black.



PLATE IN ENAMELS—ALICE SEYMOUR

TRACE in design but do not ink, paint bands and background of flower and leaf forms with Grey Green, let stand until dry enough to powder, use same color, paint outside band with

Grey Green three-fourths, Royal Green one-fourth, fire. For flower forms use Old Rose Enamel, or any dull shade of pink, and for leaves Dark Green Enamel. There is no outline.



BELLEEK BOWL—DOROTHEA WARREN O'HARA

(Treatment page 43)



BOWL, PERSIAN MOTIF ALBERT W. HECKMAN

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JULY 1915
SUPPLEMENT TO
KERAMIC STUDIO



DESIGN FOR PLATE—ELMA S. RITTER

OUTLINE and all darkest tones are Gold. Second Fire—Oil leaves and outer band and dust with Water Blue. The three light spaces in flowers are oiled and dusted with Bright Green. The large light panels between flower sections and the space at edge of the plate are oiled and dusted with Glaze for Green; this should be applied very thin.



BELLEEK BOWL (Page 42)

Dorothea Warren O'Hara

THE shape of this Belleek Bowl was designed by Dorothea Warren O'Hara as also the decoration. Enamels used, Dark Blue, Old Egyptian Turquoise, Pale Lilac, Warren's White Enamel used for white around center of flowers. The White

Enamel makes the flower more brilliant as there is quite a contrast between the creamy glaze of the Belleek and the White Enamel. Gather enamel together with Warren's Enamel Medium and thin with pure turpentine. Grind until very smooth, float on with china liner No. 2.



BOWL, PERSIAN MOTIF (Supplement)

Albert W. Heckman

FIRST Fire—Oil in all leaves, stems and bands and dust with Water Green No. 2. Flowers are Bright Green one part and Glaze for Green two parts. Buds are Grey Blue. Second Fire—Oil in all dark blue parts and dust with Dark Blue for Dusting.

Third Fire—Dust the whole bowl with Glaze for Green.



FORGET-ME-NOT PLATE—NELL SHERROD

PAIN'T light flowers with Deep Blue Green and a little Turquoise and add Banding Blue for the dark ones. Centers are Yellow and Yellow Brown. Leaves and stems Apple Green, a little Dark Grey and Yellow Green and Yellow Brown. Paint a band about 3-16 of an inch wide at edge of plate with Dark Grey and a little Yellow Brown.

✿ ✿
SHOP NOTE

A. H. Abbott & Co., of Chicago, one of the oldest art material houses in that city, has recently moved to No. 119 N. Wabash Ave., not far from their old address.

✿ ✿
STUDIO NOTE

Mrs. Anna E. Pierce will teach in Oakland, California, during the months of July and August.

ANSWERS TO CORRESPONDENTS

F. L. B.—I am painting a chop plate and using design for a plate by Margaret Wistrand in August 1912. Would like to know the name of the flower.

No. 2—I have done very little dry dusting and would like to know how to keep the vein markings in the leaves tighter than the rest of the leaf. In dusting they would very naturally acquire the same depth of color. Can part of the color be taken off?

No. 3—The illustration of the above plate seems to have a background behind the design, what color would this be? Also, in applying a tinted background would it not have to be put on and fired before any of the dry dusting was done?

No. 4—Could not this design be tinted with the wet colors, and if so, would the same colors be used and in the same proportion as given for dry dusting?

We cannot find the name of the flower; it is a wild flower; colors are blue and lavender.

The light veins should be dusted separately from the leaves, to procure the difference in tone, add a little Shading Green and Dark Grey to the mixture called for, using it on the darker tone.

You would not put a background over the entire surface when your flowers are such a delicate color. A background is not necessary in this, but if it is



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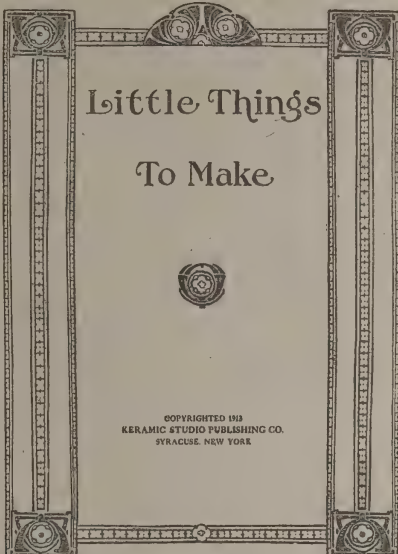
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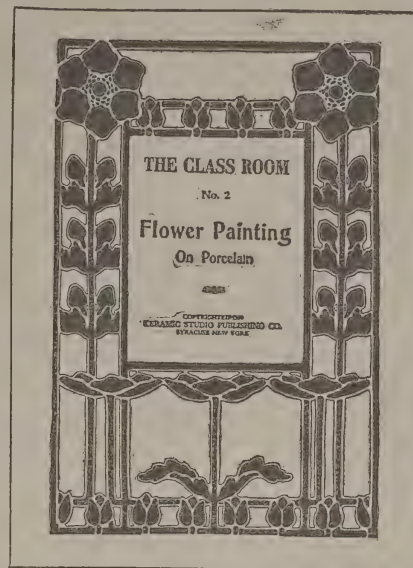
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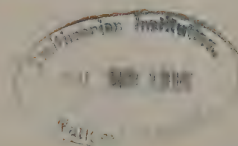
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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A large, cylindrical wooden barrel with a handle on top, supported by three legs, and a small object resting on the ground next to it.

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SYRACUSE, NEW YORK

August 1915



We had planned on publishing a series of most interesting and entertaining letters from a member of the ceramic "sorority" who has been spending the last year in China and Japan. By a mischance the first letter got away from us, and we have been so long in finding it and so much material has accumulated that we may have to give up the idea. We are, however, publishing in this issue a part of the last letter from Japan as it will be of special interest to ceramists.

I have visited two potteries, Sakada and Kiukoizan, where Satsuma ware is made in Kyoto, Japan, and watched the various processes. In the Kiukoizan we were taken first to the room where a young Japanese was turning large vases on a wheel. There was a square opening in the floor and a 18 inch disk in the center a little below the level of floor. The operator, seated on the floor, turned this wheel or disk by hand, that is, by placing a stick in a small groove in the disk and turning it rapidly, then working with the clay as long as the impetus lasted. He took a large mass of wet clay and placed it in the center and patted and pounded it in a tiny mound and set the wheel going. He then worked a bit up into a knot which he deftly flattened out, thinned with his hand on under side and a piece of rubber on top, trimmed edge with a knife, rounded edge with his hands, made the ridge in center with his rubber gauge, put a piece of string through the clay at the bottom and lifted off—a saucer. In a moment a cup was made, then a bowl, and then a large vase. The vase down to the largest part was made first, cut off by string and set aside; then the bottom was shaped, the two put together and welded and smoothed by the deft fingers and the piece of rubber, and moistened with water. The gauge was applied; the size and height were found to be perfect, and the vase was then cut by a string from the piece of clay on the board and lifted by a strap to a board to dry. We then watched other operators make vases, jars and bowls, and from this room were taken to see the kilns. The bisque is fired every day, but glazing done only twice a week. The kilns are huge mud mounds on the side of a hill, one above another, but connected in some way. They were all stacked ready for firing. Wood was the fuel used.

We were then taken to the buildings where various other things are made of porcelain. Dolls, dogs, cats, lions and those small images one sees everywhere and wonders who ever buys them. The operators here are young Japanese women. Several had small babies strapped to their backs while they worked.

We then visited the decorating department, and I wish I could make you see the wonderful skill and speed of these workmen, all seated on the floor, outlining with precision more rapidly than we can draw, the brush exactly vertical between the third and fourth fingers, banding, making borders and all-over designs. From there we went to the stock room, and I saw many adorable shapes in Satsuma which we never see in America. I told a representative of the company of the mistake made by most manufacturers in making the open sugar so much larger in proportion than the creamer, and put in a plea for more shapes suitable to conventional design.

Separate from the rooms and buildings in which the Japanese do their best work, are places where workmen are turning out large numbers of dreadful looking vases with ornate handles, a mass of brilliant color and cheap gold, impossible things which fill our five and ten-cent stores. I asked what they did with these things, as the Japanese never use them in their homes. The reply was what I feared it would be: "We ship them to America. The foreign trade wants them." You should see the cheap wares the Japanese and Chinese use. A simple bit of decoration or no decoration at all, soft color glazes, nothing to offend in any way. If we would educate the taste of our poor people, it seems to me we must urge those buyers who purchase these goods in large quantities, to ask for the things used in this country and not the monstrosities in gold and color which we now take in such numbers.

The last department visited was the shipping room, and there we saw the packers busily engaged in wrapping and checking up a large order for Burley & Co., of Chicago.

Hattie B. Smith.

June 21, 1915.

Mrs. Smith's remarks upon the sort of stuff made for the American market is a sad commentary on the results of art education in our public schools, the lack of adequate explanation, from the standpoint of artistic taste, of the objects in our museums, and in fact, the lack of such objects of art crafts in most of our museums; and to go still further, the lack of art crafts museums in most of our smaller towns, and many of our cities. We have been so absorbed in the practical things of life that we have failed to create about us an art atmosphere. A feeling for the *fit* and the *fine* should be as natural as breathing. But we will never have it as a nation—never live it as the Japanese do—until we have stepped aside from the strenuous life and taken time to refresh our souls; to build our homes, our public buildings, our shops even, and our streets, with some thought of individual expression and of restful co-relation; to have in our shops objects that are harmonious and simple; to cast aside the thousand and one useless and frail objects that crowd our homes, and upon which we waste our time and our thought, as well as our money; to have in our homes, as William Morris said, only those things that we know to be useful and believe to be beautiful, and to acquire a true standard of beauty by which we may have courage to take nine tenths of our belongings and consign them to the flames, rather than to suffer by association with them, a deterioration of taste for ourselves or for others.

It is a difficult matter, however, to have the courage of our convictions, so many considerations enter into our lives. There are the wedding gifts that must be kept in evidence for fear of affronting our friends; there are the early loves that we have outgrown but which association still holds dear; there are the things we keep because they are old or belonged in the family. But accidents occasionally relieve us of some of these spots on the fair face of the moon and we need not replace them. But worst of all, with many of us—perhaps with most—money considerations lead us not only to endure, but to perpetrate and disseminate more objects of degenerate art which can be classed neither as useful or beautiful. The editor of *Keramic Studio* with the rest must strike her breast and cry "Mea culpa."

✕ ✕

We give this month two pages from the flower note book of Mrs. Florence Wyman Whitson as a gentle reminder to our students not to let the summer pass without a similar gleaning of material for the winter. This note book has some thirty odd pages of wild flowers, some of which are quite unusual. The names are often missing, since one must be a botanist as well as an artist to make comprehensive notes, but names are not necessary in this instance.

✕ ✕

Readers of *Keramic Studio* will be interested to learn that the editor, Mrs. Robineau, has just received notice of the award of a Grand Prize for her exhibit of porcelains at the San Francisco exposition. It is a great gratification to be recognized in one's own country. The San Francisco exhibit consisted of 102 porcelains representing carved decoration, crystalline, flammé and mat glazes.

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XVI. COLOR HARMONY, APPLICATION (continued)

"Appreciation of beautiful color grows by exercise and discrimination, just as naturally as fine perception of music or architecture. Each is the outlet for the expression of taste, a language which may be used clumsily or with skill."—Munsell.

LET us now return to the designs of Problem X,* (Plate, Pitcher and Bowl). We have suggested the values of the colors by the neutral values shown. We have only to substitute color in the same values, selecting our Hues, Tints and Shades, which will, by their attractive force, correspond to the general balance of the grey scheme. This group is considered as a set, and will be so treated. If a *child's* set, we have a variety of schemes from which to choose, from the monochrome of Blue or Grey to a combination of bright cheery colors; the type of design will again determine this. If animals or units from toyland have been selected, we may exercise our love of color; if the motif be floral, we will be influenced by the one depicted. Blue Grey and Pale Yellow make a lovely combination for a child's set, also a scheme with bright touches of Scarlet and Green. If the set is intended for an adult, we will probably choose a quieter and daintier combination of colors with White or Ivory ground. In the latter case, the spotty effect—sometimes permissible in the decoration for children—is to be avoided. Here is where our discipline in values will again appear. Keep in mind the two kinds of harmony—that gained by the use of colors closely related, and that of contrast. Cool backgrounds, as a rule, call for cool colors in the design and warm background tints for warm colors. Remember that we are to confine ourselves to the designs already constructed, as these have already been criticised as to *construction* and *values* and our problem now is that of *color harmony*. It is impossible, in a course of this kind, to do more than suggest possibilities. To limit the exercises too much narrows the understanding of the Problem; to allow too much liberty in the matter of selection and adaptation leaves the student all at sea, with nothing definite to cling to, so we have tried to choose a middle ground, hoping that the misunderstandings may all be cleared up by the criticisms and that a better understanding will result.

EXERCISE

Color designs of Problem X (Plate, Pitcher and Bowl) with reference to the use of the shapes and to the motifs already chosen. Do two sets under this Problem, one showing a cool and one a warm color scheme; one, a monochrome or showing close harmony and one the harmony of contrast. Watch carefully the balance of the colors and the general harmonious effect, as before, choosing the color schemes methodically from the charts and showing a color analysis, indicating the *Hue*, *Value* and *Chroma* in each.

* See *Keramic Studio*, December, 1914.

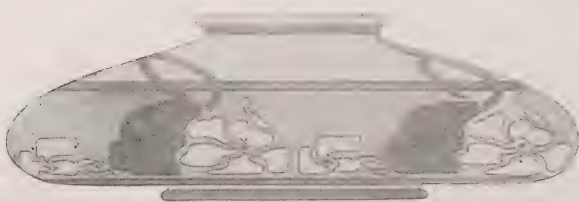


PLATE XVII (Fig. 2)

PROBLEM XVII. COLOR HARMONY, APPLICATION TO VASE FORMS

"The poverty of color language tempts to a borrowing from the rich terminology of music. Musical terms, such as "pitch," "key," "note," "tone," "chord," "modulation," "nocturne" and "symphony," are frequently used in the description of color, serving by association to convey vague ideas . . . in the same way the term *color harmony* from association with musical harmony, presents to the mind an image of color arrangement, varied, yet well proportioned, grouped in orderly fashion, and agreeable to the eye . . . musical harmony explains itself in clear language . . . but the adequate terms of color harmony are yet to be worked out."—Munsell.

BEFORE going further with our application it would be well to consider some of these musical terms in the above quotation. What do they mean to us in connection with our color work? Take for instance the term "key." We often hear this term used in connection with a color scheme—"it was painted in a high key." This means that the colors used were pure as to chroma and light in value. In this connection



PLATE XVII (Fig. 1)

it is well to divide our value scale into three registers, upper, middle, and lower register. The first four values, beginning with White, may be considered as the upper register. Color schemes using these values if pure as to chroma, will be in a, "high key." The three middle values, beginning with low light, will constitute our middle register, and the four lower ones, beginning with high dark, our lower register. This division gives us a definite basis for mutual understanding. In the earlier problem we have stated that a *chord*, made up of notes in the same register, is more harmonious and more easily managed than one of notes widely separated,—so in color, our safety lies, at first, in using colors not too widely separated, avoiding the spectacular. Also color schemes in a *high key*

become tiresome. "The mark of a colorist is ability to employ low chroma without impoverishing the color effect." We have already defined the terms *note* and *tone* in our earlier Problem. Let us try to get these definitions firmly fixed in the mind so that we may use them in their true sense.

For the practical application under this Problem we will color the designs of Problem XI*—the vase forms. As in Problem XVI, the values have already been suggested by the neutral values shown. The abstract design gives us entire liberty as to our color scheme. This is one advantage of the abstract design or the design so formal as to have lost the necessity of considering the natural coloring of the motif. The character of the design will determine largely the strength of the color scheme—the key and general tone. The design of bold type may be strong in color, while that of the more refined type should be correspondingly delicate in color. The abstract design shown in illustration (Figure 1) has a background of soft neutral yellow (yellow-orange) value, "light" chroma No. 4. The decoration is in grey-green, dull blue and gold, the green being middle grey in value and chroma No. 2. The blue is low dark in value, chroma No. 2. The slender Greek vase with the decoration from the narcissus motif is in delicate tones of grey-green, light as to values which are confined to the upper register but of softened chroma. The background is a delicate tone of green, light in value, and neutralized three times. The leaves are low light as to value but neutralized twice (chroma No. 2). The flowers are white with a touch of pure yellow in the center. There is no outline, the values themselves defining the design. In the low vase (Plate XIII, Fig. 3), the decoration of mountain ash, the background is a neutralized orange, (chroma No. 5, value, low light). In the decoration the background spaces between the units are a lower tone of the same color. The leaves are grey-green (chroma No. 3, value middle grey). The berries are red-orange (chroma No. 1, value high dark). The path is of gold. The whole design outlined in black.

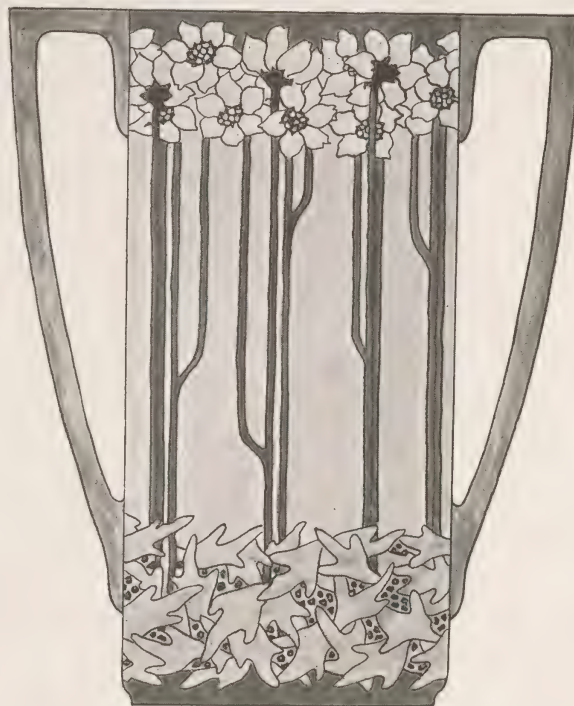
The low vase, the nasturtium decoration, has a neutral background, yellow-orange No. 4. The band behind the decoration two tones lower in value and the decoration in tones of yellow, orange, red-orange and grey-green.

For an object such as a vase or jardiniere, which, because of its nature, becomes, as it were, a part of the color scheme of the room, it is usually best kept low in tone. The general tone of our interior decorations are, as more study is given to the subject, becoming more and more harmonious and we do not wish even our "articles of vertu" to jump at us as we enter a room, but would prefer to become aware of them gradually to make their acquaintance one at a time. This is why the products of our best factories are so pleasing and practical: they are confined largely to the soft greens and browns, and the decorations, generally speaking, are low in tone. So while we do not feel hampered by this suggestion, it is one we will do well to note until we have gained sufficient technical skill and artistic knowledge to produce an object of such intrinsic worth as will place it above such consideration and in the class of "objects of Art."

EXERCISE

Put vase designs of Problem XI into color, choosing for the color schemes such combination (chords) as will best fit the type of the design and the size of the piece. Keep the background tones low in chroma, avoid strong contrasts; keep the color scheme simple, using from three to five colors only in each design; avoid sharp outlines and the use of too much gold, which,

by the way, should be selected, as to shade, to harmonize with the colors of the design. Silver, white-gold, and green-gold harmonize with the cooler schemes, while yellow and red-gold are best used with the warm colors. The metals used are, of course, a part of the color scheme and should be selected as carefully as any of the colors. For objects of this nature, the matt colors will be found satisfactory especially for background work.



VASE

Mary L. Brigham

OUTLINE flowers and the leaves with Dark Grey. Stems, dots back of leaves and center of flowers are Gold. The handles should have a gold band on both sides. Second fire, oil dark tint at top and bottom of vase and dust with 2 parts Pearl Grey, 1 Ivory Glaze, $\frac{1}{2}$ Dark Grey and a touch of Dry Ivory. Oil flowers and dust with Yellow for Dusting. Oil leaves and dust with 3 parts Florentine, 1 part Pearl Grey. Oil background and dust with equal parts Pearl grey and Ivory Glaze and a touch of Albert Yellow. Retouch Gold.



STUDIO NOTES

Miss Ione Wheeler of Chicago has returned to her studio in the Fine Arts Building, where she is again taking up her work with many pupils.

Mrs. B. B. Crandall of Chattanooga, Tenn., will open a studio at her Summer home "Woolferts Roost" on Lookout Mountain on Tuesdays and Fridays for the Summer. Mondays, Wednesdays and Saturdays at the Chattanooga Studio.

* See *Keramic Studio*, January, 1915.



BOWL—YUKEY R. TANAKA

(Treatment page 49)

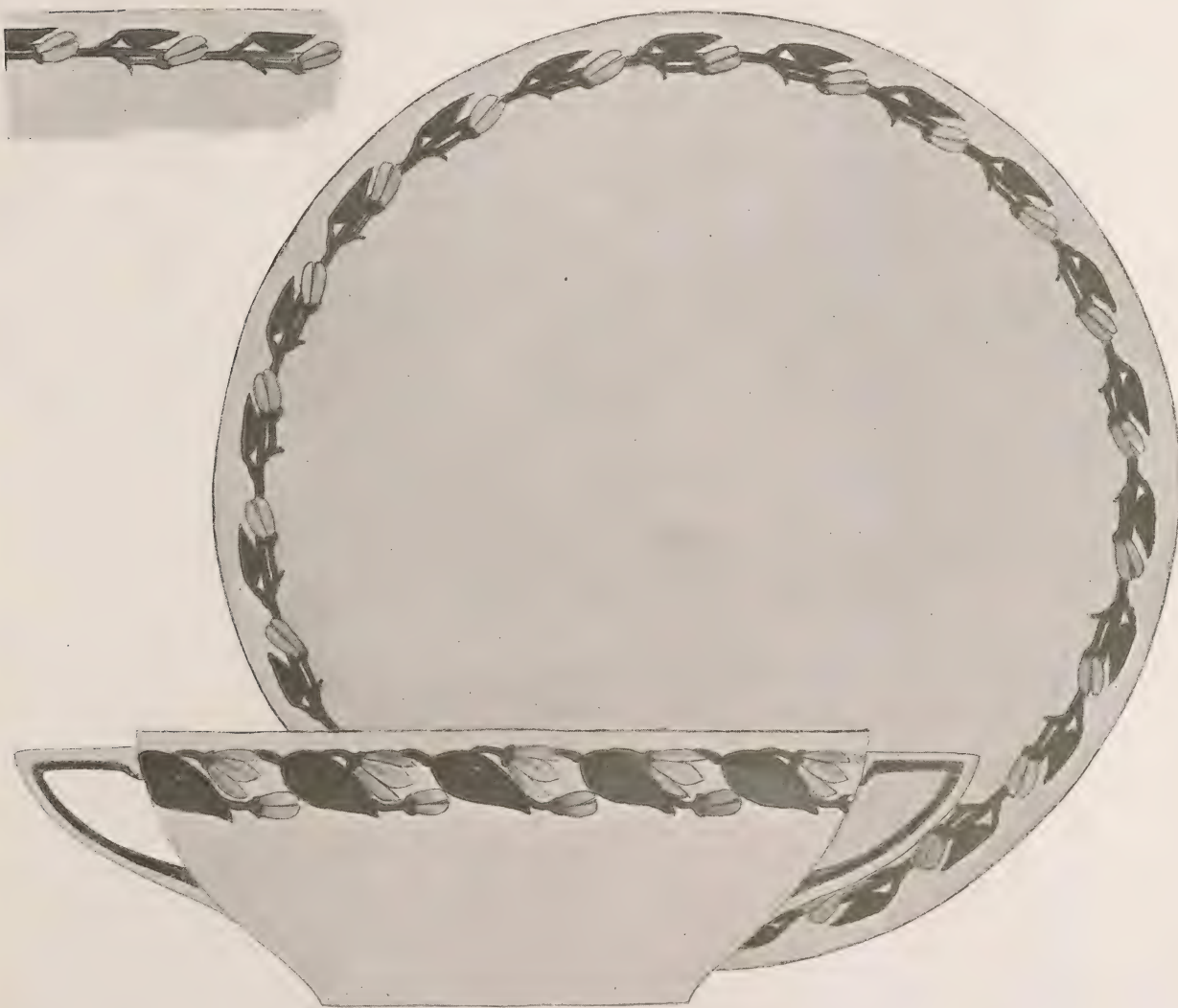
BOWL (Page 48)

Yukey R. Tanaka

BANDS in the border and the design on feet are in Gold. Butterflies and the light tone on feet are Yellow Brown and a little Blood Red. Shading and outlines are Dark Brown. Dark places in the figure between butterflies is Black with an outline of Deep Blue Green and a little Copenhagen Blue. The geometric figure between the iris is of the same color shaded with Copenhagen Blue. Background in border is Blood Red

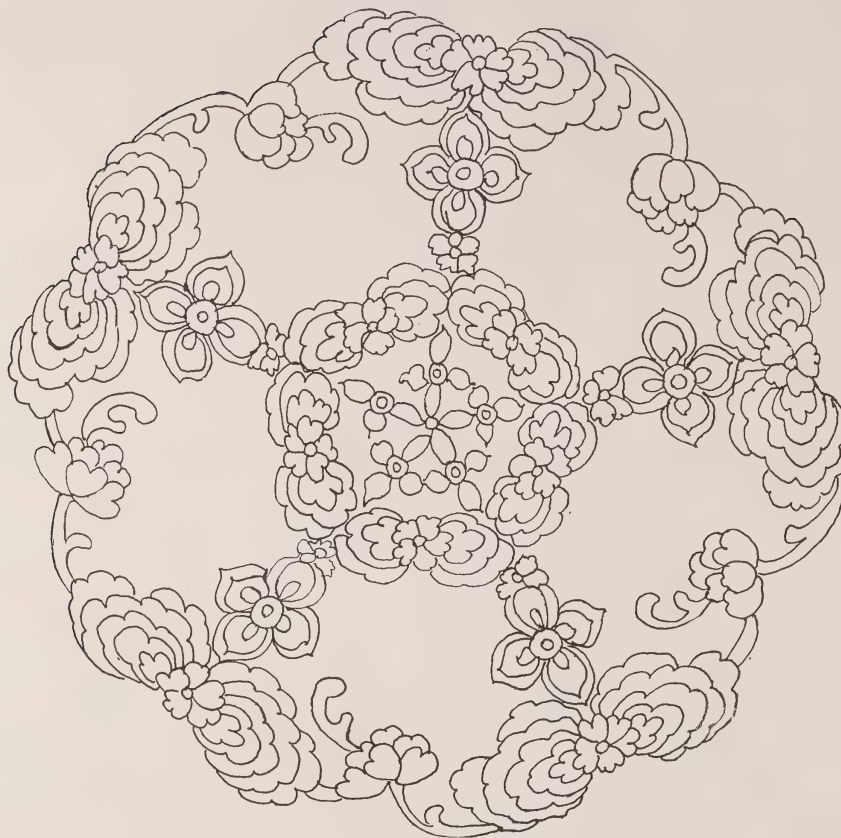
and a little Dark Brown. The light part of iris is left white with yellow marking; the darker tones are Blood Red and a little Violet with touches of Deep Purple. The darkest tones are Banding Blue and Deep Purple. Leaves are Apple and Yellow Green and a very little Yellow Brown, and the space in the center is Black. Background is Yellow Brown and a very little Blood Red, at top, shaded down to Yellow Brown and Yellow.

Inside of Cup



BOUILLON CUP AND SAUCER, ORANGE BLOSSOM MOTIF—LOLA A. ST. JOHN

Outline design in Dark Grey. For the background use a light tint of Pearl Grey and Warm Grey mixed. Wipe out flowers and buds and give a thin wash of Ivory and shade with Ruby. For leaves and stems use Yellow Green mixed with a little Yellow Brown and Pearl Grey.



CHINESE DESIGN COPY—MARY B. JENNINGS



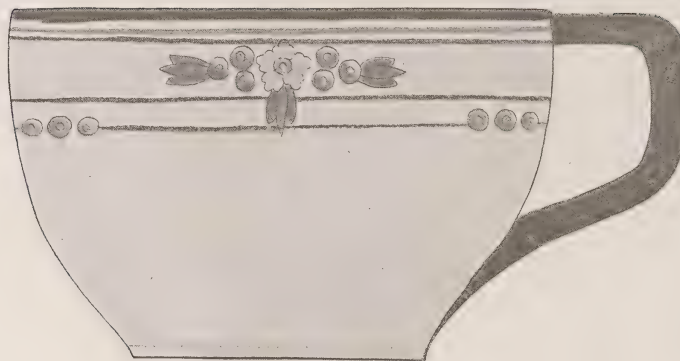
PLATE—DORA V. McCREA

Outline in Black. First two bands and motif in Gold. Third band in Moss Green. Space between second and third bands Satsuma tint. Leaves in Moss Green shaded with Brown Green. Flowers in all colors.



MILK WEED—M. H. WATKEYS

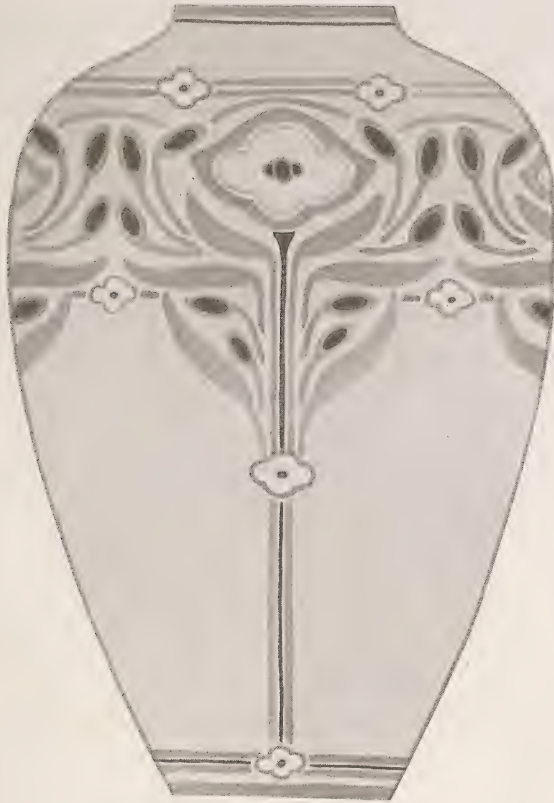
Outline with Black. Blossoms are a very thin wash of Blood Red with a touch of Violet shaded with the same with a little Shading Rose added. Stems and light leaves are Apple Green, Albert Yellow and a little Dark Grey. Dark leaves Green, a little Yellow Green, Brown Green and Dark Grey. Background Pearl Grey and Apple Green.



CUP AND SAUCER—M. C. McCORMICK

FLOWERS are all in enamel, made of a mixture of two-thirds Aufsetzweiss, one-third hard white enamel. The center flower is yellow, made of Silver Yellow toned with Deep Purple. Leaves, Apple Green toned with Deep Purple and a little Brunswick Black. Add sufficient enamel to make two tones of green, making center leaf the lighter and two either side the darker. Buds are of Dark Blue toned with a little

Brunswick Black. Dot in center, Yellow. The lines are all gold with the exception of the one next to the outside edge, which is Dark Blue, made of the same mixture as the blue flowers only without the enamel. This may be made in one firing if it is dried after the outline is finished, and then the enamel very carefully filled in.



VASE IN GOLD AND LUSTRES—ALBERT W. HECKMAN

First Fire—Paint in the whole design with Roman Gold. Second Fire—Give the whole vase a wash of light Green Lustre. Wipe out the whites and paint with Yellow Lustre. Third Fire—Go over all the gold and paint in the darkest parts of the design with Empire Green.

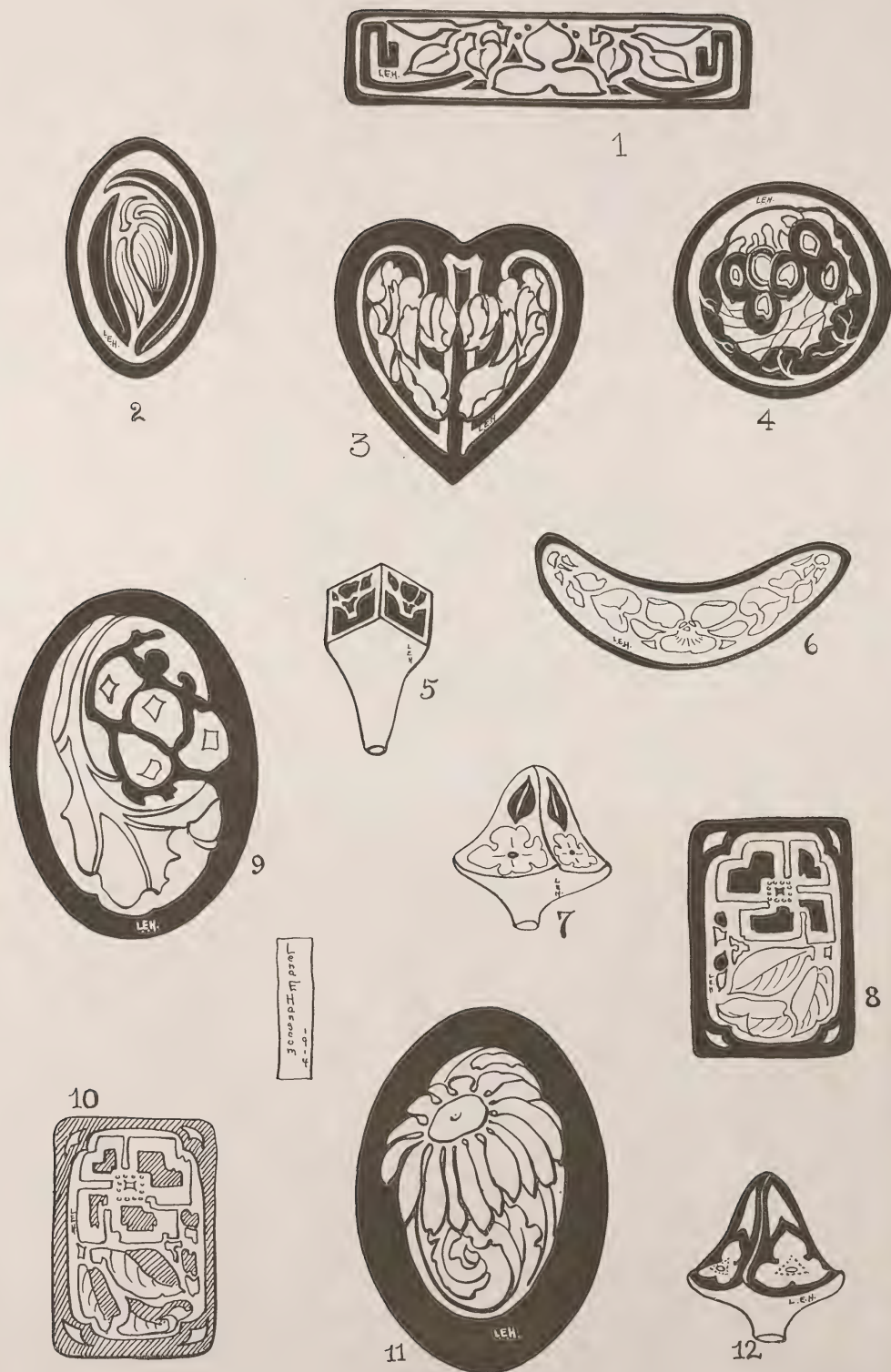


FORGET-ME-NOT BOWL—ALBERT W. HECKMAN

THE outer bands and fine lines in design are of Green Gold. The conventional flowers, buds and broad bands are of hard Blue enamel. Background panels are of Grey Green. The forget-me-nots in panels and around the top of bowl are in natural colors. For the lightest flowers and buds use Deep

Blue Green and Peach Blossoms. For the darker ones use Banding Blue and Violet. Leaves and stems are Yellow Green and Shading Green. Green Gold may be used instead of Blue enamel if desired.

KERAMIC STUDIO



MEDALLIONS AND HAT PINS IN BRIGHT COLOR AND GOLD OR LUSTRE AND GOLD—LENA E. HANSCOM
(Treatment page 55)

MEDALLIONS AND HAT PINS (Page 54)

Lena E. Hanscom

NO. 1. The background is Copenhagen Grey with just a touch of Russian Green. The leaves are Apple Green. The flower form, also the stems and little dots and triangles are Banding Blue with a little Copenhagen Grey. Outline with Shading Green. The band around the edge is Gold.

2. Outline with Black, using the water mixture and a little mucilage. The background is Russian Green. The flower is Banding Blue, shaded with Violet No. 1 or 2 at the tip of the petals. The leaves are Royal Green. Then the lower part of the background is dusted with Banding Blue, just a very little, dusting over the design and background together.

3. The stems are Olive Green and the sepals Moss Green, with Olive at the tips. The petals are Violet No. 2. The turned-over petals and spur are Roman Purple. The whole background is Gold.

4. Outline with Black, water mixture. The berries are Capucine Red with a rim of Blood Red. The inner part of the leaf is Royal Green, and the turned-over edge is Shading Green. The background is Gold.

5. The petals of the flower are Peach Blossom and Blood Red. The leaf form is Apple Green shaded with Royal Green. The stem of the flower is Shading Green and Royal Green. The whole background is Peach Blossom with just a touch of Blood Red.

6. Background Air Blue. Flower and buds, Violet No. 1, shaded with Violet No. 2 and a little Roman Purple. Centers Apple Green, leaving a little white. Center Egg Yellow with an accent of Carnation. Leaves Grey Green and Shading Green. Outline Black or Gold like the rim.

7. Outline in Black. Flower is Peach Blossom shaded with Blood Red. Leaf and center of flower Shading Green. Background Apple Green.

8. Outline with Black, then paint in dark part of flower, and center and background with Dark Brown. Paint the shadow side of the leaves with Olive Green. Paint the rim in Gold.

Second Fire—Wash Light Green Lustre over the entire leaf, stems and little calyxes. Then wash Yellow Brown Lustre over the flower, buds and background. The Gold on the edge is washed over with Yellow Lustre.

9. Outline quite firmly with Black. The background has one application of Pigeon Grey Pearl Lustre, put on with quick, not too even strokes. The inside of the leaf and stem is Dark Green Lustre. The border and the highlights of the berries are Gold. Give the rest of the berries a light coat of Ruby Lustre, also the turned-over edge of the leaf.

Second Fire—Go over the Gold. Then wash over the berries with Yellow Lustre and the edge of the leaf with Yellow Brown Lustre.

10. Paint in center of the petals with Rose. Outline flower and buds with Ruby, water mixture. Outline leaves, stems, etc. with Royal Green. Rim is Gold, outlined with Banding Blue. Leaves, Grey Green Lustre. Do not pad it.

Second Fire—Go over flower and buds with Rose Lustre. Go over background and leaves with Pigeon Grey Pearl Lustre and go over Gold border once more.

11. The daisy is left white, shaded with Copenhagen Grey and Pearl Grey. The center is Yellow Brown. The leaf is Royal Green. The background is Dark Brown. Outlines are Black and border is Gold;

Second Fire—Go over center with Yellow Lustre. Go over flower with Pigeon Grey Pearl very lightly, the leaf and stem with Light Green Lustre and the background with Yellow Brown Lustre. Go over the Gold rim once more.

12. Background is Gold. Leaf and under part of hat pin is Dark Green Lustre. Center of flower Ruby Purple, then washed over with a thin wash of Violet Lustre.



WORK OF KREIS ART STUDIO, MARION, OHIO



PLATE, CONVENTIONAL PEACOCK—EDITH ALMA ROSS

PAIN'T the birds with a green made of Grass Green, Dark Green and a touch of Brunswick Black. Paint in the lower triangle feathers with Mason's Blue—the upper or central five are a medium tint of Blue and the lower five are a Deep Blue. The little eye or oval spot on these triangles are put in with Gold.

The eye of the peacock is the white of the china. The oblong black ornaments in the inner band are Brunswick Black and the fine line connecting them is Gold. The pale wash behind the birds is a solid band of Gold and all the birds and feathers are outlined with Brunswick Black.



Mrs. C. A. Lutzen

Clara C. Chick

Mrs. C. L. Dean

Clara C. Chick

Mrs. A. D. Harman

Mrs. C. L. Dean

Mrs. E. L. Brown

Floy Dunham

May Carpenter

May Carpenter

Mrs. H. W. Barr

Floy Dunham

MRS. CHERRY'S CLASS IN LINCOLN, NEBRASKA

MRS. K. E. Cherry spent the week June 8th to 15th in the Coover Studios. Those taking the course of lessons were: Mrs. C. A. Lutgen, Auburn, Neb.; Mrs. H. M. Barr, 2217 Howard St., Omaha; Neb.; Miss A. May Carpenter, Mansfield, La.; Estelle Ennis, Mrs. C. L. Dean, Miss Floy Dunham, Lincoln, Neb.; Miss Clark Chick and Mrs. A. D. Harman, Hastings, Neb.; Mrs. E. L. Brown, Parker, S. D., and Miss Nadine Blosser,

Norway, Kansas. Others doing special work in china and water color were Mrs. E. C. Salisbury, 427 No. 5th St., Mrs. S. D. Ruth, 401 Florence Ave., Miss Davis, 1005 Market St., Beatrice, Neb.; Miss Edna Green, Mrs. Nettie Shugart, Pauline Geiser, Lincoln, Neb.

The interest centered on the work in enamel designs and in attractive landscape, bird decorations, and a number of pieces in dry dusting were done.

The illustrations are representative pieces, those on Satsuma being all in enamel. The vase with figure was combined with panels of hollyhock and dainty enamel border above. The landscape vases were particularly fine. The landscape and bird tiles show possibilities for pleasing decorations for these. The plates and Belleek bowl were very pleasing in dry dusted colors.

Mrs. Cherry's visit to Lincoln practically brought a summer school to this section. From Lincoln Mrs. Cherry went to St. Paul and Minneapolis and in August will be in Seattle and San Francisco.

(It is regrettable that the photographs sent for illustration do not do justice to the work. Photographs of large groups in which each piece is small, cannot show the decoration plainly. It would be better to illustrate only two or three pieces plainly than to crowd too many pieces in one group. *Ed.*)



Nadine Blosser

Mrs. C. L. Dean

Mrs. E. L. Brown

Nadine Blosser

A B C D E
F G H I J K L M N O P Q R S T U V W X Y Z



CONVENTIONAL FLOWER DESIGN FOR SMALL PLATE—MAY B. HOELSCHER

OUTLINE with Black. Bands and leaves are Green Gold. Flowers are painted with a thin wash of Deep Blue Green and a little Sea Green or Turquoise and shaded with Banding Blue. Centers of flowers are Yellow Brown shaded with Dark Brown. The calyx of buds is Apple Green shaded with Shading Green and a little Brown Green.



BOWL (Supplement)

Dorris Dawn Mills

TRACE design and outline in India Ink; tint with Moss Green to which has been added a little Albert Yellow. Clear out dark design and white flowers—paint darkest part in same mixture of Green only darker. Centers of flowers Albert Yellow real dark; then fire. Part around flowers same mixture only lighter than design. This can be outlined in Silver or made without an outline.



TEA SET (Supplement)

Adeline More

OIL the darkest blue tones in bands and conventional flowers and dust with Dark Blue for dusting. Oil green in conventional leaves and dust with Florentine Green. Paint the realistic flowers with a very thin wash of Deep Blue Green

for the light flowers, add a little Banding Blue for the next darker ones, a little Copenhagen Blue for the darkest tones. Leaves are Apple Green, Yellow Green, and a little Brown Green, add Shading Green and a little Dark Grey for the darker ones. Apple Green and Copenhagen Blue for the shadow leaves. Background is Banding Blue, Violet and Deep Blue Green. Paint in the Gold and fire.

Second Fire—Oil the light blue in conventional flowers and the blue borders and dust with 1 part Grey Blue and 1 part Ivory Glaze. Retouch flowers with same colors as in first fire where it is necessary and also retouch Gold.



ANSWERS TO CORRESPONDENTS

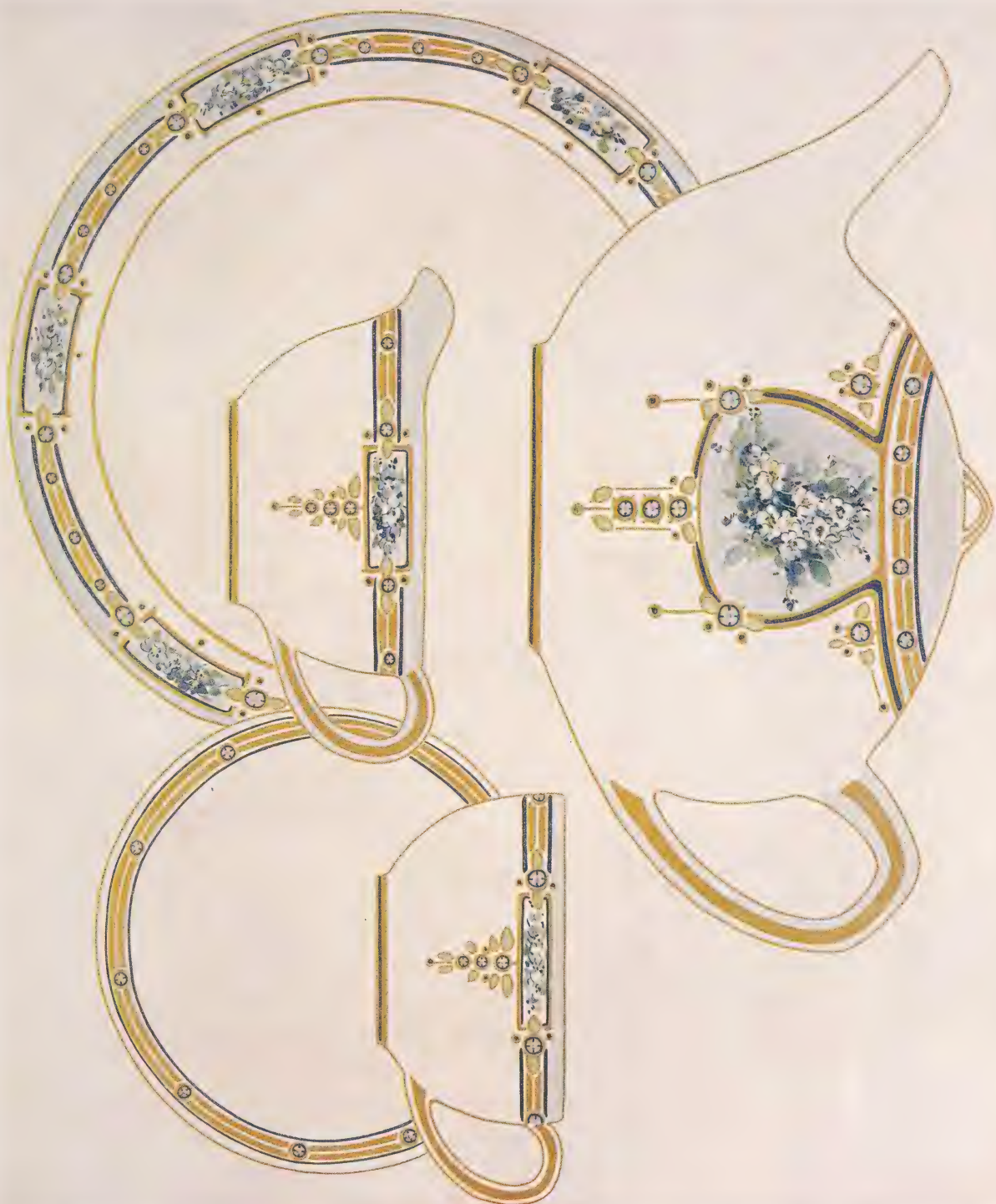
MRS. N. G. M.—Can you tell me if there is anything particular about Black Lustre in applying? Does it have to be pounced? Orange does, does it not? I have never used either and want to use them on a study (Supplement to Ceramic Studio, July 1902, Coffee Set by Miss E. Mason)

It is not necessary to pounce either the Black or Orange Lustre unless you are covering a large surface and cannot get it even. If you put a drop or two of Lavender Oil in the Lustre it will keep open a little longer and is easier to apply.

E. V. M.—Please tell us the cause, when we light the asbestos the flame goes down instead of up, the burner is not covered, and there is a good draught.

If the smoke goes down as well as the flame it is due to either dampness or the flue must be choked up.

M. D.—1.—How do you color Satsuma ware? I put a Satsuma vase



TEA SET—ADELINE MORE

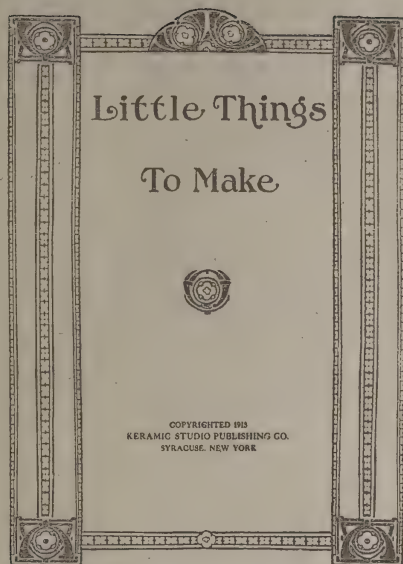


BOWL, ORANGE BLOSSOM MOTIF—DORRIS DAWN MILLS

AUGUST 1915
SUPPLEMENT TO
KERAMIC STUDIO

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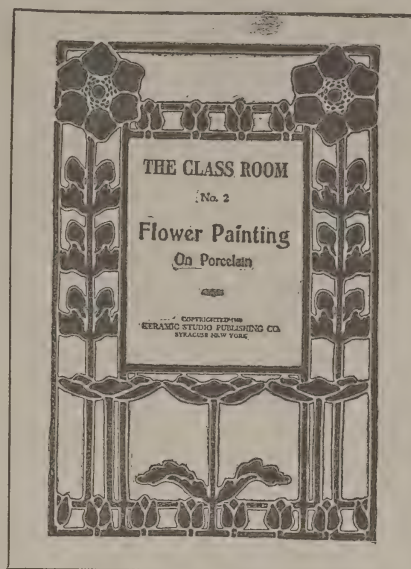
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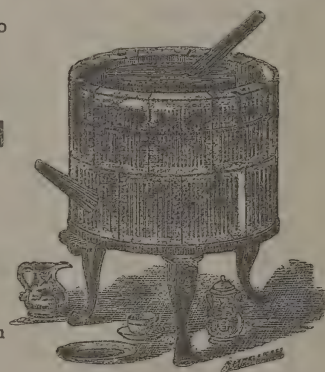
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KERAMIC STUDIO

Vol. XVII, No. 5.

SYRACUSE, NEW YORK

September 1915



that have so far been unable to evolve a working plan.

✕ ✕

One of our advertisers has been strenuously advocating the printing of advertisements in the body of the Magazine after the fashion of several of our literary contemporaries. We would be glad to have expressions of opinion from our subscribers on the subject. There is much doubt in our mind as to the fitness of this method of advertising to an art magazine, even if it should be more advantageous to advertisers, which is a debatable question, and more profitable financially to *Keramic Studio*. In a magazine of designs, like ours, it would of course be impossible to put ads in the margin, as is done by the *Saturday Evening Post*, the *Ladies' Home Journal*, and others. A method might be devised by which advertising pages or half pages would be inserted between pages of designs, instead of being all massed at the beginning or end of the Magazine, or by which reading notices, which would be paid advertisements, might be mixed with Studio Notes, Answers to Correspondents, treatments, etc., but would it be advisable? We doubt it. We notice that one of the popular magazines lately submitted the question to its readers and that the consensus of opinion was strongly against it, and we understand that several advertising experts consider this innovation as a temporary fad which will not last, and has not proved of any benefit either to the magazines which have used it or to the advertisers. We are so far of the same opinion. Meanwhile we are open to conviction, and the views of our subscribers and advertisers will be interesting to us.

✕ ✕

We have received the following interesting letter from Mr. Ingerson who has charge of the American Arts and Crafts section at the Panama San Francisco Exposition:

"The following awards may be of interest to the readers of *Keramic Studio*:

Miss Maud Mason, Gold Medal.
Mrs. Dorothea Warren O'Hara, Gold Medal.
Helga Petersen, Silver Medal.
Mrs. Mary B. Elling, Silver Medal.
The Chicago Atlan Club, Silver Medal.
Mary Bacon Jones, Silver Medal.

"Many of the ceramic workers did not return the questionnaires which were sent to them, and for this reason they failed to receive the awards which they deserved and which would have been given to them otherwise.

"People are showing a wonderful interest in this section and our sales are fine. I wish that I could have had a year to prepare for this show, and for the workers to prepare, we could have done a great work. But even now this section is the talk of the whole Exposition, and people come many times, which shows a real interest."

TWIN CITY KERAMIC CLUB

THE Twin City Ceramic Club was organized in April, 1912, with thirteen charter members. The first president was Miss Elizabeth Hood of St. Paul, who remained in office until her death in the spring of 1914. She was succeeded by Miss M. Etta Beede, the present president.

From the first, the Club has worked for a high standard and to this end has each year organized a class for the study of design, the first year under Miss Louise Pinckney, and the last two years under Miss Mary M. Cheney of the Minneapolis School of Fine Arts. The results of this study have been most gratifying, a steady advance in excellence being shown at each succeeding exhibition.

The Club gave its first exhibition to the public in the winter of 1913 at the Handicraft Guild, Minneapolis, and made a most creditable showing. In response to an invitation from the Denver Club of Colorado, a portion of this exhibit was shipped to Denver and shown with that of the Denver Club. Later, in December, the entire exhibit was again shown in St. Paul on the Roof Garden of the St. Paul Hotel and excited much enthusiasm and sincere praise.

In the fall of 1914, the Club again exhibited in Minneapolis, and returned the courtesy of an invitation to the Denver Club, which responded with a collection from its members. Edwin M. Dawes and Gertrude J. Barnes, local artists, contributed pictures in oil and water color, greatly adding to the interest and effect of the exhibit, which was logically arranged, the table services being shown on white and the ornamental pieces on suitable and harmonious backgrounds. To help in the expenses of exhibitions, the members each donate china to the amount of \$2.00 and the money thus obtained is turned into the Treasury.

Besides the regular exhibitions, the Club has exhibited each year under the auspices of the State Art Society. This Society, under the direction of Maurice I. Flagg, has done much to encourage and stimulate interest in all departments of art. The exhibitions are competitive, and are judged by such well-known artists as Lorado Taft, Ralph Clarkson and Miss Bessie Bennett of the Chicago Art Institute. It is largely due to the interest of Miss Bennett that ceramic art has been given its full share of recognition, and she has been most complimentary and encouraging to the Club.

In 1913, Miss Beede and Miss Huntington carried off first and second honors, there being but the one prize offered. In 1914, the number of prizes was increased and Mrs. Alcott, Miss Newman, Miss Carlyle and Mrs. Brown all received prizes. In the fall, at a special exhibition, Miss White, Miss Beede, Miss Newman, Miss Huntington, Miss Mowbray and Mrs. Paist carried off the honors. The prize winners were then invited to exhibit with the Atlan Club of Chicago, and again came off with flying colors, Miss White, Miss Huntington and Miss Newman being the prize winners.

The Minnesota State Fair, one of the largest and most important State Fairs in the country, has also done much to encourage china decorators, appropriating several hundred dollars annually to this department.

Each year, the Club entertains at a luncheon some guest of honor who has directly or indirectly contributed to the suc-



Miss Huntington Miss Mowbray
Miss Newman Mrs. Alcott Miss Beede
Miss Newman

cess of the Club. The first year, Miss Bennett of Chicago was the honor guest and gave an entertaining and instructive heart-to-heart talk to the Club. Last winter, the Club entertained as its guest Mrs. Ruth Wilson Tice, a pioneer worker in ceramics, and organizer and President of the first Ceramic Club of Minneapolis. Mrs. Tice is one of a small group of women who with Miss Louise McLaughlin really founded what is now the Rookwood Pottery of Cincinnati, and her long experience in the field of ceramic art, and her interest in the work locally combined to make her talk of special interest.

Last winter, the Club organized a class in design for students, using Mrs. Paist's course in design, as published in *Keramic Studio*, each member of the Club taking her turn at criticizing the work of the class. This proved so successful that it will be repeated next year, arranging second year work for last year's students. In this way, the Club not only encouraged beginners, but it was found an excellent way of earning money for the Club.

The Club at present has a membership of fifteen, and hopes to add a number of new members, both active and associate, this coming year. The winter exhibition is already planned and each member is expected to contribute a poster for window display. With an uncompromising attitude towards a high standard, and a genius for hard work, as demonstrated by its members, the Club hopes to win for itself a permanent place in the department of art to which it is dedicated.



Miss Huntington Miss Newman Mrs. Paist
Miss Tupper Mrs. Paist



Miss Carlyle Mrs. Brown Mrs. Bell Miss Beede



Miss Mowbray Miss Beede Miss Mowbray Miss Beede
Miss Huntington



Mrs. Sandy Mrs. Coleman Miss Newman Miss Carlyle



Miss White Mrs. Coleman Miss Mowbray



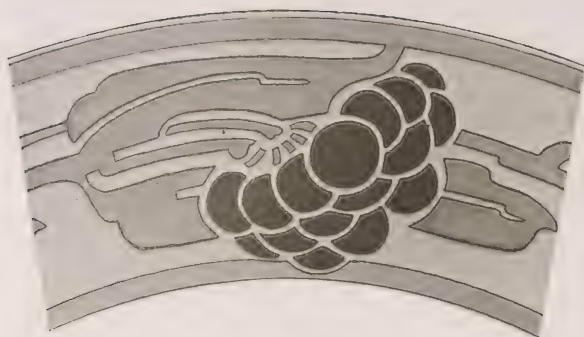
Mrs. Newman Miss Mowbray Miss Mowbray Mrs. Alcott Miss Beede Mrs. Bell Miss Mowbray



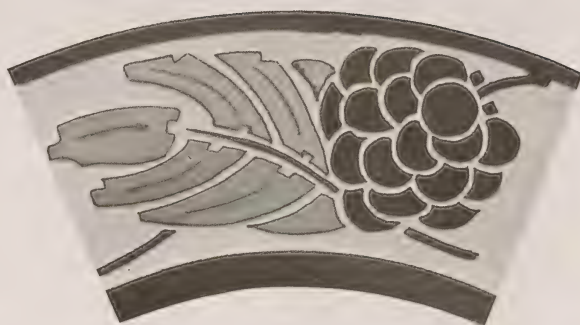
MISS WHITE

The bowl was awarded the Atlan Prize at the Chicago Art Institute, October, 1914.

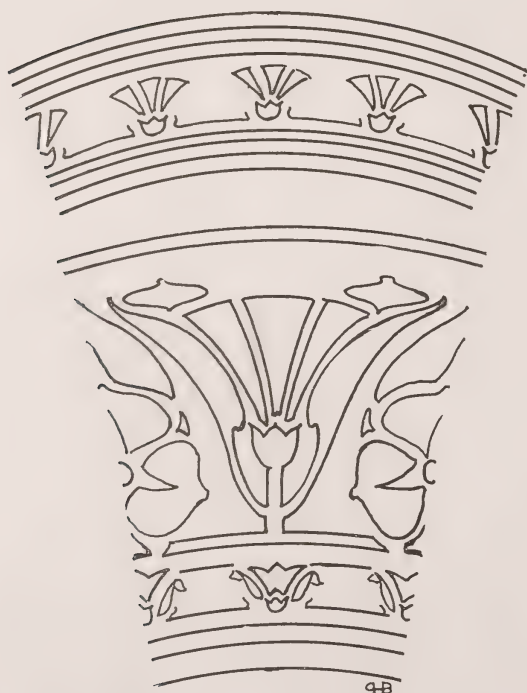
TWIN CITY KERAMIC CLUB



FULL SIZE SECTION OF PLATE—FRANCES E. NEWMAN



FULL SIZE SECTION OF PLATE—MRS. ARCH COLEMAN



ONE-SIXTH SECTION OUTSIDE DECORATION

SATSUMA BOWL (Supplement)

Henrietta Barclay Paist

WARREN O'HARA'S soft enamels, Lavender, Dark Blue, Violet, Dull Yellow, Neutral Green, Green No. 2. Trace the design and outline the flowers, leaves and stems with Mineral Black. Lay the gold lines with half and half Roman and Unfluxed Gold. After firing, go over the lines and put in dots. Dry and float in enamels as follows:

For inside of bowl, flowers, Lavender; centers, Dull Yellow; leaves, bands and stems, Neutral Green. Out-

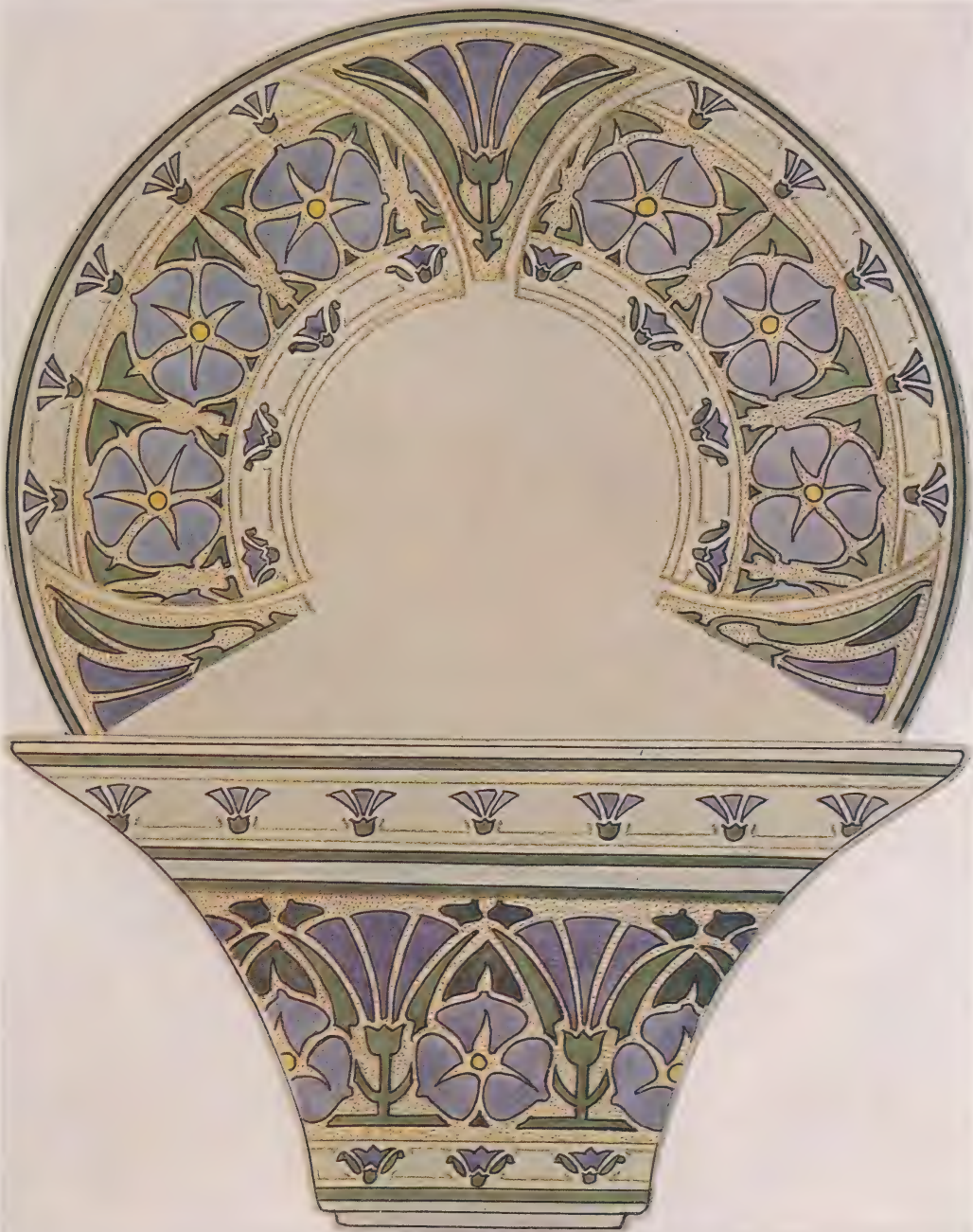


ONE-SIXTH SECTION INSIDE DECORATION



ONE-SIXTH SECTION INSIDE DECORATION

side of bowl, flowers, Lavender deepened with Violet and Dark Blue; centers, Dull Yellow and leaves, bands and stems Green No. 2. If, after firing the enamels are not satisfactory, they may be floated in again for a third fire. The Neutral Green is a hard enamel and will need the addition of a little flux, not over 1-10th.



BOWL AND PLATE—HENRIETTA BARCLAY PAIST
TWIN CITY KERAMIC CLUB

SEPTEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



PLATE, MOUNTAIN ASH BERRIES—MRS. ARCH COLEMAN

Berries, Red Bronze. Leaves and bands, Green Gold. Satsuma background.



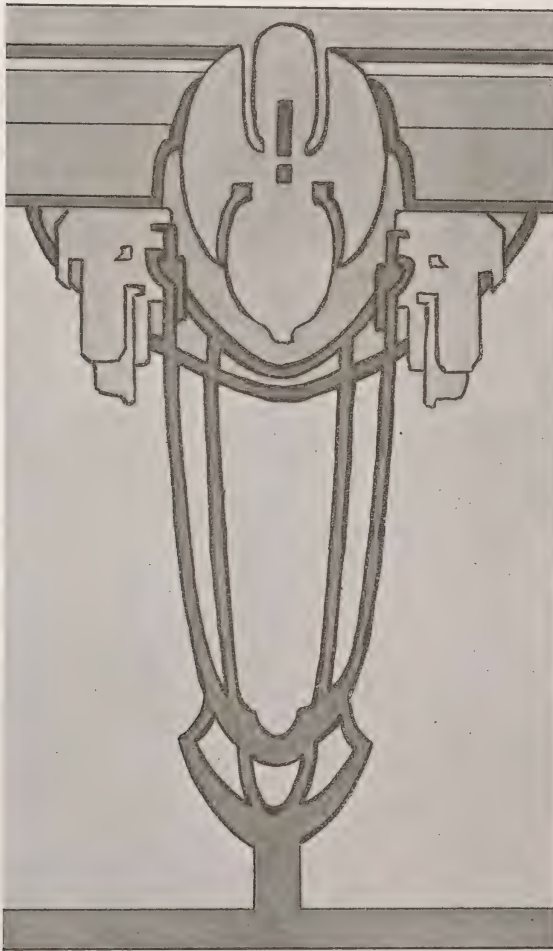
PLATE DESIGN—FRANCES E. NEWMAN

Back of design Satsuma tint. Berries Red Bronze. Leaves and bands Green Gold

TWIN CITY KERAMIC CLUB



FULL SIZE SECTION OF PLATE—ORA VALETTA WHITE (Page 72)



CHOCOLATE POT, VIOLET MOTIF—M. ETTA BEEDE

OUTLINE with Black. Lightest grey is pale tint of Russian Green, middle tone is $\frac{2}{3}$ Mason's Grey Green $\frac{1}{4}$ Ivory Glaze and a very little Imperial Ivory. Dry dust these. Stems and paths following from them are Green Gold.

Band above narrow white band is also Green Gold. Center of flower Mason's Yellow Red, not too strong.



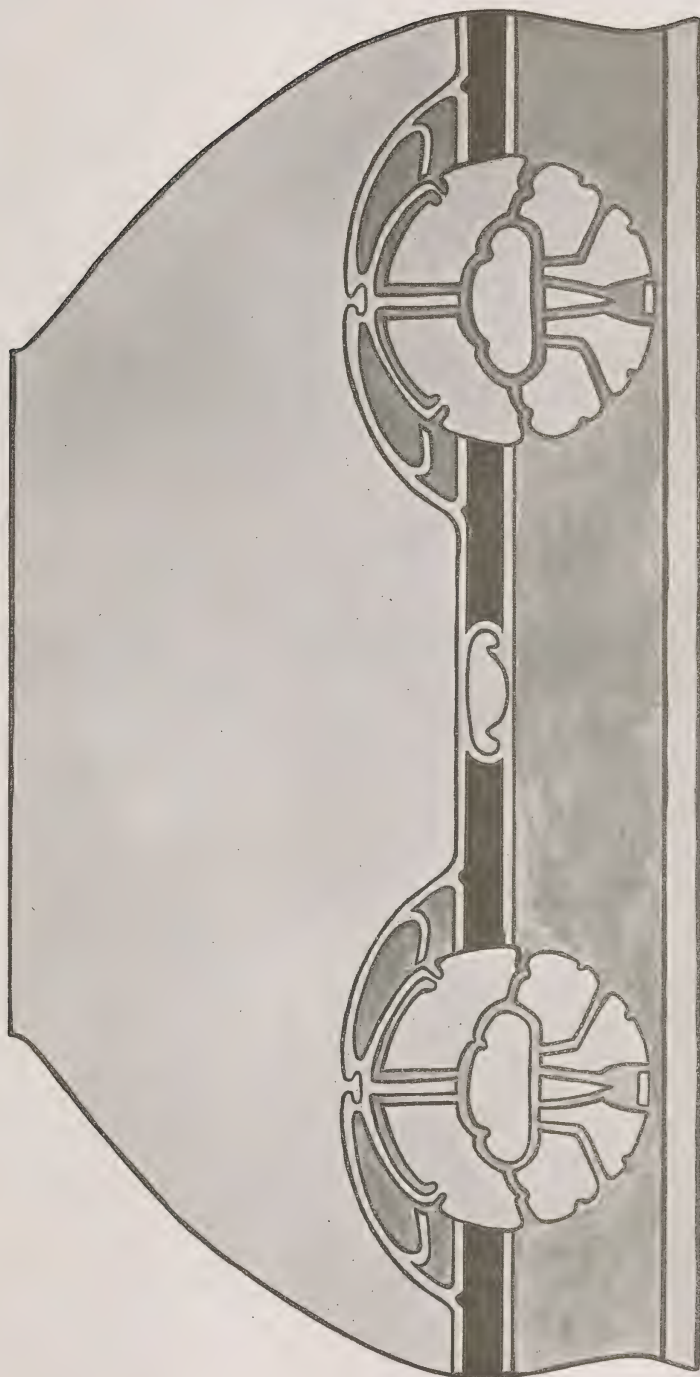
FERNERY DESIGN, MORNING GLORY—F. E. NEWMAN

DARKEST tone dark Grey Blue. Flower and buds dull pink, back of design Dark Grey. Large space between the units pale Grey.



SATSUMA CREAMER, NASTURTIUM—MRS. COLEMAN

FLOWER petals and buds Yellow enamel shaded darker toward center. Figures in center of flower, Cameo Pink. Leaves, Grey Green, darken spots by adding Brown Green. Background Satsuma tint. Gold bands and stems.



BOWL, NASTURTIUMS—ORA VALETTA WHITE
TWIN CITY KERAMIC CLUB

(Treatment page 68)





BELLEEK BOWL, WILD GRAPE MOTIF—L. A. MOWBRAY

OUTLINE design in Black. Paint large background leaf forms with Green Gold and outer band with Roman Gold. Oil background panel and dust with Neutral Yellow. Grapes, equal parts of Amethyst and Azure Blue. Leaves equal parts of Turquoise Blue and Florentine No. 12.



M. ETIA BEEDE



TEA TILE—MRS. R. K. ALCOTT

Two shades of Mason's Brown Green. The dark background, Brown Green dusted; leaves and stems, Brown Green padded. Flowers and edge of tile, Ivory Glaze dusted.

TWIN CITY KERAMIC CLUB

PLATE, MOUNTAIN ASH (Page 69)

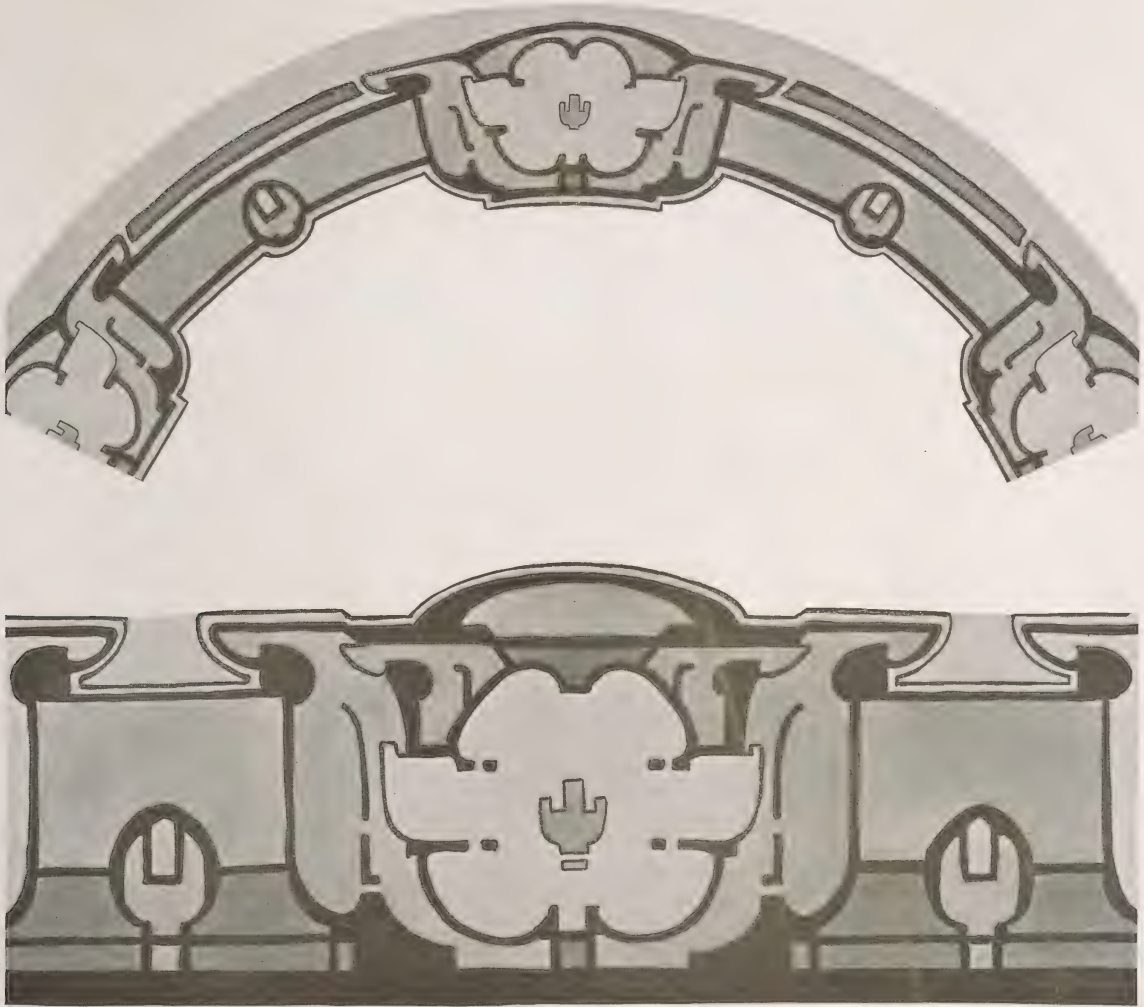
Florence A. Huntington

TINT entire plate with neutral ground made with $\frac{1}{4}$ Warm Grey, $\frac{1}{4}$ Brown Green, $\frac{1}{4}$ Grey for Flesh and $\frac{1}{4}$ Brown 4 or 17. After this is fired trace on design with outlining Black and fire. Then paint leaves with $\frac{1}{2}$ Grey Green, $\frac{1}{4}$ Brown Green and $\frac{1}{4}$ Olive Green. Paint berries Yellow Red and touch up outlines.

BIRD ON BRANCH (Page 69)

Florence A. Huntington

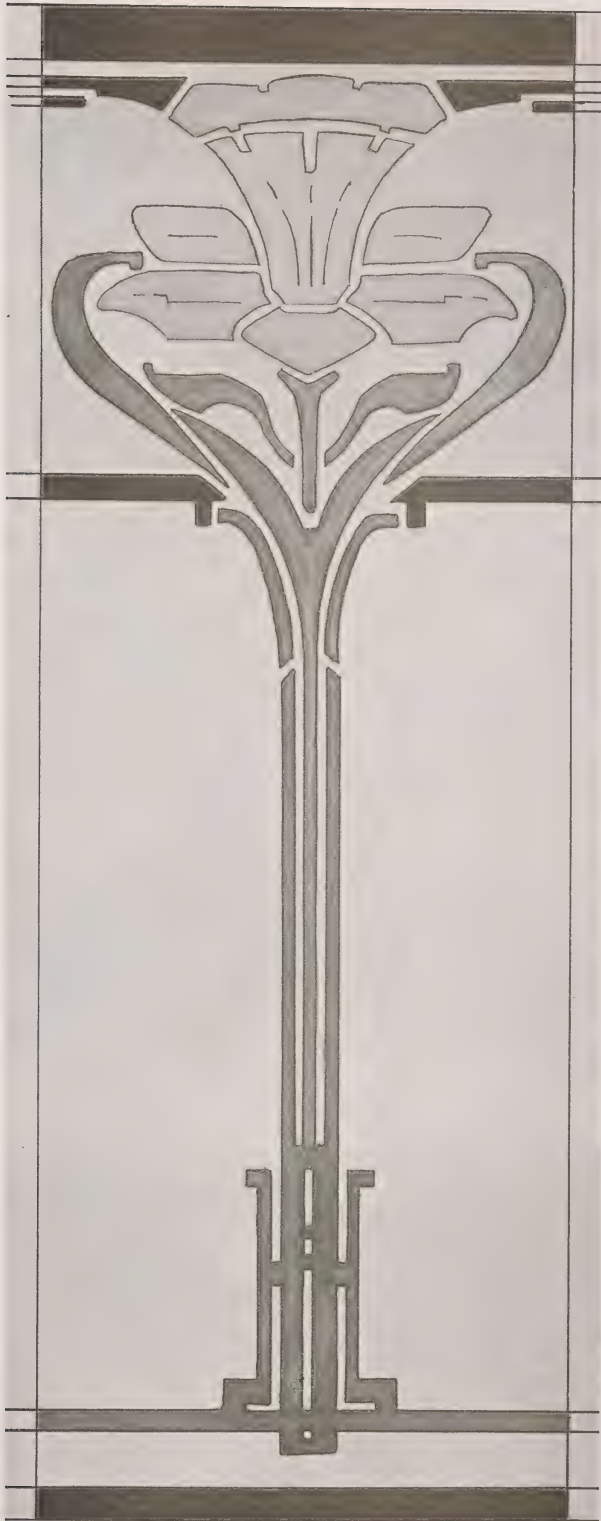
DEEPEST values of bird are Dark Blue, middle values are $\frac{3}{4}$ Grey Blue and $\frac{1}{4}$ Dark Blue. The breast is $\frac{1}{2}$ Coffee Brown, $\frac{1}{2}$ Ivory Glaze, leaves are Water Lily Green and branch is Coffee Brown. All colors are dusted on and may or may not be outlined with $\frac{1}{4}$ Banding Blue and $\frac{3}{4}$ Copenhagen Grey.



SATSUMA BOWL AND PLATE—M. ETTA BEEDE

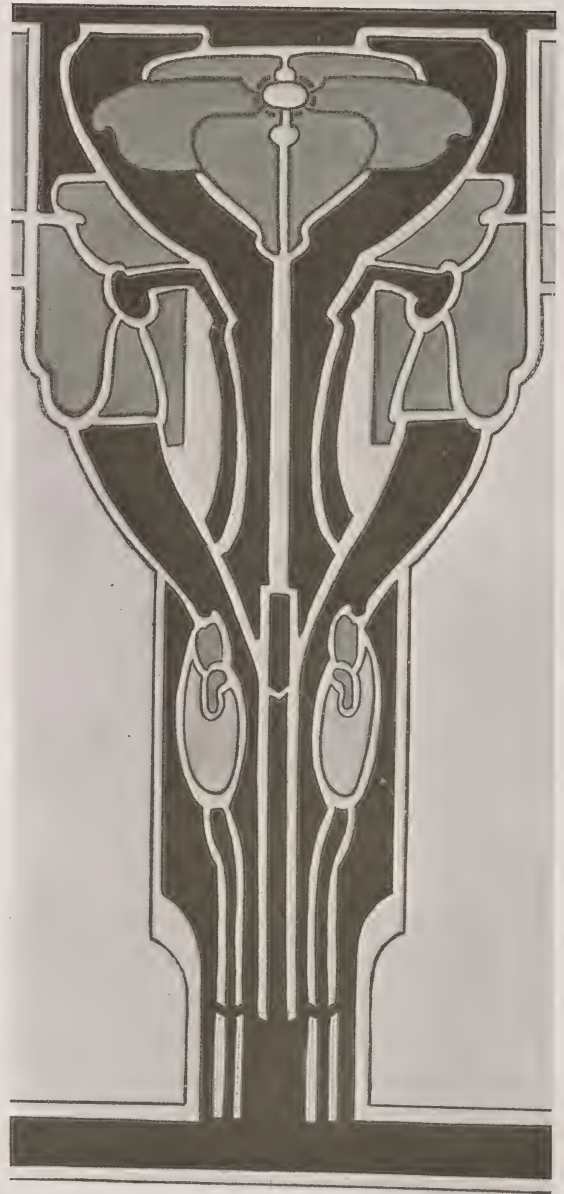
THERE are three units in the outside of the bowl and six in the inside border. Outline design in Black. The flower is Dull Yellow toned with a very little Deep Purple to give it a warm cast. Center of flower soft shade of lavender. Leaves, Grey Green enamel, white with Lacroix Apple Green, toned with Deep Purple and Dresden Brunswick Black. Upper

panels Green, also spot under center of large flower. Dark grey panels are O'Hara Rouen Blue. Black in design is gold. On the outside of bowl at the top about a half inch down there is a band of gold about a quarter of an inch wide outlined with black. Satsuma tint on outside, deeper tint from gold band down to gold on the inside.



VASE, JONQUIL DESIGN—MRS. COLEMAN

TWIN CITY KERAMIC CLUB



PLANT JAR

Frances E. Newman

DARKEST tone Green Bronze, next darkest tone Orange Lustre padded on thin, and the bands between units same. All back of design and paths are Green Gold. Large white spaces Orange Lustre very thin and padded very light. Second Fire—Darken lustre on flowers and spaces.



VASE, JONQUIL DESIGN

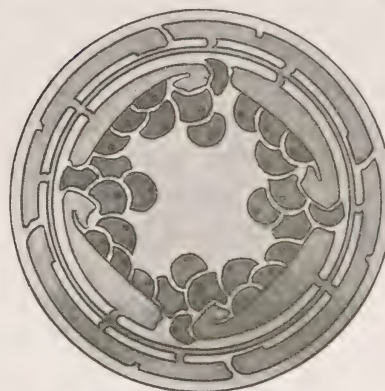
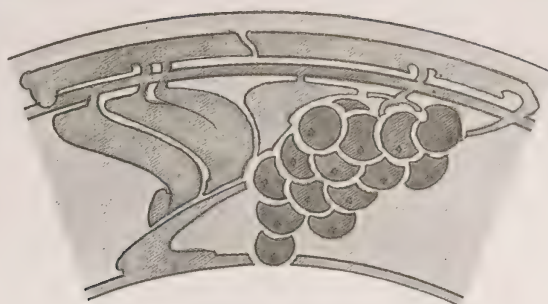
Mrs. Coleman

FLOWER, Warm Grey enamel. Leaves and stems, Grey Green enamel. Satsuma background. Gold bands.



BIRD ON BRANCH—FLORENCE A. HUNTINGTON

(Treatment page 67)



FULL
SIZE
SECTION
AND
CENTER
MOTIF

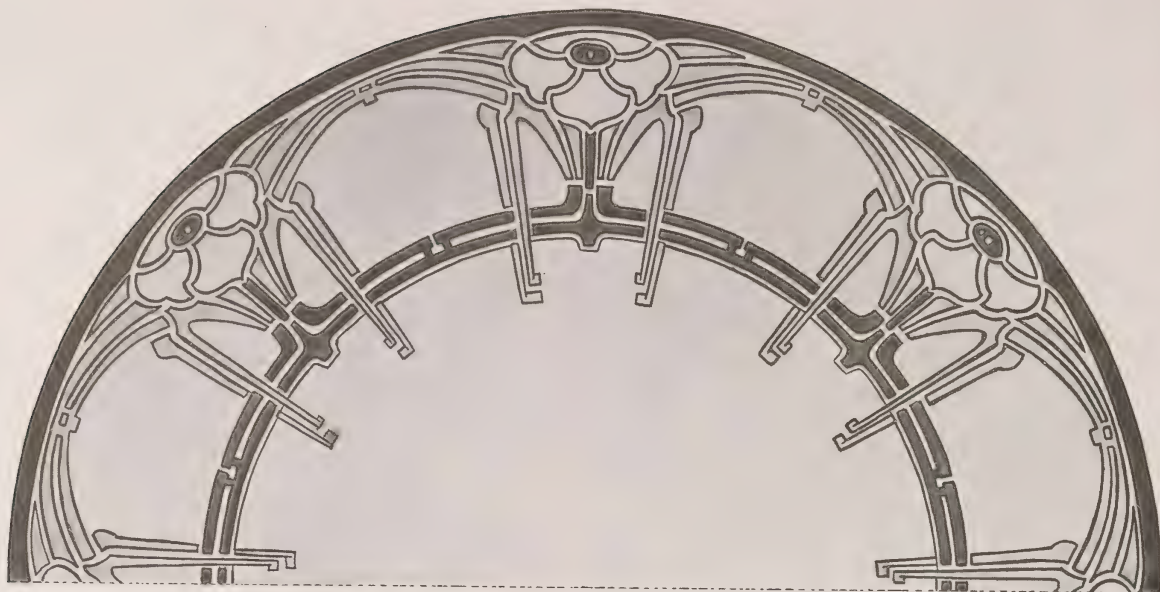


F. Huntington

PLATE, MOUNTAIN ASH—FLORENCE A. HUNTINGTON

(Treatment page 67)

TWIN CITY KERAMIC CLUB



PLATE, NARCISSUS—ORA VALETTA WHITE

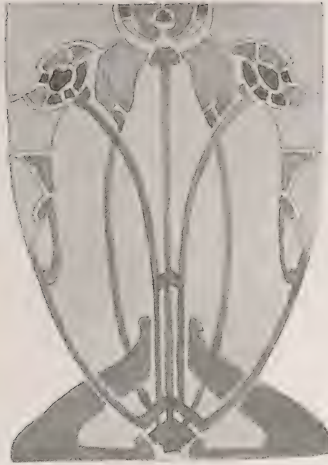
Background of border Yellow Brown and a very little Brown Green tinted thin. Flowers, White Gold. Leaves Green Gold. Stems and inner and outer bands, Antique Green Gold. No outlines in black.



ACID ETCHED PLATE, ROSE HIP MOTIF—L. A. MOWBRAY

Etch the path around the design with acid, then paint path, handles, outer panel and outer edge with Roman Gold, the leaves with Green Gold, the rose hips with Red Gold and panel and inside lines with White Gold.

TWIN CITY KERAMIC CLUB



SMALL FLOWER UNIT

Florence A. Huntington

THE flowers are oiled and dusted with $\frac{3}{4}$ Ivory Glaze, $\frac{1}{4}$ Yellow Brown, the centers are Grey Blue and darkest spots Blue Violet. The leaves and stems are Grey Green. The ground is Neutral Yellow. This design may be carried out in Gold using Roman for flowers, Red Bronze for centers and Green Gold for leaves and stems.

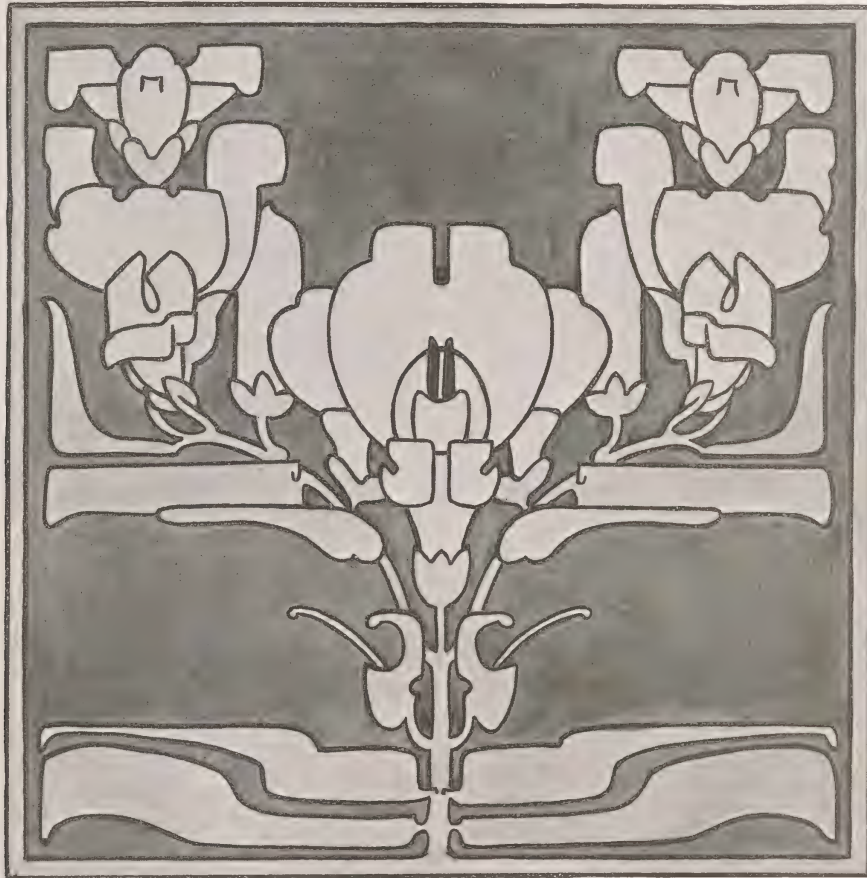


MORNING GLORY MOTIF (Page 73)

Florence A. Huntington

DUST leaves and stems with Water Lily Green, the darker negative spots and veins in leaves with $\frac{1}{2}$ Water Green No. 1 and $\frac{1}{2}$ Grey Blue, the light negative spots are dusted with Mode. The morning glories are two values of Wistaria enamel with Yellow Brown in the centers. There are no outlines and the enamel is floated on rather thin.

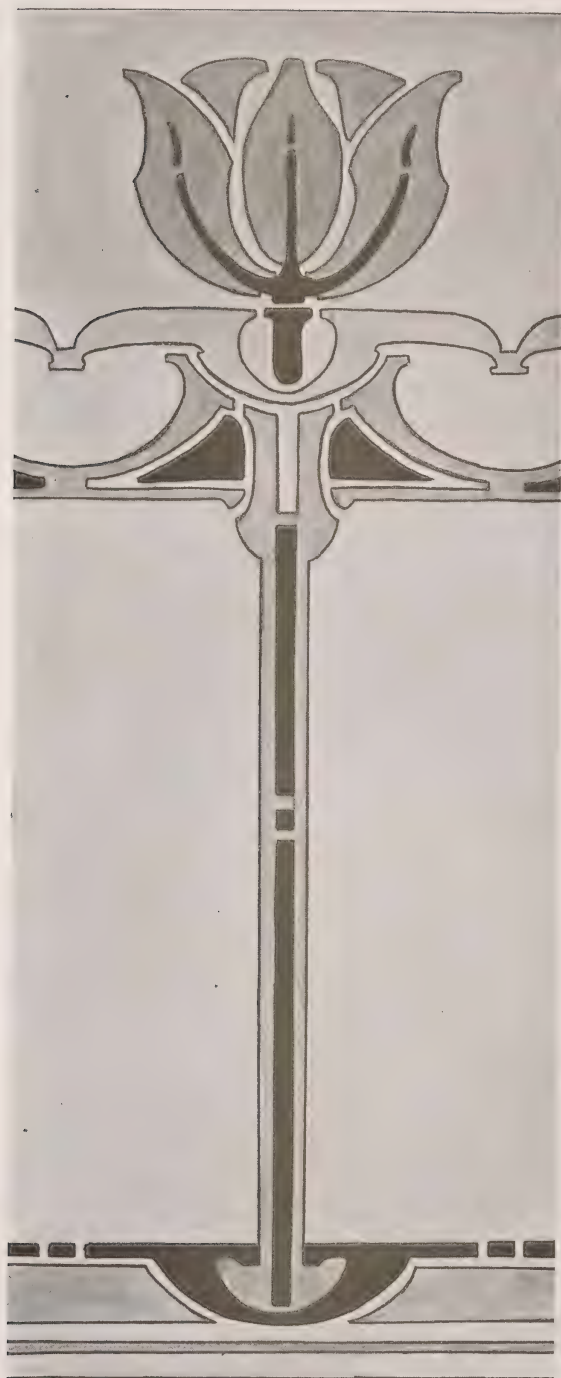
SMALL FLOWER UNIT—FLORENCE A. HUNTINGTON



TILE, SNAP DRAGON—ORA VALETTA WHITE

Flowers, very pale Neutral Yellow. Leaves, greyish Green. Background, deeper greyish Green. All out-lines in Black.

TWIN CITY KERAMIC CLUB



LUSTRE VASE—TULIP MOTIF

L. A. Mowbray

OUTLINE design with Black and fire. Tint upper portion of vase with Yellow Brown Lustre, the lower portion with same lustre very light. Third Fire—Paint flower

portion with Roman Gold, the veins, stems and panel portions with Green Gold Bronze. The rest of the design with Green Gold. Fourth Fire—Retouch gold and outline.



LOTUS DESIGN FOR SATSUMA JARDINIÈRE

Mrs. Arch Coleman

BANDS at top and bottom of jar and stems, outer leaves and figures between flowers in dark blue enamel. Leaves around flower and two center leaves blue enamel of lighter tone. Flower petals, blue enamel of lightest tone. Light grey background padded on with a darker shade of grey for wide band at top.



BOWL, NASTURTIUMS (Page 65)

Ora Valetta White

BLACK outlines. Wide band, French Grey and neutral Yellow. Lower part, thin tint of French Grey. Flowers, three lower petals Yellow Red, three upper petals same shade very pale. Leaves, stems and upper band, greyish Green, light. Leaves on band for inside Neutral Yellow and French Grey. Band connecting medallions, Black.



ENAMEL DESIGN FOR COUPE CHOP PLATE—EMILY HARTWELL TUPPER

TO keep a harmony between the design itself and its treatment, execute it in three values of blue enamel. This will resemble some of the exquisite pieces of Chinese porcelain which we all so greatly admire. Outline the entire design in

black but do not separate the different enamels in the same petal by a black line. Finish the plate with a black edge as shown in the design.



MORNING GLORY MOTIF—FLORENCE A. HUNTINGTON

(Treatment page 71)

TWIN CITY KERAMIC CLUB



Mrs. Arch Coleman



Miss Newman

Miss Huntington

Miss White

Miss Beede

Miss Beede

Miss White

Miss White

TWIN CITY KERAMIC CLUB

PLATE, ORANGE BLOSSOM MOTIF (Color Supplement)

Mrs. F. C. McGaughy

PAINT band with Apple Green and little Lemon Yellow. Shadows of flowers Lemon Yellow and Violet No. 1. Centers, Lemon Yellow, Yellow Brown and Brown Green. Leaves, Apple, Olive, Shading and Dark Green. Shadow, leaves and lines outside of wide band in Copenhagen Blue. Narrow lines in White Gold. Retouch in same colors.



SHOP NOTE

Mr. W. Bleesing, for many years connected with the firm of Burley & Tyrrell Co., has recently accepted a position with The Geo. H. Bowman Company of Cleveland, having charge of their Chicago Office.



ANSWERS TO CORRESPONDENTS

E. M. S.—I would like to ask if one can decorate with china colors and fire in Wilkie kiln, ground glass electric light shades.

It is necessary to use very highly fluxed colors that come specially prepared for glass.

It can be fired in a Wilkie kiln, but is very hard to fire. It is fired until you just begin to see color in the kiln and then the door should be opened.

E. C. S.—Will you please tell me what to do with green, white and unfluxed gold that becomes too oily. I do not use much and it becomes dry, and after working it up several times with turpentine it seems to form an oil, and when Gold is applied it forms spots, etc.

You are probably not using a good grade of turpentine. Try using compound lavender oil, or lavender mixed with the best grade of alcohol.

When using gold, mix up only as much as you are going to use each time instead of rubbing up the entire box. This will also prevent it from becoming too oily.

F. C.—I have been firing Haviland china with only a gold band around the edge. Several of the pieces have fired out a light brown, other pieces in the kiln came out O. K. Will you kindly tell me the cause? It seems to always be in the second fire.

The trouble may be caused by smoke in the kiln, or if your kiln is a gas kiln, it may be caused by dampness.

J. G.—If a crack should occur in the iron firing pot of a Wilkie kiln is there a remedy for it that will prolong its usefulness?

My firing pot has a bulge on the side toward the bottom, a small one, perhaps three inches square; is it a danger spot that will have to be watched.

There is no remedy, but it can be used for some time after it is cracked. When it becomes too badly cracked a new pot can be substituted.

No, the bulge will not matter.

A. W. H.—I have found difficulty in firing a soft glaze faience ware with enamel designs. The ware crackles when fired hard enough to hold enamels. Is there any way to overcome the crackles or are they characteristic of this ware?

A faience glaze is very liable to crease and it is not surprising that the refiring of the ware in your kiln is developing crackles. There is no way to overcome that. If the piece is for ornamental purposes, not for use, holding water, etc., this crackle may not be objectionable.



FROM A SUBSCRIBER'S APPRECIATIVE LETTER.

"The magazine is such a stimulus and education to us, in a quiet way, that we are scarcely conscious of it until we meet with some one who is trying to get along without it, and then we see wherein we have grown away from them and have been imbibing new ideas and taking on new methods of decorating."

K. E. CHERRY CHINA COLORS

TRY THE FOLLOWING ENAMELS WHICH ARE BECOMING VERY POPULAR

Special White	11c	Peach Pink	15c
Jasmine Yellow	15c	Warmest Pink	15c
Naples Yellow	15c	Pompeian Red	15c
Jersey Cream	15c	Azure Blue	18c
Satsuma	15c	Yale Blue	18c
Goldenrod	15c	Arabian Blue	18c
Warm Grey E	15c	Egyptian Blue	15c
Silver Grey	15c	Swiss Blue	15c
Grey Violet	18c	Celtic Green	15c
Wistaria	20c	Grass Green	15c
Amethyst	25c	Florentine No. 1	15c

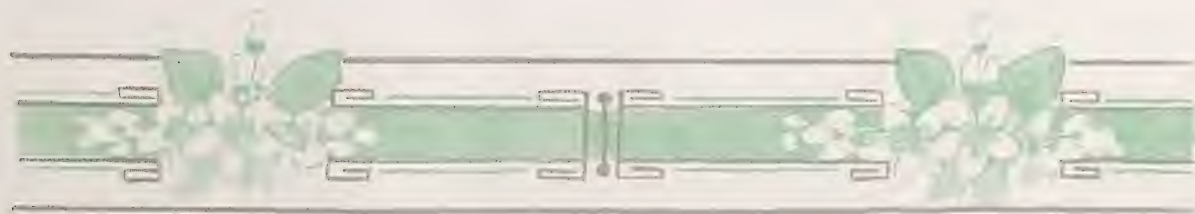
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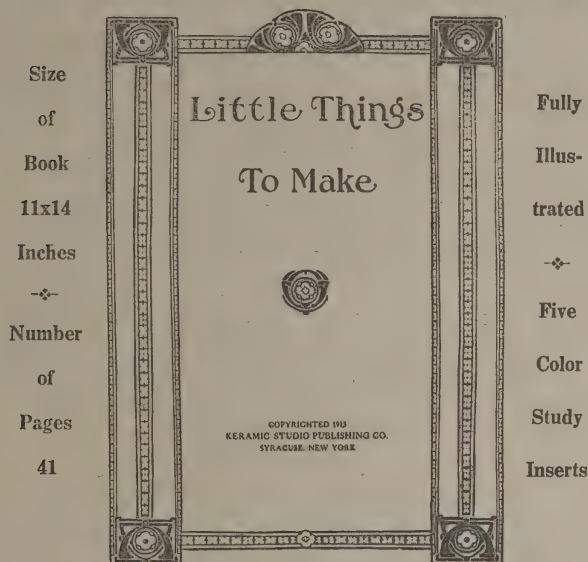
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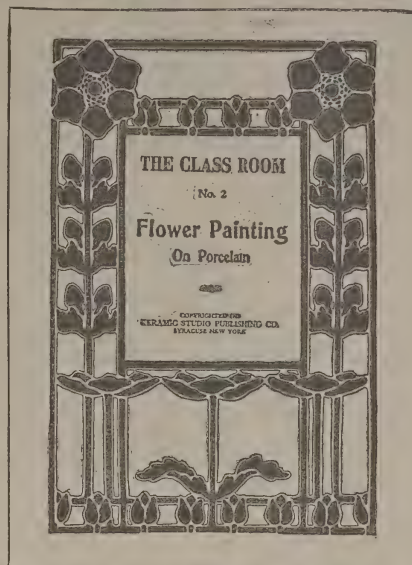
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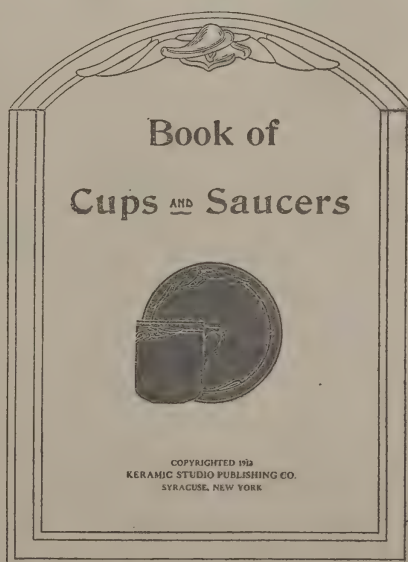
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KERAMIC STUDIO

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OCT. MONTH

Price 40c.

Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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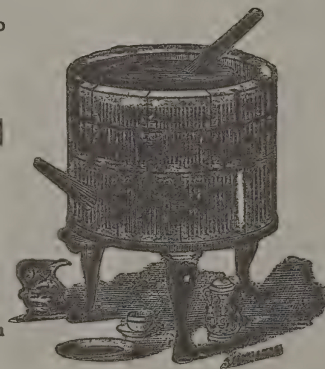
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KERAMIC STUDIO

Vol. XVII, No. 6.

SYRACUSE, NEW YORK

October 1915



color reproduction.

WE publish in this number the cup and saucer and plate of the same design as the supplement bowl of the August issue by Dorris Dawn Mills. They may be executed in the same colors as the supplement, although another color treatment is given. In the original there was a touch of orange yellow at the center of the flower which was not shown in the

* * *

We also give this month photographs of work done at the Fawcett School of Industrial Art under the direction of Miss Maud M. Mason, who has been teaching there for three years. The work was exhibited recently in New York and Mr. Perry of Pratt Institute considered the exhibition "a most remarkable achievement." The plaques illustrative of Folks Tale and Nursery Rhymes are both unusual and effective.

Considering that the Fawcett School is the first industrial school of the kind to give encouragement to china decoration, and taking into account the large number of pieces shown, the number of people represented and the fact that the work was all original, though of course done under direction, the results are most encouraging.

* * *

We print a letter from Miss Laura B. Overly who has taught last spring at the Free School of China Decoration at Macy's New York store. This free school is an innovation which, it seems to us, might well be taken up by other stores in the country, anyway by large shops dealing in china and painting materials, to the advantage not only of the store and teacher, but also of the china painting public in general. The letter follows:

"I expect to be able to take up the class work again on September 7th in the Art department of R. H. Macy.

The lessons are given free. The pupils buy their china and materials, also have their firing done in the store. I am engaged to give the lessons. This experience is very interesting to me.

I must confess however that when I first heard of the arrangements I was not pleased with the idea at all. It did not seem just to me. I was in the class work only a few weeks when I discovered that instead of 'taking pupils from private studios,' it was creating a demand for the lessons and was sending pupils to private studios.

I can safely say that 90% of the pupils who have taken up the work are 'beginners.' It would give me great pleasure to tell you, if it were possible, how interesting this work is. I can only say that from the beginning to the end it is a joy."

It seems evident to us that this scheme of free school would be to the advantage of the dealer. The expense of the teacher's salary would be more than made up by the profits on materials sold, firing, etc. Besides the great majority of beginners who would join the school would undoubtedly become regular customers of the firm.

We are not surprised that Miss Overly found that the Macy Free School did not injure the private studios, on the contrary sent pupils to private studios. Such schools would be primarily for beginners who, after they have mastered the first elements, would complete their education in private stu-

dios. Their great advantage would be to give a start, an interest in the work to a great many who may hesitate to take it up when they have to face the heavy initial expense of private tuition. If such schools were scattered in several big stores in the country there is little doubt that they would increase enormously the general interest in china decoration to the great advantage of both dealers and teachers.

* * *

Mrs. Filkins is getting ready for the press a book on china painting which embodies her personal experience of twenty-five years and the title of which is "The China Painter's A B C, A Beginner's Primer". Although it will contain information for the advanced students and teachers, it will be primarily for "those living in the country or small towns, away from the service of the studios." The book will sell for \$1.

* * *

All letters received so far from both subscribers and advertisers are strongly against the change in arrangement of advertisements as suggested in last issue of *Keramic Studio*. We expected that this would be the general feeling, but one of our advertisers insisting, we thought that we would find out definitely. Not a single letter has been received favoring the change.

Here are two samples of the letters received:

FROM A SUBSCRIBER

"I have been a subscriber to your Magazine since its first issue and would not know what to do without it. It is certainly an ever present help in time of (art) trouble. Don't, don't, I beg of you, be induced to print advertisements in the body of your Magazine. As fast as my subscriptions run out for Magazines which have adopted this method, I do not renew. No one I know of likes it." Mrs. S. B. H.

FROM AN ADVERTISER

"In reading your editorial, we notice that some people are urging that you place advertisements in the reading matter of your Magazine.

"In our opinion this would detract from the beauty and effectiveness of your Magazine, without giving any additional advantage to the advertiser." B. & Co.

* * *

The fear which everybody expressed at the beginning of the war that there would be a great shortage of china for decorating has not been justified so far. There is a sufficient supply in the market yet, some dealers have more, others less, but shipments have been received by the importers for their customers and there is no need of worry.

The tendency this fall will of course be toward the use of French china, which is regularly imported, although shipments are more or less delayed. No china, at present, is received from Germany or Austria, although there are reports of heavy consignments waiting at Rotterdam. From samples received the goods made in Germany seem to have suffered in the making, they are not as clear and as nicely modeled as were samples before the war. This condition may last for some time after the war in all European countries, as so many of the best mechanics will have been killed or crippled.

As we said before, the best solution would be to have a suitable white china made in this country. We understand that tests are made of a ware produced in this country, which seems to have quality and which the maker claims he can market at a lower price than the imported wares.



Miss Langstrosh.
Miss Baldwin.

Mrs. Williamson.
Mrs. Fritz.

Miss Gould.
Mrs. Williamson.

Miss Hipple.

FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.

THE Ceramic Class is under the direction of Maud M. Mason and all of its pupils study with great enthusiasm and take much more pleasure and interest in their work for having both designed and executed the decorations themselves, with little assistance other than that of criticism.

The more ambitious pieces were done by pupils who have worked for three years in this Saturday morning class.

The first problem undertaken was a design for a tile, the second one being a simple design for a plate, cup and saucer that would have a freshness and charm of color, as well as good arrangement.

There were many delightful sets executed which I regret were not photographed.

The motif given for the large plate design was a bird and flower of which we had many interesting interpretations.

Folk tales and fairy tales furnished motifs for the large plaques or trays. All the pieces were carried out in enamels used with the utmost freedom, being Mason's Hard Enamel

for the French china and Mason's Regular Soft Enamels for the Belleek pieces.

The results were most satisfactory and demonstrate the fact that enamels can be used successfully by the veriest amateurs if ordinary intelligence is applied in the handling of them.

These pieces presented a gay and brilliant effect—a far cry from the greyed and subdued effects worked for some years ago. Think of the time that we might have saved if we had thought more of the fitness of the design and decoration of these articles of common use.



Mrs. Prisley.

Bowl—Black Enamel, Oriental Turquoise, Orange Enamel.



Mrs. Williamson.

Plaque—Motif from the Legend of Sleepy Hollow. Nan-kin Blue, Canton Blue.



Mrs. Risley.

Miss Weiss.

Plate Cup and Saucer on left—Oriental Turquoise, Vermillion, Black enamel.
Bowl—Oriental Turquoise, Black and Orange enamel.
Plate, Cup and Saucer on right—Nankin Blue, Light Green.



Miss Lillie Weiss.

Josephine Liedtke.

Mrs. Mulanphy.

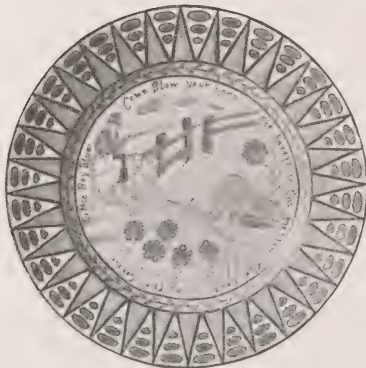
Mrs. Hammerschley.



No. 1. Miss Baldwin.



No. 4. Miss Bethel.



No. 2. Miss Gould.



No. 5. Mrs. Fritz.



No. 3. Mrs. Williamson.



No. 6. Miss Hipple.

PLATES ILLUSTRATIVE OF FOLK TALES AND NURSERY RHYMES

No. 1—Polychrome Plate.

No. 2—Polychrome Plate "Little Boy Blue."

No. 3—Black, Oriental Turquoise, Orange Relief Enamel.

No. 4—Polychrome Plate, Canton Blue predominating.

No. 5—Polychrome Plate.

No. 6—Polychrome Plate, The Pied Piper of Hamelin.



C. Malanaphy.

Mrs. Hammerschley.

Grace Masterson.

Bowl on left—Mixture Madder Red and Light Carmine, Blue Violet.
Center Bowl—Shadow Green, Emerald Green, Orange.
Bowl on right—Oriental Turquoise, Black, Light Carmine.



Josephine Liedtke.

Hetty Weidig.

Bowl on left—Shadow Green, Oriental Turquoise, Orange.
Bowl on right—Golden Yellow, Dark Green, Rich Turquoise.



Mrs. Williamson.

Miss Weiss.

Mrs. Hammerschley.

Plate, Cup and Saucer on left—Madder Red, Light Carmine, Dark Blue.
Plate, Cup and Saucer in center—Nankin¹ Blue, Light Green, Golden Yellow.
Plate, Cup and Saucer on right—Crimson, White, Blue Violet, White.



PLATES—Miss Brickman and Miss Wilson.

TEA SET—Miss Gould.

Plate on left—Brilliant Blue, Dark Green, Nile Green, Yellow, Rose and Crimson mixed, and Black hard enamels.

Plate, Cup and Saucer—Brilliant Blue and Rich Turquoise.

Plate on right—Brilliant Blue, Rich Turquoise, Black, Garden Yellow, hard enamels.

Tea Set—Brilliant Blue, Dark Green, Medium Yellow, Rose and Madder Red mixed, and Black enamel.

FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.



PLATE BORDER—DORRIS DAWN MILLS

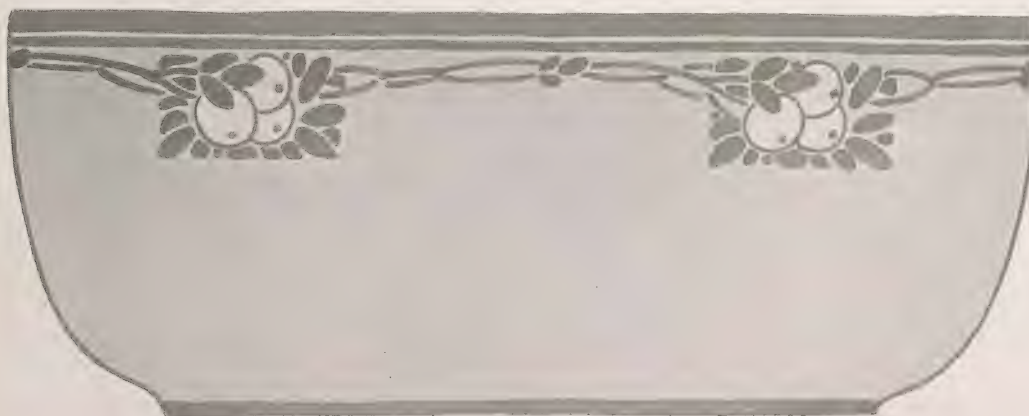
(Treatment page 88)



CUP AND SAUCER—DORR'S DAWN MILLS

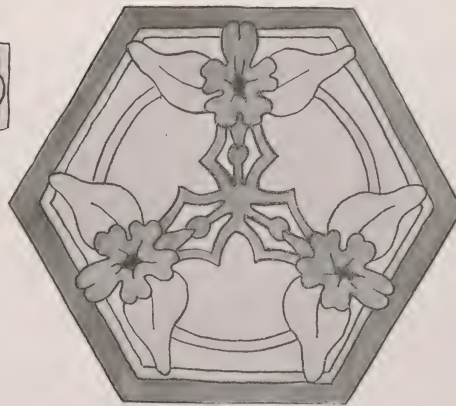
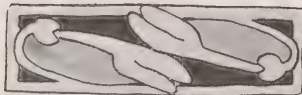
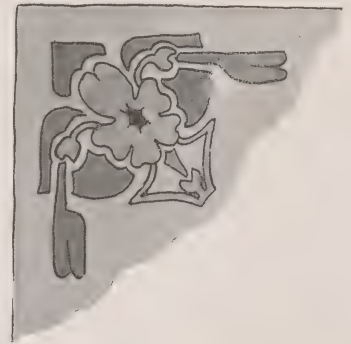
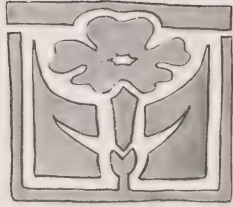
TRACE design on and outline in India Ink. Tint all over with Old Ivory, clean out design all but wide grey band. Dark bands, dark spots in unit and outlines Gold.

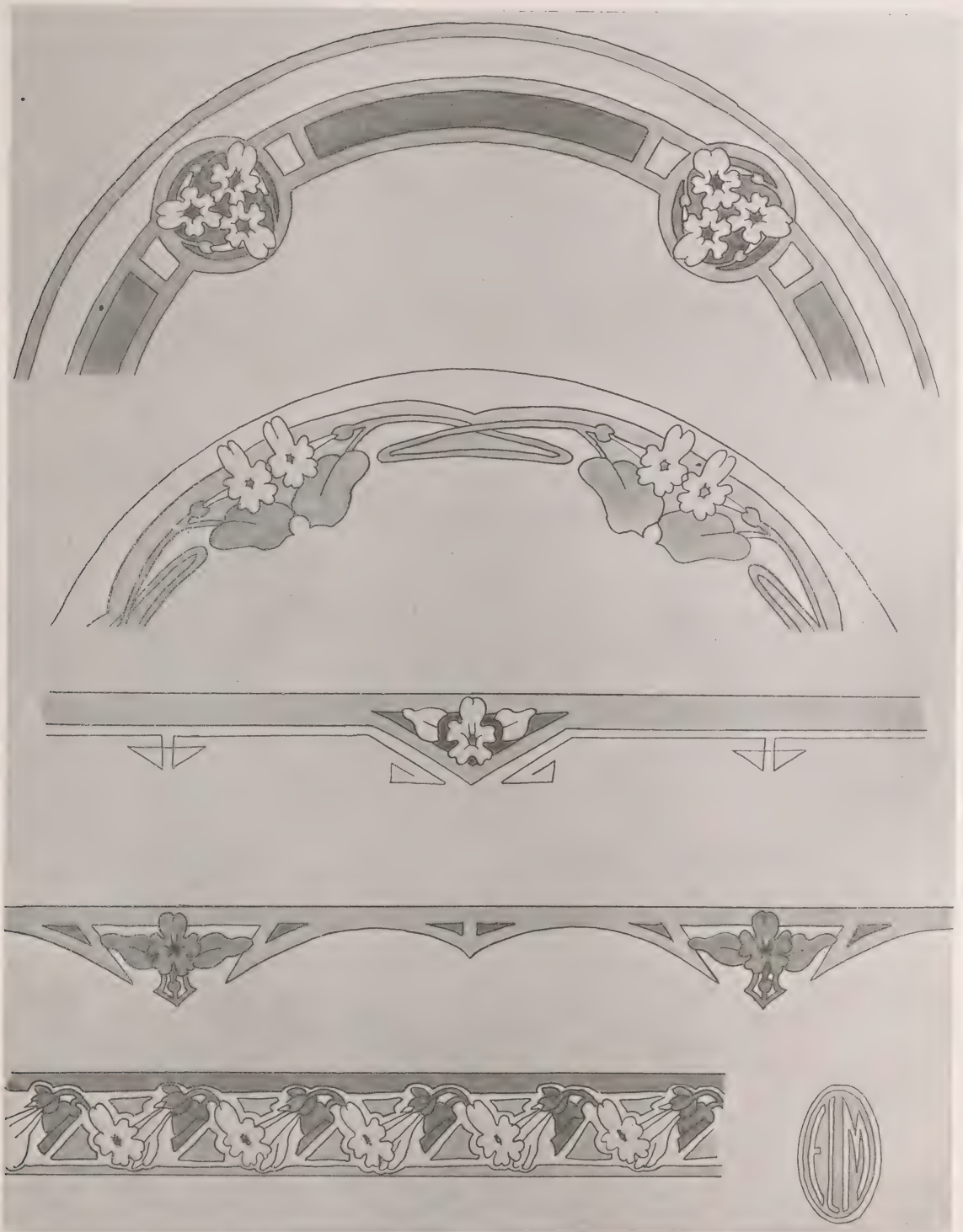
Paint unit Moss Green with a touch of Albert Yellow and fire. Retouch gold and paint bands between gold bands with the same mixture of Moss Green only lighter.



ORANGE BOWL—ALBERT W. HECKMAN

(Treatment page 88)





PLATES AND BORDERS, FROM MISSISSIPPI WILD FLOWERS—EULA L. McELHINNY

(Treatment page 84)

PLATES AND BORDERS (Page 83)

E. L. McElhinny

NO. 1—Outline and darkest tones in Gold. Second Fire—Oil grey bands and dust with Glaze for Green and paint flowers with Yellow Lustre.

No. 2—Outline with Dark Grey and a little Banding Blue. Second Fire—Oil leaves and stems and dust with Florentine Green. Oil outer band and dust with 2 Pearl Grey, 1 Ivory Glaze and a very little Apple Green. Oil flowers and dust with Glaze for Blue.

No. 3—Outline with Black. Dark background is Gold. The light grey border is Light Green Lustre and the flowers are Yellow Lustre.

No. 4—Outline with Black. Flowers are painted with Deep Blue Green and a little Sea Green. Leaves and stems and dark spaces in border are Shading Green, Banding Blue and

Dark Grey. Border is 2 parts Dark Grey, 1 part Banding Blue.

No. 5—Outline and center of flowers with Dark Grey or Gold. Second Fire—Oil all darkest tone and dust with 1 part Bright Green, 2 parts Ivory Glaze. Oil lighter grey tone and dust with equal parts Glaze for Green and Ivory Glaze. Flowers are left white, paint the very slightest suggestion of color over them with Dark Grey or Albert Yellow.



TEA SET (Supplement and pages 84-87)

Leah H. Rodman

OIL black spaces on tea pot and the corresponding spaces on rest of set and dust with Black and paint in the gold spaces. Silver may be used instead of Black.

Second Fire—If the black is not a solid black it can either be dusted again or painted over with Black. Retouch the Gold

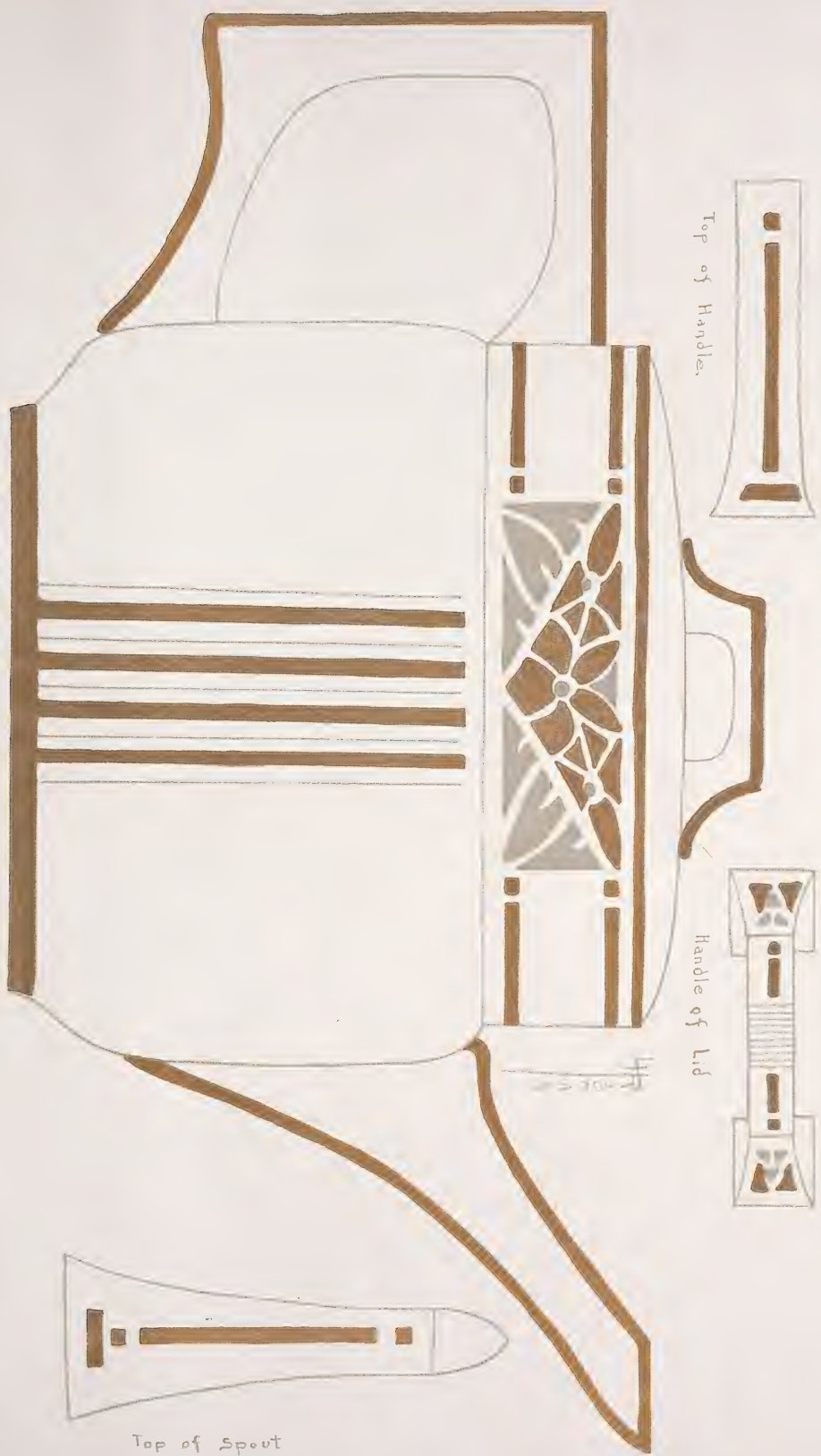


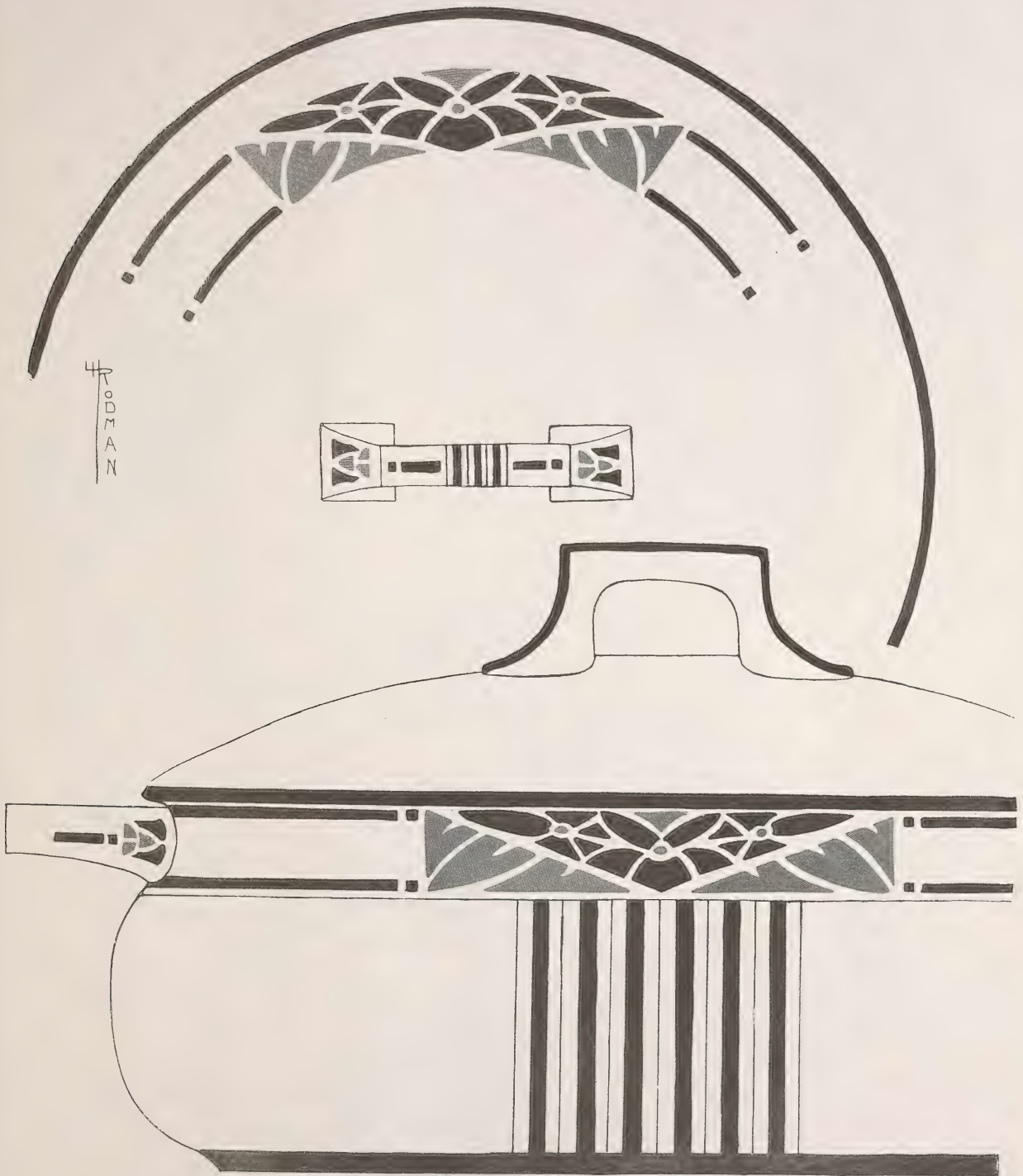
SAUCER AND BREAD AND BUTTER PLATE—LEAH H. RODMAN

OCTOBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

TEA SET, IN GOLD AND SILVER-BY LEAH H. RODMAN

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SYRACUSE, N. Y.





VEGETABLE DISH—LEAH H. RODMAN

(Treatment page 84)



PLATTERS—LEAH H. RODMAN

(Treatment page 84)



(Treatment page 84)

PLATES FOR DINNER SET—LEAH H. RODMAN

PLATE BORDER (Page 80)

Dorris Dawn Mills

TRACE design on and outline in India Ink. Tint all over with Old Ivory. Clean out design all but wide grey band. Dark bands, dark spots in unit and outline of flower Gold. Paint unit Moss Green with a touch of Albert Yellow and fire. Retouch gold and paint band between gold bands Moss Green with a touch of Albert Yellow, but have it lighter than unit.

ORANGE BOWL (Page 81)

Albert W Heckman

OIL in all the dark parts of the design and dust with Water Lily Green. Use Deep Ivory for the oranges and Coffee Brown for the outline around them.

This design looks well carried out in soft enamels on a soft glaze ware such as Satsuma or Belleek.



ORANGE PLATE—ALBERT W. HECKMAN

Oil in all the dark parts of the design and dust with Water Lily Green. For the oranges use Deep Ivory with an outline of Coffee Brown: Use a bit of Yellow Red for the dot on the orange.



MISSISSIPPI WILD FLOWER

Eula L McElhinny

THE light flower is white shaded with Copenhagen Blue and a little Yellow. Center is Albert Yellow. Calyx is Apple Green and Yellow. The dark flower is Banding Blue and Violet for the light and a little Copenhagen Blue added for the darker tone. The centers and calyx are Blood Red and a little Violet. Leaves and stems are Apple Green, Albert Yellow for the delicate tones and a little Violet added for the stronger tones, and Shading Green and a little Dark Grey for the shading.

DESIGNS FOR SMALL PIECES (Page 82)

E. McElhinny

LARGE inside design—Outline and the dark spaces are Gold. Second Fire—Oil leaves and stems and dust with 2 parts Deep Ivory, 1 part Ivory Glaze, 1 part Pearl Grey. Oil outer band and dust with equal parts Pearl Grey and Ivory Glaze with a touch of Albert Yellow. Paint flowers with Yellow Lustre.

Two small figures at the top—It is not necessary to outline but if preferred use Dark Grey and a little Black. Oil leaves and dust with Florentine Green. Oil flowers and buds and dust with Yellow for Dusting. Stems and bands are Gold.

Large figure in center and medallion at the left—Oil the darkest tones and dust with Water Blue. Oil leaves and stems and outer band of medallion and dust with Glaze for

Green. Oil the flowers and buds and dust with Grey Blue.

Figure at right of center—Outlines and dark part of buds and leaves are Gold.

Second Fire—Oil the flowers and dust with 2 parts Cameo and 1 part Peach Blossom. Oil stems and calyx of buds and dust with equal parts Florentine Green and Ivory Glaze.

Hexagon figure at bottom—The outer dark band, dark center in flowers and the outlines are Gold.

Second Fire—Oil the dark grey in center except the flowers and the outer light band and dust with Bright Green, the oil should be on very thin. Oil leaves and circular band and dust with 2 part Glaze for Green and 1 part Pearl Grey. Paint flowers with Yellow Lustre.

Border at left of hexagon design may be used for the bottom of the box. The outline and darkest tones are Gold. Stems and outside border are Bright Green. Buds of the lustre and the grey tones the same as the leaves.

ANSWERS TO CORRESPONDENTS

L. M.—Will you kindly tell me how much to charge for the firing, gold and work on a hundred piece dinner set done in gold bands and initial, the china to be furnished by the customer.

It is impossible to make a price as different localities receive different prices for firing, some people use more gold than others and some people value their time more than others. Find out the price of firing the different pieces from some one who does firing, (some firms have a price list for firing). Value your time at a certain price per day and you can tell how long it will take you to do the work.

I. P. C.—1—Can you dust enamel colors on the same as dusting colors?

2—Why does hard enamel chip when placed on hard china?

1—No you cannot.

2—Enamels are not very satisfactory on hard china, there is always a risk of chipping. The glaze is too hard for the low heat at which it is fired and does not soften enough in the firing to hold the enamels. Often the trouble is because there is not enough flux in the enamel or too much oil has been used.

A. M. P.—Will you kindly advise me the correct pieces contained in a dinner set also correct size of the different plates for same?

If you will write to some of the large dealers they could give you the information in regard to the set. Salad plates are 7½ inches, service plates 9 inches, bread and butter, 6 inches, fish and tea plates 8 inches.

C. M.—I am copying Aulick's Pink Roses which has two American Beauties in the background. Through some mistake in shading the center of the pink roses I have used some deep Red Brown which does not at all harmonize with Aulick's Rosa. Is it possible for me to use any acid and remove this deep Red Brown without in any way sacrificing the vase? I could deepen the roses and change the design but would rather not if anything can be done to preserve the delicate pink of the roses.

Yes you can take some hydrofluoric acid and take off the color. Put some asphaltum over the parts not to be taken off and then brush the acid over the color to be removed. Put it on with a brush and work quickly washing it off with water as soon as the color is removed. If left on too long it will remove the glaze. Be very careful not to get the acid on your hands or to inhale the fumes as it is very strong.

1. M. D.—What paints chip off, what is the cause? It was not applied too heavily. Parts of a vase were chipped, can anything be done with it?

2. What causes unglazed spots?

3. What causes paint to scale?

4. What makes Blood Red look streaky at times?

5. Where can one get a list of iron and gold colors?

6. Where is the line drawn between hard and soft glazed china?

7. Could one get a list of soft glaze kinds and of the hard glaze? What can dust in china be called?

8. Can matt colors be used on Seiji ware? Can painting colors be used or is it meant only for Gold, Silver and Enamels?

9. Can matt colors be used on Satsuma ware? Can the painting colors be used on it also white, yellow and green gold?

10. How should matt colors be fired? How is matt gold used?

1. The cause is usually because they are applied too heavy or you may have used a color that had not enough flux in it, all of the standard colors

however are sufficiently fluxed. Color can be applied to the spots and re-fired but it will probably show where it is patched. There is no other remedy.

2. Unglazed spots are caused by dampness in the kiln though they may have been in the ware. You did not notice them.

3. We do not understand this question as chipping and sealing are usually applied to the same thing.

4. If the red has fired out of the color leaving it streaked it is over-fired.

5. We do not know of any such list. The iron colors are usually the Reds, Browns, etc. The Gold colors are Ruby, Royal Purple, the best grades of Violet, etc.

6. The hard and soft glazes depend on the material used in this manufacture, the soft glazes require a lower heat in firing.

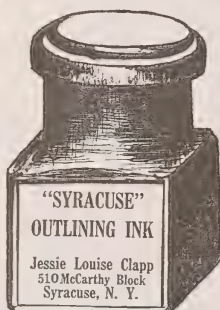
7. There is not a list printed of this kind, you can usually tell the difference by looking at it, compare a piece of German china with the French. The French china is hard and the German soft. Austrian, Satsuma and Seji are soft.

8. Yes, matt and painting colors can be used on Seji but should be fluxed in order to get a depth of color. Very few colors are satisfactory because they do not show over the green of the glaze. That is the reason the gold and enamels are more satisfactory on it.

9. No color can be dusted on Satsuma but it can be painted on it and any gold can be used.

10. Matt colors require a light fire. Matt gold is used the same as any other gold.

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Pink	22c	Dusting Dark Blue	25c	Silver Grey	15c
Pompadour	15c	Grey Blue	18c	Wistaria	20c
Violet	30c	Glaze for Blue	18c	Amethyst	25c
Banding Blue	18c	Glaze for Green	18c	Warmest Pink	15c
Dark Blue	20c	Water Green No. 1	20c	Pompeian Red	15c
Apple Green	12c	Water Lily Green	20c	Yale Blue	18c
Shading Green	15c	Florentine Green	20c	Egyptian Blue	15c
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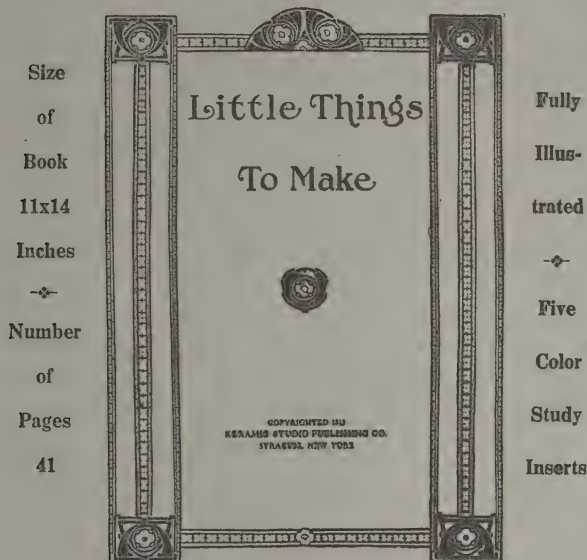
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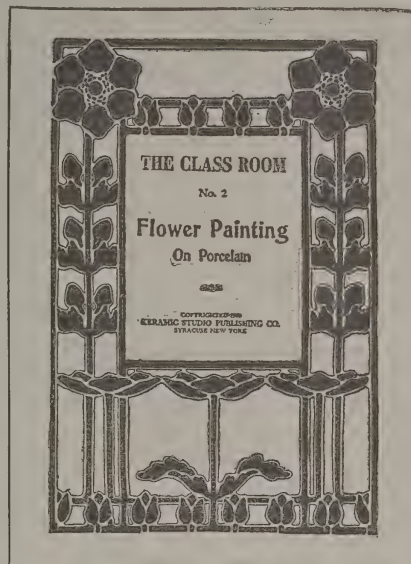
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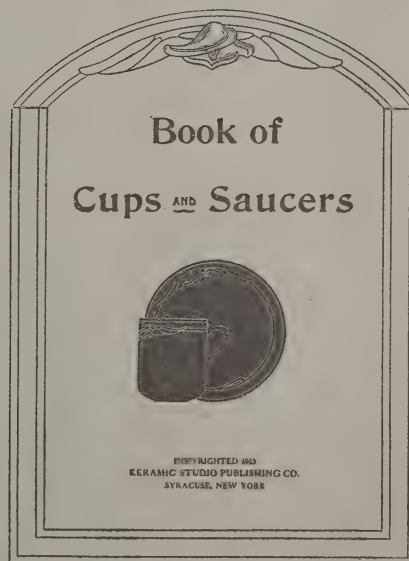
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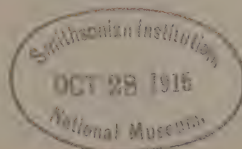
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KEEP THE FIRE ALIVE

CERAMIC STUDIO

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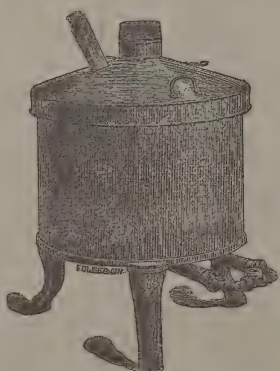
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO

Vol. XVII, No. 7.

SYRACUSE, NEW YORK

November 1915



WHEN we added to the Magazine last fall a naturalistic supplement to satisfy the many naturalistic decorators who complained that *Keramic Studio* was too conventional, some people claimed that what they called the conventional fad was over and that decorators would come back to the naturalistic style. We, of course, never believed this; we know that the tide

has turned for good in favor of good, decorative design versus senseless copies of nature, and that it is only a question of time when the naturalistic heresy will disappear entirely. Evidences that conventional decoration grows every day in favor multiply everywhere, not only in important exhibitions, where naturalistic work is absolutely refused, but in such exhibitions as are given at State Fairs and they multiply also in our correspondence.

Our experiment of a naturalistic supplement has been interesting in many ways. First it has stopped entirely the letters which we received frequently before complaining that we did not give any naturalistic designs and that decorators needed these designs because buyers wanted them. It seems then that our experiment has been successful, and we will continue this supplement as long as there is a demand for it.

Another interesting result is this: Thinking that the naturalistic decorators would be interested only in the naturalistic supplement, we offered subscriptions for the supplement alone at a reduced price, and we were surprised that in the whole year only seventeen people took advantage of that offer, while many old subscribers, who had not taken the Magazine for years, have renewed their subscription for the whole Magazine, conventional and all, although the majority were evidently naturalistic decorators. This is a good sign. Gradually these people will do what so many others have done already, they will educate themselves and at the same time they will educate the public to a better style of decoration.

Meanwhile we continue to receive numerous letters praising the stand which *Keramic Studio* has always taken in favor of conventional work. The following is a typical example:

"I should have written sooner in regard to the duplicate copy of *Keramic Studio*, but our State Fair was about to open, and as I was competing I thought I would await results. To me the conventional work is far more attractive and suitable for the decoration of china than is the naturalistic, and I am confining my studies to that line alone, using *Keramic Studio* as a teacher and guide. The exhibits are most helpful in suggesting ideas and the lessons by Mrs. Paist are what I have needed and what I have not been able to find heretofore. I try to cull the best. For my reward I have three blue ribbons and three red ribbons on six exhibits this year. Will the editor of *Keramic Studio* accept my gratitude for the help to higher things?"
Most sincerely, M. S. J.

✠

In our last month's editorial we spoke of the situation in regard to the European china. We did not mention the Japanese white china because we preferred to wait until we heard from some shipments lately made by the Japanese, but it seems evident that they are going to send us an excellent ware for

amateur decoration. The first shipments were of a poor grade of china, full of imperfections, and which came sandy in firing, a grade which is used very much in Japan and is very cheap, but was not acceptable for American trade. This has evidently been changed. We have seen here some very nice shapes of that china and tests are absolutely satisfactory. Here is what some of the outside dealers write to us:

"Regarding the Japanese china which we carry, I feel that it is all it is claimed to be. I have sold lots of it and have not had a complaint. There was at first a lot on the market which was not satisfactory, but it was very different in composition from the new shipment, and, when seeking my orders, these people claimed that they would keep up and, if possible, improve the quality. Their 'selection' is simply splendid, no breakage, and nothing like their packing has ever come into the store.

"I did not give my order last winter before I had picked several samples at random, painted and fired them. I subjected the pieces to as hard fire as they would ever have to stand in my kiln, and they came out as fine as possible. The pinks come out a lovely color and the gold looks as well as on French china. The finish of their articles is much better than many of the French articles, and it is way ahead of the German stuff."

C. C. Filkins.

"This Jap china is a wonderful proposition and you may mention the fact in your news columns that our German and French friends will have to look to their laurels if they expect to secure all of the future business. The price of the Jap merchandise is less than the same items in French or German, and on top of this we are daily receiving notifications of sharp advances from all the French and German manufacturers. You, of course, appreciate the fact that the arrivals of German china are going to be very scarce from now on. Many of the German factories have been forced to shut down, as their goods cannot go past Rotterdam, and what the ultimate result will be is only conjecture."

Geo. W Davis & Co.

However, there is a point about this Japanese china which is not settled yet and on which another dealer calls our attention. The Japanese potteries are not as large as the European potteries, wares are made in different small factories instead of in a few large ones. As soon as the Japanese decorated china comes again in demand, will the Japanese be able to furnish us with the needed quantities of undecorated ware? This remains to be seen. So far several orders have been only partly filled, only a small proportion delivered.

✠

We quote below from a circular sent out by the Ceramic Society of Greater New York:

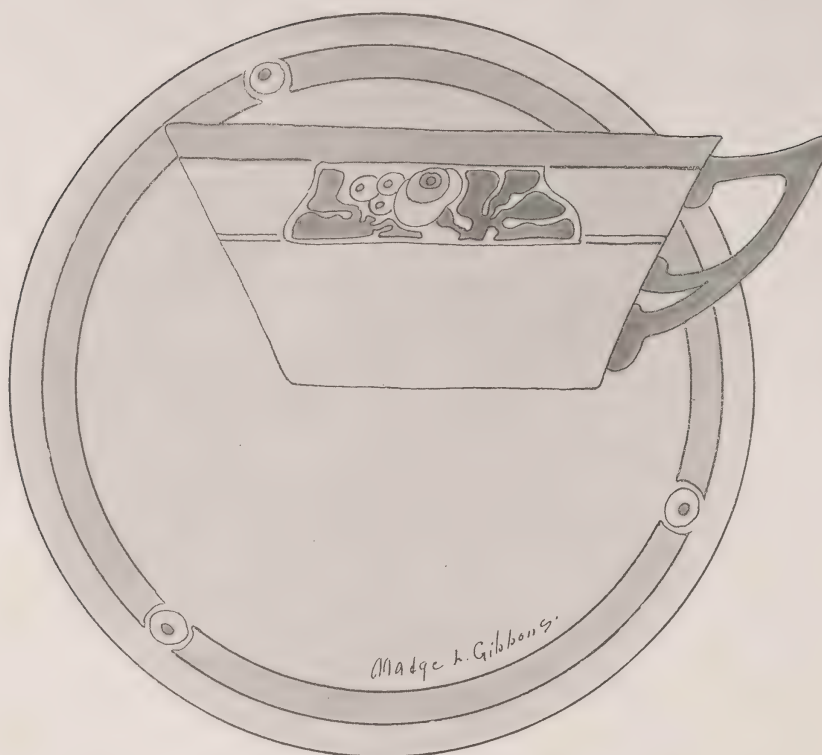
"The Ceramic Society of Greater New York has been exceedingly fortunate in securing Mr. Marshal Fry, of New York, and Prof. Grace Cornell, of Teachers' College, New York, as instructors for the coming season.

"As may be seen from the following, these courses should be particularly helpful to all students—amateur or professional—in the decoration of porcelain and in applied arts.

"Classes will meet on Wednesday afternoons from 1.30 to 4 o'clock in the Lecture Room of the American Museum of Natural History, Columbus Avenue and West 77th Street, New York City.

"Prof. Cornell, who has taught design with great success at Teachers' College of Columbia University, New York, and Pratt Institute, Brooklyn, and who has been the instructor for the Society for two years, will give a course of ten lessons on

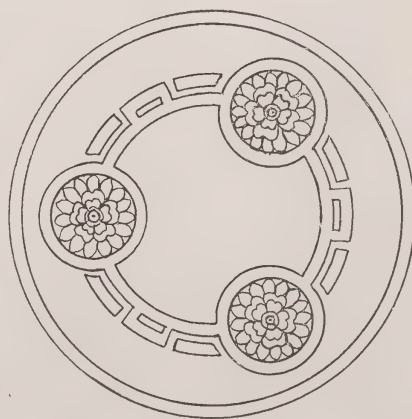
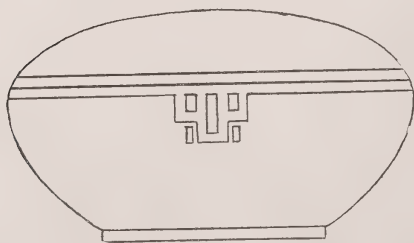
[Continued on page 103]



CUP AND SAUCER—MADGE L. GIBBONS

AN outline is not necessary but if desired use Dark Grey and a little Black. Oil leaves and handles and narrow band on cup and dust with Florentine Green, oil the grey band on saucer and at edge of cup and dust with 2 parts Dove Grey and 1 part Ivory Glaze, oil the three small circles on cup and dust with Mode, then the second smallest circle in large

flower and dust with Coffee Brown and for the next larger size use 1 part Coffee Brown and 2 parts Ivory Glaze. The large light space of flowers and the light part of circles on saucers are Yellow for Dusting. Paint the small centers in all with Yellow Red and Blood Red.



SATSUMA BOX—MAY B. HOELSCHER

OUTLINE in Black. All bands are Gold. Small oblong on cover in three sections Delft Blue Enamel. Design on base of box, center form Yellow Red Enamel and two small squares Green Enamel. Flowers are two shades of lighter

Delft Blue Enamel, centers Red, small circle around centers White, and leaves Green Enamels shaded. Small spaces back of leaves, Dull Brown. To be applied on Satsuma.

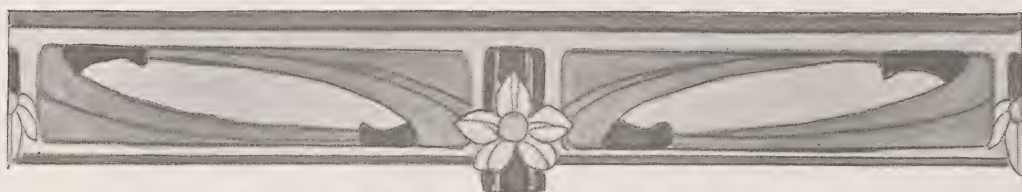


DINNER PLATE—M. C. McCORMICK

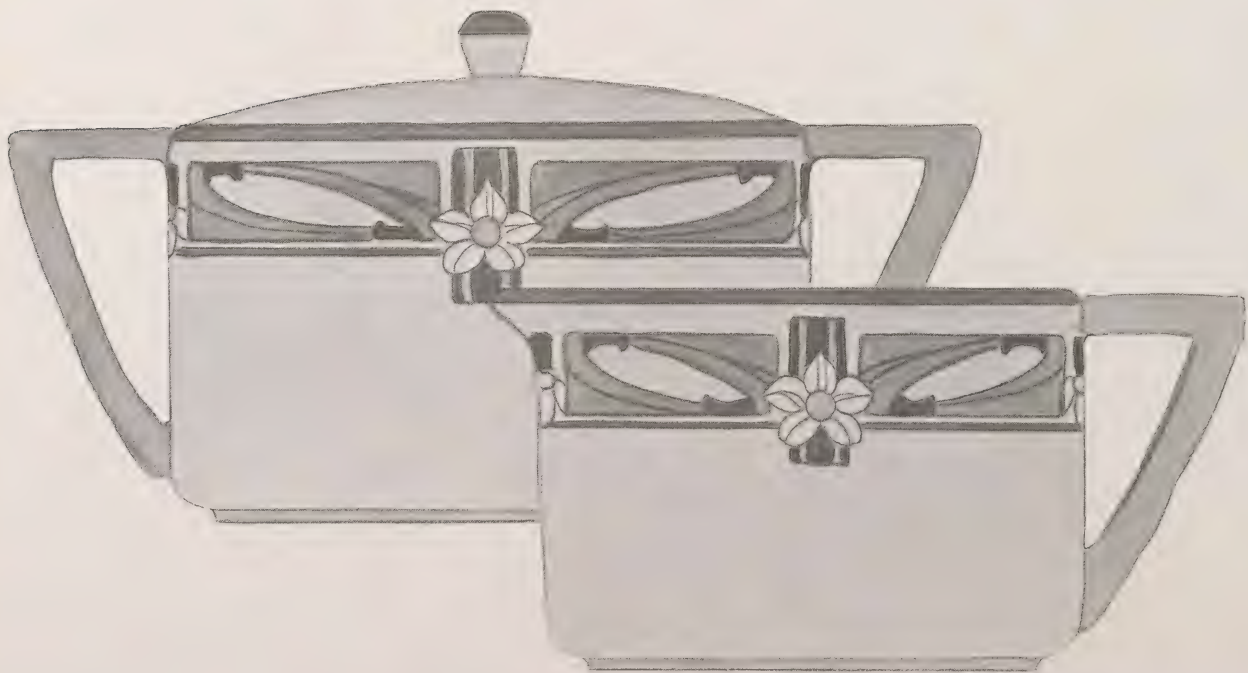
(Treatment page 104)



ONE QUARTER SECTION OF 18 INCH PLATTER



DINNER SET, BORDERS



DINNER SET, CREAMER AND SUGAR BOWL—LILLIAN MILLER

(Treatment page 96)

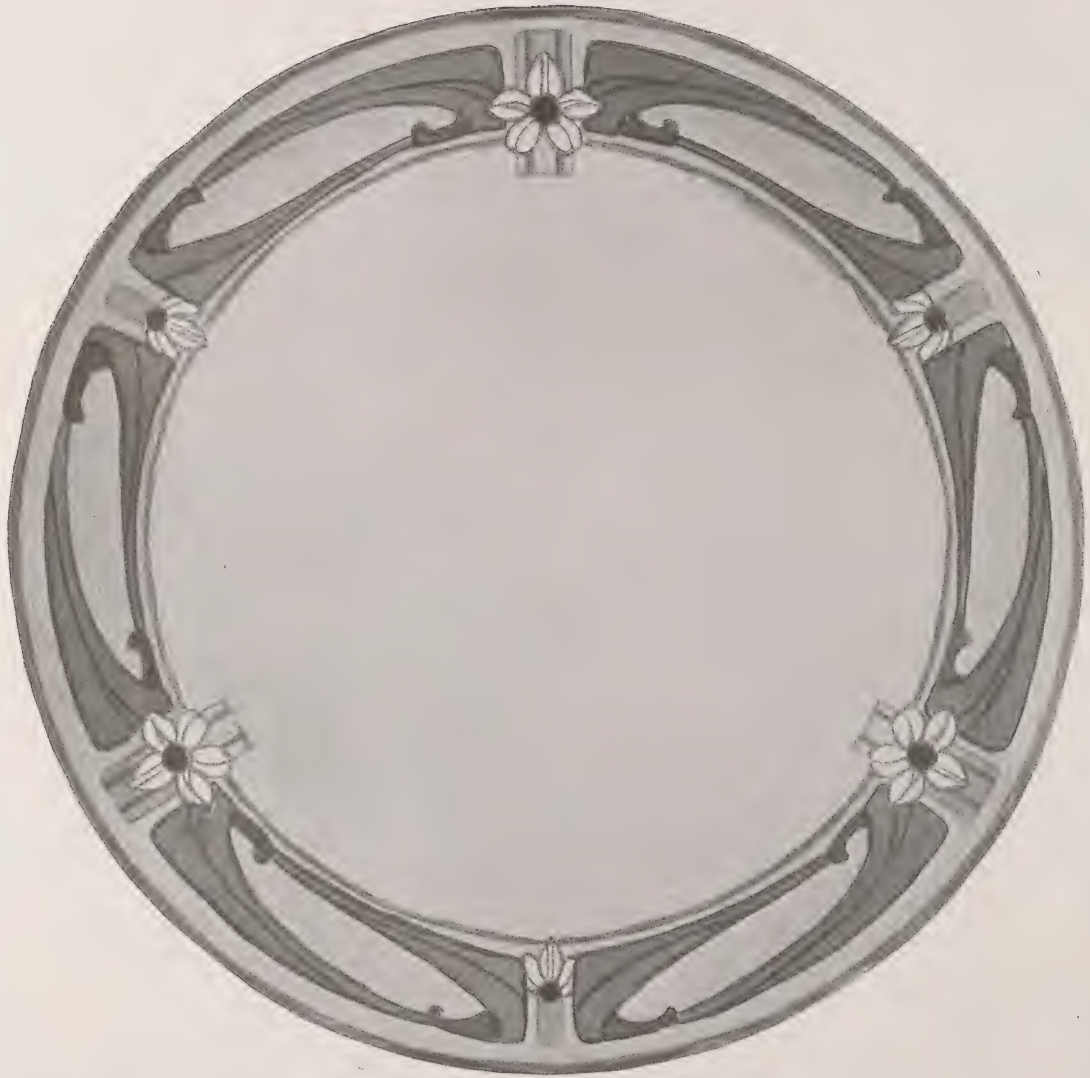


ONE-QUARTER SECTION OF 10½ INCH SERVICE PLATE



DINNER SET, CUP AND SAUCER—LILLIAN MILLER

(Treatment page 96)

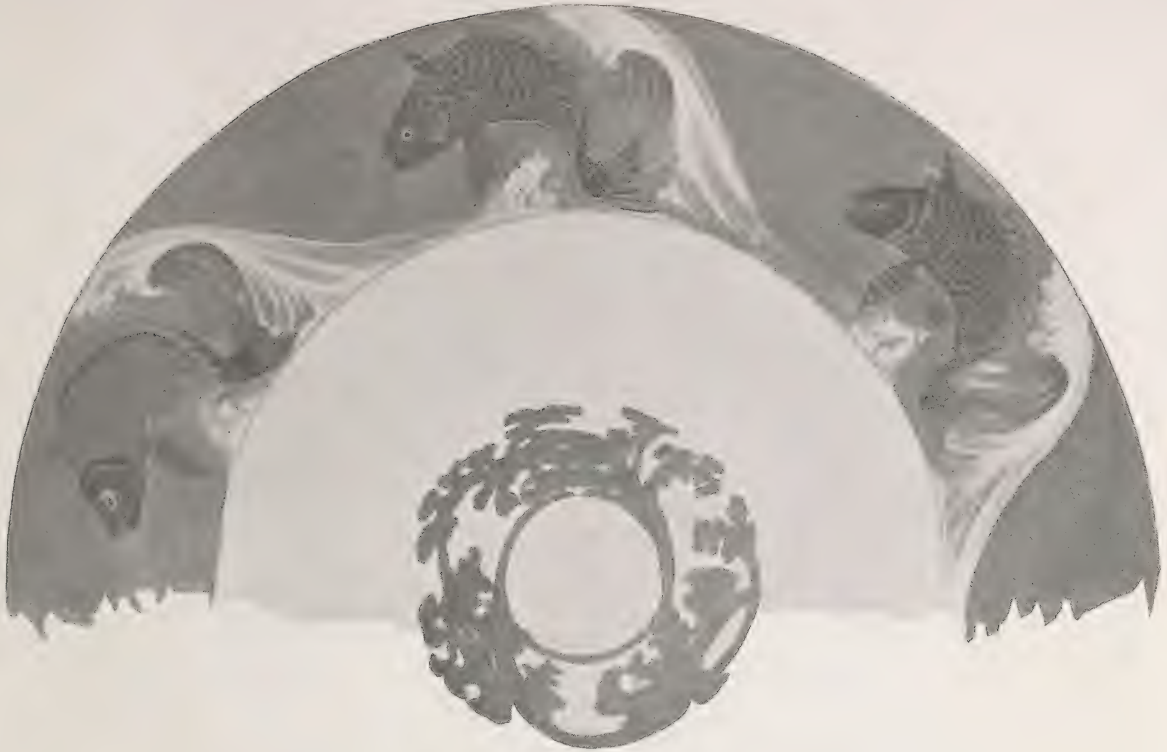


DINNER SET, PLATE—LILLIAN MILLER

FOR the first fire outline leaves in Olive Green and flowers in Gold. Put bands in in Gold.

For the second fire tint center of plate a Light Green and background in border a shade darker. Paint leaves an Olive

Green lighter than outline. The center of the flowers are Yellow White, the petals are left white. The panels in back of flowers are in Blue. Retouch Gold.



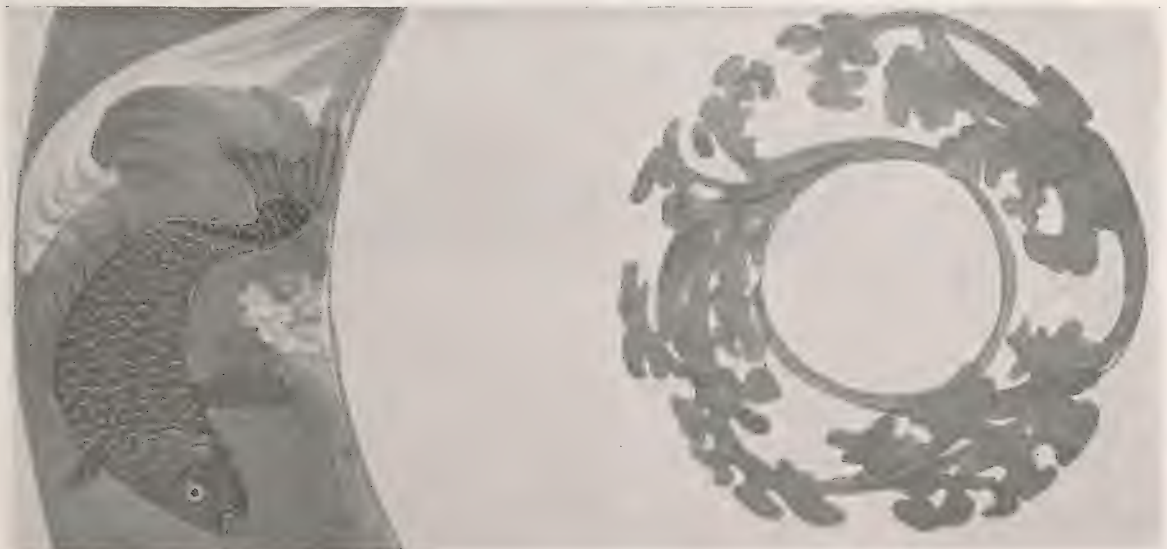
FISH PLATTER—HENRIETTA BARCLAY PAIST

THE design is treated in monochrome, using Sea Green, Grey Green and Dark Green. Follow the values as suggested by the black and white study. Tint the band behind the waves and fish with Sea Green. (A substitute can be made with Apple Green and Grass Green.) Clean out the waves and shade with the same mixture, adding a little Grey Green for the darker values. Paint the fish with Grey Green and Dark Green, and with a sharp wooden stick (an orange wood nail stick is

fine) clean out the markings for scales.

After firing paint in the lines suggesting seaweed with the Grey Green and Dark Green, and shade the waves where necessary. The scale markings are then covered with Silver or White Gold and the fish outlined with Dark Green.

If the central unit of seaweed is used paint or dry dust with the Sea Green mixture, to which add a little Grey Green. Outline with Silver or darker green color.



FULL SIZE SECTION BORDER AND CENTER OF FISH PLATTER



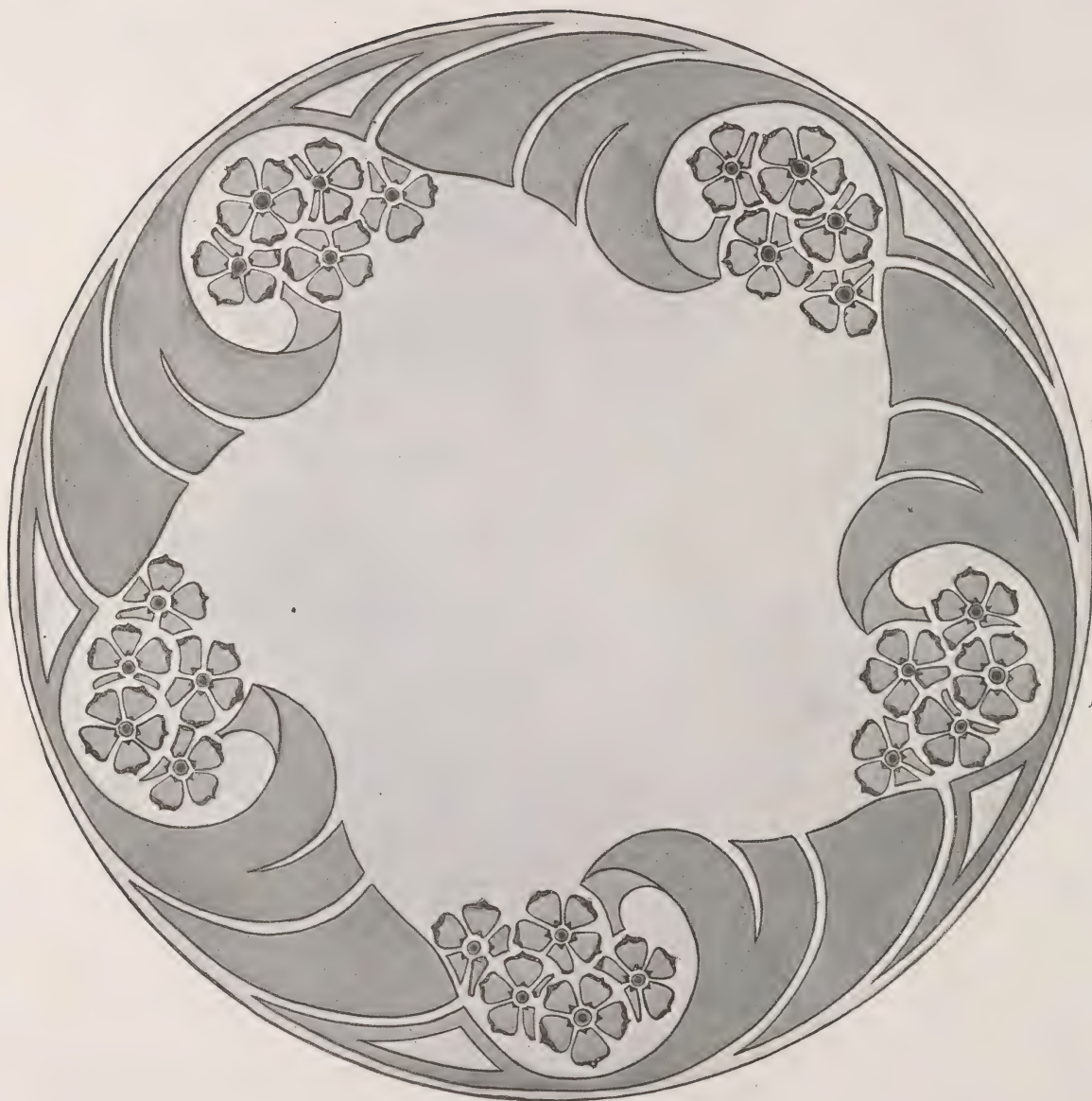
PLATE, COSMOS MOTIF—HANNAH B. OVERBECK

Entire design both flower forms and foliage in Gold, background in a delicate tint of Apple Green with a little Black. Or flower forms in Rose; foliage in Grey Green; background in a delicate tint of Grey for Flesh with a little Grey Green and Black.



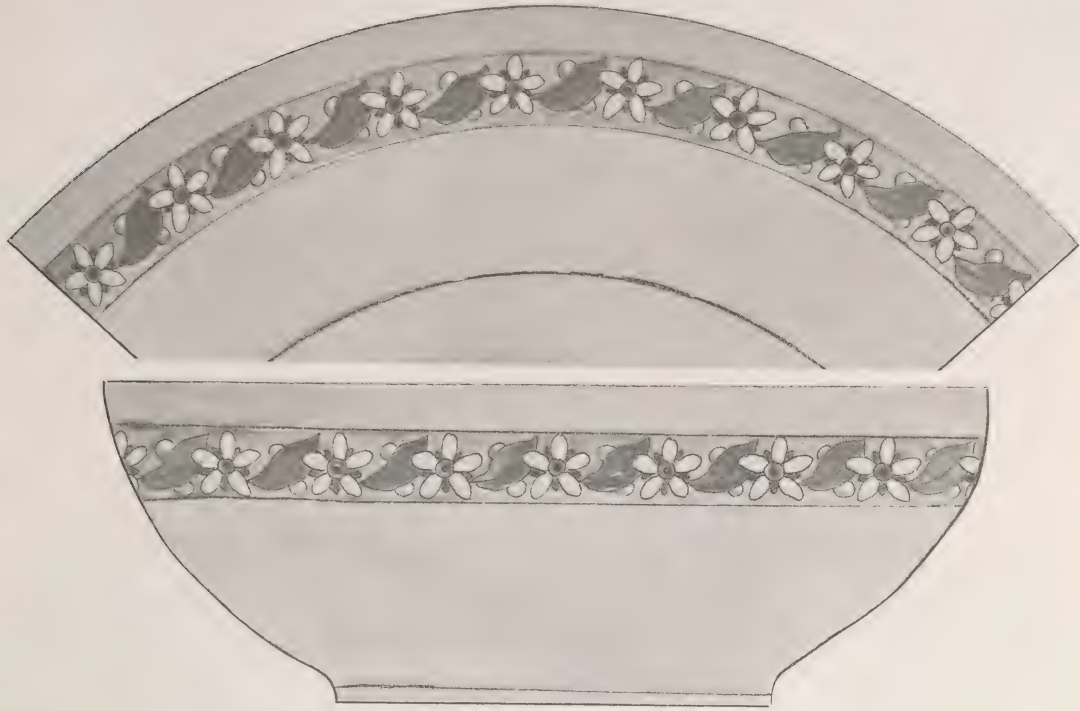
BOWL, PLATE, CUP AND SAUCER—JEANNETTE SLOCOMB

Outline and bands are Gold. Second fire—Oil stems and leaves and dust with Florentine Green. Flowers may be painted with Yellow Lustre or oiled and dusted with Glaze for Blue.



PLATE—STEWART E. MAYER

Outline and bands are Green Gold. Second Fire—Oil leaves and dust with Florentine Green, the oil should be applied very thin. Paint between stamens with Albert Yellow and the spot under them with Yellow Brown and a little Yellow Red. Paint a thin wash of Albert Yellow and a little Dark Grey over flowers. Retouch Gold.



BOWL AND PLATE BORDER, ORANGE BLOSSOM MOTIF—CHARLES L. WIARD

OUTLINE with Black. Oil leaves and the five dark spots around the flower and dust with Florentine Green. Oil the background in the border and dust with 2 parts Mode, 1 part Pearl Grey, 2 parts Ivory Glaze. Centers of flowers are oiled and dusted with Yellow for Dusting. The shading in

buds is oiled and dusted with Cameo. The outline around the border and the other bands are Gold. Oil the entire remaining surface of china and dust with 2 parts Pearl Grey, $\frac{1}{2}$ part Apple Green, 1 part Ivory Glaze.



CONVENTIONAL BOWL—ALBERT W. HECKMAN

To be carried out in Glaze for Blue background, Dove Grey for design which forms the panels, Mode flowers and buds, with Cameo centers.

SNOW BIRD DESIGN FOR CHOP PLATE (Page 103)

Henrietta Barclay Paist

TRACE the design and oil the clouds, dusting with Copenhagen Grey to which has been added one-third Neutral Grey. Clean the spaces and oil the wings, tail, legs and band, dusting with equal parts Copenhagen Blue and Neutral Grey. The upper right hand portion of the wing nearest is dusted with the cloud mixture. Shade the lower left portion of the wing and the body with the light grey mixture, using brush strokes. Fire and lay a delicate wash of Lemon Yellow over the body

and lower left wing, touch 'up any portions necessary and outline the birds.

* *

The firm of Jantzen-Railsback Company, dealers in fine china, silverware and artists' materials, of Los Angeles, have transferred their location to 242-244-246 So. Broadway, next door to the City Hall, 3rd Street, Los Angeles, Calif.

Mrs. Warren O'Hara writes from her New York Studio that she has lately perfected eight new extra hard enamels for use on French, German and other hard glaze china.



PLATE—MADGE MUNCY

Oil all dark tones and dust with 2 parts Water Blue, 1 part Pearl Grey, 1 part Ivory Glaze. Second Fire—Oil over entire plate and dust with 1 part Pearl Grey, 1 part Ivory Glaze and a very little Deep Blue Green.

This can go over the design also.

[Continued from page 91]

'Art Structure' which embraces the general principles of design, such as line harmony, spacing, proportion, rhythm, dark and light in two and more values; color in theory and practice; variations and original designs; exercises with brush and ink, charcoal, colored crayons and water color. Those wishing to have a thorough knowledge of the fundamental principles of design—whether beginners or more advanced workers—will find this course of great benefit.

"In addition to these lessons, Prof. Cornell will give two mornings at the Metropolitan Museum of Art for the study of exhibits connected with the class work.

"Mr. Fry, who has had wide experience in ceramics and the applied arts, will give a course of fifteen lessons. The aim of this class will be the study of overglaze ceramics, table linens and kindred subjects, from the viewpoint of interior decoration. One of the features of the course will be a series of illustrations, or demonstrations of the Art of Table Decoration. Mr. Fry has in preparation a number of schemes of linens and other accessories which will be shown to illustrate the application of fine art to Table Arrangement, and to stimulate the class to original work along the same line. This course should prove

particularly helpful to those who have had previous experience in decorating porcelain, and wish to continue the study still further.

"Members of the Society may attend one or both classes without extra charge.

"Those wishing to join the Society as active members may be required to submit three pieces of original work, if requested, to be passed upon by the Committee on Admissions. This does not apply to those wishing to become Associate members. All applications for membership should be made to Miss Lorena Wilson, Chairman Committee on Admissions, 485 Westminster Road, Brooklyn, New York."

✠

It is with great regret that we hear of the death of Mr. Arthur H. Abbott of the art material firm of Abbott & Co., of Chicago. Mr. Abbott was the founder of this, the oldest house in that line in Chicago, and by his sterling qualities had built up a business that has a world wide reputation for honorable dealing. We are told that the business will be conducted as usual.



FULL SECTION OF CHOP PLATE



SNOW BIRD DESIGN FOR CHOP PLATE—HENRIETTA BARCLAY PAIST

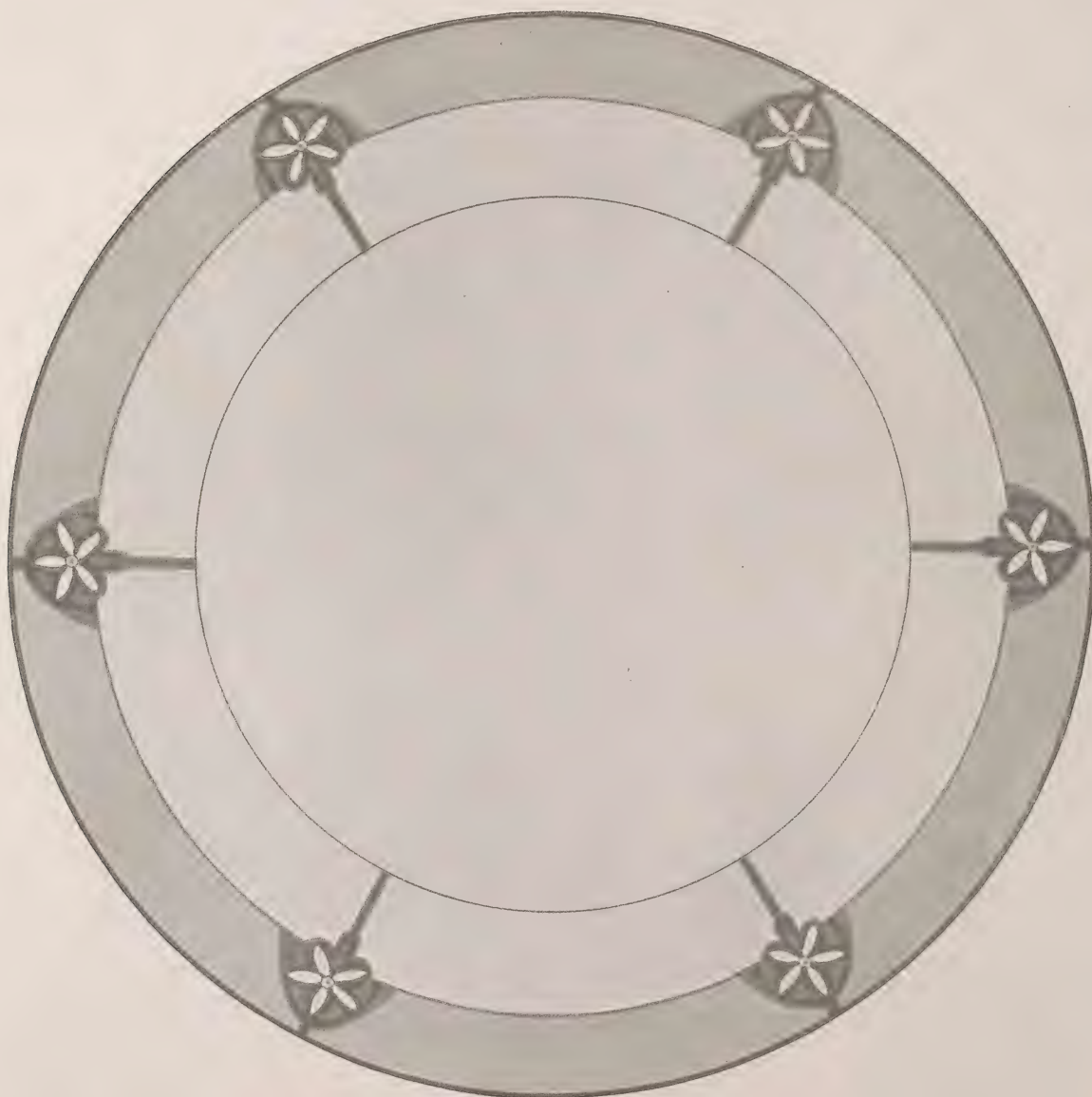
DINNER PLATE (Page 93)

M. C. McCormick

LARGE flower—The three outer sections of petals are a brownish purple, made of equal parts of Brown 4 or 17 and Light Violet of Gold; add $\frac{1}{4}$ White enamel. The section next to the center, yellow made of Chinese Yellow with $\frac{1}{4}$ enamel. Center section left white with dots of Capucine Red (without enamel.) The flowers either side of large one are also of Capucine Red painted on very delicately, shaded

a little darker toward the center, center green with the pollen in yellow enamel dots. Flower in center of narrow portion of band, dark blue, made of Dark Blue toned with a very little Brunswick Black; add 1-8 enamel. Small flowers are Chinese Yellow. Leaves are Apple Green toned with Deep Purple and Brunswick Black; add 1-8 enamel. All lines and outer edges Gold; band next to edge Dark Blue mixture without the enamel.

All colors used are La Croix's.



PLATE, ORANGE BLOSSOM MOTIF—ALICE SEYMOUR

Border tint, Apple Green 2 parts, Pearl Grey 1 part, dry dusted. Flower forms left white, background of flower and outer and inner bands are gold, leaf forms and dot in center middle band, $\frac{1}{2}$ Yellow Green 2 parts, Royal Green 1 part, dark center Albert Yellow. No outlines.

KERAMIC STUDIO

Have you
tried the
new
Enamels?

K. E. CHERRY CHINA COLORS

The demand for Cherry colors is increasing rapidly. The finely ground enamels put up in small vials prove a big attraction. The dusting colors save you the trouble of preparing special mixtures for

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TRY THE FOLLOWING COLORS

PAINTING COLORS	Vials	DUSTING COLORS	Vials	ENAMELS	½ Vials
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Pearl Grey	18c	Cameo	25c	Jersey Cream	15c
Dark Grey (for Flesh)	22c	Mode	30c	Satsuma	15c
Pink	22c	Dusting Dark Blue	25c	Silver Grey	15c
Pompadour	15c	Grey Blue	18c	Wistaria	20c
Violet	30c	Glaze for Blue	18c	Amethyst	25c
Banding Blue	18c	Glaze for Green	18c	Warmest Pink	15c
Dark Blue	20c	Water Green No. 1	20c	Pompeian Red	15c
Apple Green	12c	Water Lily Green	20c	Yale Blue	18c
Shading Green	15c	Florentine Green	20c	Egyptian Blue	15c
Yellow for Painting	10c	Bright Green	18c	Celtic Green	15c
Special Yellow	15c	Deep Ivory	20c	Grey Green	15c

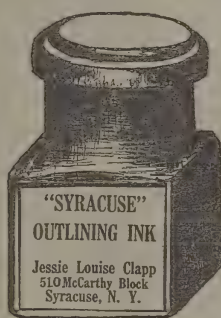
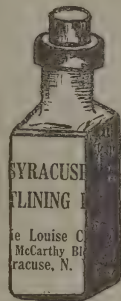
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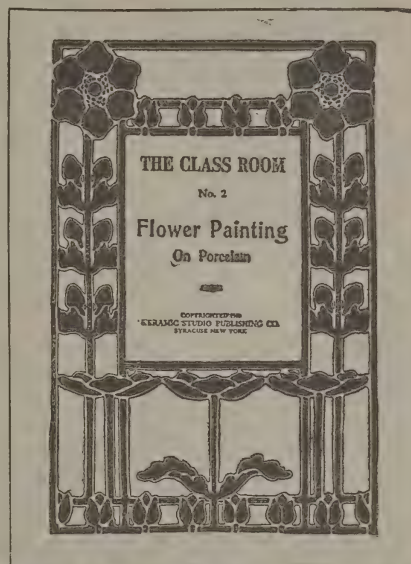
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SYRACUSE, N. Y.

Advertising copy for the December number of this magazine
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The 1915 Feb. and March numbers are out of print and if any of our dealers have these copies on hand please return them at once. If the subscribers wish to sell these copies, please quote price post-paid to this office.

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KERAMIC STUDIO

Vol. XVII, No. 8.

SYRACUSE, NEW YORK

December 1915



RECENT addition to the goodly collection of literature on the subject of china painting is *The China Painter's A. B. C.*, a Primer for Beginners by Mrs. C. C. Filkins of Buffalo, profusely illustrated with small flowers in color and many illustrations in black and white. The various steps in the art of china painting are described in detail.

The book is inexpensive and should be of considerable value to the beginner.

* * *

It has been some time since we have received letters of advice or suggestion from our subscribers. Can it be that we have attained such a height of perfection that there remains no criticism to make. That can hardly be the case though we strive continually toward that ideal. Perhaps we have all been too busy. But the Editor would appreciate any ideas or suggestions for improving *Keramic Studio* and making it more helpful and especially would she welcome a letter from some of our clever letter writers that would give her the starting point for an editorial. Tell us what you like and what you do not like about *Keramic Studio*. It will be mutually helpful.

* * *

We would like material for a "Beginner's corner" in *Keramic Studio*, little helpful articles or suggestions from those who have had some experience in teaching. We would be glad to pay for such articles and hope to start the department in the January issue. To collect enough material to make a good start, we will offer the following prizes for articles sent in by December 6th:

First prize—Year's subscription to *Keramic Studio* or \$4.00 in color studies.

Second prize—Nine months subscription to *Keramic Studio* or \$3.00 in color studies.

Third prize—six months subscription to *Keramic Studio* or \$2.00 in color studies.

All articles to be not over 600 words or under 200. Shorter notes paid for in cash if accepted.

* * *

Designs for little things to make are much needed both in conventional and naturalistic decoration, also sheets of small motifs with sections of application. We have an over supply of plate designs and arrangements for larger pieces, also of studies of flowers, so do not wish contributions of that nature at present.

* * *

We must apologize to many of the Ceramic Clubs for keeping their illustrations of exhibits so long before publishing in *Keramic Studio*. But the truth of the matter is that we just cannot get them in any quicker. There is so much material waiting to be used. But it really does not make a great deal of difference as the illustrations are always interesting whether delayed in showing or not.

* * *

A suggestion has been made for a dinner set that appeals to us as quite unique and attractive. It is called a Musical Set, the decoration to consist of a band of gold on the edge

and below in gold the bars of the base and treble clefs with the notes of the first line or more of the good old songs such as "Drink to me only with thine eyes," "Should auld acquaintance be forgot," etc. If desired the words also could be used as a border of heavy lettering below or above the bars, or of small lettering between the clefs. Another suggestion was a literary set using familiar quotations or proverbs making fancy lettering that would make a solid border of the desired depth separating the words by a decorative unit such as a book, ink bottle, hand with pen, etc., or some object connected with the quotation, the same unit being used in every case on one object. In the same way a Fish or Game set could be made by using quotations referring to the fish, sea-river or lake, or to the various birds, sky, field and woods, and separating words with fish or bird units in gold. Enamel could be introduced into the notes, units, etc., if desired, but it seems as if the scheme of white and gold would be best. Other sets could be worked out in the same manner.

* * *

The Editor is still making collections of stamps for her son and renews the offer of last year to exchange Robineau Porcelains or *Keramic Studio* publications, if preferred, for stamp collections. No common one and two cent stamps accepted but anything else in good condition. Catalogue price allowed—would like them before Christmas.

* *

NEWARK KERAMIC CLUB

Jetta Ehlers

For the benefit of other clubs who might be interested in the planning of study courses, a brief outline of that followed by our Newark Ceramic Club last season is given. The subject for the course was "color." Mrs. L. Vance Phillips who has been making a special study of this branch of art work was the lecturer and critic for the season and under her skillful guidance the course was planned and carried through.

The first problem was: "Geometrical design for six-inch tile, to be carried out in three values of one hue with a touch of complimentary" The making of a color chart using Prof. Muensel's plan of five colors followed this and made us acquainted with a new color theory. The next problem was a design for a tea caddy, the color scheme to be an analogous one using three values. The making of a more complicated color chart followed and proved most important. Another interesting problem was the designing of a small covered box, using a trial color scheme. A cracker jar design to be expressed in three hues, three values, three chromas and three areas was still another problem of much interest. More color chart work followed and so on through many interesting experiments and stunts. We cannot speak too highly of the value of concentrated effort for the entire season on one subject as the plan has proved so successful in our own society. We realize that the study course is the time which keeps the club alive. It develops and advances the weaker worker and it keeps the stronger and more advanced one from getting in a rut. Various workers have come to us each with some fresh message and with a consequent broadening of viewpoint for us. We sometimes wish that other clubs would give of their experience to our mutual profit.

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XVIII. COLOR HARMONY, APPLICATION—Concluded

"Beauty in Life and Art is not accidental; it is an organic thing, having its own laws and consequences."—*Waller Crane*.

"*Harmony of Sound* is the study of the musician and *tuned colors* are the materials of the colorist . . . so must the art of the colorist have a scientific basis and a clear form of color notation. This will record the successes and failures of the past, and aid in a search, by contrast and analysis, for the fundamentals of color balance."—*Munsell*.

THIS being our final problem in the course, we will, before stating the exercises of this lesson, review the course by Problems as it has progressed. We have, I am sure, by this time, a clearer idea at least of the subject of design, the laws governing it, its relation to the other arts, and the system or method of procedure, without which no subject can be made clear.

We have learned that Decorative Art differs from Pictorial Art in that it deals with types, rather than accidents of nature; that it calls for a flat treatment and for regular arrangement of material in order to conform to space and not become obtrusive; that to be worthy of the name, a decoration must be in harmony with the shape and the purpose of the object decorated, that to know good decoration, to acquire good taste and discrimination, requires systematic training.

We have learned something of the system by which a decoration is developed and made one with the builded object. We have acknowledged our limitations and have tried to make the most of them, feeling that while we, as china decorators, cannot encompass the whole of Art, we, nevertheless, have our place, and that "Art rests upon a basis broad enough to encompass all of man's activities."

"No system of ornament can be definite and final, since such system, to be real and vital, must express the aesthetic impulse of those who create it, and since the direction of the aesthetic changes with every era." However, the underlying principles are forever the same.

We began by defining these principles and in an elementary way, by the use of lines, tones and areas, demonstrating them in the construction of designs of different characteristics. Unfortunately, we do not make the shapes we decorate, so we began the study with the construction of design and worked from that point of view towards the application; then choosing our shapes, studied them with reference to the placing of the design, and endeavored in this way, by bringing the two into harmony, to produce an object of Art that should be a logical, consistent, finished product, showing one thought in shape and decoration. We have decorated china too long without giving to it this thoughtful study—without co-operation with the author of the forms but such haphazard ornament will soon be a thing of the past; having seen the light, we will, in this as in other things, be quick to put our theories into practice.

We have seen that the principles,—rhythm, balance and harmony—relate to line, shape, tone and color. We have line rhythm, tone rhythm, shape rhythm and color rhythm; line balance, tone balance, (as demonstrated in the neutral values,) and color balance, (depending on the strength as well as on the value of the color.) We have harmony of lines, of shapes, of tones and of color, so that every criticism is based on these three principles.

Are the lines in harmony with each other and with the boundary line? Is there a feeling of balance between space and mass? Is there a balance of tone? Is there a general feeling of harmony—of mutual dependence—of lines, tones and areas—a feeling of unity? Is there a lack of variety in space

and mass, or is there too much variety, causing lack of unity—harmony? These are the points which form a basis of criticism for the teacher. These are the questions to ask yourself when studying your own efforts. In this way you may become your own critic, forming a judgment of your own, and that is the aim of this course, to leave the student less dependent, with a basis for judgment and an appreciation of the subject of design that will render her further efforts joyous and practical, and enable her to say with Robert Louis Stevenson "I know what pleasure is, for I have done good work."

"The delight in beauty is common to all and is merely a matter of degree—not of kind." Let us, by study and sincere effort, cultivate an appreciation, helping thereby to raise our craft to a position of dignity in the Art World.

Industrial Art has come into its own, and in this practical age, the article that combines use with beauty, holds for us a double interest. We are forming the taste of the next generation by our association with things artistic. Let us see that our study be not superficial; that we look for reasons and methods as well as for effects; that we work for *sincerity* rather than *novelty*.

It is presupposed that the student already has, or expects to acquire, the technical knowledge of this craft in the workshop or the studio. Without this practice, these lessons are futile. We can define the elementary principles on paper and can learn the value of orderly thought, but the methods and technique must be learned by actual contact with the materials. As to the Problems herein stated, we have been able only to touch upon each, but the work may be carried on and made practical through the criticisms as arranged for in the regular course by correspondence, and if the suggestions thus gained are carried out in the practical application—in the actual work of the studio—you will have gained tremendously in helping to bring about the results for which we have so long been working.

The last fifteen years have been ones of steady progress and to-day we have as leaders and co-workers, many of national prominence, and one at least, who has received international recognition. Our exhibitions are an education and a delight, and the student of to-day has inspiration on every hand and knowledge is easily gained. Let us not be satisfied with imitation even of the best, but like those successful ones, go straight to the root of the subject and gain for ourselves the ability to create something that shall express ourselves, believing with Henry Turner Bailey that, "Of the Creative Artist it may always be said, 'even the winds and the waves obey him!' he orders everything after the counsel of his own will for the sake of perfect harmony."

EXERCISE

For our final exercises we will put the applied designs of Problem XII* into color. Here we are reminded that we are coloring articles for use on a white background (the tablecloth) and will try to keep our color schemes delicate and in close harmony. Refer often to the chart for shades and tints. Show the analysis of color schemes under each piece, indicating Hue, Chroma and Value as before.

There is no limit to the palette of the china decorator. The greatest trouble and the thing that confuses us most is the enormous number of colors on the market; the variety of names, meaningless and ludicrous, of the different makes of colors, shades and tints, differing in name only. One may by the use of the chart and experiment with colors at hand, form her own palette and her own judgment and not be confused by the vast supply on the market.

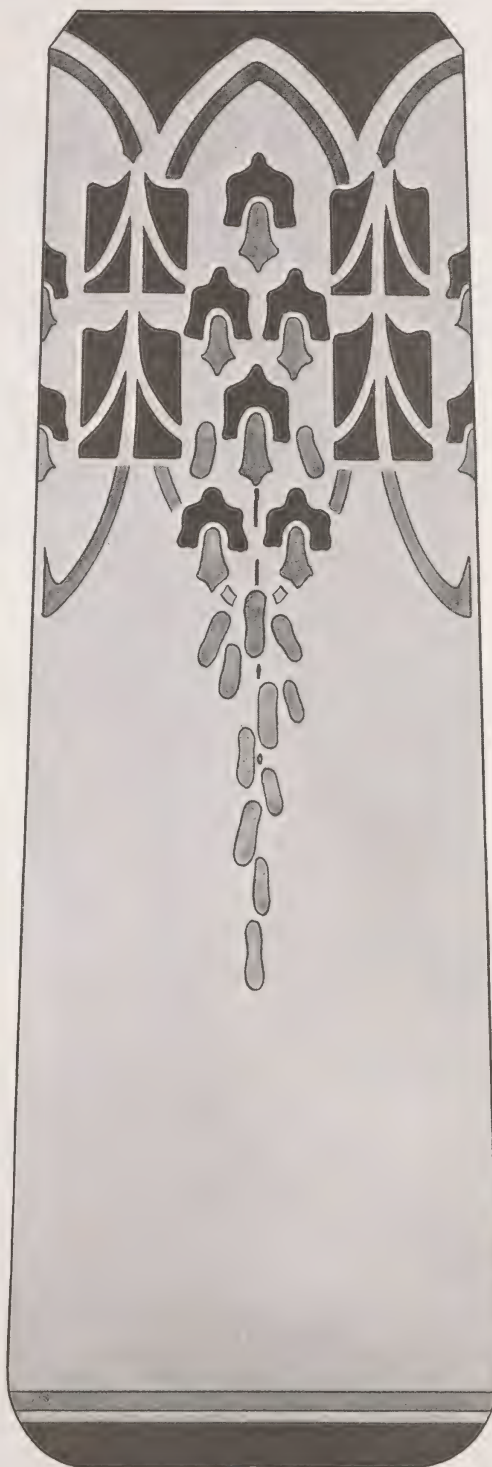
* See illustrations Plate XIV, January, 1915 number

Every student should make her own sample plate, testing colors, until she has approximated the Hues, Shades and Tints as shown in the chart. She will then be equipped with a china palette that will serve her every need. The names given to the mineral colors matter little. The important thing is to know the fundamental colors and how from them the endless combinations of shades and tints are produced. This is not so easy to determine with the mineral colors as with those of water or oil, but the student may, by experiment with colors already prepared and by mixing for herself, secure a definite palette that will render her independent. Time spent in these experiments is time gained and will add seventy-five per cent. to the efficiency and independence of the worker. A sincere student cannot pursue such a course as is here outlined without gaining at least a measure of independence and a judgment and appreciation which will be reflected in her work.



STUDIO NOTE

Miss Jeanne M. Stewart of Portland, Oregon, comes east in December for her short term classes in Chicago, Cleveland, Minneapolis, etc. Her studio will be kept open in the meanwhile for mail order business, etc.



VASE, WISTARIA—ELMA S. RITTER



Miss Julia Witter Miss Harrison Mrs. Simonds Mrs. English Mrs. Mosher Miss Hyde Miss Condit Miss Annie Payne
Miss Lingley Mrs. Black Miss Wurthman Mrs. Hilditch Miss Casperson Miss Seeber Miss Kroll

NEWARK KERAMIC SOCIETY

L. Vance Philips

THE Newark Society of Ceramic Arts has been for some time attracting the attention of ceramic workers and is frequently spoken of as the leading eastern club. A consistent study course has been earnestly maintained and made the major object in the club's life. Exhibitions are treated only as milestones making progress, and with no thought of being a channel for sales and orders. These latter necessary features have been handled from the studios and continually kept apart from the club's activities. The result of this simplicity of aim is worth noting since we know of a number of Ceramic Clubs that have been wrecked in the effort to record progress and effect sales at the same exhibitions.

During the past year one of the problems presented the educational committee was a breakfast set, the scheme one of simple complement, from one to three values of blue with just a touch of orange. The blue was of a given line (all using the same pigment) of a slightly greenish and greyish character with the orange tones accordingly. Each member contributed from one to four pieces and used her own design. Without exception this was carried out in enamel on our own beautiful Lenox Belleek—the glaze of which is so admirably suited to enamel. The harmony achieved was admirable. No one attempted elaborate ornament. The good taste shown resulted in this thoroughly American table holding the keenest interest of all visitors. Some of the members had on this table their finest pieces. Among them Miss Kroll, Miss Ehlers, Miss Forster, Miss Payne, Miss Worthman and Mrs. Waterfield. In texture of the enamel and the execution of a simple and beautiful design Miss Kroll's covered cake plate was a gem. Miss Ehler's coffee, sugar and cream had all the charm and individuality that marks her designs. Her enamel, without outline, possessed a semi-transparent quality giving the effect of the enamel being a part of the glaze itself. Miss Forster and also Miss Payne elected to use three values of blue. Their nice observance of the largest area of middle order, small area of dark value, with nicely dis-

persed tints of orange gave these designs a nice sense of both variety and harmony. Miss Foster's design was especially fine with a distinctly individual note. Mrs. Waterfield's teapot was a part of a charming set displayed on her individual table. Miss Cameron's two sizes of plates carried a beautiful motive in a value of blue neutral, neither weak nor aggressive but satisfying. Miss Wurthman's plate had much praise for strength in designs. Mrs. Simond's orange bowl and individual fruit bowl showed nice handling of enamel and a fine sense of values. The bowl proved a most attractive centerpiece. Miss Witter contributed an open pitcher beautifully and simply carried out. Mrs. R. A. Mosher's plate was good in spacing and had a nice feeling for harmony. Miss E. Sutton expressed especially good values. Miss Hyde's marmalade jar had an excellent design well thought out. Mrs. Woodruff's hot water pitcher was delightful. Miss Lingley's most excellent cake plate carried more orange in the center motif than balanced with the border idea. The border expressed the more perfect balance of color. Mrs. Hilditch, a new member, had a plate and bowl most promising for good things to come. Miss Clark's very good design would have been more restful with the darkest value of blue two steps lighter. Miss Harrison's plate and relish dish were carried out in fine taste. Other good things contributed to the excellence of this table set, which spoke of beauty achieved by keeping to a given problem, expressing measured values and measured areas, and attaining harmony of lines through selecting a similar purity or a similar greyness.

Among some single pieces standing out for excellence of a certain kind Miss Clark's dinner plate stood out, a golden, joyous effect and with a certain dignity, a spirit appropriate to its use. The execution was surpassed by many pieces but the charm of lines and values were distinctly above mere technique being a pure analogous scheme ranging from yellow green in two values through yellow and gold and just touching orange, the drawing, on the whole, fine and firm with a good sense of balance and the outline of gold around the green sections broad and firm enough to satisfy and to adequately



Miss Cameron

Mrs. Wilson Mrs. Hilditch

Mrs. Hilditch

Mrs. Francis King

repeat the gold background. Miss Mary E. Harrison, the club's president, had an individual breakfast set of lavender and soft green which was a distinct success. It was a pure complimentary scheme in which the blue purple of light value and of a subtle grey quality was the major hue, with the green playing up as second. The tray was white with a single line of the dominant color and the cloth had a bit of embroidery employing the color and motive used in the set. The beauty of the porcelain was preserved in large areas, being choicely decorated rather than generously curved.

Miss Ehler's pair of book ends touched a distinct field. A quiet golden harmony. The brown wood mounts carried each a tile with formal landscape in flat lines of dull golden browns, reds and brown greens. These would be a delight on

any library table. Miss Ehlers had two suggested tea sets, one in a close analogous scheme of greens and blues, the other reaching the limit of an analogous selection running from yellow green through gold into yellow pink, both of which charm but the former of more distinction. Miss A. Wurtman's very successful jar in blue green in which both lustre and color was employed, attained a balance so good that the chief factors of its beauty was all round harmony and suitability of design treatment and coloring, making it a useful flower vase. The values selected were admirable, in balanced steps. It was altogether satisfactory. Miss Louise McDougal's all-over decoration on a vase was charming and beautifully balanced and of fine color scheme. Mrs. Straubach's tea caddy was in design and color thought so pleasing that one wished



Miss Charlotte Kroll

Mrs. F. N. Waterfield

Miss Nora Foster



Mrs. Simonds

Miss Manning

Miss Wing

Mrs. Simonds

Miss Hyde

Miss Fannie Clarke

Miss Strombach

Miss Clarke

for less timidity in the carrying out. Miss Adele Hyde's gold set was finely executed, not so perfect as to be stupid nor so imperfect as to offend but of a nice restful dignity. Miss Payne's cylinder vase expressed a good sense of color and design. Miss Forster's trinket box, while not coming to her best ideal of enamel texture was a perfect success as a trial scheme of color where green gold and violet were balanced with a harmony. Excellent values were shown in a small tray in blue and orange, admirable in design and thoroughly original. Mrs. Rodman gave a happy simple and fresh treatment to a tea set, the ivory green and gold forming an analogous harmony. Her tea caddy however was her best piece in design color and, execution, altogether a credit to the study courses. Mrs.

Waterfield had a stylish little vase with an all-over motive in black and green. Miss Kroll used generously and effectively on a large hexagon bowl, an enamel of grey blue green, of texture hue and value leaving nothing to be desired, the laying of the enamel itself being masterly. In certain panel divisions a soft yellow of light value was combined with this green and the lines harmonized so completely one longed for more area devoted to so sympathetically perfect a combination. On a small bowl a most exquisite greyish turquoise enamel was used with a lighter value of yellow green. The dash of pink employed would have gained in attractiveness if used more sparingly and greyed into a better harmony. Miss Ethel Wing's gold set was delightfully simple and of nice



Miss Ehlers

Miss Mary E. Harrison



Mrs. Hilditch
Miss McDougall

Miss Ehlers

Miss Condit
Miss Lingley

Miss Ehlers
Miss Simonds

Miss Ehlers



Mrs. Manning
Mrs. King

Miss Ehlers
Miss Wurthman

Miss Foster

Mrs. Woodruff
Miss Clarke

Mrs. Waterfield
Mrs. Rodemann

Miss Meda Casperson
Miss Harrison
Miss Cameron



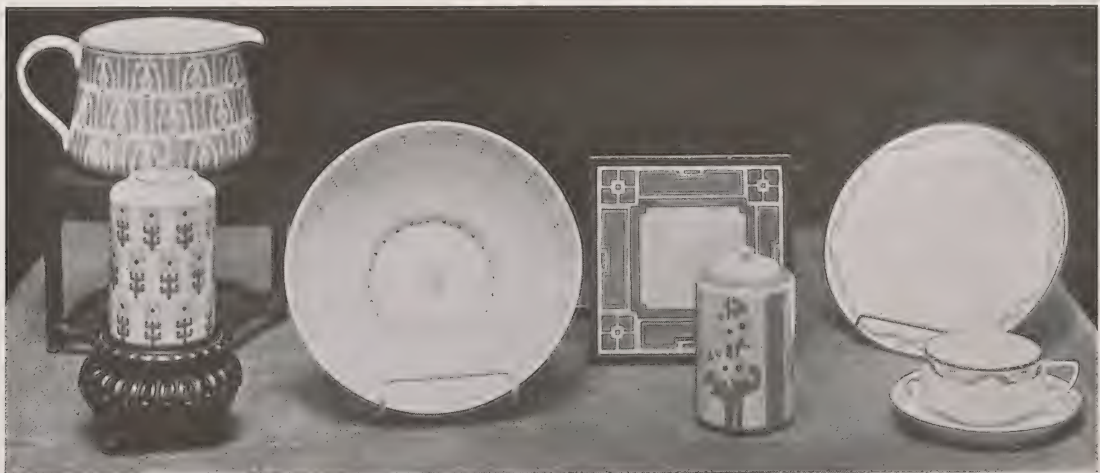
Miss Cameron

Mrs. F. S. Black

Miss Cameron

execution. Mrs. Black's tea caddy stands out as one of the choicest bits of the entire display. As to color a pure close analogy, two values of blue and one of grey green sympathetically adjusted with breadth and total absence of outline the enamel was laid with richness and depth in perfect harmony with the rugged design. This piece received deserved and unstinted praise. The punch bowl was a harmony of warm colors with much variety and beauty shown in the panelling. The design inside was in perfect harmony a rarely beautiful effect and while the execution was admirable and almost perfect it was delightful, more perfect would have been less beautiful. The design inside was of a freedom and style rarely beautiful. The outside fruit basket motif seemed drawn with less freedom and not in just the same spirit, neither was the color effects employed in this motive as pleasing or as harmonious. One wished for the inside motif expressed in a little more force and yet having the character so admirable in the inner decoration. These pieces mark Mrs. Black as a strong member. Mrs. King had a saucy little tea set with all-over motive, each unit being quite individual in character and the whole possessing style and uncommon charm. Miss Lingley showed a splendid feeling for color in the trial scheme on a rough brown bowl. Another trial scheme was used on an open pitcher in blue green, red violet and golden brown. Miss Cameron's chief piece was a large blue bowl in two values. It had the previous distinctiveness of being the "first prize" bowl at the New York winter exhibition. It had been popularly

and professionally accorded this distinction and does credit to a young and original worker. Mrs. Hilditch a new member showed a bowl in enamel beautifully executed of fine design with enamel well laid and fired. Also her cereal bowl and plate on the breakfast table were unique and most pleasing. Mrs. Arthur Wilson's best piece was a butter ball plate simple and strong in treatment. A Dutch kitchen by Miss Julia Witter with color beautifully balanced and of almost perfect execution. A new worker Mrs. Mosher had a single plate nicely spaced, color beautifully balanced and of good design. Miss Guler had a covered dish subscribing to all good points in design and color and not expressing a single bad point, in fact altogether good. Miss Condit's suggested table set was very fine in closely selected color and of charming freshness and good design. In Mrs. Simond's personal exhibition her cracker jar stands out as best in design and general treatment. A salad bowl and plates by Mrs. Manning executed in gold and silver with a touch of black was the most interesting part of her exhibition. A tea caddy by Mrs. English was quaintly charming executed in closely related colors. Mrs. Oscar Mockridge showed a salad set in gold of refined design and treatment. The whole exhibition was most satisfactory. The many pieces of enamel laid without outline were very generally admired, a freshness and freedom found expression thereby, and the unity with the glaze seemed by this process the more complete. In tableware of simple motive this was especially apparent and pleasing.



Miss Annie Lingley

Miss Condit

Mrs. Black

Miss Condit



Miss Louise McDougall
Mrs. English

Miss Wurthman
Mrs. H. C. Rodemann

Mrs. Mockridge
Mrs. Wm. Woodruff

NEWARK KERAMIC SOCIETY

DESIGNS FROM THE ZINNIA (Page 115)

Ruth MacCollin

BONBON BOX

THE outline of flower and the dark grey tips of petals and stems are green gold. Second Fire—Leaves are oiled and dusted with Florentine Green omitting the outline. Light part of flower is oiled and dusted with Cameo 1 part and Peach Blossom 1 part.

The grey tone in wide band through the center and lower part of box is oiled and dusted with Pearl Grey and a little Yellow Brown. Retouch Gold.

VASE

Oil leaves and stems and dust with Water Lily Green. Oil dark background above flowers and dust with 3 parts Pearl Grey, 1 part Dark Grey, $\frac{1}{2}$ part Apple Green. Oil flowers, the ball at end of stem and the triangle between the design and dust with 1 part Deep Ivory, 1 Ivory Glaze and $\frac{1}{2}$ Yellow Brown. If a tint is desired on the lower part of vase oil it for the second fire and dust with Pearl Grey and a little Albert Yellow.

PLATE

Outline with Dark Grey and a little Black or with Gold. Second Fire—Oil leaves, the outer and inner band and the figure between the motifs and calyx of flower and dust with Florentine Green and a little Pearl Grey. Oil the stem in leaf and the flower and dust with Cameo and a very little Deep Ivory. The dark part in flower and the dark inner band and dust with Cameo and a little Blood Red. The wide outer band is oiled and dusted with 2 parts Ivory Glaze, 1 Pearl Grey and 1 Yellow for Dusting or if the tint is desired over entire plate it may be put on for the second fire.

CUP AND SAUCER

This may be carried out in the same coloring as the plate or the following may be used: Oil leaves and dust with Florentine Green and a very little Dark Grey. Oil flower and the wide band and dust with 2 parts Ivory Glaze and 1

part Deep Ivory. Oil dark center in flower and dust with Coffee Brown. The outline in this design may be omitted. Clean out the color between the petals of the flowers leaving it white instead of the outline. The two stem spaces under the flower and the narrow line around band is Gold, a wide gold band should also be either on the top or the sides of the handles.



PLATE WITH ROSE BORDER (Page 116)

Nellie G. Leyman

OUTLINE with Dark Grey and a little Black. Oil leaves and stems and dust with Yellow for Dusting 3 parts, 1 part Brown Green. Oil centre of flowers and dust with Yellow for dusting and a little Yellow Brown. Oil the background in border and center design and dust with 1 part Yellow for dusting and 1 part Ivory Glaze.



VASE, WISTARIA (Page 107)

Elma S. Ritter

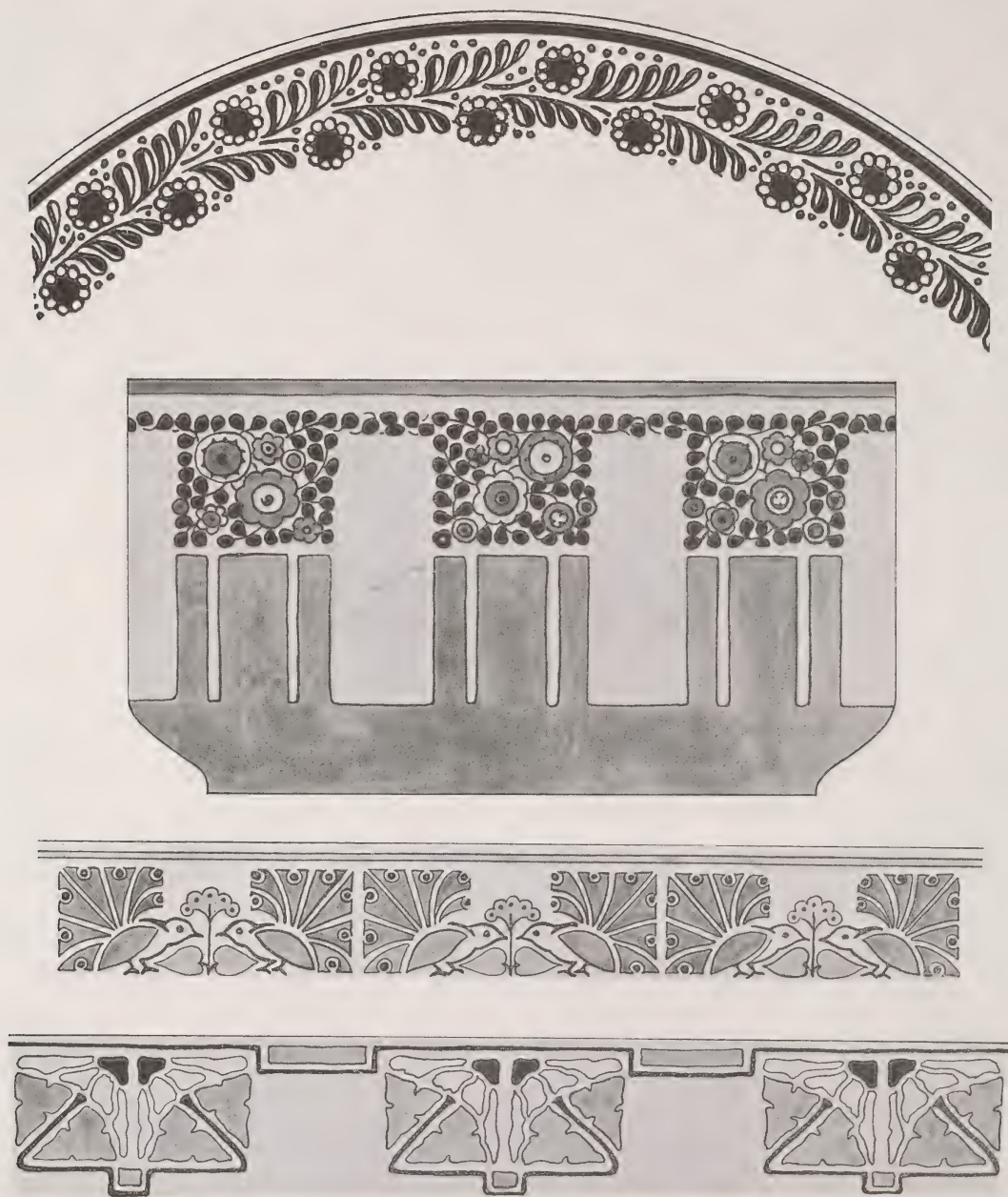
THE body of the vase is white or may be ivory. The leaves, band at the bottom and V-shaped section at the top, Dark Green; for the stems use a Yellow Green slightly shaded if you wish with a darker tone. Use a rather deep Violet for the upper petal of the flowers and a lighter Violet for the remainder of the flowers and buds. If an outline is used it should be Black.



COVERED ROUND BOX (Page 117)

Albert W. Heckman

TO be carried out in soft enamels. Flowers are Dull Violet Enamel with Lavender Enamel centers. Leaves and stems are Green Enamel. Background a light green tint.



BOWL AND BORDERS—M. L. BRIGHAM

PLATE border—Oil flowers and stems and dust with Water Green. The flowers should be oiled solid and the light edge scratched out. Oil leaves and dust with equal parts Florentine and Bright Green. The dark band is oiled and dusted with Dove Grey and the dots are painted an Orange using Yellow Brown and a little Yellow Red.

Bowl—Leaves, outline and stem are Green Gold.

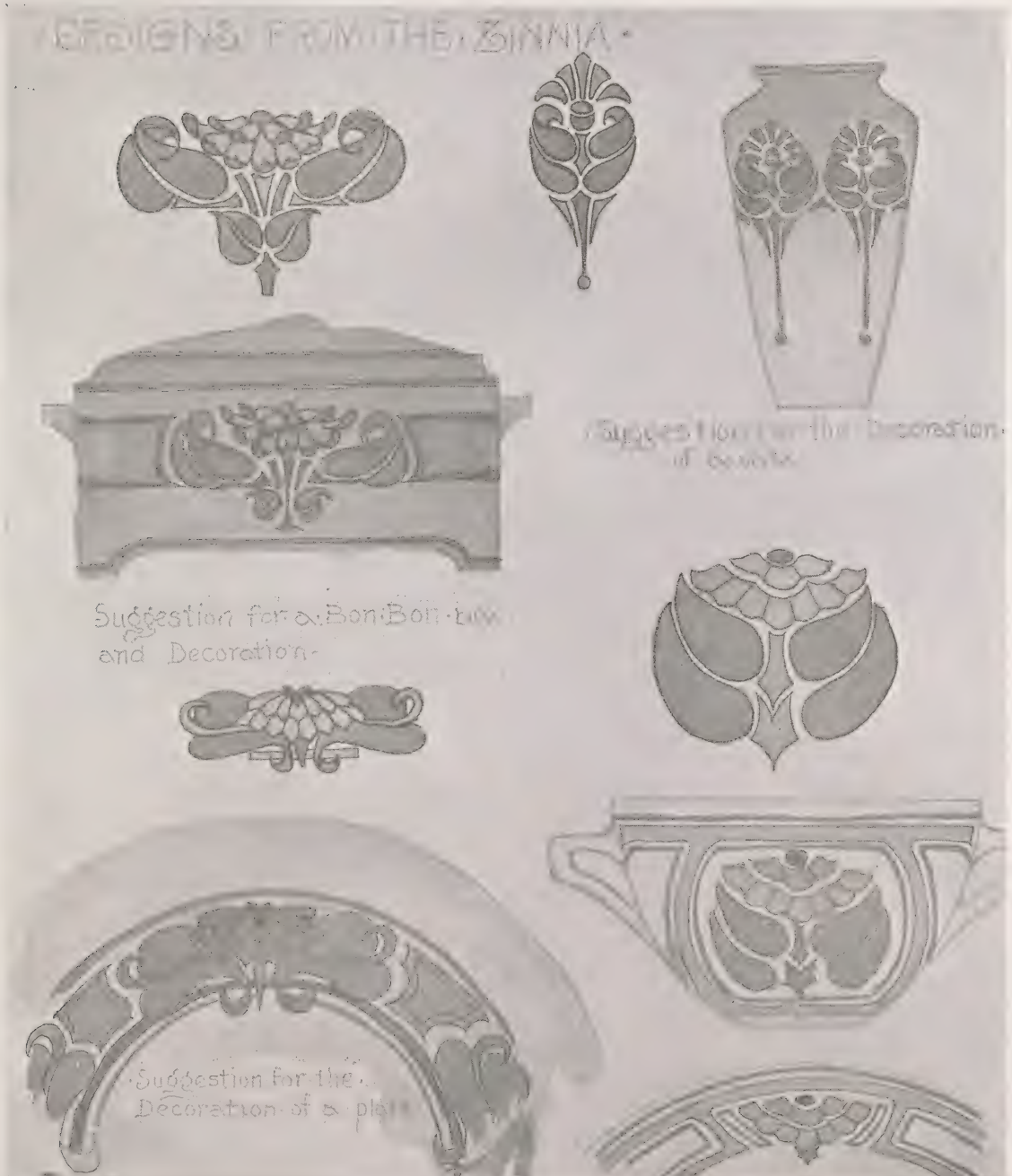
Second Fire—Oil the white outer circle in large flower of both panels and dust with Coffee Brown and a little Yellow Red. Oil the centers and dust with 1 part Albert Yellow and

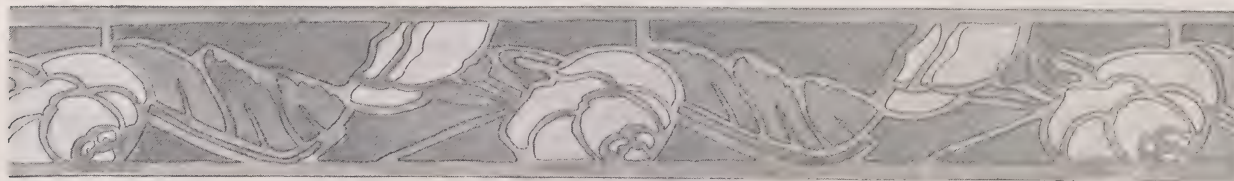
2 parts Ivory Glaze. Oil the grey tone of the remaining large flower and dust with Glaze for Blue and a little Banding Blue, oil the center and dust with Glaze for Green. The outer grey tone in the two next smaller figures is oiled and dusted with Mode. The outer edge of the remaining flowers is oiled and dusted with Bright Green. The grey tint is oiled and dusted with 3 parts Pearl Grey, 1 Warm Grey and 1-4 Apple Green.

Bird Border—Outline birds and bands with Apple Green and Yellow Green and the flower motif with Violet and a little Dark Grey.

Second Fire—Oil grey tone in birds' tail and dust with Glaze for Green. Oil wing and dust with Glaze for Blue and a little Banding Blue. Oil dark circles in tail and dust with Yellow Brown and a little Yellow Red. Flower is oiled and dusted with Yellow for Dusting and the leaves with Bright Green. The outer band is Glaze for Green and the narrow one is Yellow for Dusting.

Border—Outline is not necessary. Oil the leaves and grey and oblong space dust with Florentine Green and a little Yellow Brown. Oil petals of flowers and dust with Deep Ivory. All black tones are Gold. If a background is desired oil it for the second fire and dust with Pearl Grey and a little Albert Yellow.





ROSE BORDER AND PLATE—NELLIE G. LEYMAN

(Treatment page 113)



COVERED ROUND BOX—ALBERT W. HECKMAN

(Treatment page 113)

ANSWERS TO CORRESPONDENTS

A. A. R.—1—In November Ceramic is a study by J. K. Heisman which I do not fully understand. In the first place is the plaque dusted or painted?

2—Where can I get the Light Violet?

3—Please give the exact shades of the dragon fly head, body wings and two front feet.

4—What color in center of flowers, what shade of green is the circle that goes around the Yellow Brown and Brown Green panels with the Yellow background. Also what color in the center of little blue triangles.

I wish to paint the design on a 14 in. plaque, of course I will have to put more motifs on but should I enlarge them any?

5—In the chop plate page 103 of November Ceramic Studio Snow Bird design by H. B. Paist is there any background back of clouds and what color are the birds outlined with? What color shall I make the bill and the eyes?

6—I have painted a teapot to match a cream and sugar in light green luster and got it too dark. Would you advise me to take it off with acid or should I try to get another teapot and paint it over?

1—The instructions are given for painting.

2—You can buy the Light Violet from any large art dealer or it is made by a number of different manufacturers.

3—The head is Dark Grey, Shading Green and Copenhagen Blue, the body is Copenhagen Blue and a little Apple Green. The coral in the wings is given in the treatment. The blue is the same as the grey blue lines, the yellow green is Yellow Green, Albert Yellow and a little Dark Grey. The front feet are Black and Banding Blue.

4—Centers of flowers in the coral tone, the circle is the same green as in wings, color in center of triangles is the same as in panels.

It will not be necessary to enlarge the motif.

5—Outline the birds with the Copenhagen Blue mixture. It is not nec-

essary to have a background back of birds but if desired oil it for the second fire and dust with Pearl Grey and a very little Lemon Yellow.

6—Luster can be taken off very easily with a china eraser, dry kind will do, it is a liquid and is applied by wrapping a little wad of cotton on the end of a brush handle, dip it in and rub it over the luster, wash it off as soon as possible by holding it under running water if allowed to remain on too long it takes the glaze from the china. It would be less trouble to remove the luster than to paint a new teapot.

L. T.—Will you kindly tell me how to use Weber's Sphinx Gold correctly I tried pulling a gold band on some plates but after firing it came out so pale without any glaze at all. Do I have to fire it more than once?

Mix the gold with Garden Lavender Oil or turpentine to the consistency of thick cream. You probably did not apply the Gold heavy enough causing it to look pale though care should be taken not to get it on too heavy, there must have been some other reason for its firing without a glaze, possibly dampness in the kiln or some other reason. It is always best to apply Gold twice, burnishing it before applying the second coat.

C. L. S.—Should etched china be cleaned with any thing before applying gold or paint? A piece I have now turned black in spots, can you tell me what to do?

2—What can I apply on Light Green Lustre? It came out rather dark in places.

3—What effect would lustre have over Gold? If O. K. what would you advise?

4—What paint or lustre could I put on light green lustre or Mother of Pearl?

1—Do you mean the etched ware that you buy or some you have etched? If the former and the china's white and clean looking it is not necessary to clean it but if it is some you have etched the resist for the acid would necessarily have to be cleaned off. The black spots have been caused by something else, possibly it was in the china or may be caused by something in the kiln. We would not know a remedy without seeing what the spots were like.

2—Gold can be applied over lustre or you could apply Dark Green Lustre. It comes off very easily with a china eraser and it is usually better to take it off than trying to doctor it up.

3—Lustre over gold changes its color. The most satisfactory color is Light Green Lustre on Dark Green which gives it a metallic appearance.

4—The answer to No. 2 would also apply to this question. Yellow Lustre of Light Green could be applied over the Mother of Pearl, in fact most

colors could be applied. Any color of paint could be applied over either if it was dusted on.



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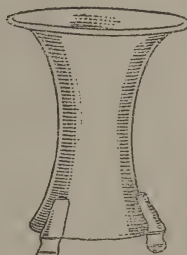
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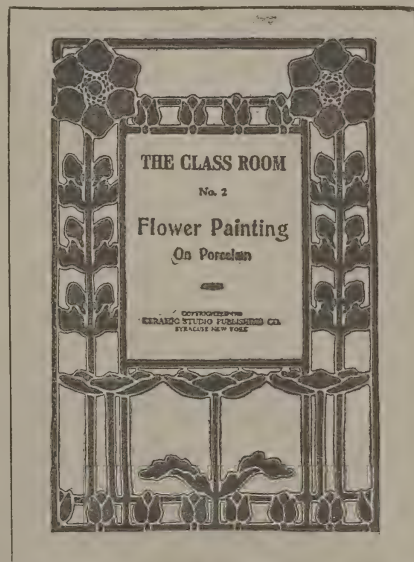
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

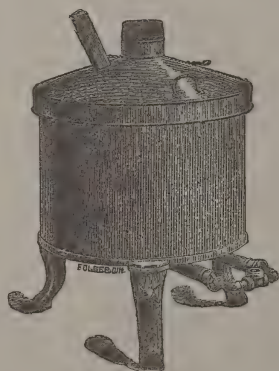
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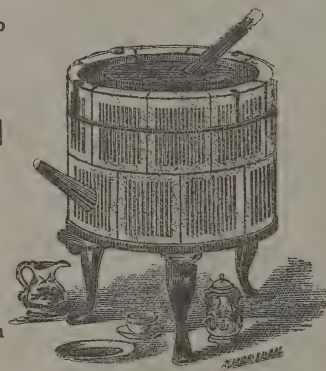
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KERAMIC STUDIO

Vol. XVII, No. 9.

SYRACUSE, NEW YORK

January 1916



We were unable to start the Beginner's corner this month because the announcement of the competition was so late that we did not receive enough material even for a competition, so we have decided to extend the time and have the competition close the fifteenth of February so that all will have plenty of time. We repeat our competition offer:

We would like material for a "Beginner's corner" in *Keramic Studio*, little helpful articles or suggestions from those who have had some experience in teaching. We would be glad to pay for such articles and hope to start the department in the March issue. To collect enough material to make a good start, we will offer the following prizes for articles sent in by February 15th.

First prize—Year's subscription to *Keramic Studio* or \$4.00 in color studies.

Second prize—Nine months subscription to *Keramic Studio* or \$3.00 in color studies.

Third prize—Six months subscription to *Keramic Studio* or \$2.00 in color studies.

All articles to be not over 600 words or under 200. Shorter notes paid for in cash if accepted.

* * *

Designs for little things to make are much needed both in conventional and naturalistic decoration, also sheets of small motifs with sections of application. We have an over supply of plate designs and arrangements for larger pieces, also of studies of flowers, so do not wish contributions of that nature at present.

* * *

We would be pleased to have submitted instructive articles on any subject connected with ceramics and ceramic design, with or without illustrations. And we are always glad to receive letters of criticism or suggestion from our readers. They are very helpful in calling to our attention what is needed and the things that have been neglected or have escaped our notice.

* * *

THE WEAKEST LINK IN THE CHAIN

Anita Gray Chandler

WHY is it that we sometimes hear people say, "No, I don't care for china-painting"? These are the same people who would not think of saying, "No, I don't care for music, or sculpture, or painting." So it cannot be a general lack of artistic appreciation. A college professor known for his good judgment in art, and for the fine color plates he makes for his own work (Biology) said to me recently, "You paint, do you not? What is your branch?" China-painting," I answered, and he said one word, "Oh." You know how he said it. It showed a trace more interest and consideration than if I had answered "Sign-painting," or "Calcmining." So, in justice to a beautiful art and my own humble interpretation of it, he was induced to view my work, and amended that "Oh" by commenting, "Your work is different. It is not what one

expects when you say 'china-painting.'" I felt a little thrill. Why? What is most china-painting like? And why is it like that?

China-painting is a legitimate art, a useful art; and it is one of the most ancient forms of painting, as pottery, its natural ally, is perhaps the oldest form of plastic art. Yet, listen to this well-known Boston critic speaking of an admirable exhibition of the Mineral Art League given last year at the Arts and Crafts gallery on Park Street: "China painting, as we know, has for some years past been in process of evolution from feminine accomplishment towards art. As regards design it has got rather far along. The dreadfully realistic apples, pears, pansies, that once constituted 'fired china,' have been superseded by more geometrical and symmetrical styles of decoration. One will be pardoned for feeling that an art in which the practitioners do not actually make the articles that are ornamented is liable to superficiality." We will be pardoned for asking if this gentleman accuses the portrait or the landscape painter of "superficiality" because each does not "make" the canvas he "ornaments," or the etcher because he does not personally superintend the manufacture of his copper sheets.

It seems to me the weakest places in china-painting lie not wholly in poor design or the superficiality of the workmanship. They might be summed up rapidly under two heads, thus:

I. Lack of draughtmanship.

II. Lack of study.

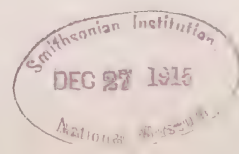
And the teachers themselves are most to blame. A great number of teachers know little of the accepted methods of teaching. Of course there are many who stand like beacon lights along the new and better road. To these I do not allude. The former require of a pupil no preparation, no understanding of art even in a general way, no note-book work—nothing apparently except a desire to "paint china," commendable in itself, possibly, but insufficient.

A prospective pupil comes to a teacher and says, "I want to paint china—plates for my rail you know, and things to give my friends for Christmas. But I don't know how to draw a straight line." Then the teacher who is probably a seasoned veteran in the process of taking raw material and turning it into a nice machine that paints roses something like her own inside of a month, says suavely, "Oh, that's all right. You don't have to know how to draw to paint china. You trace your design just like you do in embroidery, then I will show you the rest."

The average pupil comes to a teacher with one thought in mind—to turn out as much china as possible, and perhaps a little more, in a given time. Consequently she gets an equation like this: —Maximum speed— minimum time —Maximum output — minimum quality.

She is glad if her teacher paints most of the design, permitting the pupil to wash in a few leaves or spaces so that her signature may be affixed with some truthfulness, "because you get more done that way." Or, if she is self-reliant enough to do her own work she almost weeps if she doesn't get a plate ready for fire in one lesson, and does weep if the teacher takes off half a dozen dizzy lines.

(Continued on page 134)





BREAKFAST SET—FLORENCE R. WEISSKOPF

Use same treatment as for Color Supplement



849, 850, 851—MRS. LEROY T. STEWARD

THE BURLEY EXHIBITION

MRS. Le Roy T. Steward, founder and president of the Atlan Ceramic Club of Chicago, had two tables filled with her china and Satsuma. By invitation, she showed her Historic Ornament Set that has been described in the "International Studio" and a Luncheon and Breakfast Set, enameled in Delft blue asters and very conventional and decorative leaf forms, with clusters of red berries, a gold latticed back formed with gold and blue bands. This was shown on a grey linen cloth embroidered with the blues and reds in the pattern that exactly matched the design on the china. It is of unusual beauty and simplicity of color scheme, though the decoration covers well every available space. This artist has a national name that needs no introduction in this meagre description.

Miss Sarah Hewen had an odd Japanese Incense Burner, and while it is thoroughly original with the artist, she has given the feeling of Japanese study.

Miss Marie Witwer of Topeka, Kansas, displayed a bowl of oriental colors—detached flowers on a grey ground, enameled.

Mrs. Butler-Wheaton displayed two pieces which prove her to be a most accurate draftsman, with fine color feeling. All of her work shows the most exquisite care in technique.

Mrs. R. A. Jones had three beautiful Satsuma boxes. It

is difficult to choose between them. Her color arrangement shows that she is fond of the brilliant combinations.

Mrs. J. W. Harner, Berwyn, displayed two of her choice pieces. We are loathe to give more than a general description of her work, because it is all so excellent. In this case, let us describe a bowl on the Favorite ware, which has a beautiful medallion in the bottom and from it extends panelling of gold with black, innumerable creamy-white flowers arranged in the center of the panels which form a sort of medallion. We cannot refrain from referring to the quality of the pink.

Mrs. Sexton of Wheaton, had a paneled vase in Satsuma. The panels are formed by rather heavy uprights, which break into a band at the top. The whole scheme of color is pale green with red enamel in the center massing of the flowers. The pale brown background holds the design together in good style.

It is not quite usual to find a gentleman exhibitor who is in no sense identified with ceramics, but in the case of Mr. F. C. Senge, we have an illustrator who sometimes gives us the advantage of his clever ideas expressed on porcelain surfaces. He had a very simple but effective set of six Tea Plates, done in Dutch scenery in old Delft blue.

No. 917, Miss Elizabeth Leake, one of the Art Institute Students, displayed a Coupe Plate, handled in a broad sten-

cilled style. Colors are in the pastel shades of grey, green and pink.

The F. G. Coover Company exhibited a tile with an illuminated proverb, which is quite unique in its way, and so beautiful in its sentiment that we think it well worthy of mention. It is framed in an artistic little hard wood frame, with mat surface.

No. 937, Mrs. Geo. Emmons showed a pleasing design and color scheme on the cover of a small box, which is done in the greens mostly, with a little touch of pink, lavender and orange, and a very striking accent of black. She showed several other pieces of quiet merit, but handled in a dainty style.

No. 872, Miss Liebolt exhibited an attractive square Jewel Box in Satsuma with a geometrical decoration, well balanced and equally well thought out, as to color scheme.

Mrs. Gale had quite a collection of pieces, all of which showed good thought in design and color balance.

No. 965, Mrs. Le Roy T. Stewart, showed one of the well-designed geometric box patterns. The center motif about the knob in gold-red, and blues, is clever and pleasing.

No. 961, Mrs. Kissinger, student of the Art Institute, exhibited a plate which is most delicate in colors, buff, green and gold lines on the beautiful surface of the china, three clusters of flowers and leaves held together by lines.

No. 953, Mr. Otto Trepte, had a Candlestick and Shade, semi Renaissance pattern in dark blue and gold on lemon yellow ground; full of vigour and up-to-date.

No. 978, Mr. John Franklin Butler, Covered Box, geometric, blue ground accented with deep blue, unusual effect of pattern on cover and sides.

No. 964, Mrs. Le Roy Stewart, Jar. Perfect adaptation of design to paneled sides. Chinese style of color with geometric motifs in vermilion and blue. Each pattern has a different kind of flower, but so carefully balanced, it hardly shows at first this subtle touch.

No. 947, Mrs. S. W. Sexton, (member of the Atlan Club) exhibited a covered box. Rich large flowers enclosed by bands of color and gold, passion flowers in purple and white.

No. 1047, Miss Mae B. Howe, had a set, fine idea, great simplicity, gold lines with tiny rose accents, leaving beauty of china a part of the decorative scheme.

Nos. 1043-1044, Mrs. Scott Jones, charming Plate. Many rich colors in flower bunches with border in dark blue and gold holding them together.

No. 971, Mrs. Wm. Bonn, lovely colors, a subtle grey toned background, showing shadowy yellow white tulips with darker grey leaves. No outlines, not in competition or it would have had an award.

Miss H. M. La Bryn's was one of the most interesting designs. The spacing of the outer border, the white ground and center medallion are unusually fine, but the outlines are somewhat uncertain and color uneven, but of pleasing contrast and variety.

No. 821, Miss Cora Webster, we noted a plate with a vigorous use of leaf form, held together by pink flowers and purple buds, with raised line background.

Miss Jessie Shaw of Harvey, Ill., sent a sandwich tray ornamented with a gold border enclosing peacocks and grapes in Autumn colors, interesting, but a trifle too much in feather detail for the hard surface they decorate. She also had a bowl of old English decoration of disconnected flower sprays paneled in by irregular dotted lines, suggests old brocade pattern. Style, conventional grapes and leaves with green gold.

Miss Lydia Hadden displayed a bowl of unusual dignity and decoration. Gold used sparingly, but in long square forms between flat all over leaf forms enclosing three white flowers.

Mrs. A. M. Barothy displayed several pieces, all rich in color and unusual in style; she has a distinct individuality in her work that is generally admired.

Miss Clara S. Scott, of Kirwin, Kansas, sent in a very curious candle lamp, showing the Chinese decoration in which she employs the dragon. The only thing that she left incomplete was the dragon's claws so that we cannot tell whether he is a symbol of royalty or peasantry.

Mrs. C. S. Shanklin of Marion, Iowa, showed a very ornate chop platter with geometrical division, and a festoon of fruit in between, the whole making a very attractive ornament.

Miss Mae B. Howe of Eau Claire, Wis., exhibited a part of a dinner set with a simple and severely geometrical design done in gold and pink. The very simplicity is very much to be admired.

Miss Florence M. Wood of Kane, Pa., sent in a large group of work, showing all three classes of work, naturalistic, conventional and Satsuma, and received Honorable Mention on No. 783 Cake plate.

Miss K. Madge Sageser of Chattanooga, Tenn., showed a very daintily conceived decoration in fuchsia on a wafer plate.

Miss Mary Bearhope, of Columbus, Ind., sent in a very interesting design, on which she employs the thistle design, and we are very glad of the label, because she has conventionalized it into block form until our knowledge of the flower is entirely lost, but it is well colored and well designed.

Ursuline Convent, Tiffin, Ohio, who has usually had a large display was this year represented by a very pretty sandwich tray done in soft pastel shades, showing good technique.

Miss Grace Weed, Warren, Ohio, among other pieces exhibited a conventional service plate, which is done in raised pearl enamels with red centers. It is difficult to describe the beautiful effects she has secured by her gold paste dotted lines, and the use of the beautifully drawn connecting lines.

Mrs. Mary B. Price, Richmond, Maine, had quite a collection of china, all of which shows careful study in both color and design. We especially commend the little tete a tete set, done in gold bands and medallions of green, which encloses a small pink flower.

Mrs. Alice Eycke, Anderson, Ind., showed a chocolate set, done in a curious arrangement of medallions, accenting the Chinese form of decoration, by using quite a quantity of black. She has shown great good taste in using this rather dangerous combination.

Miss Belle Fitzgerald, Mexico, Mo., showed her talent for portraiture in a little French medallion of Marie Antoinette and one of her mother. One shows the ideal and the other the real, but both are very charming.

SATSUMA VASE

The Satsuma ware appears the strongest in the whole scheme of decoration, possibly because there is a sympathy between the body of the ware and its creamy soft glaze and the enamels that the hard highly glazed china does not permit. Also, the tinting of the crackle gives a possibility of a harmonious tinting being added which adds a subtle value to the color schemes.

The first prize of the Satsuma class was awarded to Mrs. A. A. Frazee and is a triumph of designing and decoration, the general motif being lines of gold with bunches of leaves and blossoms forming a medallion border toward the top. A clever arrangement of pointed blooms terminating in triple leaf forms finishes the base of this artist's production. It is colored in richest tones of blue-green, earth-red, and all the variations of creamy-white enamels. A dotted background adds lighting to the creation. Such pieces as this are triumphs



776 Bon Bon—Miss Jessie W. Shaw.
 793 Rose Bowl, 792—Mrs. W. J. Davenport.
 965 Bon Bon, 851, 964, 968, 967—Mrs. Le Roy T. Steward.
 933 Bon Bon, 934, 932—Miss Anna Lane Loucks.

959 Plate—Miss Margaret Mahoney.
 979 Plate—Mrs. John Franklin Butler.
 925 Candlestick—Miss Clara S. Scott.
 848—Miss Marguerite M. Yeoman (First Prize).



827, 828, 831, Plates. 832 Vase. 833 Bowl (First Prize). 834 Sugar and Creamer—MR. E. CHALLINOR

EXHIBITORS OF DESIGNS ON OPPOSITE PAGE

839 Chop Dish—Miss Ellen Lovgreen.
 949 Tea Pot—Mrs. S. W. Sexton.
 836 Bowl—Mrs. Mary B. Price.
 778 Bowl—Miss Jessie W. Shaw.
 982 Tea Caddy—Mrs. L. C. Butcher.
 940 Bowl—Miss Florence McCray.
 958 Button Box—Miss Margaret L. Mahoney.
 916 Box—Miss Lydia Stuenkel.
 761, 762, 763, 764 Tea Set—Mrs. Alice Eycke.
 772 Vases—Mrs. A. E. Hales.
 765 Sandwich Tray—Miss Laura Draper.
 805 Bowl—Miss Marie Witwer.

821 Plate—Miss Cora M. Webster.
 938 Cream Soup and Plate—Mrs. Geo. E. Emmons.
 941 Plate—Mrs. W. G. Payette.
 961 Plate—Mrs. Kissinger.
 882 Bon Bon—Mrs. R. A. Jones.
 1043, 1044 Plates—Mrs. Scott Jones.
 860 Bon Bon—Mrs. Ralph R. Park.
 817 Chop Dish—Miss Harriet M. La Bryn.
 826 Bon Bon—Mrs. J. B. Emison.
 864 Salad—Miss Elsa S. Horner.
 922 Chop Dish—Mrs. E. S. Shanklin.

THE BURLEY EXHIBITION



THE BURLEY EXHIBITION

(See opposite page for exhibitors)



895 Cake Plate—Mrs. Lydia Hadden (Second Prize).

806 Jug—M. Etta Beede (Honorable Mention).

766 Chop Plate—Miss Bessie L. Hill (First Prize).

914 Luncheon Set—Mrs. Louise Rees (Honorable Mention).

862 Plate—Mrs. A. Berglund (Honorable Mention).

825 Plate—Mrs. J. B. Emison (Third Prize).

of the decorators' art, and have the added merit of being not only original, but absolutely American in decoration.

A tall very imposing rose jar with cover is an all-over pattern of peony flowers and leaves in rose colors, smoke and white. This jar is very decorative and original, in pattern, although it has a feeling of Japanese study clinging to it. It is well handled and deserves the reward of Second Prize placed upon it by the jury, and is the work of Mrs. Anna Senge.

The third award was placed upon a nut bowl that has a lively colored border of considerable width adorning the interior, with a narrower one as a finish on the outside. The colors are rich and varied. The background is formed of gold dots, and bands of gold further accent this piece, which was painted by Mrs. A. M. H. Dutcher, now of Lincoln, Neb.

Mrs. Kissinger received Honorable Mention on a bowl of square corners and flowing shape. The motif is well-worked out in pink sweet peas, their tendrils making geometrical forms that are clever. The background has accents of black, making a rich decoration.

An excellently well-designed vase of geometric pattern, forming a series of rounded ovals, interrupted by more delicate masses of line until it reaches the top, where it alternately surrounds circular medallions of color and enamels with a large odd shaped blue blossom. All the geometrical lines are in

burnished gold. Here and there an accent is given by the introduction of a dark blue in the background. This is from the hand of Miss Helga M. Peterson and received Honorable Mention.

Mrs. Emma Hutchinson of Michigan City took an Honorable Mention on a medium sized vase with heavy gold geometrics forming oblong medallions that are inlaid with delicate blue grey daisy like color forms with smaller flowers that are in lighter accents. Between the gold lines are deep blue forms to fill the spaces around the neck, altogether a very successful creation.

CONVENTIONAL CLASS

Seldom do we meet anything in etched gold done by an amateur worker that is at all successful. The First Prize of Conventional Work went to Miss Bessie L. Hill of Huron, S. D. This chop platter richly deserves this award, not only because the work is so good, but because the design is practical and interesting and well thought out. Geometrical forms project into the center of the plate and are held together by well considered points of several lines each. On a mat gold ground shining forth are small floral sprays in burnished gold, and medallion in the center is also interesting. One thing might be improved upon, and that is the circular forms are rather of a type not altogether true, but this minor



885 Vase—Miss Emma Hutchinson.

852 Vase—Miss Helga M. Peterson (Honorable Mention, Satsuma).

906 Vase—Mrs. A. A. Frazee, (First Prize Satsuma).

865 Vase—Mrs. Anna Senge (Second Prize, Satsuma).

960 Bowl—Mrs. Kissinger (Honorable Mention).

1036 Bowl—Mrs. Dutcher (Third Prize, Satsuma).

defect is entirely off-set by the artistic handling and conception as a whole.

Cake plate in grey, tinted leaves and berries on a white ground held in fine relationship by the most delicate green banding. There is great precision, as well as dainty handling. We commend its exquisite technique, and for a table in white, the restrained color scheme is highly successful. This is from the studio of Mrs. Lydia Hadden and was awarded the Second Prize in the Conventional Class.

Mrs. J. B. Emison's dinner plate was so excellent that while it is only one piece of a set, it obtained a Third Prize. One of the practical and most interesting characteristics of this plate is its snap and its style, an interior border of color, the long bands going toward the shoulder.

Mrs. A. Berglund's card tray obtained an Honorable Mention. It is a very simple set of geometrical lines enclosing flowers in white and cream with green leaves in and around them. The strongest part of the pattern is its very conventional center with accents of gold and its bands of pink covered with latticed gold lines.

Mrs. Berglund had a very snappy Satsuma cylindrical

vase with a geometric border top and bottom, three richly colored flower medallions on body to carry the color of borders.

Miss Etta Beede of Minneapolis has already been a prize winner at these exhibitions. This time she received an Honorable Mention on a very charming pitcher.

We note a luncheon set in most fascinating colors, the range of blues being particularly noteworthy. The large tray has a floral design, but, unfortunately, it does not altogether fit the space to be decorated. However, the defining of varying forms from flat to upright has been cleverly undertaken. This set came from among the group of Art Institute pupils and belongs to Mrs. Louise Rees who received Honorable Mention.

NATURALISTIC CLASS

The First Prize was awarded to Miss Margaret Yeoman. The object was a tall vase of delicate grey background, decorated with varicolored pansies. A most decorative effect has been obtained by accenting with the light yellow pansy, the heavy bunches of rich, dark colored leaves spreading into the background, helping to hold these masses in their proper



NATURALISTIC DESIGNS

- 833—Mr. E. Challinor (Second Prize).
 926—Miss Glennie Moseley (Third Prize).
 957—Mr. E. J. Mulvaney (Honorable Mention).
 783—Miss Florence M. Woods (Honorable Mention).
 942—Miss Edna Wyans (Honorable Mention).
 963 Tobacco Jar—Maximilian Decker.
 1045 Cup and Saucer—Devoe & Reynolds Co.

- 853 Sandwich Tray—Miss Grace C. Gale.
 822 Jug—Miss Isabelle Adams.
 1052 Chocolate Pot—The Varney China Shop.
 1036 Bowl—Mrs. Dutcher (Third Prize, Satsuma).
 749 Tea Set—Miss Ione L. Wheeler.
 980 Dresser Set—Mrs. Laura A. Tripp.

THE BURLEY EXHIBITION

relationship, the general colors running the range of lilac and purples to the more shadowy effects at the base.

The Second Prize in this class was given to Mr. E. Challinor on a bowl decorated with a blue landscape in mat color. The trees and vines in this all-over theme are in the deep shades of blue. The title is "The Walled Garden" and it is very charming. While a certain amount of style may be obtained by its gold lining, it would have been more successful to have some light, some color to show as a band only, on the inside with a little gold for lighting.

Miss Glennie Moseley of Birmingham, Ala., captured the Third Prize with a large Punch Bowl done entirely in reds, with a retiring border of large red roses. Naturalistically painted, the monotone color scheme helps to subdue the red decoration as a whole.

Miss Florence Wood of Kane, Pa., obtained Honorable Mention on a cake plate with rose decoration very delicately painted, the roses and their Autumn tinged leaves being placed on one side of the plate. A dainty banding opposite the roses completes the ornament.

Honorable Mention was given to Miss Edna Wynans, Aurora, Ill., on a chocolate set. Background tone over brown to lavender blue, with an upright spray of goldenrod handled so carefully, that one of the long sprays almost appears to be nodding in the breeze. This set as a whole is particularly decorative.

Mr. E. J. Mulvaney shows a bowl well painted with heavy bunches of grapes in Autumn tones. The handling is full of color and spirit and certainly deserves the Honorable Mention accorded it.



BITTERSWEET MOTIF—FLORENCE R. WEISSKOPF

(Treatment page 132)

BORDERS OF BITTERSWEET (Page 131)

Florence R. Weisskopf

NUMBER 1. Outline with Dark Grey and a little Dark Brown. Second fire—Oil berries and dust with 3 parts Cameo, 1 part Blood Red. Oil caps and dust with 2 parts Deep Ivory and 1 part Yellow Brown. Oil stems and light parts of leaves and dust with Florentine Green and a little Dark Ivory. Oil dark part of leaves and dust with Water Lily Green and a little Dark Grey.

Second fire—Oil dark background and dust with Glaze for Green and a touch of Deep Ivory. Oil light background and dust with 1 part Pearl Grey and 1 part Yellow for Dusting.

No. 2. The outline, dark circles and dark lower band are Roman Gold. Berries are oiled and dusted with 3 parts Cameo, 1 part Blood Red. Caps are oiled and dusted with 2 parts Deep Ivory and 1 part Yellow Brown. Stems and light leaves are equal parts of Florentine Green and Ivory Glaze. Dark leaves are oiled and dusted with Florentine Green and a little Deep Ivory. No background is needed, but if desired, oil and dust

with 2 parts Pearl Grey, 1 part Ivory Glaze and 1 part Deep Ivory.

No. 3—All darkest tones and the outline are Green Gold. Oil large part of berry and dust with Coffee Brown, and the lower part is dusted with Deep Ivory and a little Blood Red. Light part of leaves and the light band are oiled and dusted with Dove Grey, and the dark part of leaf is oiled and dusted with Florentine Green and a little Deep Ivory.

No. 4—Outline berry with Green Gold and paint all of the remainder of the design with the Gold.

Second fire—Oil dark part of caps of berries and the berry and dust with Coffee Brown and a little Yellow Red. Oil light part of caps and dust with 2 parts Ivory Glaze, 1½ part Albert Yellow and a touch of Brown Green.

No. 5—Outline with Banding Blue and a little Dark Grey. The dark part of design is Gold.

Second fire—Oil dark part of leaves and stems and dust with 1 part Grey Blue, 1 part Ivory Glaze. Oil light part of leaf and dust with Glaze for Blue. Oil berries and dust with 2 parts Cameo and 1 part Peach Blossom. Retouch Gold.



PUNCH BOWL, BITTERSWEET MOTIF—FLORENCE R. WEISSKOPF

OIL berries and dust with Blood Red and a touch of Dark Brown and Yellow Brown. The oil should be applied very thin. Oil caps of berries and dust with Yellow Brown and a little Dark Grey. Oil stems and leaves, and dust with 2 parts Dark Grey, 1 part Dark Brown and a little Yellow Brown. Oil border at top and bottom of bowl and dust with 1 part Dark Grey, 1 part Dark Brown and 2 parts Pearl Grey and a little

Yellow Brown, clean out the space where the dark line is in leaves and berries if an outline is not used.

Second fire.—Oil space back of design and dust with 1 part Grey Blue, 1 part Ivory Glaze, 1 part Pearl Grey. Oil remainder of bowl and dust with 3 parts Pearl Grey, ½ part Dark Grey, ½ part Yellow Brown. Paint the line in leaves and berries with Dark Grey and Dark Brown.



BORDERS, BITTER-SWEET—FLORENCE R. WEISSKOPF

(Treatment page 130)

BITTERSWEET MOTIF (Page 129)

Florence R. Weisskopf

OIL berries and dust with Blood Red, a little Yellow Red and a touch of Ruby. Oil caps of berries and dust with Peach Blossom and a little Yellow Brown. Oil light leaves and dust with 2 parts Ivory Glaze, 1 part Florentine Green and a little Deep Ivory. Oil dark leaves and dust with Florentine Green and a little Deep Ivory. Background is oiled for the second fire and dusted with Pearl Grey and a little Yellow Brown and Dark Grey.

Medium grey tone is oiled and dusted with Florentine Green. Light grey tone is oiled and dusted with Grey Blue.

Two long upright motifs to the left—Outline and berries in Gold. Grey tone is oiled and dusted with either Glaze for Green or Water Green. The entire design in the first figure to the right is Gold and berries are outlined in Gold and painted with Brown Lustre.

Three berry motifs at bottom—Oil the dark tone and dust with 2 parts Florentine Green, 1 part Bright Green. Oil light tone and dust with Deep Ivory.

BITTERSWEET MOTIFS (Page 133)

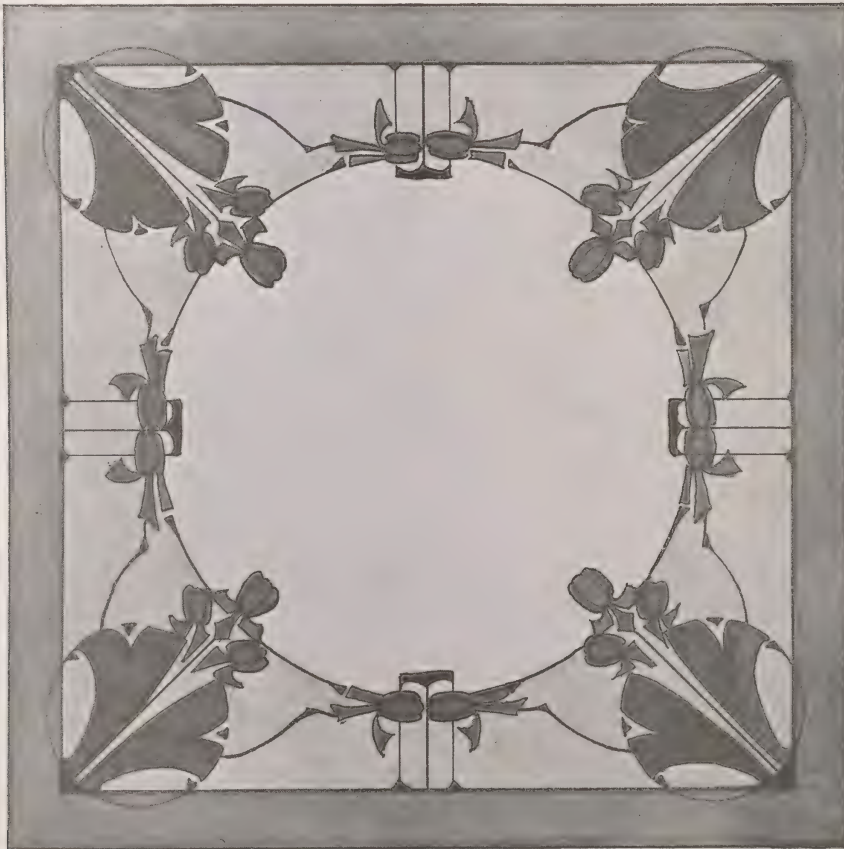
Florence R. Weisskopf

PANELS—Oil light berries and dust with Glaze for Blue. Oil dark berries and stems and dark leaves and dust with Water Blue. Oil light leaves and dust with 2 parts Bright Green, 1 part Pearl Grey. Oil background and dust with 3 parts Pearl Grey, 1 part Dark Grey and a little Apple Green.

Three round motifs—Outline and the darkest tone in Gold.

STUDIO NOTE

Miss Willy Levin, specialist in ceramics at the Debschitz school and factory at Munich, has entered the faculty of the Modern Art School, Washington Square, New York. Miss Levin was compelled to give up teaching abroad on account of the war. Reproductions of her work have appeared in "Dekorative Kuntz" and her pottery was exhibited in the Werkbundaustellung.



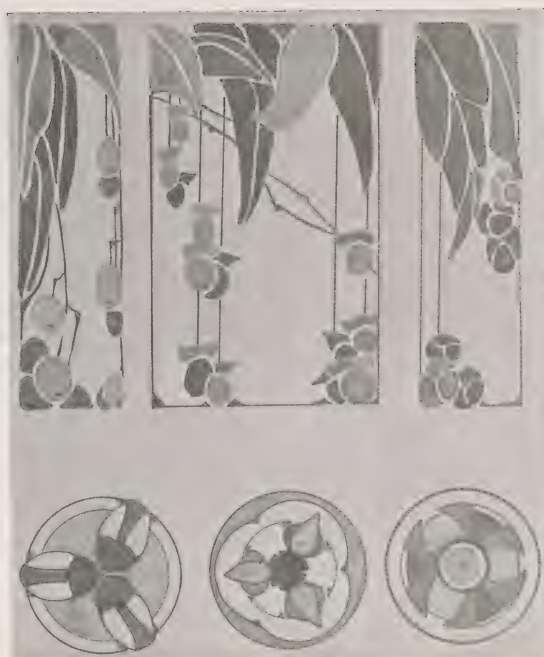
BITTERSWEET MOTIF—FLORENCE R. WEISSKOPF

OUTLINE with Yellow Brown and Dark Grey. Second Fire—Oil leaves and dust with Florentine Green. Oil berries and dust with Yellow for Dusting. Oil outside band and dust with 1 part Dark Grey, 1 part Pearl Grey and 1 part

Yellow Brown. Oil center and dust with Pearl Grey and a little Albert Yellow. Oil background back of design and dust with 1 part Dark Grey, 2 parts Pearl Grey, $\frac{1}{2}$ part Apple Green.



CONVENTIONAL NARCISSUS—FLORENCE R. WEISSKOPF



BITTERSWEET MOTIFS—FLORENCE R. WEISSKOPF

(Continued from page 119)

The pupil who comes to a studio prepared to do her own work and at a rate sufficiently snail-like to insure accuracy, is such a surprise that the teacher feels much as a horse might if he suddenly found that the wagon he had been pulling at a brisk trot, was perfectly willing to detach itself and proceed on its own locomotion.

Pupils begin to sell their work too early. Again the teacher is partly to blame. She encourages this because she knows it means more lessons for her to give. It is also good advertising. Pupils have been known to sell work (which the public purchased through blind reverence for anything "hand-made") after one month of experience. In what other branch of art could this occur? Is it any wonder people say "Oh" to us, and accuse us of superficiality?

Now as to study. How many ceramic students keep a note-book? How many have read a single book on design? How many have inquired into the rules that underlie all art? How many could give off-hand the meaning of design, color harmony, balance, symmetry, etc.? How many can tell at a

glance an appropriate design for a bowl, a box, a vase? How many can tell why a design is inappropriate? How many make a practise of attending ceramic exhibitions? How many subscribe to an art or crafts magazine? How many are members of ceramic clubs?

I should say one in every class of six. Could this condition exist in a portrait class, a sculpture class, a pottery class? And it is a poverty-stricken public-library indeed that does not give you at least two interesting books on Design or Decorative Art. Every ceramic pupil should have been compelled to read Mrs. Paist's course of design which has been appearing in the *Keramic Studio* for months. I wonder how many teachers have read it? Most of us are too busy making money to spend much time on the literature of china-painting. We take the short road to our goal forgetting that the longer road yields the richer experience.

What we need to elevate our chosen art, to make it a real art, a recognized art, is less hurry, more seriousness, greater thoroughness, and a deeper faith in its ideals and its future.



CUP AND SAUCER—ALBERT W. HECKMAN

This design is to be carried out in Silver and Green Gold on Sedji ware. Use Silver for the broad band and big square form in ornament. For the small square spot use a bit of bright Green or Blue Enamel and for all the other parts of the design use Green Gold.

The Bargain List Advertised in the December Ceramic!

We have decided to offer for a short time, the following studies of which we have a surplus, from Catalogue "F"

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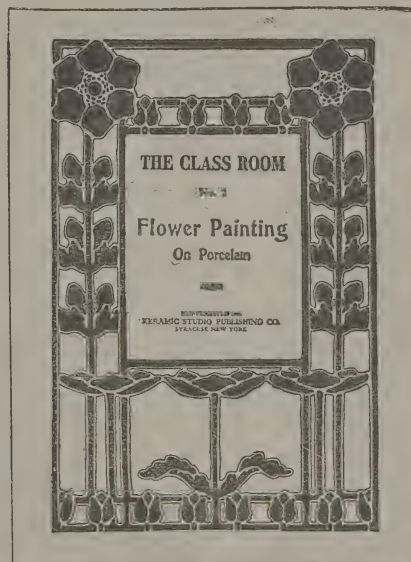
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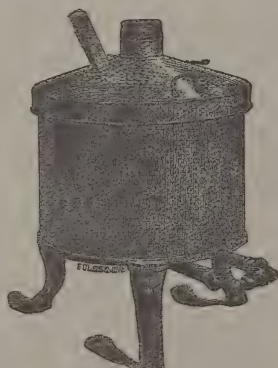
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KERAMIC STUDIO

Vol. XVII, No. 10.

SYRACUSE, NEW YORK

February 1916



I herewith print a letter just received and ask those of our readers who are inspired by it, either for or against, to write us an answer. We will give to the best letter a prize of six months subscription to *Keramic Studio*. The interesting part of this letter is that the writer is not a beginner, and has evidently studied conscientiously in school and studios.

However she remains unable to see any beauty in conventional work:

"A recent copy of the *Studio* fell into my hands lately, and I am so pleased with the Naturalistic Supplement idea that I herewith hand you my subscription for one year, beginning, if you please, with the December number. I am glad you are giving some space to the naturalistic. It is only fair to the many to whom the conventional does not, and never will appeal.

"Have you ever looked at an Aubrey Beardsley drawing and felt an absolute repulsion creeping over you? You know the 'spotting' is exactly right, that rhythm, and balance, and everything that goes to make up a perfect design is there, and yet you hate it—that is the way conventional has always affected me. When a child at school, design was taught in the drawing course all through the grades; and while I received good marks, and was always among those selected to decorate the blackboards, it went against the grain to do it. When I reached high school and was allowed to draw from casts and objects, and, later in life, when I painted in a life class and worked hard but joyfully over construction, values, and color, I understood then the rebellion that filled me in my younger days. The love of nature and of natural forms and color is so strong in some that the distorted, unnatural conventional shapes are as disturbing and irritating as a cubist portrait of a dearly loved face would be.

"For anything that comes as close to the eye as table china, it does not seem to me wrong to use naturalistic decorations, any more than it is wrong to paint figures or flowers on a fan—not gaudy bunches of flowers, sprawling all over the dish, but small groups and bands of rather flatly painted posies, but with their own beautiful lines and in their own beautiful colorings. I would like to see what Mrs. Paist (a china painter who can actually *draw*) would do along this line.

"Thanking you for your kind (though perhaps wearied) attention, and insisting again that I am glad you did it.

"Sincerely yours, V. P. S."

We have asked our readers for helpful criticism in order that we may make *Keramic Studio* more valuable to its readers. So far, we have had but one suggestion, to the effect that some of the designs we publish are very poor. This we must admit to be true but unfortunately it is a fact difficult to change for several reasons. There are in every issue one or more poor designs—surely—but good ones too. Every designer with every degree of artistic taste in design gets her four dollars worth many times over in a year even if she can use only a small proportion of the designs published. A good teacher gets one dollar each in a class of ten or over—at least that much for an hour's private lesson. Who can say that twelve issues of *Keramic Studio* are not worth to them at least twelve such lessons? For her own artistic self respect, the editor would prefer to publish only the really good designs, but she has to keep in mind the saying of one of our best teachers of design "you must *keep in touch* with the beginners, if they get something they really understand or are able to grasp and like, at the same time showing better things, you may be able to take them by the hand and lead them higher, step by step. But if you go too far over their heads, if it is all Greek to them, they will shut their hearts and minds to you and turn away."

A friend suggests that the editor should go over those poor designs, herself, before publishing, and correct the worst faults. Apart from the value of the editor's time when taken from her legitimate work, time only too limited to do the work she has to do, she knows nothing practically in the first place about naturalistic designing and, in the second place, there would be a great outcry from the originators, if anyone tampered with their designs. It is as if any one should twist the nose of your baby or alter the position of its limbs. And the curious thing is that the designs which the editor considers the poorest, very often prove the most popular, so it is by these stepping stones that we mount the ladder of art.

Plato held that in art as in everything else there is "from all eternity, an absolute pattern laid up in the heavens." We are all of us channels, more or less obstructed, through which flows the mind and soul of the infinite. The test of the unobstructed passage of an eternal thought is in its immediate acceptance by all, though thoroughly appreciated only by the few. By this test, we can gauge our success in art. If it is a true rendering of that pattern eternal in the heavens, the great mass of people must feel that it is beautiful even though they do not understand why. The reason why so many fail to appreciate the truths expressed by abstract or decorative design, is that the demonstrator has failed to get the *absolute* pattern. The truths expressed by naturalistic design are drawn from the seen instead of from the unseen—from the natural image instead of from the eternal mind. It is easier for a child in art to appreciate the naturalistic for this reason, as all children must grasp first the concrete, afterward the abstract. So *Keramic Studio* must continue to publish all sorts and conditions of designs—must be "all things to all men"—cater to all tastes—and must ask its readers and good friends always to think of "the others" when they find designs that do not appeal to them or in which they can see glaring faults. If they will look with open minds they will find even in the poorest design a bit of that absolute pattern—for the editor does *not* publish designs that have no merit whatever.

* * *

We have received from Reusche & Co. a specimen mounted moth in a neat pasteboard and glass case. These are put up with the idea of suggesting beautiful color combinations for those who wish something new or different. It is a good idea and a valuable one for those who can afford several specimens.

* *

EXHIBITION NOTES

There was in Denver an interesting exhibition of decorated china in the week beginning December 6. The Gas Co. of Denver which are selling a china kiln made in Denver, had turned over the whole of their first floor display room to china decorators and advertised the exhibition without charge or expense to them. Hundreds of dollars worth of china were sold and the event greatly increased the interest in and demand for decorated china.

There was a large and attractive table of Coover Outlines and it was evident from this exhibition that the interest in conventional decoration is developing considerably throughout the West.

CHICAGO CERAMIC ART ASSOCIATION

THE 23d Annual Exhibition of the Chicago Ceramic Art Association was held during the month of October in the Art Institute of Chicago.

The work showed the stimulating influence of the class in constructive design which is conducted for club members by Mrs. Edward L. Humphrey. Admirable fitness and restraint characterized the designs throughout—notably in the tableware exhibit. The possibilities of the different wares were well recognized;—the collection of Sedji showed clever treatment, the more ornamental Satsuma was richly decorated, and the beauty of line and surface characteristic of the Belleek was given full value.

A departure from the usual work of the Club was a case of pottery made and decorated by one of the members, the use of copper luster and enamels giving a suggestion of an old-time ware.

Miss M. Ellen Iglehart was awarded the Burley and Co. Prize for the most appropriate design for tableware. Her



OLIVE M. JOHNSON
(A. H. Abbott Prize)

set showed an effective geometric border with an especially clever adaptation on the handles, in three tones of gold with accents of black. A Tile and a quaint Bowl of octagonal shape, were decorated with baskets of flowers in bright-hued enamels. As usual, Miss Iglehart's pieces were distinguished by beauty of coloring and execution.

Miss Olive M. Johnson, a new member, received the A. H. Abbott Prize for the best individual exhibit, a group of sixteen pieces strikingly original in design and treatment. Her large Belleek Lamp-vase showed panels filled with composition flowers, held together by bands of geometric ornament in rich colors. Another departure from the usual was a Satsuma Vase showing conventional baskets of multi-colored flowers set in an allover geometric design. Other pieces were a handled Satsuma Vase in rich blue, brown and black enamels, a Tea-set and several Boxes.

Miss Maud Myers, of Aurora, was awarded the Hasburg Gold Prize for her artistic use of gold on a large Sedji Tray. This was an exceedingly attractive piece, the design being



Anne J. Brown Ione Wheeler Edith Bell
Maud Myers (Hasburg Gold Prize)
Anna V. Cornish Mary E. Hipple
Anne T. Brown Isabelle C. Kissinger

worked out in a satisfying combination of white gold with blue green and dull orange enamels.

The F. B. Aulich Color Prize was taken by Mrs. Rena O. Pettersen, for a Dresser-set of exquisite coloring, soft salmon-pink, grey-green, and ivory. The set showed a border with flower-motif, and an allover spot-design. Among other good things Mrs. Pettersen exhibited a Satsuma Nut-set in lavender, ruby and pale yellow enamels with gold, a large Vase with green and gold orchid design, and a cabinet Teapot in shades of pink and crimson purple.



ISABELLE C. KISSINGER

Mrs. Anne T. Brown received Honorable Mention for her Dinner-set, which had a simple decoration in green and gold, a refined and very usable design, beautifully executed. A Satsuma Box in blue, orange and black enamel, and a Vase with decoration of rich crimson berries with grey-green leaves were other good pieces.

The President, Mrs. Isabelle C. Kissinger, made a contribution strong as to number, design and workmanship. A faience Porch Set with large tray, was a striking note in the tableware case, on account of its quaintness of shape, and the charm of the decoration. Among other noticeable pieces was a Breakfast Set with a simple, well-proportioned design in blue enamel, which suggested at once a joy in ownership. Mrs. Kissinger's Pottery was good in form, decorated in enamels in rich blues, greens, orange and dull crimson, with a background of copper luster.

Miss Ione Wheeler, widely known for her luster-work, this year exhibited a Dresser-set with a violet motif, in grey-green, violet and warm ivory. It was strong both in design and color.

Miss Mary E. Hipple, of Elgin, sent her usual large contribution of well-designed pieces, interesting for their color-values and variety of treatment. Her most striking piece



Amanda E. Edwards

Anna J. Cornish

Myrtle E. Lidberg

M. Ellen Iglehart (Burley & Co. Prize)

Marguerite J. Rood

Rena O. Pettersen (Aulich Prize)



MARY E. HIPPLE

was a large Belleek vase, decorated with enamels in rich oriental blue, dull red and yellow, with background of green, showing a faint all-over spot design. Six Sedji Plates were each different in design, but colored alike with blue and green enamel. Other good pieces were a Belleek Pitcher in green and dull orange, a Dresser-set in pastel colors and a Salt and Pepper Set in black and gold.

One of the best Sedji pieces we have seen was a Mayonnaise-set by Mrs. Marguerite J. Rood, showing a clever design, well colored, the enamels being particularly successful. One of our visitors, a Japanese dealer, declared that this set should be sent to Japan to show the results obtained in this country, with colored enamels on Sedji. Mrs. Rood contributed other interesting pieces, a large Vase with narcissus design in enamels, and a white and silver Tea-set.

Miss Edith H. Bell also showed successful Sedji, a Vase in greens, blues and dull orange enamel. A quaint combi-

nation Teapot, Sugar and Creamer in brown glazed ware was unusual in its dull red and blue enamel. A square Cookie-plate with rose design was developed in several tones of yellow with green.

Mrs. Anna V. Cornish was represented by five Vases in metals and lusters, good in design and delightful in color.

Mrs. Myrtle Lidberg showed a set of etched Plates having a skillfully designed border with monogram medallion.

A round Tile, in silver and black, from the studio of Miss Amanda E. Edwards, was strikingly original in design, as were also a successful Cup and Saucer in gold and enamel and a Dresser-set in enamels.

The Club has been so fortunate as to secure Mrs. Humphrey again for this year's course in Design and Color, and a large, light class-room has been offered by Burley and Co. There is evidence of a renewal of interest in the work, and the members are looking forward to an interesting study-course.



EDITH BELL
ISABELLE C. KISSINGER

ANNE J. BROWN
MARY E. HIPPLE

AMAND E. EDWARDS
M. ELLEN IGLEHART

VASE (Page 144)

Henrietta Barclay Paist

THIS may be treated as monochrome in either Brown or Grey. If in Brown use Satsuma or Neutral Yellow for the body of vase and Finishing Brown and Neutral Yellow for the other values, mixing the two for the middle and lighter values and using the Finishing Brown pure or nearly so for the darkest values. Begin by tinting the entire vase with the Neutral Yellow or Satsuma and fire. Then trace on the design, oil all the spaces when the color is flat, the spaces for lighter values first, and dust with the powder colors which have been previously mixed and tested. The bodies alone of the birds are shaded. Follow the values as reproduced, using the two colors, and for the last fire outline the abstract design which supports the border and the birds, leaving the

clouds without outline. If the grey scheme is preferred follow the treatment for chop plate in November issue for same motif.



NINTH ANNUAL EXHIBITION OF ARTS AND CRAFTS

THE Committee of Award of the National Arts Club announce that the Life Membership Prize in the National Arts Club has been awarded to Dorothea Warren O'Hara.

The decision of the Committee is based not only upon the standard of Mrs. O'Hara's work as shown in the present and former Exhibitions of the Society, but upon a careful study of her work as a whole and of what she has accomplished in the development of her particular craft, Ceramics



WATER PITCHER, IRIS MOTIF—LEAH H. RODMAN

Black part of design, Aztec Blue, with one-third Azure Glaze. Grey part of design, Banding Blue, bit of Black, one-third Azure Glaze. Light part of design Azure Glaze. Bands and dots Black.

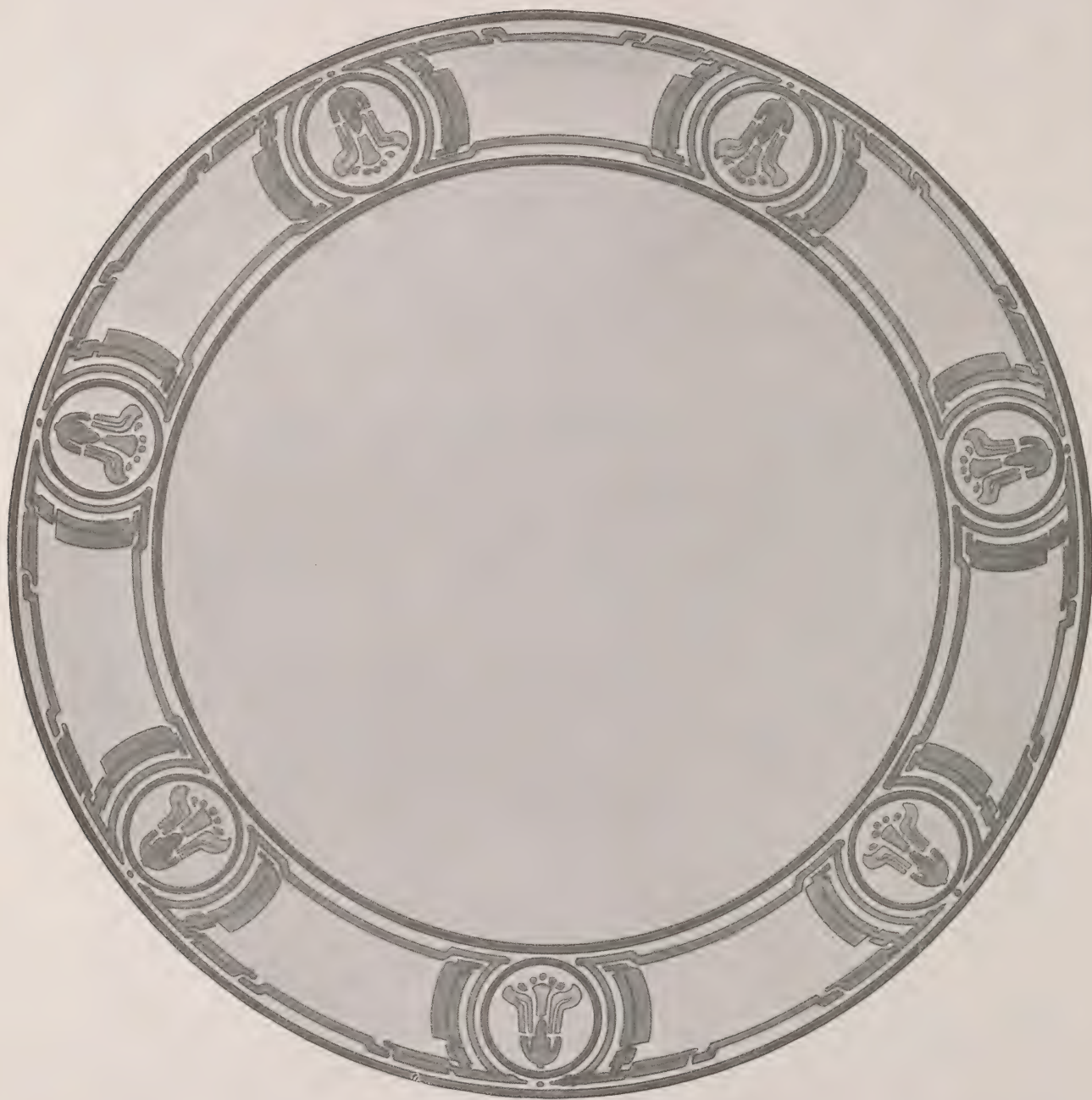


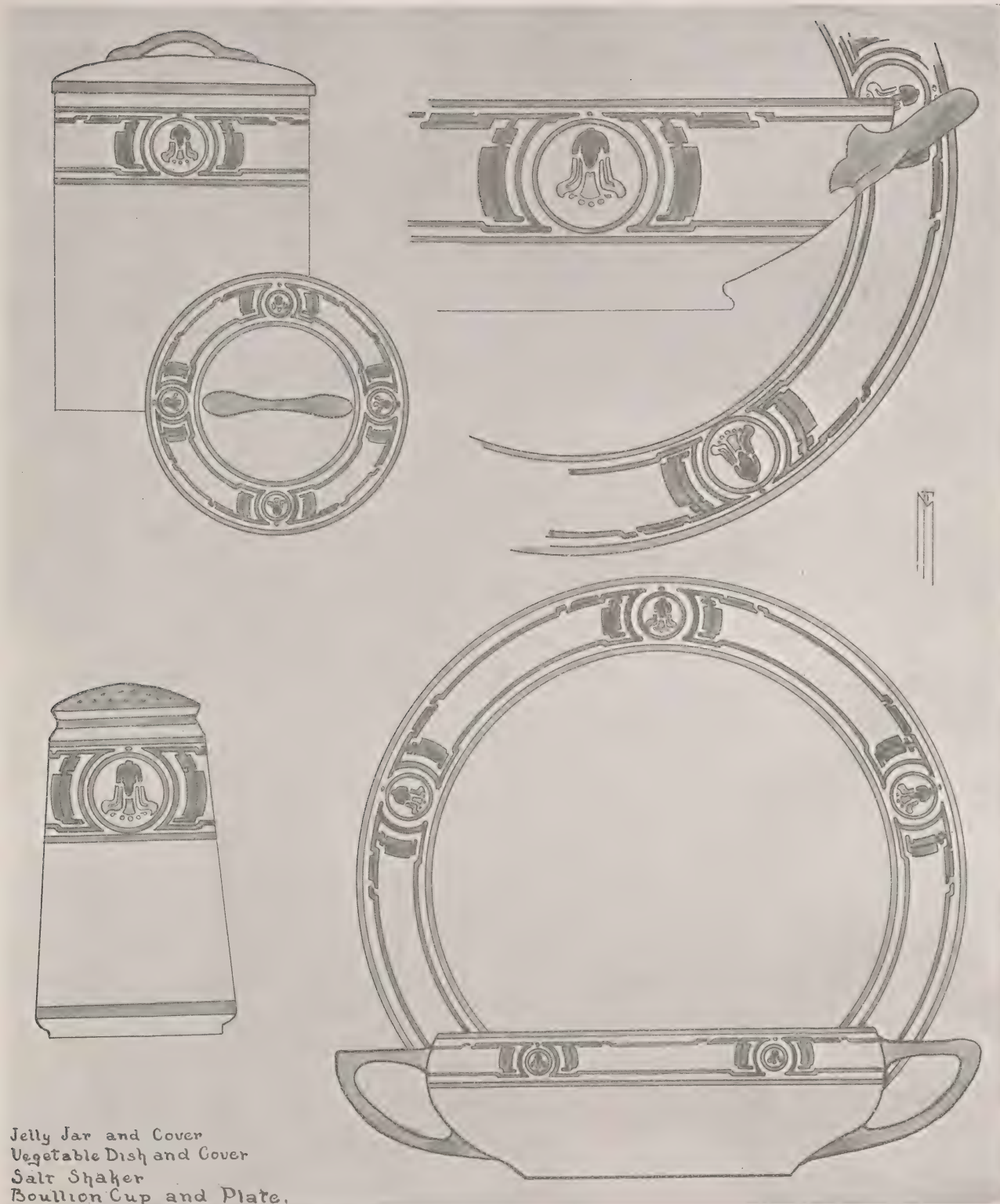
PLATE DESIGN—FLORENCE R. MILTON

(See opposite page)

THIS design is in four sizes each adapted to the circle and straight band, viz.: smallest size, circle, jelly jar cover; straight, boullion cup. Next smallest, circle, boullion plate; straight, jelly jar. Next largest, circle, vegetable dish cover; straight, salt shaker. Largest, circle, plate; straight,

vegetable dish.

Outline with Black. Apple Green stems, leaves and calyx of the flower. The flower is Rose color and the circle band around it and inside and outside bands of border are Gold.



DESIGN FOR DINNER SET—FLORENCE R. MILTON

(Treatment page 140)



MRS. S. M. BAILEY

PHILADELPHIA EXHIBIT

THE Ceramic League of Philadelphia held its Ninth Annual Exhibition in the Fuller Building, April 22 and 23, preceded by a private view for the members of the League and the Press on April 21st.

This has been one of the largest and most successful Exhibitions in the history of this organization; there was a great variety of work, conventional, naturalistic, and a great deal of enamel work.

Seven gold pieces and a Belleek tea set were given as prizes and awarded as follows: the Ceramic League prize to Miss R. M. Dowie, whose collection was varied and beautiful, including many striking pieces of enamel in rich and beautiful colors, displaying marked originality; a plate in Florentine design and a vase with dancing figure in white enamel on a background of black and gold being particularly good.

The Mitcheson Memorial prize for original conventional work was awarded to M. E. Oakes for a tea set done in blue, with Jack-in-the-Pulpit motif in green and Roman gold. Honorable mention to Miss R. M. Dowie.

The Mitcheson Memorial prize for original naturalistic Work was awarded to Mrs. A. B. Moulton for a plate done in wild carrot blossoms.

The Mitcheson Memorial prize for general excellence was taken by Miss A. M. Wenzelberger with a large vase done in chrysanthemums. Honorable mention to Mrs. C. Worrel, Mrs. F. J. Kohler and M. E. Oakes.

Another Mitcheson Memorial gold piece was awarded for the best set to Miss E. A. Disston for a set of plates, rose decoration. Honorable mention to Mrs. F. J. Kohler and Miss Anna Bertha Otterbach.

The prize for best decoration on Lenox Belleek was awarded to Mrs. F. J. Kohler. Honorable mention to Mrs. J. A. Bailey.

Two Coover prizes were won by M. E. Oakes and Mrs. Mrs. William Clime, with honorable mention to Mrs. A. B. Cobden.

Among the members of the League who displayed work worthy of particular mention were Mrs. Walter Herring, whose plates done in various flowers with acid etched borders to match were gorgeous, and among the most admired pieces. A pitcher in grapes and another in yellow poppies were by the same artist.

Miss Grace S. Martin showed among other things some well executed pieces of Satsuma with delightful color schemes.

Miss A. B. Purple exhibited several beautiful vases, one in lustre over gold, that was a symphony in purple green and gold. Mrs. E. V. Kaseman had many dainty pieces and a large tile painted with birds was particularly attractive. Mrs. Paul Franklin Mowry exhibited a tea set done in blue enamel and gold that was exquisite.

Mrs. Amy R. Stevenson's most attractive piece was a vase with peacock decoration in rich blue, matt green and lustre; there was also a charming mayonnaise bowl with butterflies in yellow enamel. Mrs. A. C. Heritage exhibited a punch bowl with grapes, several tiles done in sepia, and a nut set. Mrs. K. F. Congdon had some very good tiles and a fish set. Miss Dorothy Gregory had many pieces that showed marked originality and strong color; a fruit set in green with semi-conventional gooseberries was particularly good.

Mrs. C. F. James had a handsome punch bowl, a sardine tray and many beautiful plates. Mrs. John Winthrop's collection contained a very attractive set of Paté cups and plates with a conventional design in shades of coral and pale yellow with black outlines. Mrs. Edwin A. Pitts exhibited a charming sugar and creamer in yellow lustre and gold with turquoise enamel, an earthenware jug with design of cherries, a fern dish



MISS GRACE S. MARTIN



MR. K. F. CONDON MRS. C. F. JAMES

and several other pieces in conventional designs. Miss M. A. Frick had a large tankard and several trays decorated with fruit.

In order to ascertain what would appeal to the popular taste, every visitor to the exhibition was privileged to vote for their favorite pieces; a tea set elaborately decorated in etched gold by Mrs. F. J. Kohler won the popular vote.

NOTE.—We regret that we were unable to reproduce the other illustrations but the photographs were not clear enough.—[Ed.]



MRS. WM. CLINE MRS. A. C. HERITAGE

PHILADELPHIA EXHIBIT



MISS MARY BEST, FARGO, N. DAKOTA



VASE, FLYING BIRD MOTIF—HENRIETTA BARCLAY PAIST

(Treatment page 139)



TOP OF VASE, FULL SIZE, FLYING BIRD MOTIF—HENRIETTA BARCLAY PAIST



DUTCH BOY AND GIRL—L. J. B.

(Treatment page 148)



LARKSPUR—HAZELTINE FEWSMITH

DESIGN WITH DUTCH BOY (Page 144)

L. J. B.

OIL windmill and all dark spaces in the background and dust with Water Green No. 2. Oil the boy's trousers and the dark markings on waist and face and dust with Water Blue. Oil the path and dust with 1 Bright Green and 1 Ivory Glaze. Oil the boy's waist and dust with 1 Grey Blue, 1 Ivory Glaze. Oil the cap, shoes and light part of doorway and dust with Coffee Brown. Oil the sky and dust with Glaze for Green. Paint a very thin wash of Yellow Brown and Dark Grey over the face.



DESIGN WITH DUTCH GIRL (Page 144)

L. J. B.

OIL lower part of windmill and the dark foreground leading from it, also the strip of land in the water, and dust with Water Lily Green. Oil the top and arms of the windmill and dust with Bright Green. Oil the distant windmill

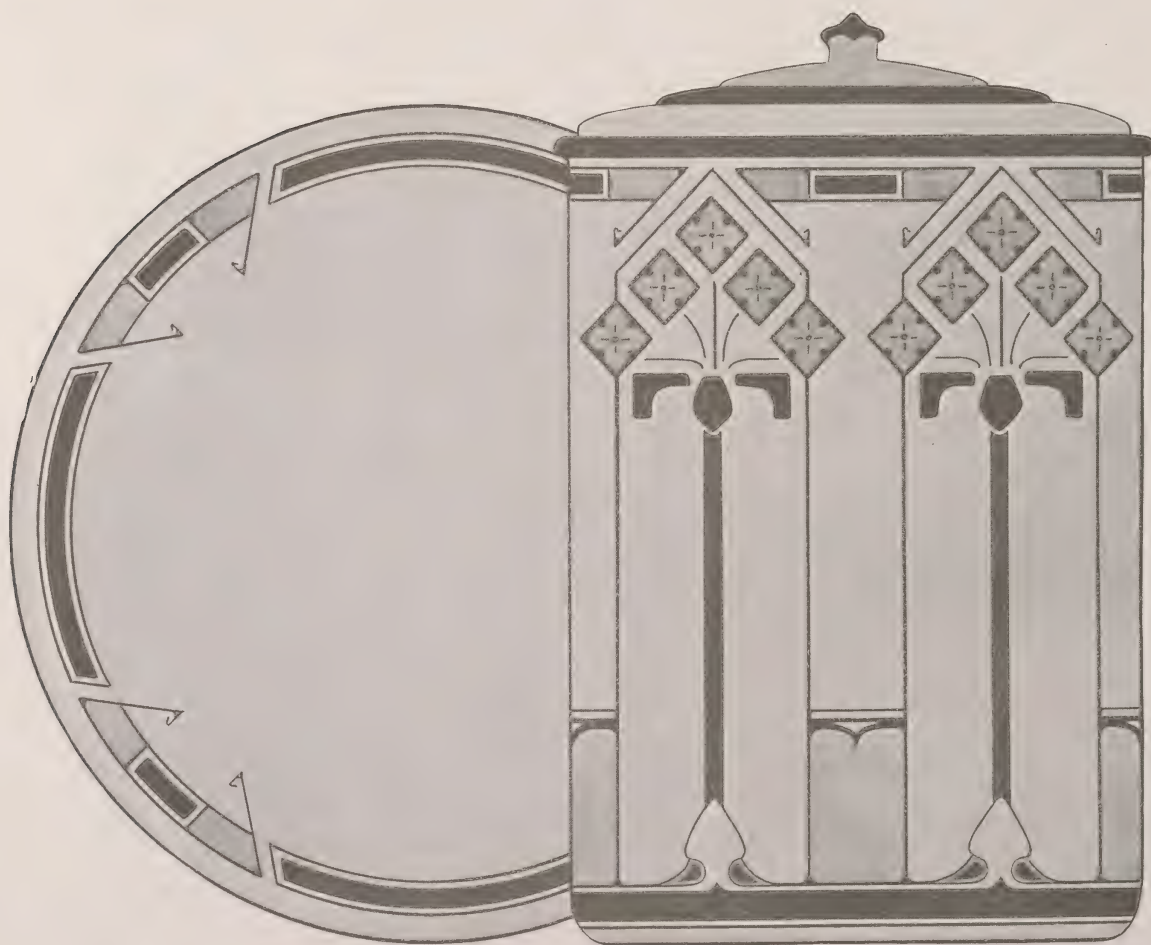
and landscape with a very thin application of oil and dust with Mode. Oil the dark part of girl's dress and dust with Deep Ivory. Oil her hair and dust with 1 part Deep Ivory and 1 part Ivory Glaze. Oil the dark figure in the cap and dust with Yellow Brown and a little Yellow Red. Oil the cap and light part of dress and dust with Yellow for Dusting. Oil the clouds and fence and dust with Cameo and the path with Cameo and a little Pearl Grey. The water and sky are dusted with Pearl Grey and a little Sea Green or Turquoise Blue. Paint a thin wash of Yellow Brown and Dark Grey over the face and arms.



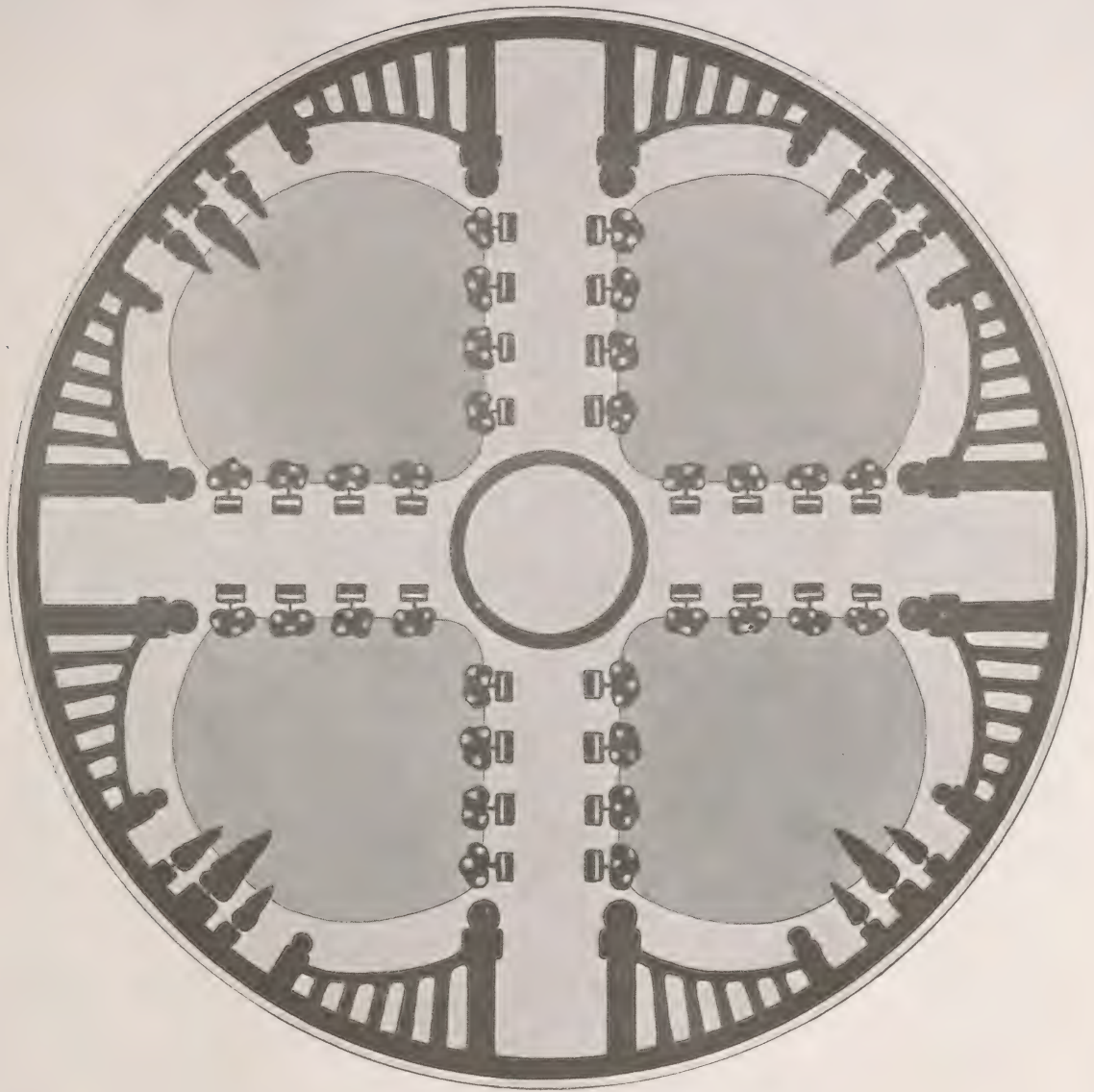
MARMALADE JAR

Elma S. Ritter

FOR the leaves and stems and all spaces indicated by black on both jar and saucer, use Brown; for the flowers a Light Blue or Yellow. All single lines are Black, and use Black for the center and outline of leaves and flowers.



MARMALADE JAR—ELMA S. RITTER



TILE, FORMAL GARDEN MOTIF—M. L. BRIGHAM

Design for Gold or Silver and one color.

ANSWERS TO CORRESPONDENTS

C—I understand how to put matt on a vase but does this differ from "dusting?"

No it does not if you have been applying oil and brushing the dry color over the oil.

C. J. M.—Will you please give the required proportions for a medium which uses Oil of cloves and Balsam Copaiba?

Some people use 5 parts Copaiba and 1 of cloves but a better one is 4 parts Copaiba, 1 cloves and 2 Garden Lavender Oil.

M. I. S.—I have been having considerable trouble trying to use matt colors on china. I wanted a light cream so mixed Ivory and white and ground them about a half hour but found the longer I ground them the darker they became and after firing were a light brown. Before I began grinding everything was perfectly clean.

I also find in using matt white it fires rather coarse and sometimes chips off. Will you tell me just how to prepare matt colors?

What gold is used to secure the soft matt effect? I use Roman Gold but it is rather bright when burnished.

Can see no reason for the dark color unless the Ivory was labelled wrong and was a darker color.

Colors will chip off if used too heavy but if that is not the cause perhaps the white is not fluxed enough, a little flux could be added to it.

The best way to use matt colors is to dust them on. If the color seems coarse and grainy rub out the lumps with a palette knife or a glass muller before dusting it on.

Perhaps you are referring to the Green Gold; it burnishes rather bright but has a greenish cast which gives it the dull effect or you may possibly mean a matt gold, the roman gold is a burnish gold. The matt gold is not being used now so you possibly refer to the Green Gold.

L. N. C.—Are stilts used to stack Satsuma for firing?

It is not safe as the ware is soft and the stilt is apt to take a piece out of

it. Use a small piece of platten for stacking.

A Subscriber—How should Seji ware be fired?

2. What made pimples come on the inside of a Seji ware bowl?

3. Should unfluxed gold be used on it the same as Belleek?

4. What can a person get in white gold to use on Belleek? Can ordinary white gold be used or must it be an unfluxed white?

5. What makes enamel rough and uneven?

6. Should Belleek china be stilted and why?

7. Can green gold, white gold and red gold be used over unfluxed gold?

1. It can be fired quite a little hotter than Belleek but not as hot as the French china; it requires the same fire as the Satsuma ware.

2. It may be caused by an over-fire but if your colors were not over-fired then possibly it may have been in the ware.

3. It is not necessary to use unfluxed gold on it.

4. Use the regular white gold on Belleek and give it a light fire. it does not over-fire as easily as the fluxed gold.

5. An under fire will make enamels rough if the unevenness is caused in the fire, but if caused when putting it on, it probably was not used thin enough or you may not have used enough in your brush so it flows easily from it.

6. It is best to place large pieces of Belleek on stilts so the heat can circulate all around it, the piece is not so liable to crack.

7. Yes, they can be used over the unfluxed gold.



SALAD PLATE AND CUP AND SAUCER—MAY B. HOELSCHER

OIL leaves and the small circles in bands and dust with Florentine Green. Oil the large figures in the bands and dust with Deep Ivory and the dark part of it with Coffee Brown. Outline around flowers and the bands are Green Gold.

Second Fire—Paint a thin wash of Albert Yellow over

flowers and buds and paint centers of flowers with Yellow Brown. A tint may be added in the long panels on the plate and the plain panel on cup if desired. It should be oiled and dusted with 2 parts Pearl Grey, 1 Ivory Glaze and a little Albert Yellow. Retouch Gold in second fire.



CUP AND SAUCER, SHAKER AND CREAMER—ALBERT W. HECKMAN

FEBRUARY 1916
KERAMIC STUDIO

See page 8 Naturalistic Section

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BIRD VASE—KATHERINE LINDSEY PERKINS

FEBRUARY 1916
SUPPLEMENT TO
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See page 1 Naturalistic Section

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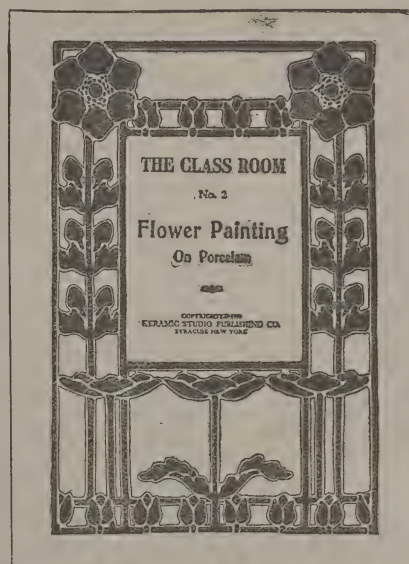
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KERAMIC STUDIO

Vol. XVII, No. 11.

SYRACUSE, NEW YORK

March 1916



THE February number of *Keramic Studio* was sent to subscribers several days late. It was held up by the Post Office, the Washington authorities having discovered, at the end of sixteen years, that we were sending our color supplements loose in the Magazine. It seems that, according to regulations, these supplements ought to be pasted or stitched in the body of the Magazine. What harm loose supplements did to anybody is a mystery which we have not solved yet and which we despair of solving. But we had to submit to regulations and go to the trouble and expense of pasting them. We will hereafter try to devise some way to have these supplements more easily detachable than they are now, although stitched to the body of the Magazine.

× ×

We have received the following letter:

Dear Madam:

Enclosed please find article which I am very anxious to have published in the *Keramic Studio*, as I believe it may help to form clubs similar to the one described therein.

I thought perhaps you might use it as an editorial filler when ceramic material is not plentiful. I shall be glad to answer any questions in regard to the Art Lovers, or to write more fully to those persons in other cities and towns who are desirous of forming Art Lovers clubs if you will kindly give them my address.

Also, I wished to ask if you could arrange to reserve a few inches of space each month for a brief list of the new publications on Art, Design, Arts and Crafts, etc. This would encourage decorators to read more and gain a broader idea of their work. I should be glad to send in the list myself as it is in direct line with my duties as art reporter for the Tufts College Women's Club and the work in the Art Lovers Club.

Very truly yours,

ANITA GRAY CHANDLER,

Pres. Art Lovers Club, Boston.

7 Eastman Street, Tufts College, Mass.

THE ART LOVERS CLUB

THERE has been founded in Boston recently, a club called The Art Lovers. As the name signifies it is composed of those who love art. A portion of the By-Laws states that unless a person "is known to be a lover of art, congenial, enthusiastic, and willing to work for the good of the club" he may not be considered for membership. The purpose of the organization is, "To obtain a better understanding of art; to study good pictures, their stories and their painters; to spread the Art Idea among others, especially young people and children by means of pictures and stories."

With this object in view a comprehensive program has been planned, in which each member of the association participates, telling the story of some famous painting and giving a short sketch of the painter, his School, or any interesting facts concerning him or the picture which are liable to cling to the memory. These talks are illustrated with inexpensive prints which are afterward mounted in the club book with the description, in this way making a complete record of all the work done in the club from year to year.

The art exhibits and permanent collections are visited in groups, the members meeting afterward at tea, to discuss in

a cozy, informal manner the pictures just seen. In this way contemporary art as well as the "masterpieces of the past" may be studied. There are also plans for "spreading the Art Idea" which include trips to the Museum of Fine Arts for young people and children, under the auspices of the club, and the gift of framed copies of good pictures to schools, settlement houses, and similar institutions, the story of the picture and something about the painter to be told at presentation.

There are numerous art clubs throughout the country of course, each studying some special painter or school, and each accomplishing a great amount of good. Every club organized for the purpose of studying art is a signature on the petition for higher ideals. Each person who thinks seriously on the subject for a few moments realizes that art is a moral force; a stimulus to better thought; a desire to transmit—or to emulate—the Beautiful. The psychological influence of art has been copiously discussed. The barest knowledge of the old masters shows how inseparably Religion and Art are joined. Mythology, History, Literature, can hardly be studied without studying Art as well; and Art can hardly be studied without involving the other three. There is even a relationship between Science and Art. Says Sir John Lubbock, "Science and Art are sisters, or rather perhaps, they are like brother and sister. The mission of Art is in some respects like that of woman. It is not her's so much to do the hard toil and moil of the world, as to surround it with a halo of beauty, to convert work into pleasure."

Therefore let us have art clubs, and more art clubs. Every community might benefit by having an Art Lovers Club such as described, where each member is personally responsible for part of the work done. This necessitates study and reading but is delightful work for the real art lover. It takes no more time than an afternoon of shopping, whist, or the movies. Perhaps at first glance it seems unreasonable to ask for space for this account of the Art Lovers Club in a journal devoted to the pursuit of China-Painting and Pottery. But your china decorator or potter, if she is genuine, is first and foremost an art lover. She loves the smallest details of her work; and when she has made something really good, thrills at the thought of having added a tiny bit to the immense store of Art that exists in the world to-day. And if she is a true art lover she will wish to learn more of the great artists and craftsmen of all ages. The sooner she realizes the kinship of her branch to all other branches of art, the sooner hers will be ennobled. "Art is unquestionably one of the purest and highest elements in human happiness."

× ×

LIST OF NEW ART BOOKS

The Need for Art in Life, by I. B. Stoughton Holborn.

Early American Craftsmen, by W. A. Dyer, Illus.

Masterpieces of Painting, by Louise Rogers Jewett, late Professor of Art at Mount Holyoke College. Illus.

Modern Painting, by Willard Huntington Wright. Illus.

Pottery, by George J. Cox. Illus. Intended for artists, craftsmen, and teachers. Historical preface.

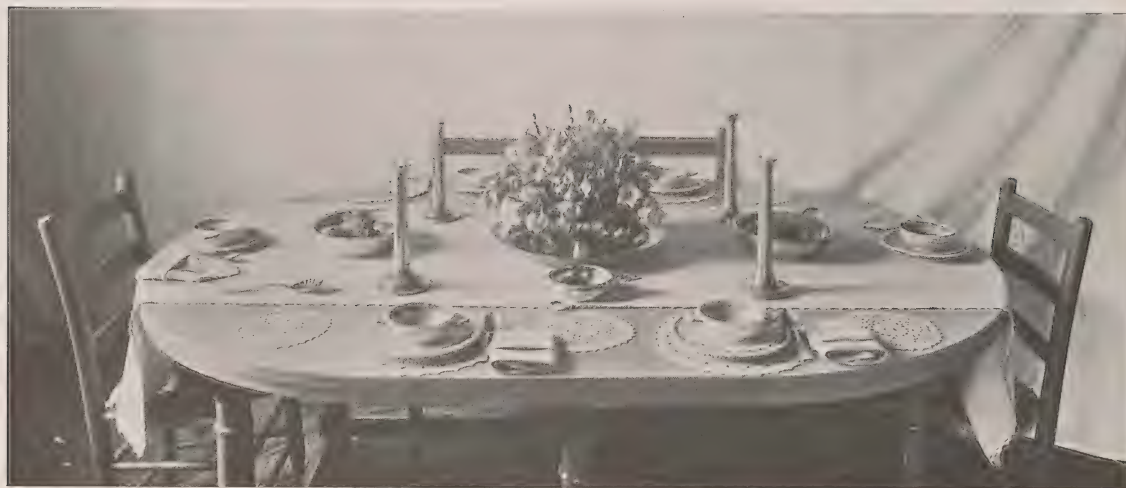


ILLUSTRATION NO. 1

"THE ART OF TABLE DECORATION"

Marshal Fry

One of the fields open to keramists which in the past has not received due consideration is that of Table Decoration, the application of the principles of Fine Art to the furnishings and arrangement of the table not only for special occasions but for informal, everyday use.

My interest in the subject for the past year has been keen. During the years when I was a keramist I was always interested in table china, but I thought very little about the accompanying linen and other accessories which would be seen and used with it. In the years that have intervened, my artistic experiences have been varied, I have painted pictures and built and furnished houses, have designed and planted gardens, but through it all I have come to believe that the Art of Arts is that of Interior Decoration,—the Art which may contribute so greatly to our joy and peace of everyday life, the Art which involves and includes the many kinds of hand work.

Table Decoration, as is readily seen, is a branch of Interior Decoration, and is a subject peculiarly within the province of the keramist, the keramist who is desirous of keeping abreast of the times and in touch with modern tendencies.

My own interest in planning beautiful schemes for the table came about in this way. At Southampton, where I spend my summers, the ladies of the Summer Colony exhibit table decorations each year at the Horticultural Show. For some years I have seen these exhibits, deriving much educational benefit from them, and when I took up teaching again it occurred to me that the Art of Table Decoration would be one of the most suitable subjects to introduce.

While some of the arrangements shown by these ladies are evidence of their authors' great artistic perception, originality and imagination, the majority of them have been the usual sort of thing, the regulation damask cloth, dainty china, glass and silver, with perfunctory flower arrangement, precedent being most carefully adhered to.

Some of these ladies might be interested in seeing the subject treated from a totally different point of view, so I thought, that of Design and Composition,—and so it proved.

Usually, the ideas for my table decorations have been suggested by china, pottery, pewter, silver, etc., which I either

had or acquired, and around which I built up my arrangement. As for instance, my peasant scheme (illustration No. 1) was suggested by some peasant pottery which my mother and I had brought home from Brittany, years ago, plates and bowls with strong bands of blue and yellow and quaint little Breton figures painted in bright colors.

Ordinary linen and table accessories would be wholly unsuited to this primitive ware. What kind of linen and accessories would be right? Herein, I found the chief delight of the work, the planning of combinations, the designing and assembling of the right things, so that the various parts of each service would all be on the same plane, in the same spirit.

The Breton pottery obviously required coarse homespun linen to go with it, not white, but the nice warm gray often found in Russian crash. A long runner was made of two widths of coarsest gray linen, joined by coarse crochet insertion and the whole edged with narrow crochet. The place doilies were round, of solid crochet worked with the coarsest gray linen thread. Even the napkins were the same warm gray with crochet edge, but of a softer, finer quality of linen.

For candlesticks, comports, etc., silver would be too refined, and I had nothing suitable in pottery, but I had some rugged old pewter pieces and these proved just the thing. The huge old pewter platter was good as a centerpiece for flowers, and it proved possible to have a copy made of an old comport I had found in an antique shop, thus making the pair which would be needed, and with my old porringers and modern candlesticks the service was complete. It may help the reader to form a mental picture of the color when I say that the table itself was a deep dull blue with a gray top, linen warm gray, dull silver sheen of pewter, bright touches of color in the Breton plates and bowls, and in the center a great mass of brilliant violet-blue flowers (Platycodon).

Illustration No. 2 shows the same service on a black table with zinnias for the flowers, zinnias of wonderful salmon shades merging into orange, vermillion and violet. The color combination was truly stunning on the black table.

The starting point of the table decoration shown in illustration No. 3 was also the china,—Canton ware, the beautiful Chinese porcelain with the landscape decoration in blue. I had had the china for years but never had the right things to use with it, although Canton lends itself to combination



ILLUSTRATION NO. 2

with ordinary table furnishings better than many wares. . However, it was a pleasure to try to study out an environment for it which would be entirely consistent. The elaborate landscape decoration on the china could be best enhanced by severe simplicity in the linen. A gray-white linen of exquisite silvery texture was found which suited the china so well that it seemed as if no enrichment of the linen were necessary, a simple hem being sufficient.

We finally added simple lines of embroidery which gave a touch of charm without destroying the severity and restraint. The comports were of Canton, filled with black, yellow and green fruit, and all the other table furniture, including flat bowl in center, with crab flower holders, four duck flower

holders and two little figurines of the Japanese goddess "Kwan-non," were of the same greenish grey glaze as the background of the Canton ware.

The flowers were Japanese Iris of the most dazzling purple, and this strong color in combination with the blue china, the very grey linen, blue and grey table, was most interesting. In arranging flowers on the table we of course try to manage so that the view of persons sitting opposite may not be obstructed, and the iris in this present case has been criticised on that score. However, the arrangement of the flowers is sufficiently thin and open so that the vision is not greatly interfered with, and even though it were, the beauty and dignity of the tall stemmed iris would be full compensation.



ILLUSTRATION NO. 3



ILLUSTRATION NO. 4

Illustration No. 4 shows an arrangement of things Italian in spirit. The linen is of solid crochet filet, the centerpiece being a pattern of equestrian armoured knights, taken from old filet designs. The place mats are of crochet without ornamentation other than an initial. The linen and all the other things are cream or ecru in color. The Corinthian column candlesticks were made to look more unusual by putting glass night lamps in them instead of candles. The four small urns and larger one in center were originally medicine jars in an ancient Italian pharmacy, and these held the flowers which were the most brilliant orange and yellow which could be imagined. (calendulas). The comports of Italian pottery contained black grapes.

The decoration shown in No. 5 was built up from the linen. I had found the lovely linen in a Russian store in Boston, the lace-like pattern being woven into the material. All it needed was a very narrow fine crochet edge of the same oyster white. With such linen, china of distinction was required, and the beautiful pale blue Wedgewood ware, without ornamentation of any sort, was chosen. For the comports and flower vases I found some interesting brass pieces in the Russian quarter, lower New York, and these I had silver plated. The flowers were the wonderful blues of the perennial Delphinium. The color scheme thus was of various shades of blue, silver, oyster white and touches of yellow in the fruits.

It was the comports in illustration No. 6 which formed the nucleus of the scheme. I had seen them in the window of a Fifth Avenue treasure shop, and thought what an exquisite table decoration might be built up about them. Whenever in the vicinity I always stopped to covet the comports but did not go in to ask the price supposing it to be quite beyond my possibilities. However, I afterward purchased them. Here, indeed, the chaste elegance of the exquisite old Italian comports gave me much to live up to in planning the other things to go with them, and this decoration took most of my time and also most of my money. The comports were a dazzling white, a kind of glass, and so it was to be a white scheme as distinguished and charming as I could make it. The loveliest linen I could think of was white crochet filet, a long runner with very long narrow place mats, the proportions being care-

fully studied out. The designs were taken from old filet work, and were right in "atmosphere" to combine with the wonderful comports.

I had wished to work out one arrangement suggesting an Italian garden in miniature, and this proved my opportunity. I designed and had made in wood a miniature garden balustrade, which was enameled white and this was used to enclose my "garden." With a dozen little white china boxes (the bottoms of card boxes left over from my ceramic days) I arranged some little formal flower beds in the center, filling them with the little dwarf ageratum in blue and violet shades. In the very centre, just as one might expect to find in a real garden, as a focal point, I placed a tiny marble reproduction of an Italian bird bath. The candlesticks were Corinthian columns which we whitened by enameling and firing, and white linen shades were made with the same crochet filet as the runner and mats, and lined with salmon colored silk. Instead of real fruits in the comports those of Venetian glass were used, black grapes, white grapes, and some rough skinned lemons with vivid green leaves. These notes of color in the fruits, particularly the splashes of black were most effective, and by their frankly conventional character suited the rather formal and stately spirit of the entire decoration. The table was shown with the candles lighted, and the rosy glow from the silk lined shades on the beautiful whites, the flowers and fruits gave an effect of iridescence, of real enchantment. So much for my own arrangements for the table.

To keramists in general I would say that I feel that the Art of Table Decoration is essentially a subject for them to handle. It is not such a far cry from ceramics to linens, etc., and the consideration of the two together and both in relation to a whole would put new life and enthusiasm into the studio work of the ceramic worker. It will be found that to broaden the scope of the studio work in this way will stimulate interest among many who have not been interested in ceramics before.

Never since I have been teaching has any one subject I have dealt with proved of such universal appeal. It would seem that almost every woman likes to have her table attractive, and she appears to be interested in new ideas which may help her to express herself in this field intelligently.



ILLUSTRATION NO. 5



ILLUSTRATION NO. 6

While none of my five schemes included any china decorated in overglaze, it was not because I did not wish it but because I was not able to plan out what I wanted and have the work done in time, and was thus obliged to use wares ready at hand. For the choicest table decoration, (illus. No. 6) it was a bitter disappointment not to be able to have the white plates enriched with some ornamentation in colored enamel.

The plans I am now making for further creations in table decoration are to include china in overglaze decoration. My fingers fairly itch to get at it.

For years I have had little desire to do any work on porcelain, but the new work in enamels being done at the present time has greatly interested me, and through my study of table decoration I feel greatly stimulated and enthused over the possibility of utilising overglaze ceramics as a part of my new work.

I used to feel that overglaze ceramics was a restricted field, and I was unhappy in it, as I could not then see its relation to other things. Continued activity in other fields has brought a larger viewpoint, and it is a joy indeed to find myself actually enthused over new possibilities in the work which for years I had almost forgotten.

LITTLE THINGS TO MAKE (Page 161)

M. A. Yeich

THE chicory is here applied to a brush and comb tray, puff box, hair receiver, pin tray and hair pin or match box.

Chicory is found in three colors, blue, pink or white.

Paint the lines black and develop the design in several tones of blue, leaving white paths.

For another treatment, use Celestial Blue or Peach Blossom for the flowers, Grey Green for leaves, stems, and centers of flowers, and Ivory or Pearl Grey for ground. Dot the flower centers with Dark Green.

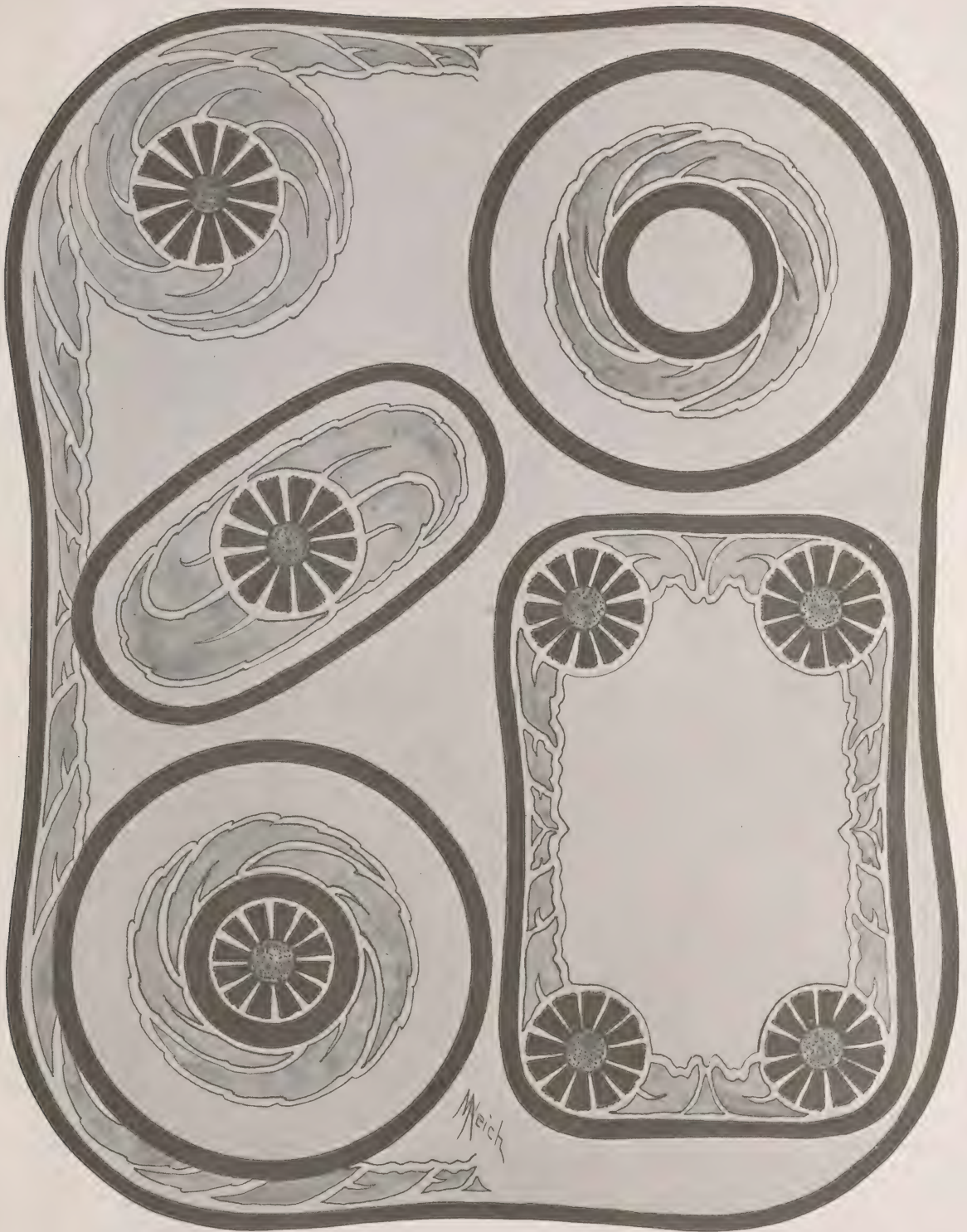
EXHIBITION NOTES

The Ceramic Society of Greater New York intends to have its annual exhibition this year in the American Museum of Natural History, where Prof. Cornell and Mr. Marshal Fry have this winter been giving courses in decoration. The exhibition will open on April 5th with private view and reception and will remain open to the public from April 6 to April 19 inclusively.



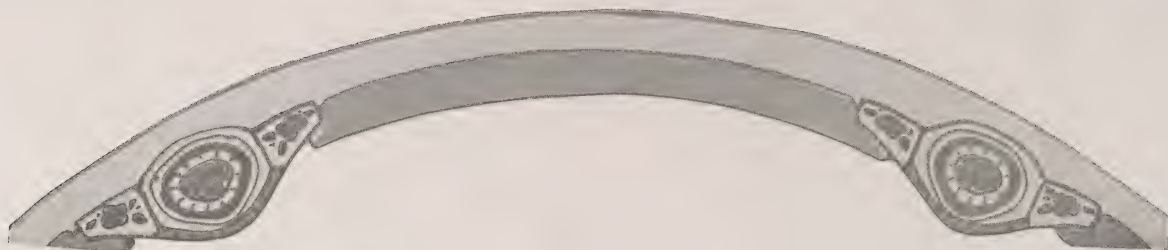
BOWL—DOROTHEA WARREN O'HARA

THE shape of this bowl was designed by Dorothea Warren O'Hara, also the decoration. Enamels used are extra hard and should be applied in low relief and fired a little harder than the soft or regular hard enamels, which are usually used on Belleek. Red enamel for flowers with white enamel for centers. The green used for leaves, stems and bands, made by mixing equal parts Apple Green Enamel and Moss Green Enamel. For violet dots around flowers and through leaves, use dark Violet Enamel. Mix with Warren's Enamel Medium, grind until very smooth and apply with china liner No. 2.

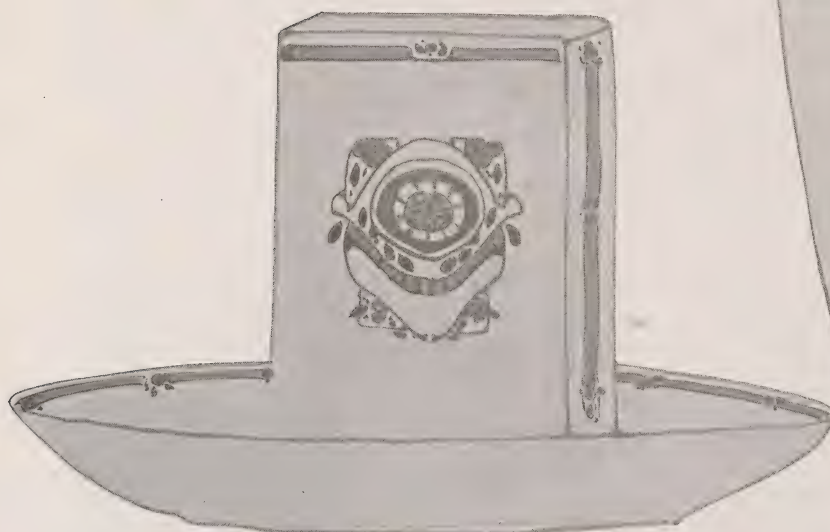


LITTLE THINGS TO MAKE, CHICORY MOTIF—M. A. YEICH

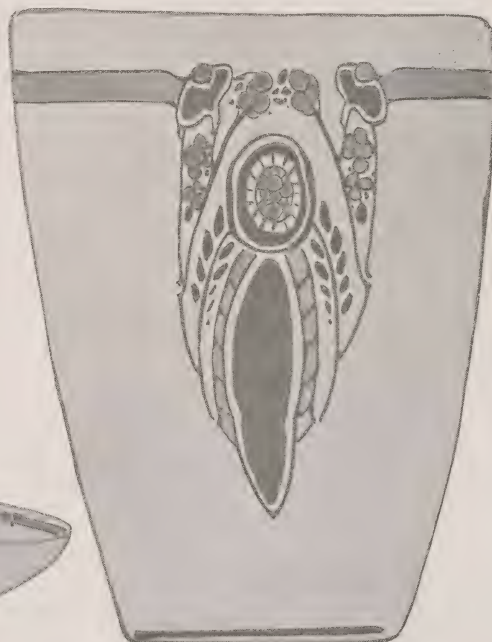
(Treatment page 160)



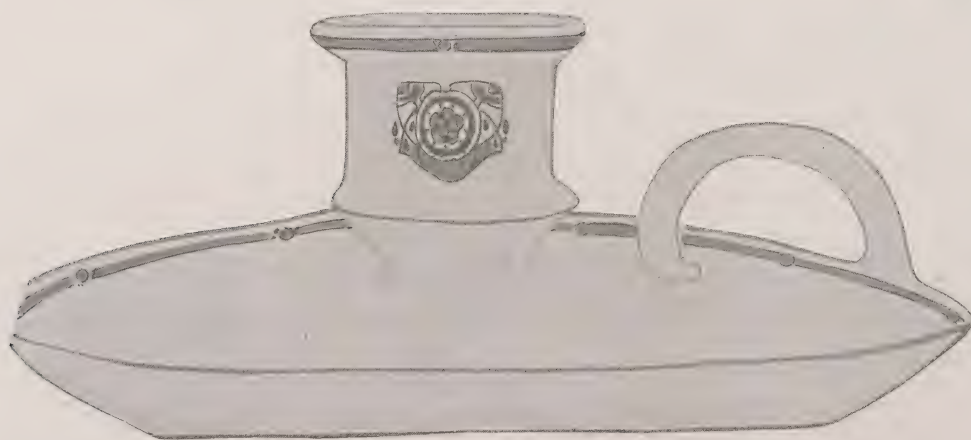
SECTION OF BORDER OF BOWL



MATCH SAFE



CUP



CANDLESTICK

GUEST SET—KATHRYN CHERRY

(Treatment page 163)



PITCHER, GUEST SET—KATHRYN E. CHERRY

TRACE design in, then outline in the outlining black, then fire. Second Fire—Use for the design scheme of orange and brown, dusting the brown parts of the design with Coffee Brown and the orange parts with Yellow Brown and Albert Yellow, then put in the Roman Gold. The gold is used on the

solid black parts of the design. The round spots (berries) are orange, the leaves and stems, brown. Next Fire—Paint the entire background with Yellow Brown and Dark Grey and a little Yellow for Painting, go over the gold again. You may use orange lustre for centers instead of the dusted color if preferred.



INDIVIDUAL SUGAR AND CREAMER—MARGUERITE CAMERON

First Fire—Outline with one part each Banding Blue and Black. Second Fire—Paint designs and bands with one part each Banding Blue and Baby Blue with touch of Yellow Brown, or whole may be done in Blue Enamel.



No. 1



No. 2

TWO ROSE BOWLS—ALBERT W. HECKMAN

PAIN'T in all the dark parts in Green Gold. Fire and paint in the background in Dark Green Lustre. The large flower forms are in Light Blue Lustre and the buds are in Dark Blue Lustre. Fire and go over all the Green Gold.

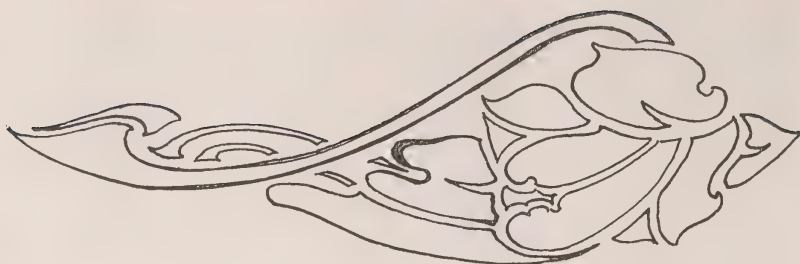
No. 2. Paint in all the design with Roman Gold. Fire and

wash in the background with Yellow Brown. Put in the flowers with Yellow Lustre and the buds with Orange Lustre. Repeat this firing using Yellow Lustre over the buds. Last Firing—Go over all the Roman Gold and when burnishing be careful not to rub the lustre more than is necessary.



COBAEA—HENRIETTA BARCLAY PAIST

As a panel this would be pretty with a soft, delicate greenish grey background. A lower tone of same color for outline path. For coloring see treatment for Vase and Bowl, same motif.



VASE, COBAEA MOTIF (Page 168)

Henrietta Barclay Paist

TINT entire vase with Neutral Yellow or Satsuma. Fire and trace on the design. Oil and dust the upper background portions and band with same color. Oil and dust the leaves and stems with a soft neutral Green. The calyx around the buds and flower are the same green but one value higher. This can be accomplished by lightening the Green with Ivory or Satsuma in the powder or by applying the oil thinner and padding it. For the purple petals of the flower and buds use Cherry's Mauve or any good Violet (not Blue Violet). The stamens are solid gold and the whole design is outlined with unfluxed gold



DETAIL OF BOWL—HENRIETTA BARCLAY PAIST

(Treatment page 167)

ANSWERS TO CORRESPONDENTS

Mrs. W. T. R.—In regard to dinner set by Ella M. Wood in the January 1913, number of *Keramic Studio*, I should like to know.

1—What the outlines are on bands?

2—What the outer band is?

3—Do you regard this design and the one in the same issue by Jetta Ehlers for breakfast set, as good to-day as when published?

It is not necessary to use an outline as they are not used very much now but if you prefer it use Banding Blue, a little Copenhagen Blue and a little Dark Grey. If outline is not used leave the lines white in the leaves.

2. The two bands are the same color, both being stems.

3. Yes the designs are both the same style that is being used now.

Mrs. L. H. C.—I have a large punch bowl that flares a great deal, would it be good taste to decorate it inside and out with a naturalistic grape design? What about the cups?

The conventional work is considered in much better taste, however, if you prefer the naturalistic the grape design would be alright to use and the small fox grapes would be used for the cups.

W. H. W.—Is there a china paint called Dark Grey or would any dark grey answer? Miss Marie White gives Dark Grey in her treatment for the Jap. Cranes in October, 1915. I have about 75 colors but never heard of a Dark Grey and can't find it in the catalogues. Would French Grey do?

Also are the Violet, Copenhagen Blue and Deep Blue Green mixed in using for the trees?

The Dark Grey referred to is Mrs. Cherry's. Fry's Grey for Flesh can also be used, the French Grey is probably a lighter grey and would not answer.

Yes the color is mixed for the trees.

M. W. S.—Kindly advise what you consider the proper pieces for a welsh rare bit set, also the proper decoration for same.

A large platter, a chop dish could be used for the rarebit and seven inch plates for serving, and a pickle or relish dish, may be used. There is no regular rarebit set. Any kind of a conventional design could be used, the color should be kept rich and delicate.

F. L. S.—What color can I use for a delft blue background, and must it be dusted on or painted?

Does Satsuma ware require a special firing or can it be fired together with other china?

Grey Blue and a very little Banding Blue dusted on will make a good delft blue, or you may use 2 parts Banding Blue, 3 parts Copenhagen Grey, 1 part Copenhagen Blue, 2 parts Ivory Glaze.

No, Satsuma does not require a separate firing, it requires a little hotter fire than Rose, it can be fired with the hard china by placing it in the cooler part of the kiln.

F. C.—Will you tell me how to fire a sauce boat with the tray and boat in one piece? I have broken two exactly the same way.

These boats break quite often on account of the way they are made. Put them on a stilt so the heat can go under and all around them and do not heat them up too quickly.



BOWL, COBAEA MOTIF—HENRIETTA BARCLAY PAIST

SAME coloring as for Vase (page 168)—Satsuma in two values, Mauve, Grey Green, Gold—or can be treated with metals and lustre very effectively by etching away the background behind the design—laying the stamens and petals

of flowers with Roman Gold. Sepals, stems and leaves with Green Gold and after firing envelope the entire bowl in Green Lustre. Niagara Falls Green is an iridescent green and very beautiful in effect.

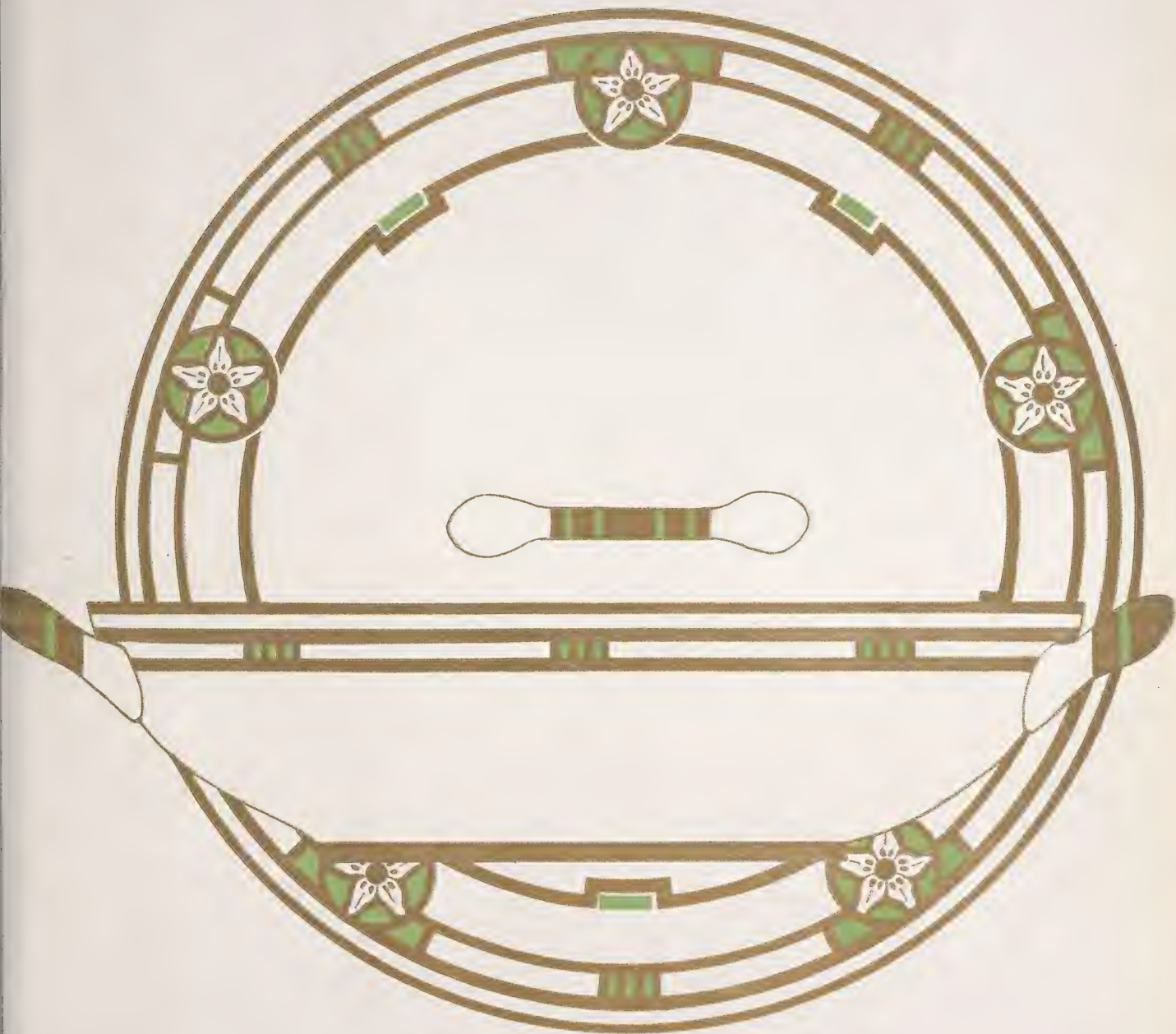


VASE, COBAEA MOTIF—HENRIETTA BARCLAY PAIST

(Treatment page 166)



CONTAUREA AMERICANA—JOSEPH KALLAUS



DINNER SET, BRIDAL CHINA—MAY B. HOELSCHER

MARCH 1916
KERAMIC STUDIO

See page 8 Naturalistic Section

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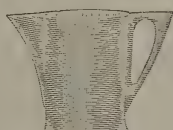
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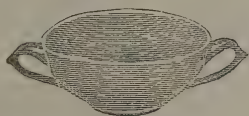
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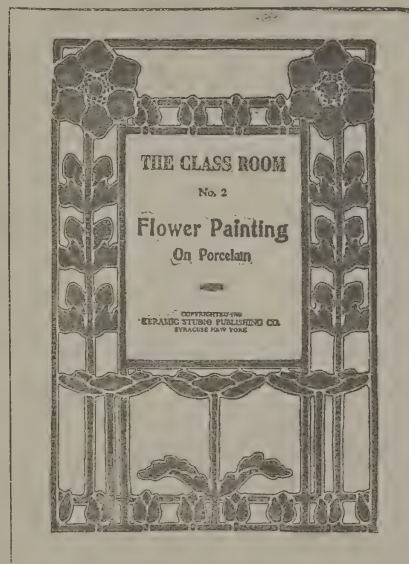
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CHESTNUTS—JEANNE M. STEWART

See Naturalistic Section, page 1, for treatment

KERAMIC STUDIO

Vol. XVII, No. 12.

SYRACUSE, NEW YORK

April 1916



WE have had several inquiries about our next Summer School, but we will have no Summer School this year in Syracuse. However, Mrs. K. E. Cherry who has always been the corner stone of our schools will teach the coming summer in the East, beginning on June 1st at the store of B. K. Elliott & Co., 108 Sixth St., Pittsburgh, Pa. All those interested should write to Mrs. Cherry for further information, terms, etc. We are glad to hear that the Boston Society of Arts and Crafts has recently conferred on her the grade of Master Craftsman. This honor is well deserved.

* * *

We have received several interesting answers to the V. P. S. letter published in our February number. It will be impossible for us to publish them all. We give here two of the best answers:

To Editor of Ceramic Studio:

Apropos of the letter signed V. P. S. in February issue I submit the following:

I confess that it is always with mingled emotions that I set out for a cold-blooded argument in favor of a purely conventional decoration for china. First, because I have stood exactly where our conscientious friend now stands on the question, and secondly, because I do not now stand for much of the conventional decoration, so called, of the present time.

The word *Conventional* does not to me cover the multitude of artistic sins which are daily being committed in its name. But my conversion to a formal type of decoration after twenty years of familiarity with nature forms and of depicting them on all kinds of surfaces was a matter of conviction and not the acceptance of a "fad". It is true, as our Editor has said, that the study of Universal Principles gradually leads us into the realm of the absolute and that some rare souls do indeed get a glimpse of the Infinite and have the power of interpretation. It is, however, a realm where many take refuge, safe from academic criticism, but with no power to interpret to the multitude the truths they claim to have divined. It is true that those who see beneath or beyond the form, the underlying principles governing all form, have a vision beyond those who only see the material form, however pure their enjoyment may be, but it is one thing to grasp the essence of a form and portray it in a few simple fundamental lines that all may understand, and another thing to separate a form into its component parts and shake them up in a box and dump them as you would a puzzle for the ingenious to figure out.

The Platonic philosophy has long been and will continue to be the inspiration of artists in every department of art, but, laying aside philosophic arguments and the manifestations into which serious study of principles must eventually lead when considering design for itself or apart from its use, we, as decorators, always have the practical excuse for the simplification and repetition of nature forms and that is *expediency*. The pure joy and appreciation of nature in form and color cannot be ignored or minimized. But when one leaves the broad field of Fine Art for that of decorative art, and especially for the branch known as ceramic art, one must once and for all recognize the logical limitations and realize the difference between *representation* and *decoration*. Here, form, or the object, is primary, the decoration secondary. It is not merely a background or a surface on which we may depict such bits of nature as we deem worthy of being perpetuated. It is an object presumably already beautiful, which we hope by a sympathetic treatment to make more beautiful. And right here is one of the best arguments against the naturalistic decoration, for on a curved surface the drawing is necessarily distorted from any one angle and the purpose is defeated. A flat simplified pattern does not suffer in the same degree. It may or may not be distorted in the process, that depends on the artist, but it does not suffer as does the more natural drawing because of the curved surface. Always one must decide which one is most interested in, the decoration or the finished object. If the former,

by all the laws of expediency choose a flat surface and one not intended for some practical use. If you have realized your limitations and are trying to render more beautiful an object already beautiful in form, then in all sincerity study first the form to be decorated and see where and how the application of pattern will accomplish this end and do not let your love for nature forms blind you to the object before you, but make such changes and simplifications as are necessary in order to conform to the shape and become in effect a part of it. If one cannot after conscientious study and thought bring oneself to use nature in such simplified forms as will lend themselves to the harmony and unity of the whole, either ignore natural forms as inspiration and study pure line and color as abstract qualities, or return to that broader field of art where one is at liberty to "paint the thing as he sees it," for itself alone, for the pure joy that may lie in him for representation.

Referring to the suggestion in the letter of the use of "small, rather flatly painted pansies, grouped in an orderly way" on table service, I would say that such a type of decoration is a vast improvement over the large showy, sprawly kind and is a long step in the right direction, as it recognizes the principle of order and is in a measure subordinated to the shape. Much of this type of decoration is charming and attractive, but while it does not directly violate the principles, rhythm and balance, and may be harmonious in arrangement and color, one will eventually see that it is not as serious a type of decoration as that in which the individuality has been sacrificed for the sake of perfect unity. Art is broad and deep, and there will always be controversies and tendencies to fling off the orthodox restrictions. The tendency at present in the Fine Arts is more and more towards the decorative and abstract, and in the search for the ideal has in my humble opinion led to the committing of the same crime for which we have been accused and found guilty, i. e., the failure to distinguish between Fine and Decorative Art. Of course, the dividing line is very elastic and there must be room for much that is hard to classify. Poster work is of this type, and while an Aubrey Beardsley may be a legitimate offspring of the union of Fine and Decorative Art, a cubist portrait cannot be classified either from a materialistic or philosophic standpoint. It is neither a picture nor a design according to any known definition of either, and according to one close student of this type of expression "it is not good metaphysics". So we object to that comparison.

We can by persistent, conscientious study form a basis for individual judgment and not stand perplexed and discouraged over the antics of the extremists in either field of Art. As decorators we can combine the ideal with the practical in such a way as not to lose our equilibrium and in a language that will be intelligible to all.

HENRIETTA BARCLAY PAIST.

To the Editor of the Ceramic Studio:

My dear Madam:—

Comparison between the naturalistic and conventional modes of treatment in the ancient art of porcelain decorating is a little like comparison between forms of poetry. One poet declares the sonnet to be the highest form of poetic expression. Another poet points out the fact that he always employs the ballade and vigorously contends for its superiority. To warring poets and painters alike comes Kipling's aboriginal wiseman, with his equalizing statement that

"There are four and twenty ways
Of constructing tribal lays,
And every single one of them is right."

There seems to be enough room under the broad canopy of art for the conventional and the naturalistic. Still greater than any expression of art, is art itself. The decorator needs to ask, not so much how this "conventional" compares with that "naturalistic," as to inquire searchingly: Is this good "conventional?" Is that good "naturalistic?"

With swift intelligence the desert Indian weaves into her rug her prayer for rain—the lightning—and behold, a conventional pattern in its primitive power and beauty. With like untutored impulse a child groups the characters and objects of some fairy tale and produces a design made in obedience to laws of art which the child is privileged to express, perhaps, more unerringly than the teacher. The great Chinese or Japanese painter presents a group of ducks among the reeds at the water's edge. The form, the feathering, what is of the utmost importance, the characteristic action, or gesture, of the ducks is there in the drawing. Naturalistic? Supremely so. And yet the painter has not "copied" the ducks. In fact, the ducks were not before him when he painted the picture. With the sunshine pouring down upon it, Monet

paints his pool of water lilies. Naturalistic? Absolutely. But most of us need our color sense sharpened and need to cultivate a less material appreciation of nature generally, before we can see the lily pool as Monet sees it. Naturalistic need not be confused with materialistic. Nature does not express matter. Nor is conventional treatment in itself the less materialistic. But both "conventional" and "naturalistic" may express restraint, balance, rhythm, all the qualities of art, which are within us and not without, and which, expressed, cheerfully defy the analyst.

Very truly yours,

FLOYD TRIGGS.



NEW ART BOOKS WORTH READING

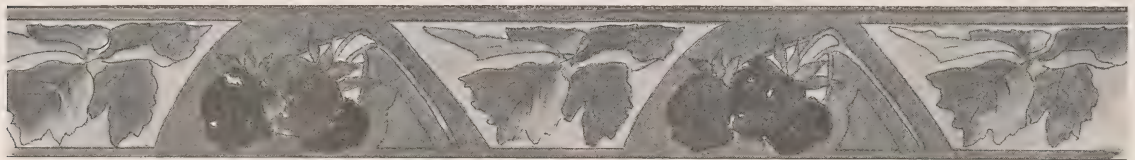
Anita Gray Chandler

"The Flower Art of Japan," by Averill. John Lane Co. Illus. Includes unique flower arrangements that might be adapted by the china decorator.

"Old-Time Gardens," by Alice Morse Earle. Reprint by Macmillan Co. Illustrated chapters on Colonial gardens, herb-gardens, poets' gardens, and old flower favorites. Delightful reading; full of suggestions for the woman who carries her love of art into every phase of her life.

"Fountains of Papal Rome," by Mrs. Charles MacVeagh. Charles Scribners Sons. Illustrations drawn and engraved on wood by Rudolph Ruzicka. Interesting in a general way to the art lover.

"A History of Sculpture," by Harold N. Fowler, Ph.D., Professor in the College for Women of the Western Reserve University. Illustrated. Deals entertainingly with the art of sculpture from the earliest work in Egypt and Babylonia to the present time. Macmillan Co.



STRAWBERRY BORDER—RUTH M. RUCK

ALBERT Yellow, Yellow Brown, Carnation, Blood Red, Ruby, Violet, Pearl Grey, Blue Grey, Apple Green, Yellow Green, Shading Green, Brown Green, Dark Green, Black. Follow the directions for painting of other fruit and

flowers for the different fires, use Blood and Ruby for darkest red in the first painting of berries and glaze with Carnation in the second. Paint the light berries with Yellow and Carnation, greying the more tender ones with Violet.



BORDER OF MAYONNAISE BOWL, SALAD OR FRUIT SET



PLATE OF SALAD OR FRUIT SET—KATHRYN E. CHERRY

(Treatment page 175)



FULL SIZED DESIGN FOR SIDE OF BOWL



BOTTOM OF BOWL—SALAD OR FRUIT SET



BOWL OF SALAD OR FRUIT SET—KATHRYN E. CHERRY

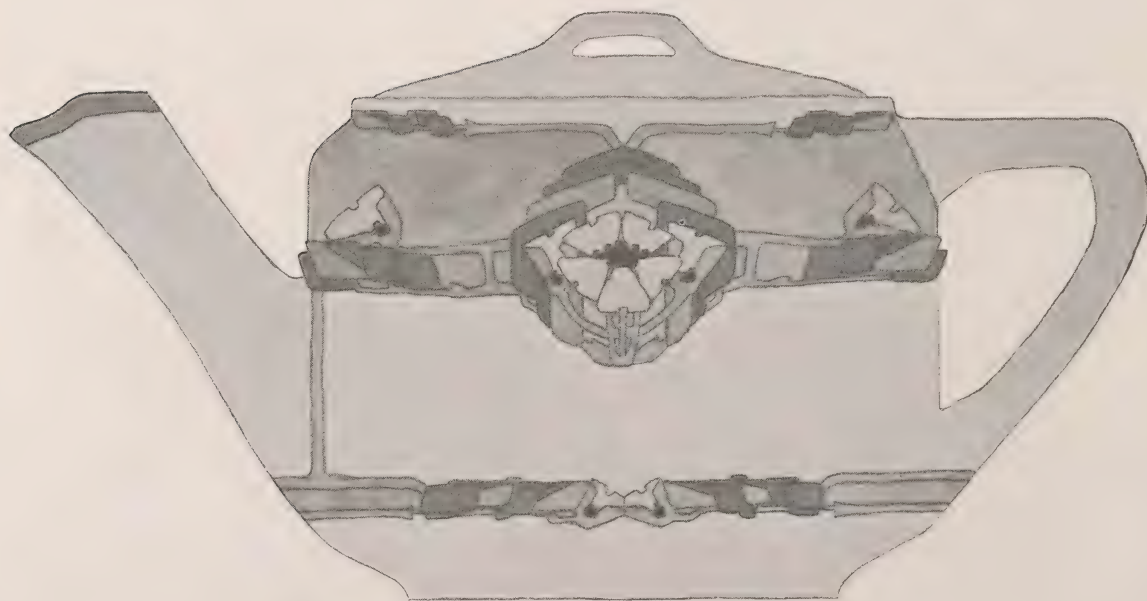
OUTLINE design with Black, then fire. Oil the grapes and dust with Dark Blue for Dusting; then oil the leaves and dust with Florentine Green; then oil the stems, dust with Mode; then oil the apples and dust with Yellow for Dusting;

then fire. Touch up any spaces where necessary, then paint in red spaces with Yellow Red. The color over the bowl is painted on with Grey for Flesh and a little Apple Green.



PLATE—ALBERT W. HECKMAN

USE Florentine Green dusted on three outer lines around edge of plate and the inner line, also the leaf form under the flower unit and the leaf forms in center. The flower units and stems are Water Blue and a little Banding Blue. The square dot in flower and in bands is Gold.



TEA POT, WILD ROSE DESIGN—HANNAH B. OVERBECK

APPLY to entire outside of teapot and top of tray a tint of Imperial Ivory with a little Black and fire. Outline the design with Finishing Brown with a little Seaweed Green added to make a greenish brown. Tint background spaces of design with same. Centers of flowers: Yellow Brown with a

little Black. Flowers: Rose. Stems and light parts of leaves: Apple Green with a little Finishing Brown and Black. Dark parts of leaves: Grapevine Green with a little Finishing Brown and Black.



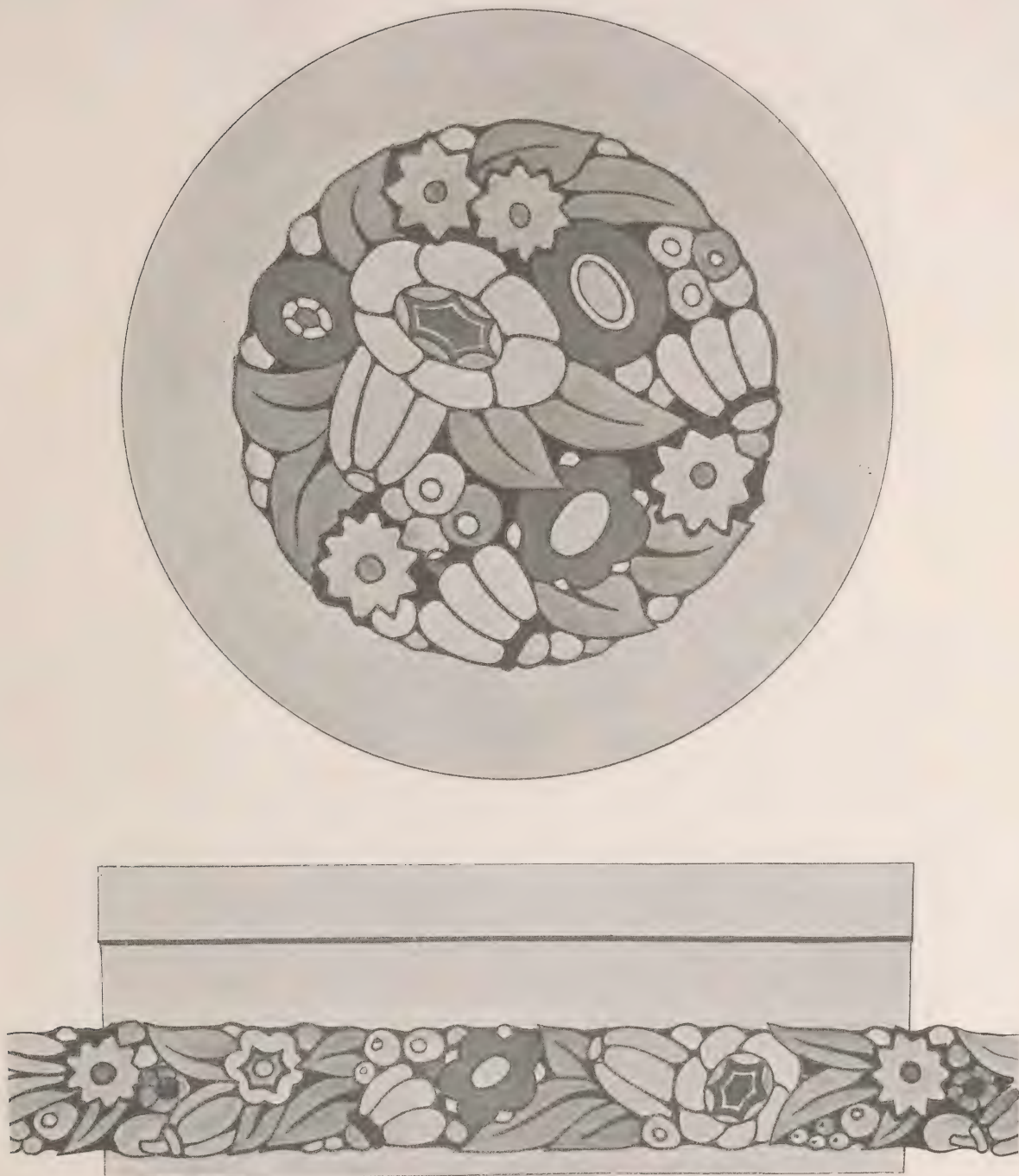
SANDWICH TRAY, WILD ROSE DESIGN—HANNAH B. OVERBECK (Treatment page 176)



PLATE, MOUNTAIN ASH—IDA C. FAILING

THE darkest toned stem, the outline around berries, and the dotted background and the band at edge of plate are Gold. All other outline is Dark Grey and a little Yellow Green.

Second Fire—Oil the leaves and dust with Florentine Green. Paint Yellow Brown Lustre over the berries and Yellow Lustre in the wide dark band.



BONBON BOX—MABEL EMERY

TO be carried out in soft enamels. Large flower is orange with purple and red in the center. Centers of two dark flowers and berries on the edge with two exceptions, two berries next to the dark flower and centers of star shaped flowers are also orange. The black eyed susans, light rings and small petals of the dark flowers and centers of berries are light yellow. The melon and heads of black eyed susans are light brown.

The berries are bright red, also berry at the lower side of dark flower at the top of design. Dark flowers and two berries at the edge of star flower at top of design are purple. Star flowers are bright blue and leaves a strong yellow green. Heavy outlines and black background spaces are black also band on edge of lid.



TILE—KATHERNE LINDSEY PERKINS

Tile for framing for a tray in hard enamels. Tint all over Grey Yellow light.



SALT AND PEPPER

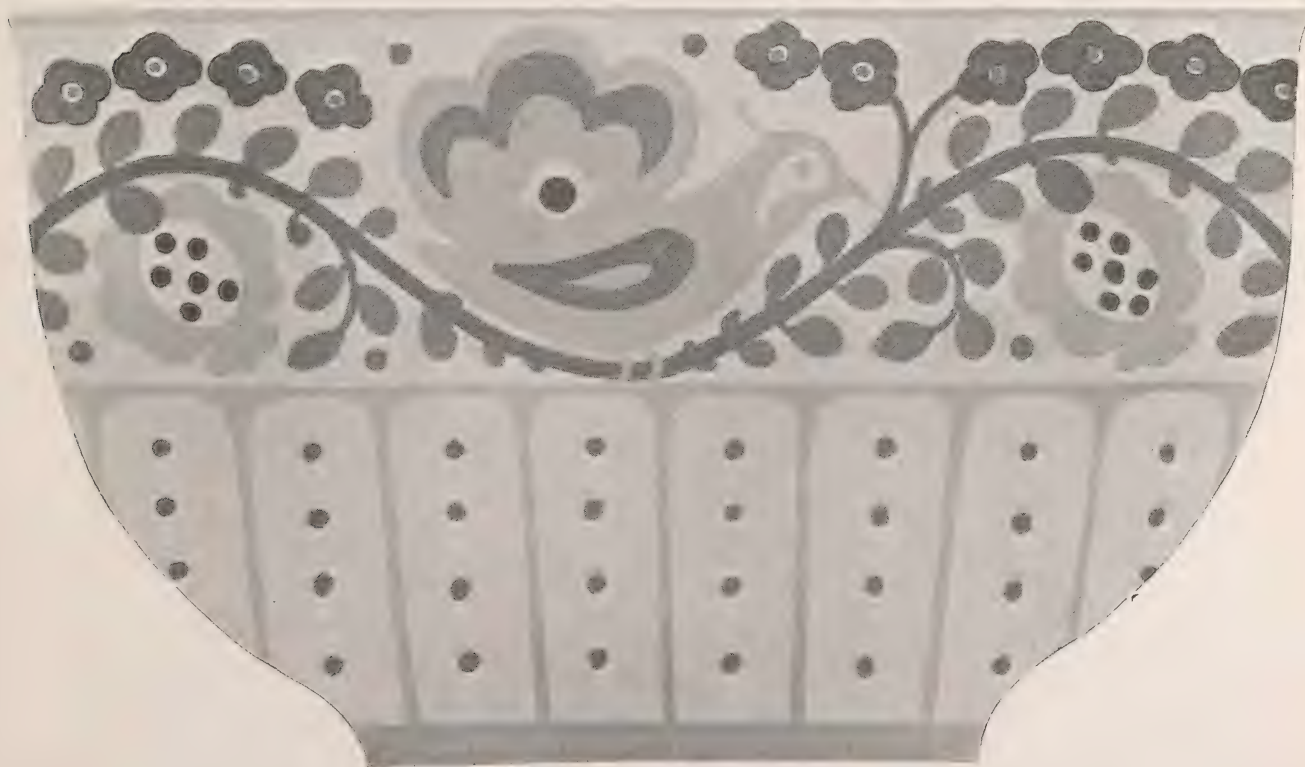
Leah H. Rodman

SCHHEME—Tulip and stems blue enamel, leaves gold, or black part of design violet enamel, gray part in brown green.

EXHIBITION NOTES

Our editor, Mrs. A. Alsop-Robineau, is exhibiting at the Macbeth Galleries, 450 Fifth Avenue, New York, some of her high fire porcelains. This is part of the exhibit which received the Grand Prize of Ceramics at the Panama Pacific Exposition, and also includes some more recent pieces. Another interesting lot of her porcelains is shown in the Syracuse Museum of Fine Arts, where it will probably permanently remain.

Mrs. Katherine E. Cherry exhibited a most interesting group of enamels at the Arts and Crafts Shop, Boston, this past week. It was a small collection but choice. Her designs are characterized by a certain fluent grace that attracts even the casual observer and holds the trained eye to careful inspection. Her colors are, in the main, soft and well-modulated, green-grays and grey-whites being employed in most pleasing harmony in several pieces. Mrs. Cherry has applied gold with a miser's hand, for which one is thankful in the present instance. Her coloring in this exhibit, in twilight and early morning nuances, requires no oriental touch of metal to achieve its purpose. One remembers a serving-tray in bird motif, a fancy-biscuit jar in well-modelled enamels, and three bowls most charming. If there is any fault to find it is with a slightly hurried execution in the bands of flat color on several pieces but one forgives this defect in view of the skill that placed the enamels.



BELLEEK BOWL—DOROTHEA WARREN O'HARA

The shape of this Belleek bowl was designed by Dorothea Warren O'Hara, also the decoration. Enamels used: Green No. 1, Dull Yellow and Cobalt Blue. Gather enamel together with Warren's Enamel medium and thin with fresh turpentine. Grind until very smooth. Float on enamel with china liner No. 2.

LITTLE THINGS TO MAKE (Page 183)

M. A. Yeich

FRUIT OF THE DOGWOOD

BERRIES—Carnation, Yellow Brown or Green (indicating different stages of growth). Tips—Dark Brown. Leaves and stems—Grey Green, Moss Green, Shading Green, Brown Green. They may also be slightly tinged with Pompadour Red. Branches—Copenhagen Grey and Dark Brown. Black parts—Roman Gold. Lines—Black.

STEIN

Use Carnation for the berries with an underlying wash of Ruby. For the leaves, veins, leaf and berry stems, and upper portion of background use several tones of Grey Green. By adding Shading Green make the lower portions of the background darker until the shading green alone is used at the base.

CREAM PITCHER

Use same colors as for hat pin holder.

SALT DIPS AND ROUND BOX

Use dark green for lines. For the berries, stems and ground use several tones of Apple Green greyed with a touch of Black. Paint the berries in the darkest tone with dark green tips.

HAT PIN HOLDER

Tint china with Yellow Ochre before placing design. Line design with Red Brown, then proceed as for stein.

SMALL MOTIFS

Paint black parts of designs with Roman Gold. Use Black for lines. For the berries and the ground use several tones of Yellow Ochre, adding a little Carnation for berries. For the tips of the berries use Dark Green and for the leaves and stems a medium tone of Green. Gold may be substituted for the berries if desired, except in the designs for the olive dish and the salt shakers.



BREAD AND BUTTER PLATE, ORANGE BLOSSOM DESIGN—LOLA A. ST JOHN

Outline and thin band are Gold. Second Fire—Oil leaves and grey stems and dust with Florentine Green. Oil wide dark band and dust with Dove Grey. Flowers and buds and oiled are dusted with Yellow for Dusting. Retouch Gold.



LITTLE THINGS TO MAKE, FRUIT OF THE DOGWOOD MOTIF—M. A. YEICH (Treatment page 182)

BEGINNERS' CORNER

Names of successful contestants for this department will be given in next issue. There are so many contestants that we have not yet had time to read all the articles.



A SHIP DESIGN FOR BEGINNERS

Mary Johns

If you are a "really truly" beginner, suppose you try the little panel design of the ship. You can put it on a tile or a square fernery or any four panelled piece of china. You will need to continue the water and cloud lines on either side to fill a square panel. If you can draw, you will have no trouble in adapting the design to whatever size panel you use. But if the ship tile seems too hard to manage, try one monogram on a tea tile. The method is the same. First drop upon your surface a drop of fat or thick oil of turpentine then with a little spirits of turpentine on a rag wipe it all over the space to be designed and pad it with a little ball of absorbent cotton covered with a bit of old white silk handkerchief held by a rubber band. Let this dry. Make a tracing of the outline of the design, with India ink on tracing paper, on the wrong side of the tracing go over the lines with a soft pencil. When the china is dry, place this tracing, pencil side down, on the china, fastening it in place with a bit of plasticine, trace the lines of the design with a hard point. You can use a sharp hard pencil, or a slate pencil or an ivory point, lift one end of the design to be sure all lines are traced before removing the tracing paper. Then with a fine pen and Higgins Water-proof ink, go over the design on the china making as fine lines as possible. Then with a little spirits of turpentine on a rag wipe off the surface any smears of oil or lead.

Heat your square of gold by leaving a moment on the

stove or register or passing a match beneath it. Take a small quantity with your small horn palette knife and remove it to a clean slab of glass and add a drop or two of garden lavender till it is thin enough to flow from the brush like cream, if too thin it will spread, if too thick it will not go on smoothly. Use a square shader number six, work it in the gold till it is full, and then, spreading it on the china, fill in the black parts of the design with a thin coat dry the tile or fernery in the oven and give a second coat, making your brush strokes in the opposite direction. After drying this, take a pen knife and scratch out any gold that has run over the design. Be sure the white portion is clean, then fire. This can be repeated in a second fire if the gold is not heavy enough. The gold will look dull when it comes from the fire, it must be burnished either with a glass brush or a little burnishing sand and water used with a rag.

✕ ✕

HINTS FOR BEGINNERS

Mrs. M. Phillips

I WILL give you some of my experience as a teacher. The first thing is to get a book of instructions of China painting, there are many good ones.

Learn well your colors and strength. Practice by making straight and curved figures, blending same with brush. Avoid using too much oil in brush. I use $\frac{1}{2}$ oz. oil Cloves, $\frac{1}{2}$ oz. Balsam Copaiba, 15 drops Tar oil for mixing medium.

It is always best to draw single flowers first, outlined in India ink. Don't try to paint flowers completely for first fire. The thinner you paint for first fire the better, so you keep your design, the second fire you will have something to work on and gain confidence, your trouble will be getting too much paint on brush, thereby getting it on too heavy, not having the touch or control of your brush. Load brush often and lightly. So many dip right into center top of pile of paint. Take from side blending it into brush well. This mixes it with the oil in brush, it must then go on china smoothly. Use the brush as you would a pen, keeping it flat, touching nearest corner of brush to china, bringing down as to width and depth desired. Do not work over your painting after having layed it in, or it will look mussy. One stroke of the brush gives best results. If you do not get it right, rub it off, nothing else will make good.

If you paint you cannot afford to be without the *Keramic Studio*. When you get it study it.

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STUDIO NOTES

Mrs. L. Vance Phillips will resume her teaching at Chautauqua the coming summer. She will be assisted by Miss Fannie M. Scammell, who has just returned from California. Miss Scammell will be remembered by *Keramic Studio* subscribers as a former contributor to the magazine. She has taught at Chautauqua before and has been one of the most popular assistants of Mrs. Vance Phillips there. She is an enthusiastic teacher, and her work has charm and style.

Mr. Walter Titze of St. Paul, Minn., is at present doing some work with Coover's Outlines, demonstrating in different large cities in the West the practical application of this medium of decoration. His work covers enamels, lustre and flat color treatments and the technique that enables his pupils to execute the work. He spends a week at each place. He starts in the first week of March at the Milwaukee Art Store, Milwaukee; from there going to Devoe & Reynolds Co., of Chicago; after that Miss White's studio in Detroit; Mrs. Weschler's studio at Erie and at Mrs. Filkins in Buffalo.



FERNERY—ELISE W. TALLY

OIL the dark part of flowers and the small units in design, stem, and the pointed space between the upright leaves and bands and dust with Water Blue. Oil leaves and dark design at the lower corners and dust with Grey Blue. Oil light spaces in flowers and the grey tone on the corner panels and dust with Glaze for Blue. Oil grey centers in flowers and the white space in the circles and dust with Bright Green.

ANSWERS TO CORRESPONDENTS

G. R.—When a design on a rim plate is done in silver and gold, is fired several times in a Wilke kiln, and other china exposed to less heat during the same firing retains gold and color and stands polishing while the first piece, the silver, comes off and not the gold, what is the trouble? In some places the silver is blistered and if we persisted I believe we could scrape most of it off, I wanted to give silver second coat when thin, and white gold was used for silver and that is where the trouble began. What shall I do to remedy it, take it all off or apply more white gold after getting most of it off?

2. What can be done to a vase where the paint was applied too heavily and has chipped off leaving no glaze there? Subject dark red roses, crimson purple and ruby being used in hearts of rose. Would repeated firings aggravate it?

3. Is the sugar and black the best combination for outlining, some of my pupils seem to get it on too thick and it spatters in the firing and chips off.

If the silver blistered and came off it is probably due to being applied too heavily but if it looks even and rubs off in burnishing it may have been under-fired. The silver requires a little hotter fire than gold. You should not have trouble with the white gold as it is used as satisfactorily as the silver in most makes. If the silver looks smooth you need not take it off but apply another wash of it and fire it.

2. If the rest of the color looks heavy it is best not to fire it again or more color will chip off. You can paint the flowers again and let it dry thoroughly and then put a thin coating of shellac over it and it will hold but if

you prefer firing, scrape off as much of the color as you can and possibly it will go through the fire alright.

3. Some people prefer the Mueller & Henning tube Outlining Black which is thinned with lavender oil while working. You will also find some advertisements in this magazine of bottled Outlining Black which is very satisfactory.

C. M.—Would you please tell me how to use the powdered zinc in a kiln which has become clogged with soot?

Can I put the zinc in while firing, with the china in the kiln?

Which is better, the powdered zinc or strips of it?

If strip is best how long a piece should be used?

Can you tell me of any blue color that will not wipe off or wear off for bachelor buttons or darker?

The powdered zinc is thrown on the flame when the pan is hot, it is alright to do it while firing the china. It would be better to correct the draught for your kiln as you probably do not have one that is strong enough. Either the strip or powdered zinc can be used, it is best to cut up the strip in small pieces.

No color should wipe off or wear off if it is fired hot enough to have a glaze unless you have a color that is not fluxed enough, all of the standard colors on the market are alright. Deep Blue Green, Banding Blue and Copenhagen Blue are good colors to use.

Mrs. E. J. F.—Am painting a lemonade pitcher with dragon handle, want to use green jewels for eyes, how do I fasten them in? Should they be put in after pitcher is completed?

You can fasten them in with any good glue. Yes, the pitcher should be completed.

Mrs. N. R. V.—I have a beautiful cup and saucer in Willets Belleek and want something to put on it. Would you suggest tinting Belleek all over where it is so pretty and creamy in itself and what colors would you use on Belleek ware not tinted?

No it is not necessary to tint it since the ware is such a pretty color. Enamels can be used very successfully on it or any flat colors and gold. You can

use any colors on it if they are used delicately so they blend in with the color of the ware. Soft grey, green gold, dull yellow and a dull lavender or mode is good. Also pink and greys or any other color that you like.

H. M. G.—Would you kindly tell me if Royal Doulton china can be fired to advantage. There is a difference of opinion here in regard to it.

You should be able to fire it but we do not know what temperature of heat it requires, if it is decorated you run a risk in firing it.

M.—A friend has a dinner set with a tinted background which has been in use for years. The tint is worn off in places. Fruit acids, etc., affect the tint. Why is this? Is it not advisable to tint anything that will be used a great deal?

The tint should not wear off, it probably was not fired hot enough. Table ware is not being tinted all over now, it is left white with the edge tinted if preferred or it is all left white except the design.

I. N. C.—In the September, 1915 number of *Keramic Studio*, page 66, there is a wild grape motif for Belteek bowl by L. A. Mowbray. I would like to make the grapes a different color not purple. What would you suggest? Would pale green or white gold look well?

White gold would be alright but they would look better in enamel since the leaves are made of it. A dull yellow enamel made of Jasmine and a little Amethyst or Warm Grey would be alright or if White Gold is used paint the leaves with flat color or Light Green Lustre.

Mrs. E. W. S.—Do not quite understand the new dusting process. In doing tea tile "Phantom Ship Design" in May, 1914, is it necessary to dry dusted part before proceeding with the next, and what is to prevent one dusting color from dusting into the air and settling on the others? I have used the dry ground process for large surfaces successfully but do not see how it can be applied to small spaces next to one another. Why is the entire tile dusted with grey in the last fire? Should the color when applied obscure the entire design?

2. In using tube colors can I use Lavender oil as a medium or just turpentine?

3. In painting on dusted parts, must they be first dried and the painting proceed in the regular manner?

1. No, it is not necessary to dry the different colors, a small dusting brush is used and you keep the color off the other parts as much as possible. It is best to dust the darkest and strongest colors on first and then if the lightest colors do dust over them it will not affect them. Yes, the grey should be over the entire design, it is a very delicate color and will not obscure your colors but is used to blend the colors together in one tone.

2. Yes, Lavender may be used instead of turpentine.

3. Do not understand this question, if you mean painting over a place that has been dusted it cannot be done before the dusting is fired.

F. A. J.—Will you kindly tell me if lustres and enamels will work on French and German china after design was removed with acid and the glaze left dull? Would I use hard enamels the same as before?

Can Satsuma be fired with the French and German china by putting in the coolest part of the kiln?

Enamels are never as satisfactory on these wares as on a soft ware, you are always in danger of having them chip off, but they will hold just as well as before the glaze was removed. Lustre would not be satisfactory as it would fire dull. Dry dusting would be satisfactory on it. Yes, use hard enamels.

Satsuma can be fired with the other pieces as you suggest.

O. S. B.—In December, 1914, *Keramic* is a lemonade set in enamels by May B. Hoelscher which I do not fully understand.

1. What is the effect of the finished piece, to suggest a delicate tinting or otherwise? because it means a difference in laying on the colors.

2. What is the proportion of Meissen Brown and Brown Green? Could another color serve as a substitute for Meissen Brown?

3. Some of the small dark spaces in band are darker, those nearest the circle being the darkest, are all Blood Red? What are the two spaces in stalk just below the darkest flowers at the base of circle, also the two small spaces where the stalk and band meet at bottom of pitcher?

4. Is the band, leading from the stalk and running around base of pitcher to be of same enamel as stalk?

5. What color in center of flowers?

6. Is enamel used to fill in the small circular form around each flower, if so what color?

1. The general effect is delicate tinting.

2. A Dark Brown and Yellow Brown could be used instead of Meissen Brown. Use 1 part Dark Brown, 1 Yellow Brown and 1 Brown Green.

3. All of the dark spaces should be the same tone of Blood Red. Use the Yellow enamel used in the light flower for the spaces in the stalk.

4. Yes.

5. Use Jersey Cream in a ready prepared enamel, or Yellow Brown and a little Black in mixing the enamel.

6. Yes, use the same enamel in dark flowers as used in the partly concealed ones and in the latter use the same as in darkest flowers. For lightest flowers use same as centers with a little more white added.

A new line of "Favorite" China just received

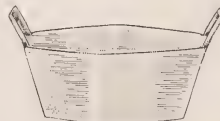
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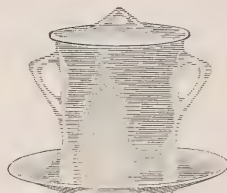
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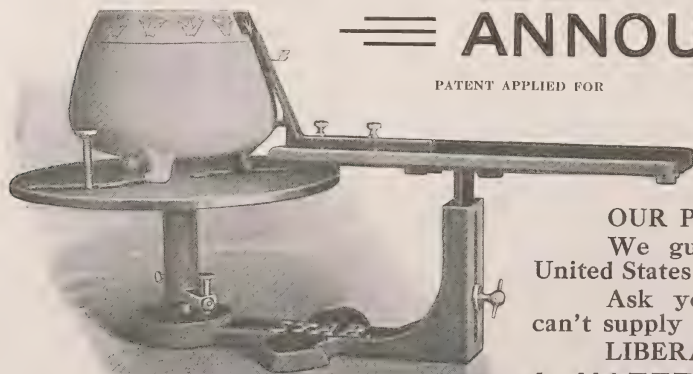
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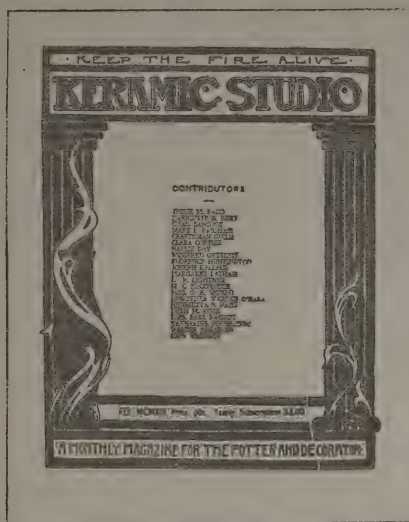
BOWL—ALBERT W. HECKMAN

See Naturalistic Section, page 1, for treatment

APRIL 1916
KERAMIC STUDIO

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SYRACUSE, N. Y.

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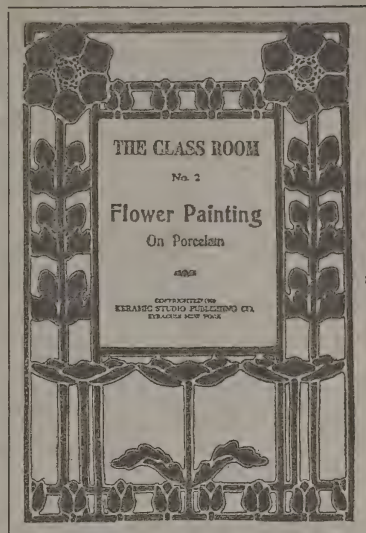
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KERAMIC STUDIO SUPPLEMENT

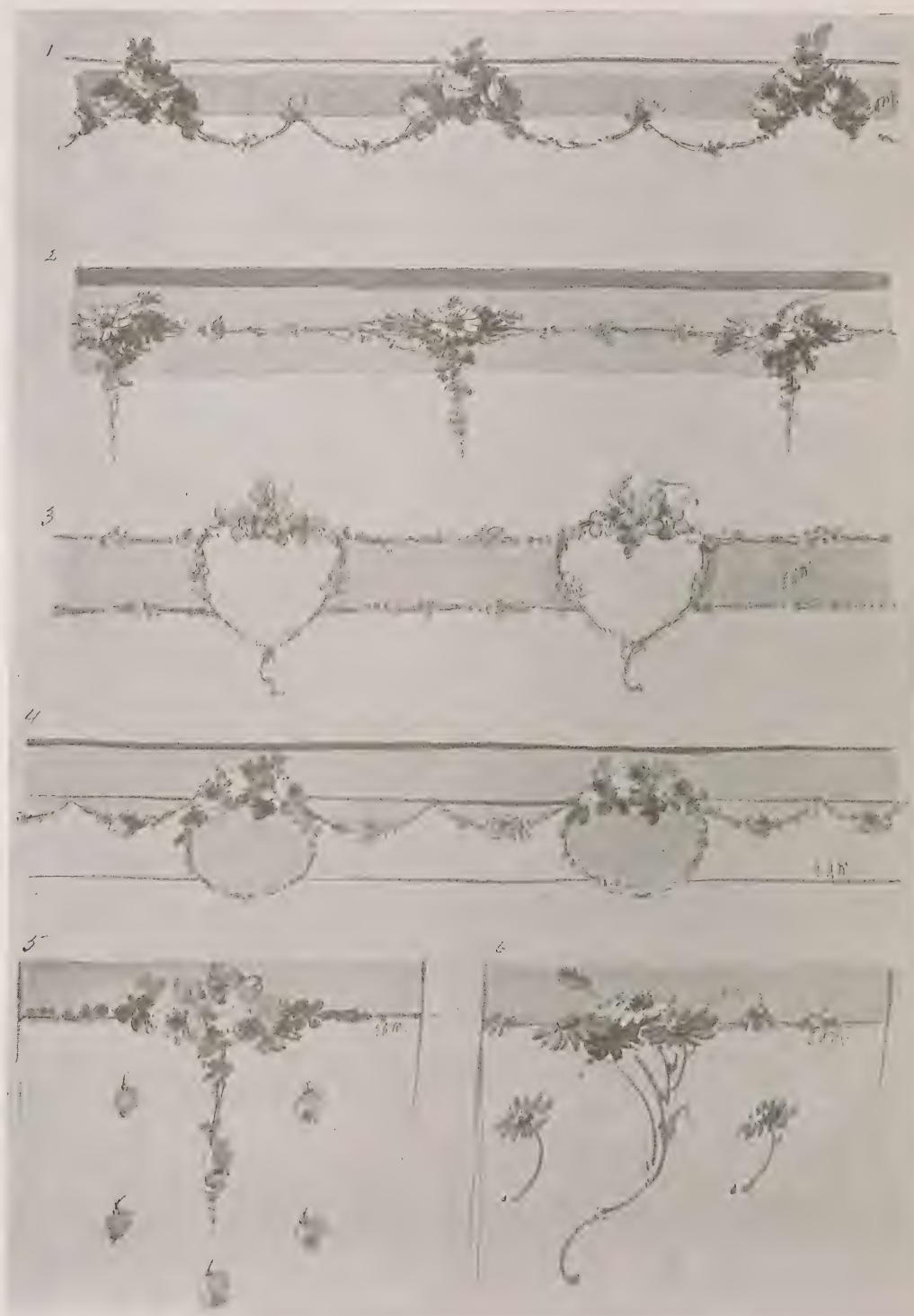
SYRACUSE, NEW YORK, MAY 1915



CUP AND SAUCER, WILD ROSE—ADELINE MORE

PAIN'T flowers with a thin wash of Blood Red to make a delicate Pink, shaded with same color a little heavier, centers are Albert Yellow, shaded with Yellow Brown. Leaves are Apple Green, a little Yellow and Dark Green. Add a little Brown Green and Shading Green for the shading. Stems are Apple Green, Yellow Brown and a little Dark Brown. Keep

background light, using Albert Yellow shaded into Yellow Brown and Violet. Bands, Yellow Brown and a little Dark Grey. Second Fire. Retouch flowers with a thin wash of Rose, use the same color as for first fire so the rest of the design where strengthening is necessary. Paint the remaining white with a thin wash of Dark Grey and a little Albert Yellow.





BELLEEK TEA SET—DOROTHEA WARREN O'HARA

MAY 1915
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

BANDS (Page 2)

Mrs. F. C. McGaughy

NO. 1, paint band Ivory Yellow and lines Olive Green. Flowers are Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red with Brown Green used with above colors for shadows. Keep leaves in warm tones Yellow Green, Olive and Brown Green.

No. 2, Band is Grey or Lavender Glaze. Narrow bands are Violet No. 2. Asters are Blue Green, Banding Blue and Violet No. 2 or Royal Purple. Asters are Lemon Yellow, Yellow Brown and Sepia.

No. 3, Band is light wash of Chrome Water Green. Forget-me-nots are Deep Blue Green and Copenhagen Blue. Leaves are in warm tones of Green. Little leaves and vine edging band are Copenhagen Blue.

No. 4, Band is delicate Grey Blue band, narrow lines are Copenhagen Blue. Roses are Peach Blossom and Asters of Roses with a little Lemon Yellow. Leaves are Yellow Green, Olive, Grey Green. Shadow leaves and edge of panels are Copenhagen Blue.

No. 5, Coloring may be same as for No. 4 or for white roses use a Grey Green band, Grey Green shading and Yellow Green leaves and use Lemon, Albert Yellow for roses and add a little Violet or Dark Green for their shadows.

No. 6, Daisies are Lemon and Albert Yellow or Yellow Brown and Brown Green for shading. Centers are Lemon Yellow, Brown and Sepia. Leaves are Olive and Brown Green and Yellow Green. Band may be Light Blue or Lemon Yellow and Yellow Green. Background Ivory. Use same colors in retouching and use Roman Gold with the warmer colorings and Green or White Gold with the cooler ones.



BELLEEK TEA SET (Supplement)

Dorothea Warren O'Hara

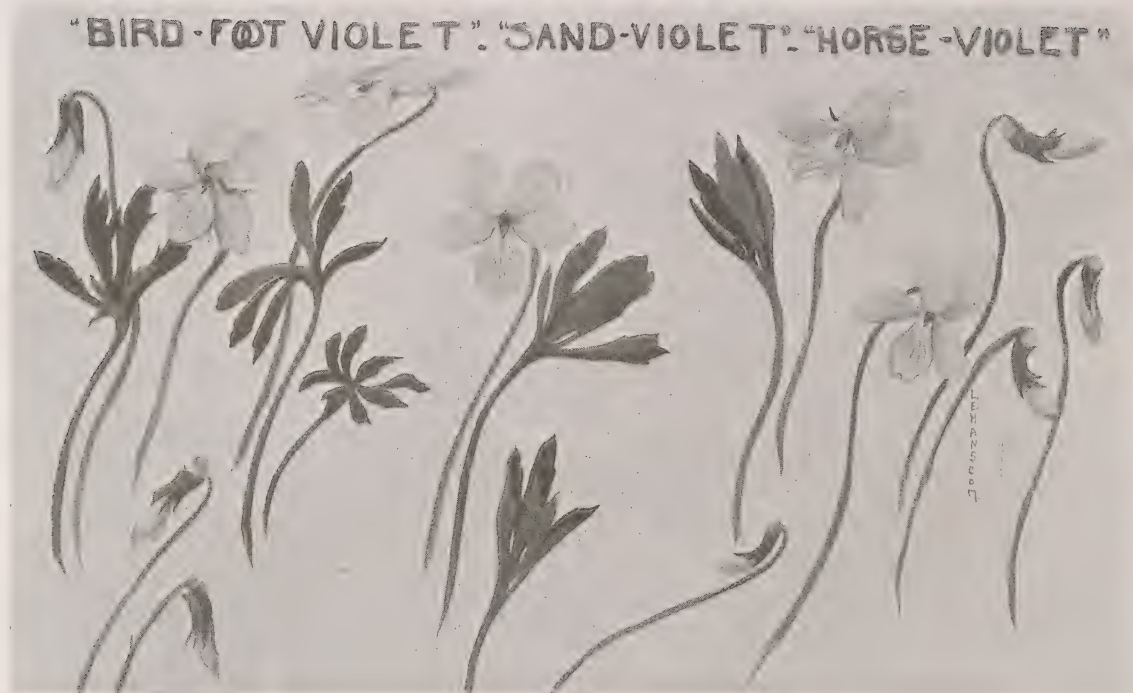
BANDING Blue color was used for outlining flowers and also for all lines and bands. Flowers of Old Chinese Pink Enamel and Light Lemon Yellow for center. Leaves, Green No. 1 Enamel. Mix with Warren's enamel medium, grind until very smooth.



APPLE PITCHER—ALBERT W. HECKMAN

TREATMENT No. 1—Dust leaves with Water-lily Green, apples with Deep Ivory, stems and outline with Mode. Background a light green.

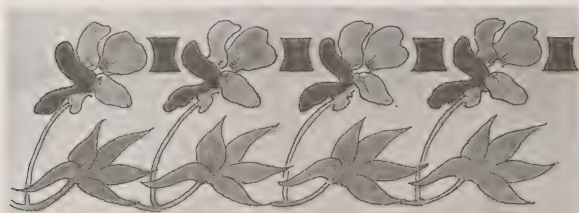
Treatment No. 2. Leaves a Warm Grey. Stems a Dark Blue. Apples are a Dull Yellow. Background a Blue Grey Glaze.



WOOD VIOLETS—L. E. HANSCOM

LEAVES, Moss Green underneath and Olive Green above. Stems of leaves, Moss Green. Stems of flowers, Apple Green. The flowers range from very pale heliotrope shades to a dark, rich, reddish purple. For these tones use Violet No. 1, with Air Blue. Violet No. 1 and Violet No. 2 for the paler flowers. Use Violet No. 2 with Royal Purple and with Roman Purple for the darker flowers.

The upper part of the center petal is white. This violet has a very large center, orange, tipped with pale green.



BORDER OF MOUNTAIN VIOLETS—MELVINA RUSHMORE

BORDER OF MOUNTAIN VIOLETS

Melvina Rushmore

NO. 1. Outline with Dark Grey and a little Deep Purple. Paint light part of flowers with Violet and a little Deep Blue Green, dark petals with Banding Blue and Deep Purple. Stems and leaves with Brown Green, little Yellow Brown and a little Apple Green. Dark space between flowers Green Gold.

No. 2. Outline with Dark Grey and Yellow Brown. Print light part of flowers with Albert Yellow and a little Dark Grey. Dark part with Yellow Brown, Dark Green and a little Blood-Red. Leaves and stems Apple Green, Yellow Brown and Dark Grey. The darkest bands are Green Gold. The wide grey band at the top is Dark Grey and a little Yellow.

WOOD VIOLETS (Page 5)

Treatment by Jessie M. Bard

FLOWERS are a pale yellow, purple veined. Use a thin wash of Painting Yellow and shade with Brown Green and a little Yellow Violet. Veins are Violet with Deep Purple for the darker touches. Stems are Apple Green, a little Yellow and Dark Grey. Leaves are Apple Green, Shading Green, Brown Green and Yellow Brown.

PITCHER (Page 6)

Mrs. F. C. McGaughy

PAIN'T band Chrome Water Green. Daisies in Lemon Yellow, Yellow Brown and Brown Green, with Copenhagen Blue shadows. Leaves are Lemon Yellow, Yellow Green, Olive and Shading Green. Centers of flowers are Lemon Yellow, Yellow Brown and Sepia. Background is Ivory with shadows of blue and green back of daisies. Gold handle and top. Same colors used in retouching and some White Enamel may be used on most prominent daisies.



WOOD VIOLETS—PHOTOGRAPHED BY WALTER S. STILLMAN

(Treatment page 4)



PITCHER, DAISY MOTIF—MRS. F. C. MCGAUGHY

(Treatment page 4)



FLEUR DE LIS—HELEN J. HULME

MAY 1915
SUPPLEMENT TO
KERAMIC STUDIO

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BLOOD-ROOT—PHOTOGRAPHED BY WALTER S. STILLMAN

Treatment by Jessie M. Bard

FLOWERS are White. Paint the background and shadows around the flowers first and then shade flowers with Violet and a little Yellow. Centers are Yellow, shaded with Yellow Brown and a very little Yellow Red. For flowers use Violet and a little Blood Red. Stems are Apple Green, Shading Green and Dark Grey. Light leaves are Apple Green, a little Yellow Green, Yellow Brown, and Dark Grey. Dark leaves are Yellow Green, Shading Green, Brown Green and Dark Grey.



FLEUR DE LIS—HELEN J. HULME (Supplement)

Treatment by Jessie M. Bard

OUTLINE design with Dark Brown, a little Blood-red and Dark Grey. Paint the background with Yellow Brown and Brown Green and Violet.

Flowers are left white and shaded with Violet and a little Yellow Brown for the warmer tones. For the light yellow use Albert Yellow and the darker tone is Yellow Brown and a little Yellow Red.

For buds and leaves use Apple Green, Yellow Brown and

Green and for the darker tones add Shading Green and Dark Grey.

WATER COLOR TREATMENT

Helen J. Hulme

Sketch in the outline with pencil on heavy gray paper. In the greens use Hunter's Green and Emerald Green, with touches of Cobalt Blue and Burnt Sienna in the shadows, and Yellow Ochre in the half tones. For the high lights mix Chinese White with Chrome Yellow, letting it flow into the Emerald Green.

In painting the flowers, let the paper be the half tone as much as possible, at least covering it with only a tiny wash. For the shadows use blue and red with touches of green where the reflection comes from the leaves. For the high lights use fine Chinese White, and for the downy like centers Gambodge and White with touches of Chrome Orange.

Let all the colors flow freely, keeping the brush full of color. The brush used for painting this study was a Winsor & Newton sable brush, No. 6.

Finally outline the whole study with black combined with a little of the colors used in the shadows, thickening the outline wherever one line flows into another. Finish with a heavier outline the space enclosing the study.



PLATE, THIMBLE BERRIES—JEANNE M. STEWART

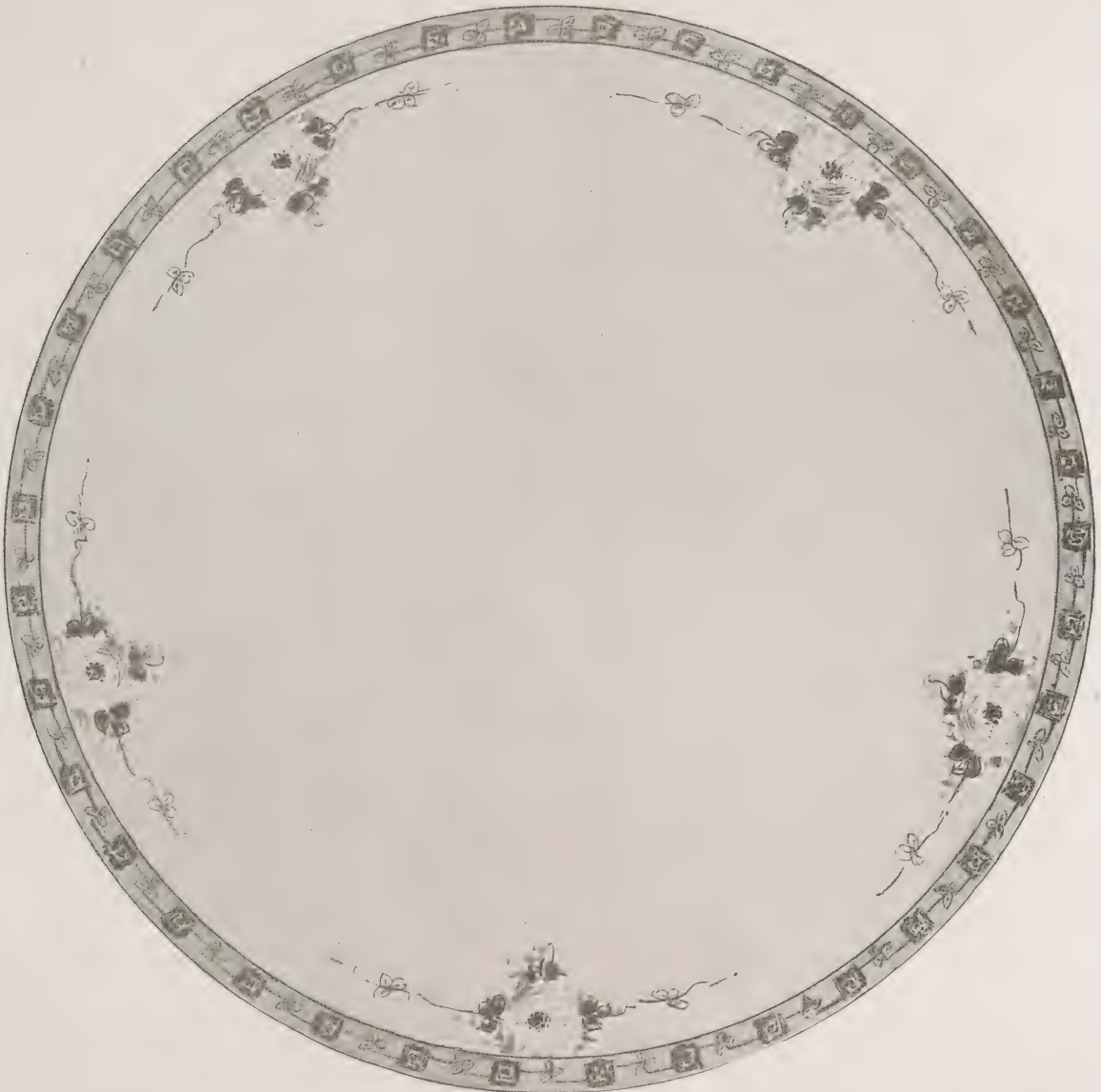
PALETTE for berries, Yellow Red, Pompadour Red No. 23, Pompeian Red and Ruby Purple. Hulls and stems, Brown, Pompeian and Yellow Brown. Leaves, Yellow Green, Turquoise Green, Shading Green and Brown Green. Background, Yellow Brown, Grey and Pompeian Red.

For the brightest tone in berries, equal parts of Yellow Red

and Pompadour Red No. 23 is used and darkest Pompeian Red to which is added one-third as much Ruby Purple. After the berries are laid in the small high lights are wiped out with small pointed shader. The smaller berries are Yellow Brown shaded with Ruby Purple. Grey and Pompeian Red make a good warm grey for background.

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, JUNE 1915



ROSE PLATE—DORA V. McCREA

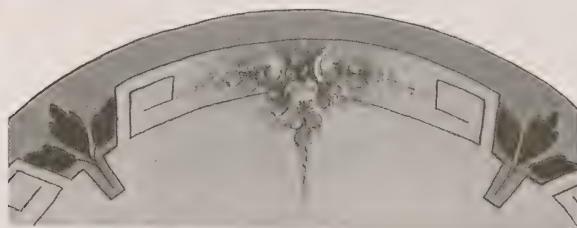
Outline band in Gold. Tint band in Apple Green. Design in Unfluxed Gold. Roses in Peach Blossom with touches of Rose and Ruby. Centers of roses in Albert Yellow, Yellow Brown and Sepia. Leaves in Moss Green and Brown Green, a little Sepia in darker places.



ROSE PANEL—LILLIE W. T. BENNETT

EDGES of roses are a pinkish cream with deep pink center. Paint edges with a thin wash of Albert Yellow, Dark Grey and a little Blood Red shaded into Rose toward the center, add a little Yellow Brown to the Rose for the shadows. Rose and a little Blood Red for the heart of the rose. Leaves are Apple Green, Yellow Green, Brown Green and Shading Green. Stems are Apple Green, Albert Yellow, Brown

Green and Dark Grey. Background shaded from Albert Yellow to Yellow Brown, Apple Green and Violet.

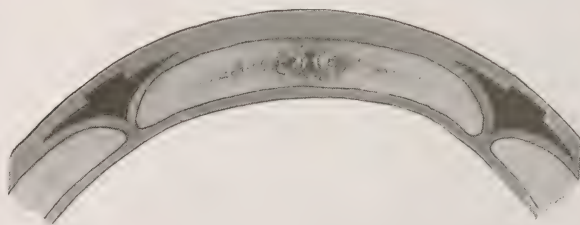


SEMI-CONVENTIONAL YELLOW ROSE PLATE

Lillian L. Priebe

PAIN'T leaves of Yellow Green very lightly and Yellow Brown; shadow leaves with Yellow Brown and Brown Green. Use Lemon Yellow for roses, shaded with Yellow Brown and Brown Green. Outline in black. Outside band in Gold, conventional unit in Hair Brown.

Second Fire—Wash in background in Ivory carrying same over roses. Retouch leaves and roses with same colors as used before, with a bit of Yellow Red in hearts of roses. Retouch outline and gold. Yellow Brown Lustre can also be used for band on outside instead of gold, and using gold for the conventional unit, and padding lustre over gold for second fire.



SEMI-CONVENTIONAL WHITE ROSE PLATE

Lillian L. Priebe

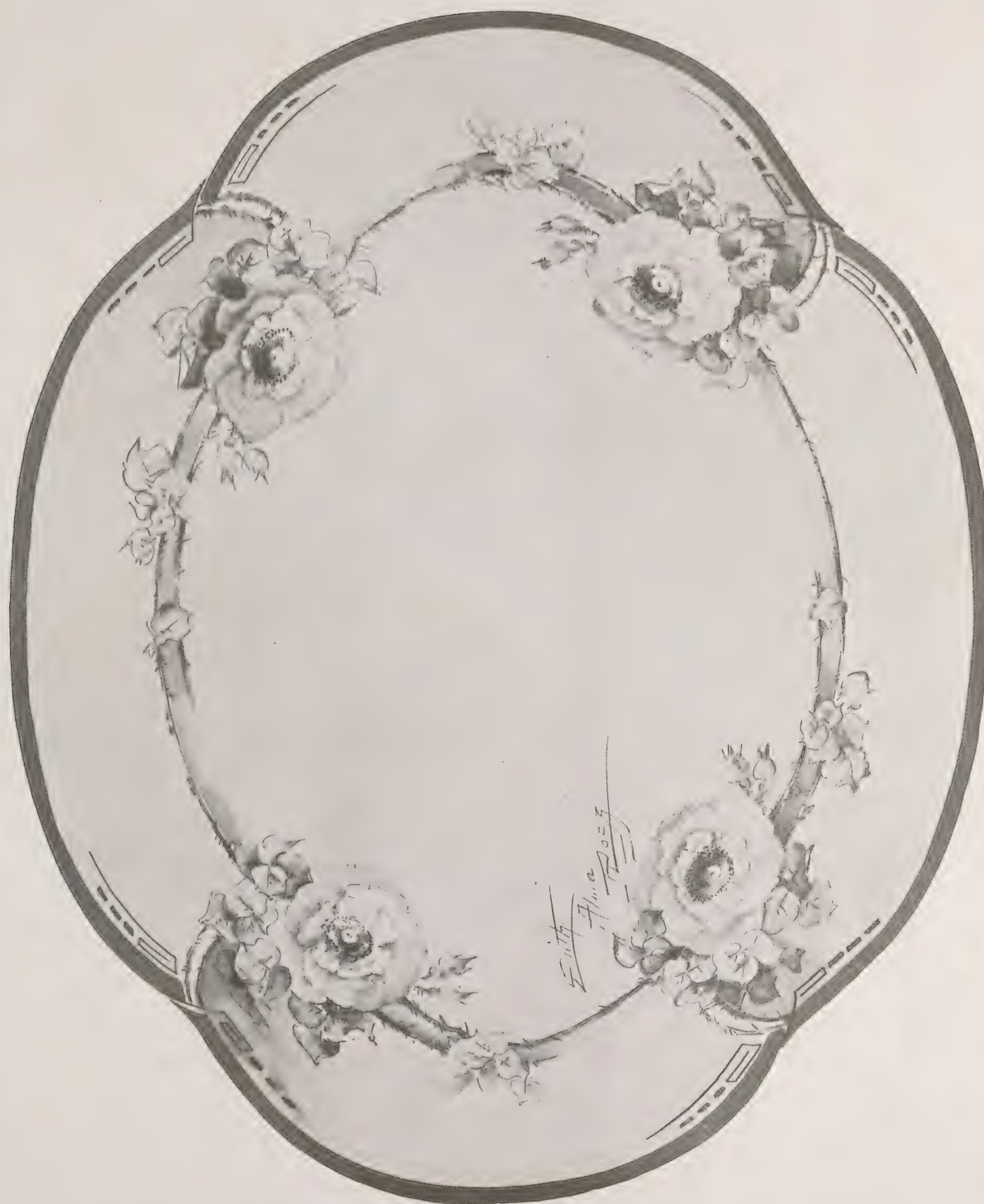
PAIN'T leaves with Apple Green, shadows with bit of Violet and Green; roses with Violet and Lemon Yellow, hearts of flowers with Lemon Yellow and touch of Yellow Red. Bands in light wash of Apple Green and dark unit in band and outline in gold.



ROSE TRAY (Page 3)

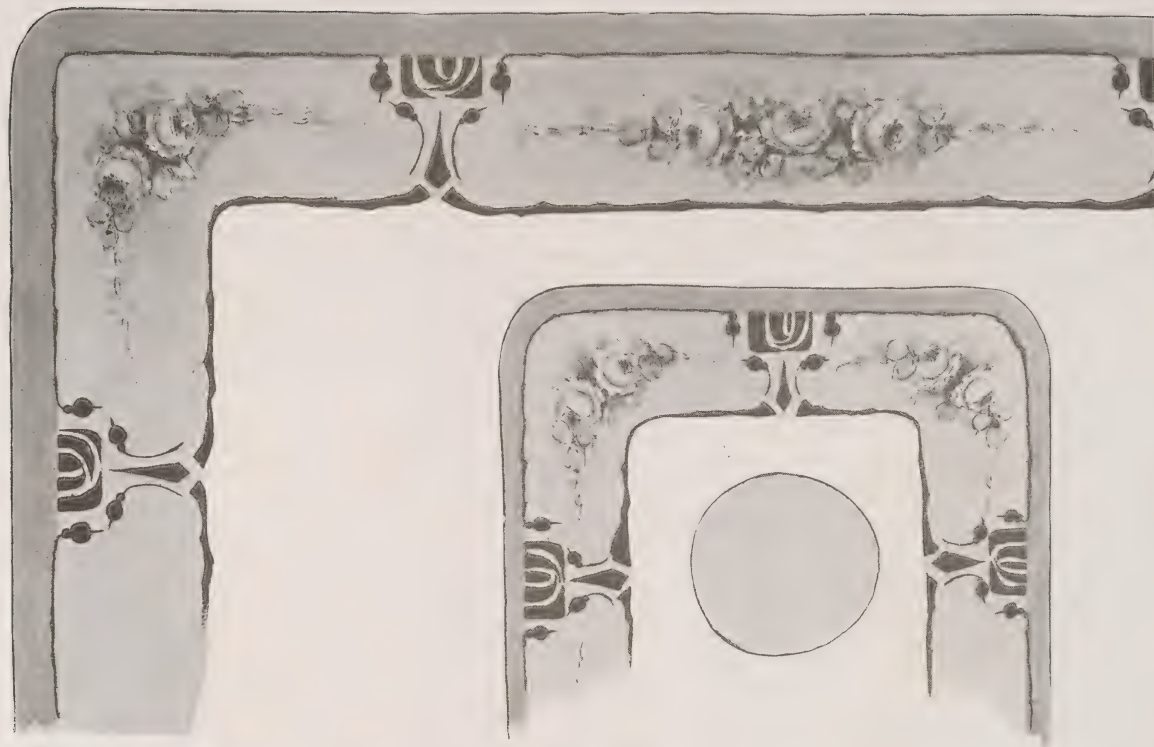
Edith Alma Ross

FOR pink roses, paint softly with English Pink, and shade daintily with Apple Green. Paint in the centers with Grass Green, Albert Yellow and touching in some stamens with Yellow Brown and a tiny dash of Capucine Red. Paint stems and thorns with Violet of Iron, Deep Red Brown and Yellow Brown. Leaves are put in with Grass Green, Dark Green and some are painted in with greys made of Violet of Gold and others with Deep Blue Green added to Grass Green and Albert Yellow. In the thorny band, if the roses are pink, flush in a soft tint of English Pink. Edge and ornament are of Gold. If yellow roses are liked, paint them with Albert Yellow and shade with Yellow Brown and Brown Green with a soft tint on lower petals of Capucine Red. In this case paint in a yellow tint to connect the bunches of flowers.



ROSE TRAY—EDITH ALMA ROSS

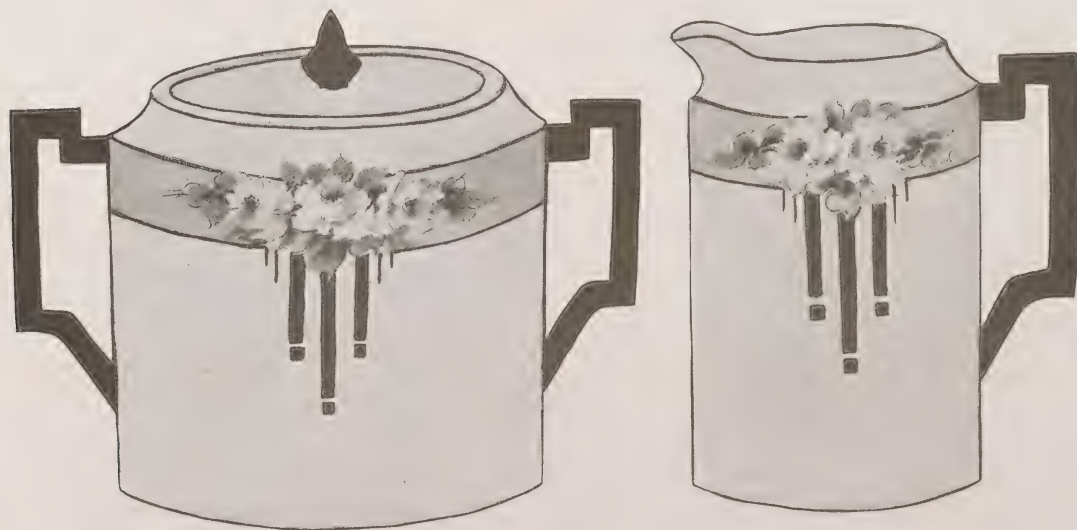
(Treatment page 2)



ROSE TRAY BORDER—LILLIAN L. PRIEBE

SHADOW leaves in Violet and Apple Green. Leaves in Yellow Green. Use Rose color for flowers. Light wash of Baby Blue on outside band. Dark conventional bands and unit in gold.

Second Fire—Wash Ivory over panels and bit of Copenhagen Blue around roses and leaves. Touch up roses and leaves and accent. Touch up gold. Center of piece left white.



SUGAR BOWL AND CREAMER—IDA N. COCHRANE

ROSES painted in Rose with touch of Brown Green for shadows. Leaves Yellow Green, Olive Green and Dark Green. Band Copenhagen Blue. Fine lines and dark

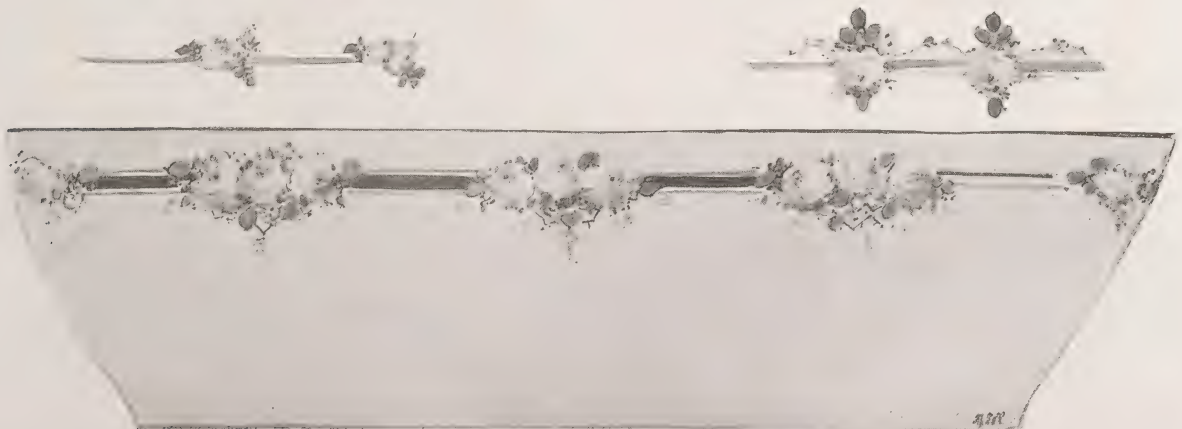
blanks below roses gold. Rest of cream and sugar pale cream. Handles gold. Put in all background colors and fire and put gold lines and bands over fired color with unfluxed gold.



PLATE—IDA N. COCHRANE

WASH in roses with Aulich's Rosa. Shadows Brown Green. Deep centers Am. Beauty. Leaves in tones of Yellow Green, Brown Green, Olive Green and Dark Green. Stems Brown Green and Auburn Brown. Center of plate delicate

cream color; outside edge soft shade of green using Yellow Green with touch of Brown Green or Yellow Green with touch of Empire Green.



ROSE BOWL—ADELINE MORE

(Treatment page 6)



JACK-IN-THE-PULPIT

Mary L. Berry

FIRST Fire—Background—Grey Yellow. Lily, Gold Grey, 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.



LITTLE THINGS TO MAKE (Page 7)

Dorris Dawn Mills

FOR pitcher, plate with blue and bowl, use light Yellow for lower tint and Russian Green for blue. For roses use Rose and a little Yellow on light side. For leaves Albert Yellow, Apple Green, Brown Green and Shading Green. Stems Brown Green, shading Blood Red and Deep Blue Green. For other rose plate use same colors for flowers and leaves and tint light Yellow and make conventional design Gold. Pink wild rose border, use Rose for Flowers, centers Yellow, Yellow Brown and Brown. Leaves same as others, tint top Rose. White roses use Apple, Brown and Shading Greens in shadows. Centers a little Yellow, outside border Silver. For yellow roses use Yellow, Yellow Brown and Brown. Leaves same as others. Salt dip, Yellow Brown at top, Yellow at bottom. The solidgreen in border is Olive Green outlined in Brown Green.



ROSE BOWL (Page 5)

Adeline More

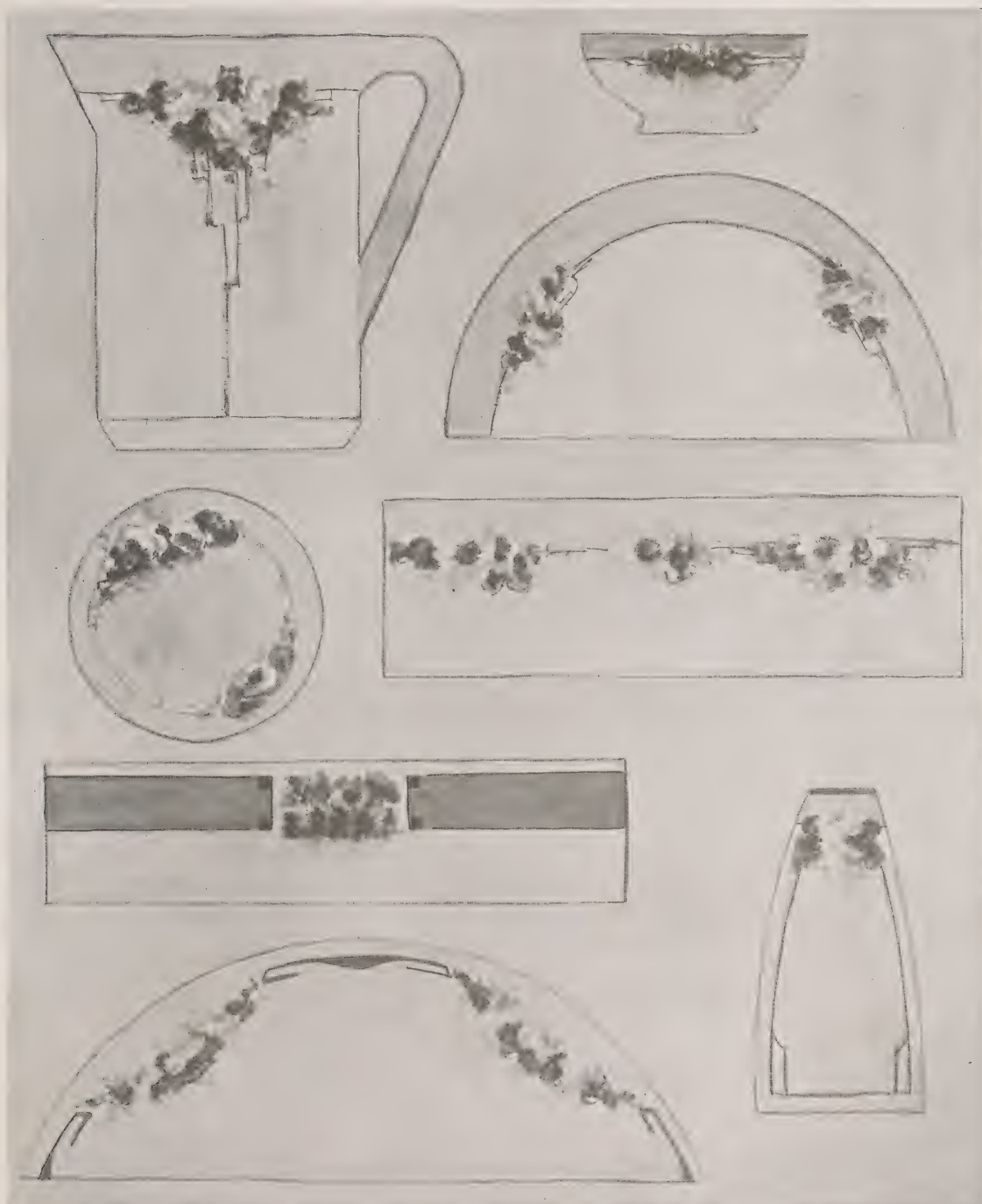
PAIN'T roses with a very thin wash of roses and shade with the same using it a little heavier, add a touch of Violet to it for the cooler shadows. Leaves Shading Green, Copenhagen Blue and Apple Green, the fine line on both sides of the dark band is of the same. The small dots around the roses are suggestions of forget-me-nots and are painted with Deep Blue Green and Banding Blue. The dark band is Gold.

Second Fire—Retouch where it is necessary with the same colors as in first fire.



CUP AND SAUCER—DORA V. McCREA

Paint roses in Peach Blossom with touches of Rose and Ruby. Leaves in Moss Green and Brown Green. Handle and edges in Gold.



LITTLE THINGS TO MAKE—DORRIS DAWN MILLS

(Treatment page 6)



JACK-IN-THE-PULPIT—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 6)

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, JULY 1915



PLATE IN WILD CURRANTS—JEANNE M. STEWART

FOR berries Banding Blue, Blackberry, Ruby Purple, Lemon Yellow and Yellow Green. Leaves and stems, Turquoise Green, Yellow Green, Brown Green, Shading Green, Yellow Brown, Wood Brown and Grey. Background, Ivory Yellow, Grey, Pompeian Red and Blackberry. The berries

are much the color of the blue berry, the smaller ones, not yet ripe, have light green and purple tones. The blossom end is in Blood Brown. The background should shade from a delicate Ivory Yellow to soft greys. Grey and Pompeian Red for the warmer and Grey and Blackberry for the colder tones.



PLATYCODON GRANDIFLORUM—LILLIAN BAKER STURGES

(Treatment page 3)



ALPINE HAREBELL—EDITH ALMA ROSS

MINERAL colors, Violet of Gold, Deep Blue Green, Albert Yellow, Capucine Red, Yellow Brown, Warm Grey, Grass Green, Brown Green, Dark Green, Brunswick Black.

Paint the flowers daintily with a violet made by mixing Deep Blue Green and a little Violet of Gold, shade with the same. The centers are painted with Albert Yellow, a very little Yellow Brown and a tiny touch of Capucine Red and Grass Green. The leaves are made by mixing Grass Green and Deep Blue Green for the cold green with Brown Green and Dark Green for the darker leaves. Add a touch or two of Yellow Brown on some of the dried leaves and a little Violet of Gold on the delicate stems which join the flowers to the main stalk. The background has soft pale washes of Albert Yellow in upper left hand corner shading below into a lavender blue and finally into indistinct stems and lines in the lower part of panel of a grayish blue, for which combine Deep Blue Green, Violet of Gold and a little Brunswick Black. Directly behind the grassy-like leaves there are washes in the center of the panel of Albert Yellow and Yellow Brown with grayish shadows cast below each blossom and leaf. The painting must be very delicate as this dainty wind flower is very airy and frail looking as it blows in the wind on the shores of Wisconsin lakes.



PLATYCODON GRANDIFLORUM (Page 2)

Lillian Baker Sturges

PAIN'T the flowers with Banding Blue, Baby Blue mixed with very little Copenhagen Blue. Use Silver Yellow for centers grayed slightly with Violet. Paint the leaves and stems Grey Green. For the background use Pearl Grey with a little Copenhagen Blue. Second Fire—Strengthen the leaves. Outline and put dark shadows in the flowers with Copenhagen Blue.



PLANT ANALYSIS, GLOXINIA—MARY L. BERRY



EVENING PRIMROSE—ELEANOR N. HARLOW

OUTLINE and stamens are Black and a little Dark Grey. Flowers are Albert Yellow shaded with Brown Green. Stems and leaves are Apple Green and a little Violet and a little Yellow Brown; for the buds and stems around the flowers use

Albert Yellow instead of Yellow Brown and add a little Dark Brown for the dark touches in the stems.

Background Albert Yellow, a little Yellow Brown and Dark Grey or Grey for Flesh.



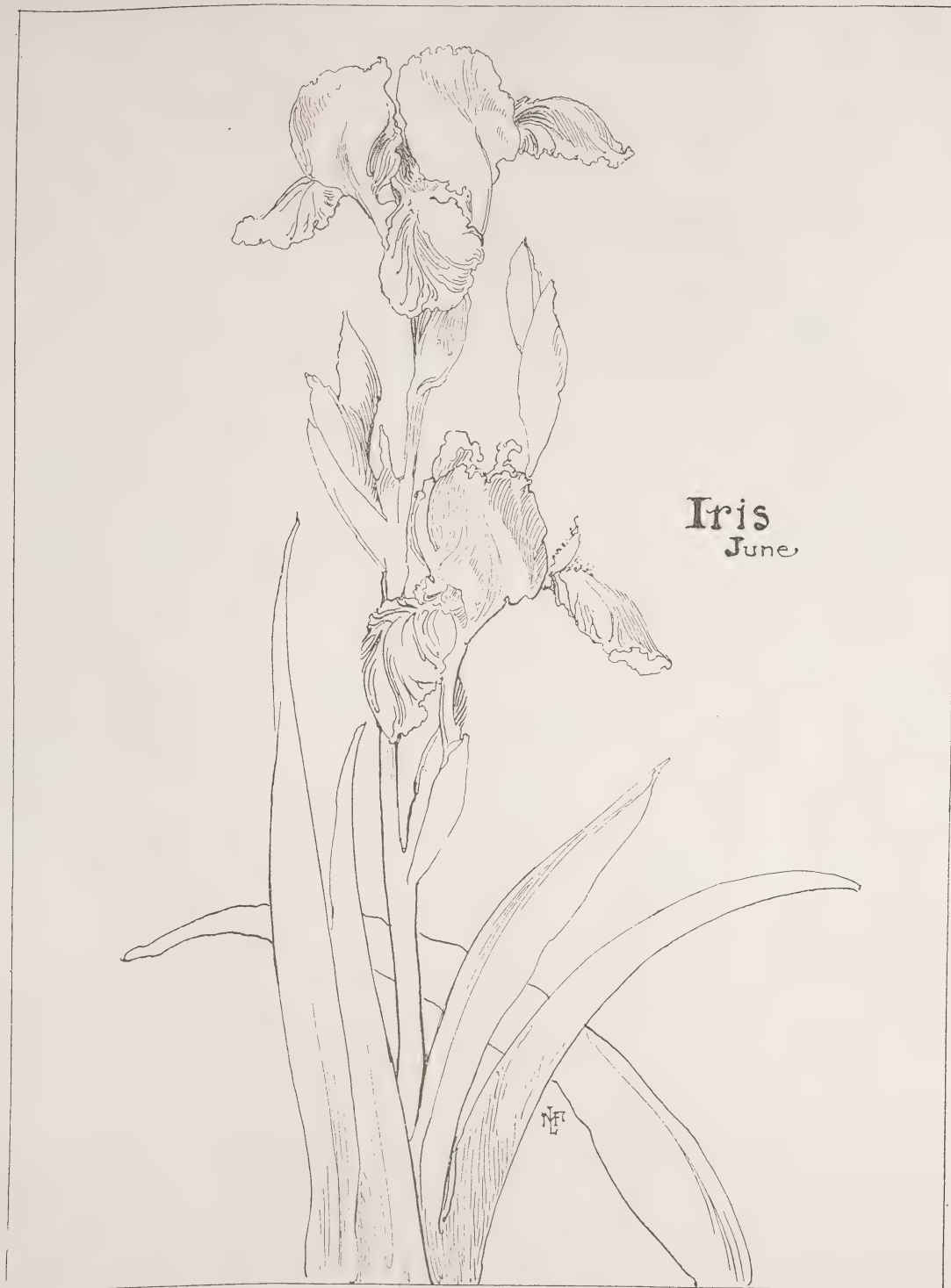
PLUMS—LUCY MAE SHOVER

OUTLINE design in Shading Brown, paint leaves with Brown Green and Apple Green with a touch of Moss Green for light parts. Use Purple for darkest parts of plums, shade this into Grey combined with a slight portion of Yellow Brown for light parts of plums. Use Light Grey for background.



MOUNTAIN LAUREL—MARION L. FOSDICK

Paint flowers with Rose toward edges, the centers are Yellow for Painting and touches of Apple Green, the stamens are Blood Red, the leaves are Apple Green and Yellow Green, the stems are Mauve and Blood Red. Second painting use same colors, paint background with Yellow Brown, Blood Red and Dark Gray.



IRIS—MARION L. FOSDICK

Paint in Iris with Turquoise Blue and Mauve, the buds with Yellow Brown and Brown Green, the stems with Yellow Brown and Yellow Green, the leaves with Yellow Green, Shading Green and Copenhagen Blue, retouch with same colors in second fire.

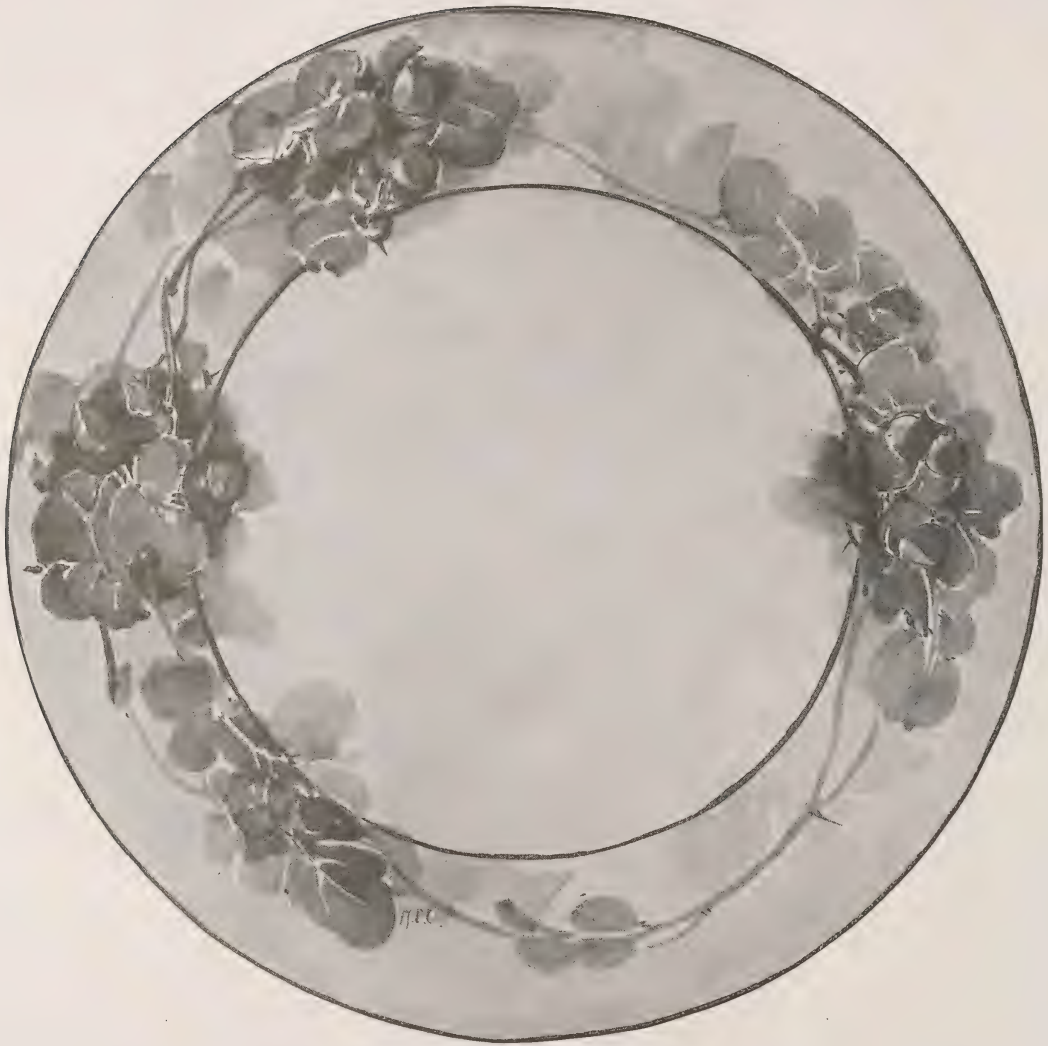


PLATE WITH BORDER OF ACORNS—ADELINE MORE

THE center of the acorn is painted with Albert Yellow and a little Dark Brown shaded with Yellow Brown, Dark Brown and a little Brown Green. The cap is Dark Brown and Yellow Brown shaded with Dark Brown, Brown Green and a little Blood Red. Light leaves are Brown Green and Albert Yellow. Dark leaves and stems Dark Brown, Brown

Green and a little Yellow Brown. Shadows are Blood Red, Dark Brown and a little Violet and shadow stems of the same. Tint the plate with a thin wash of Dark Brown and Yellow Brown.

Second Fire—Strengthen where it is necessary with the same colors as in first fire.

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, AUGUST 1915

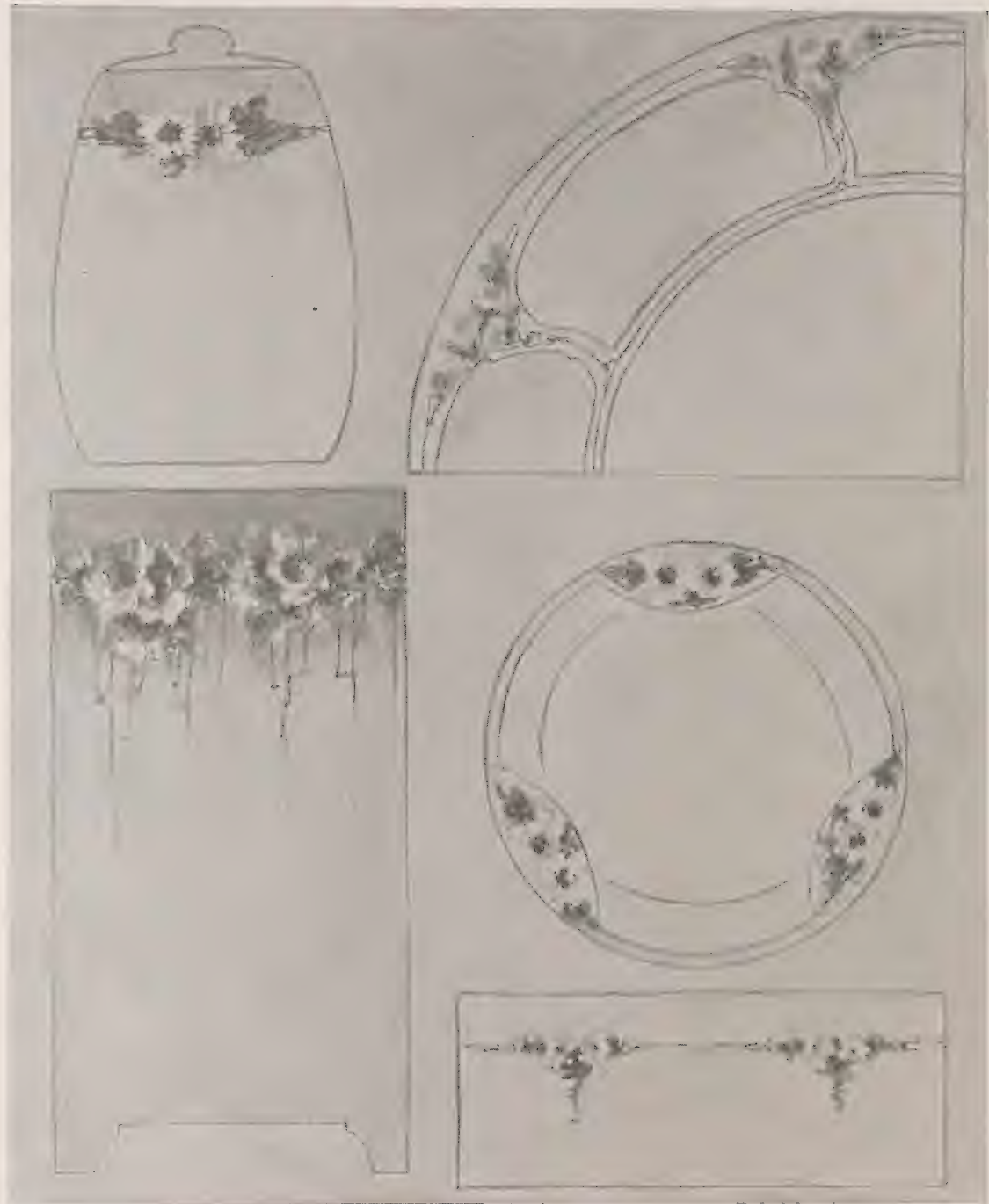


WILD ROSE PLATE—ADELINE MORE

FLOWERS are painted with a very thin wash of Rose or Pink and shaded with the same using it a little heavier. Centers are Albert Yellow shaded with Yellow Brown and a little Brown Green. Stamens are Dark Brown and Yellow Brown. Leaves and buds are Apple Green, Albert Yellow and Brown Green, with a little Shading Green added for the darker

tones. Bands are of the darker tone of green. The shading back of the flowers is Violet. Paint a light creamy tone over the remainder of the border with Albert Yellow and Dark Grey.

Second Fire—Retouch where it is necessary with same colors as in first fire.



FLOWER ARRANGEMENTS ON SMALL PIECES—DORRIS DAWN MILLS

NO. 1. White daisy is done in Brown Green and Shading Green in shadow, Yellow Brown center. Leaves are Apple Green, Yellow, Brown Green and Shading Green. Tint Yellow and Apple Green.

2. For roses use Rose with a little Yellow on light side.

Leaves are Apple Green, Yellow, Shading Green and Brown Green, paint stems Brown Green. Path around flowers is Russian Green. Tint Yellow and outline in Gold.

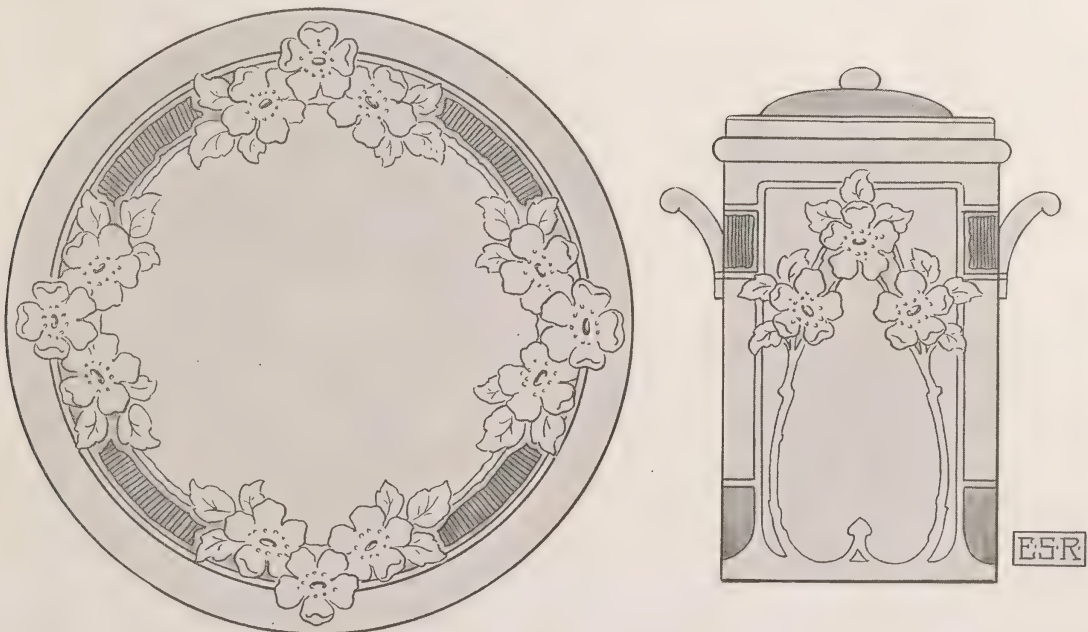
3. For yellow roses use Yellow, Yellow Brown and Auburn

(Continued on page 8)



HONEY JAR, WILD ROSES AND BEES—ELMA S. RITTER

Use a light Green for leaves, stems, also for cover, shade with Dark Green. For the flowers use Yellow for the centers and a light Pink shaded with Grey for the petals. For the background, between the stems on both saucer and jar, use Grey. The bees are Brown touched with Black, wings slightly shaded with Grey.



HONEY JAR, BRAMBLE ROSES—ELMA S. RITTER

The petals of the flowers are White shaded with a little Violet, the centers Yellow, leaves and stems are Green; the background (indicated by Grey with fine lines on both saucer and jar) should be of Gold.

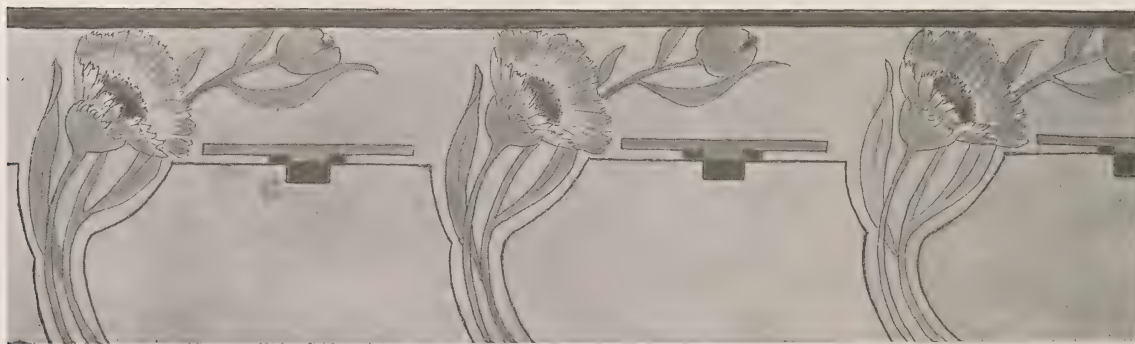


PLATE AND BORDER IN GAILLARDIA—NELLIE G. LEYMAN

(Treatment page 8)



APPLE BLOSSOM PANEL—ALBERT W. HECKMAN

(Treatment page 8)



WILD FLOWER SKETCHES—FLORENCE WYMAN WHITSON



WILD FLOWER SKETCHES—FLORENCE WYMAN WHITSON

(Continued from page 2)

Brown. Leaves are Yellow, Apple Green, Brown Green, Shading Green and Deep Blue Green. Stems Brown Green, shadows Blood Red and Deep Blue Green. Tint Yellow Brown at top blended into Light Yellow.

4. For purple Asters use Violet No. 2 with Deep Blue Green. Centers are Yellow, Yellow Brown and Brown. Leaves are Yellow, Apple Green, Brown Green and Shading Green. Tint center Light Yellow. Band Violet, outline in Gold.

5. Flowers are Deep Blue Green with a little Violet in the shadow part; center is Yellow. Leaves are Yellow, Apple Green, Brown and Shading Green; shadows are Blood Red and Blue. Band in Russian Green and tint Light Yellow.

APPLE BLOSSOM PANEL (Page 5)

Albert W. Heckman

WASH in the background with Pearl Grey and Apple Green. Vary it in the lightest part with added touches of Peach Blossom and Lemon Yellow. In the darker parts of the background add Purple Black and Shading Green with a bit of Violet No. 2. Paint in the leaves with Apple Green, Yellow Green, Shading Green and Purple Black. Add Pearl Grey and Violet for the shadow leaves. Wipe out the flowers and buds while the background is still in a moist state and paint in the flowers with Pearl Grey and Apple Green, in some places a suggestion of the Violet. Reserve the use of Peach Blossom or Rose for the pinks of the flowers and buds until the second firing. Give the most prominent flowers a very thin wash of Lemon Yellow. The stamens are Albert Yellow and Yellow Brown and the branches are Yellow Brown and Violet.

PLATE GAILLARDIA (Page 4)

Nellie G. Leyman

FLOWERS are painted with Albert Yellow for the light tones and Yellow Brown and a little Yellow Red for the darker tones, adding a little Blood Red and Dark Brown for the darkest touches. Centers are Yellow Brown and a little Dark Brown for the lights, and add more Dark Brown for the darker side. Calyx and buds are Apple Green, Albert Yellow and a little Dark Grey, and add a little Shading Green for the shading, using the same colors for the leaves. For Background color in border use Apple Green and Violet for the general tone and for the dark tone around the flowers add a little Brown Green. Put a few touches of Banding Green between the flowers. Small inner band, Dark Brown and Blood Red. The outer one is Gold.

CONVENTIONAL BORDER (Page 4)

W. G. Leyman

OUTLINE with Black. The narrow line at the top of the dark border and the two small squares in the geometric figure are Gold.

Second Fire—Paint flowers with Albert Yellow and a little Brown Green for the lights, and add Yellow Brown for the darker tone. Centers are Dark Brown and a little Yellow Brown. Leaves, stems and buds are Apple Green, Yellow Brown and a little Dark Grey. Large dark space in geometric figure and the dark band at the top are Dark Brown and a little Blood Red. Light space in geometric figure is Albert Yellow and a little Dark Grey. Background in border is a thin wash of Yellow Brown with a touch of Blood Red and Dark Grey. Background in lower part is 2 parts Albert Yellow and 1 part Dark Grey. Go over the Gold again.



MARY L. BERRY

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, SEPTEMBER 1915

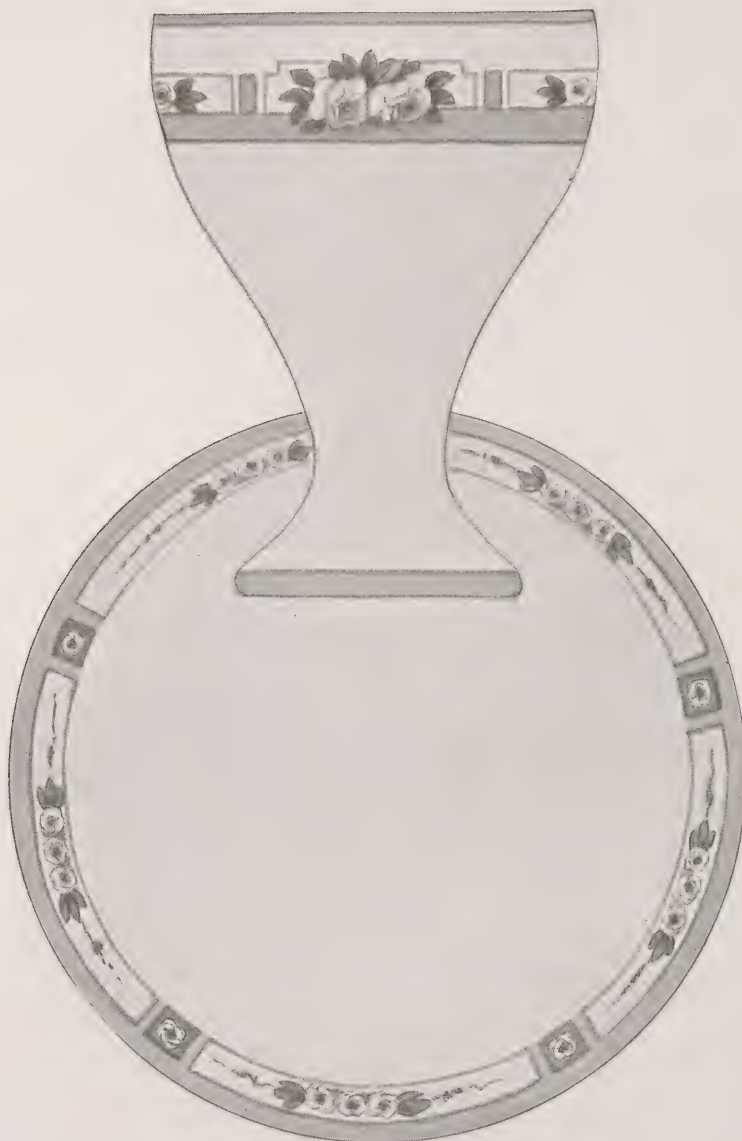


PLATE, HAZELNUT—ADELINE MORE

LIGHTEST tone on nuts is Albert Yellow and a little Dark Grey, use same a little heavier for shadows and add a little Yellow Brown. Caps of nuts are Brown Green and a little Yellow with Yellow Brown and Blood Red added for shading. Leaves are Brown Green and a little Yellow and a little Dark Brown added for shading. Stems and outer band are

Dark Brown and Brown Green. The wide dark band at edge of plate is Yellow Brown and Brown Green. Tint over center of plate with Albert Yellow, Dark Grey and a little Brown Green, use the same a little heavier for the shadow leaves.

Second Fire—Retouch where strengthening is needed with same colors as in first fire.



EGG CUP AND TRAY—ALICE B. SHARRARD

TINT border a soft purplish pink using Volkman's Purple V. Panels are tinted with Grey for pink roses. Paint roses Purple V, shading with little Ruby in centers. Leaves are Moss and Grass Green, toning with Mixing Yellow and Shading Green in dark parts, using bits of Purple V on tips. Small

roses a delicate tint of Purple V, with yellowish green leaves. Use same colors for tray, border on edge delicate pink, panels grey with pink rose groups as on the cup. Gold edges finish the set.

BOWL, POPPIES (Page 5)

Kathryn E. Cherry

PAIN'T poppies with Carnation for the lightest tone, add a little Yellow Red for darker tone, and add Blood Red for the darkest shading. Centers are Shading Green, Albert Yellow and Dark Grey. Stamens are Shading Green and a little

Dark Brown. The color in the bud is Carnation and Yellow Red. Leaves and stems are Shading Green, Copenhagen Blue and a little Yellow Green; add a little Dark Brown for shading on buds.

Second fire, oil the background and dust with Pearl Grey and a little Albert Yellow.



PLATE, ROSES—ESSIE FOLEY

PAIN'T roses with a very thin wash of Rose and shade with the same using it a little heavier. For the lightest leaves use Moss Green, a little Brown Green and Dark Grey; for darker leaves, Copenhagen Blue and Shading Green. Stems,

Copenhagen Blue and Violet. Background in the center and next to edge of plate, Yellow Brown and a little Yellow.

The conventional design in the center and the two bands are Gold.



PLATE, CUP AND PITCHER, ORANGE BLOSSOM MOTIF—ESSIE FOLEY

ALL black bands are Gold. Flowers are White. Paint the dark background around them with Yellow Green, Apple Green and Yellow Brown and for the darker tones add Brown Green and Shading Green, the lighter tone above the flower is Copenhagen Blue and Violet with suggestions of the same color in the light space also a thin wash of Blood Red

and Yellow Brown. Buds are Yellow Green and Albert Yellow and flowers are shaded with a thin wash of the same. Centers of flowers are Albert Yellow shaded with Yellow Brown and a little Dark Brown. The grey tone over the surface of the china is a light cream painted with a thin wash of 2 parts Yellow Brown and 1 part Yellow Green.



BOWL, POPPIES—KATHRYN E. CHERRY

(Treatment page 3)



PLANT ANALYSIS—FLORENCE WYMAN WHITSON



BLUEBELL



COLUMBINE OR WILD HONEYSUCKLE

PLANT ANALYSIS—FLORENCE WYMAN WHITSON



ORCHID



WILD TIGER LILY

PLANT ANALYSIS—FLORENCE WYMAN WHITSON



PLATE, ORANGE BLOSSOM MOTIF—ANNA H. WALLER

THE dark bands and the lines under the flowers are Gold. Paint the foliage of all the flowers with Apple Green, little Yellow Green and a touch of Brown Green for the light tone and add Shading Green for the darker tone. Flowers are

white shaded with Violet and a little Yellow. Centers are Albert Yellow and a little Apple Green. Stamens are Yellow Brown and Dark Brown.



OCTOBER 1915
SUPPLEMENT TO
KERAMIC STUDIO



JAPANESE CRANES—MARIE WHITE



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KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, OCTOBER 1915

JAPANESE CRANES (Supplement)

Marie White

OIL over entire surface of tiles and dust with 2 parts Pearl Grey and 1 part Ivory Glaze. Wipe out places for the cranes and the moon.

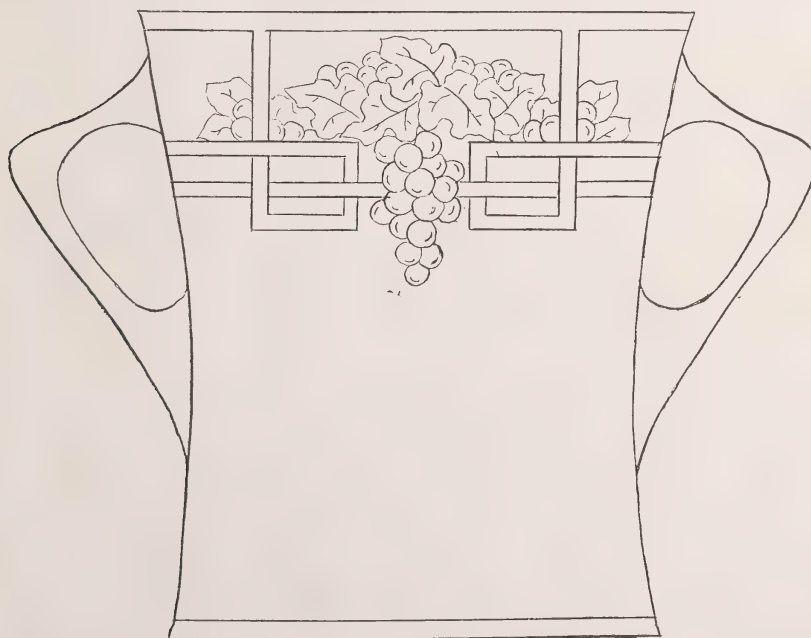
Second Fire—Paint in the trees with Violet, Copenhagen Blue and a little Deep Blue Green. Sky and shadows of the same. Dark part of cranes Black, a little Dark Brown and Copenhagen Blue. Moon is Albert Yellow, Lemon Yellow and Yellow Brown. Water Albert Yellow, Yellow Brown, Apple Green, Shading Green and a little Dark Grey.

WATER COLOR TREATMENT OF JAPANESE CRANES

Rhoda Holmes Nichols

In this delicate and excellent rendering of cranes by Marie White (after the Japanese) the most important thing to think about is the delicate drawing of the birds and after that the toning of the background. Should the student make it too light then the birds would not stand out strongly enough. If too dark the darker feathers would not tell out enough and the effect of sunlight (even setting sunlight) would not be there. So to hit this exact tone is not easy unless you leave the pure white near, it is very deceptive. Cobalt Blue, Lemon Yellow, Rose

Madder and Black are the only colors necessary but Chinese white can be used at the last with great advantage on the wings of the birds or wherever a very light note occurs. Whatman's smooth gold cold pressed paper will be found excellent. There are also Japanese papers which will give a satisfactory rendering. First draw very carefully the birds with a pencil line sufficiently strong to withstand repeated washing, where the white cuts the sky it is not so important to have the line firm. Next mix Cobalt Blue, Black, Rose Madder and a very little Lemon Yellow and wash in the ground. This should be repeated again and again while it is still wet so that it does not dry too quickly, because there is a great deal of work to be done while the wash is still wet. With blotting paper lift out the place where the moon is and introduce Lemon Yellow and lower down Rose Madder. Cut the blotting paper and draw with the edge the white of the wings of the birds and any other light part in the picture. Next comes the painting of the trees all to be done while the wash is still wet. The soft ripples in the water must be put in when wet, the smaller and sharper ripples when dry. The dark feathers of the birds must be also painted dry. When everything is done Chinese White can be added to the plumage not all over but in such places that will model the cranes



JAM JAR—DORA V. McCREA

OUTLINE in Black. First and second bands in Gold; third band in Moss Green. Tint between bands and behind grapes in Satsuma tint. Leaves, in Moss Green with Brown Green. Grapes in Purple for Grapes. For darker ones, add a little Black. Bands around bottom of jar, plate and cover in Gold. Handles in Gold.



MARGUERITE STUDIES—IDA UPTON PAINE

FLOWERS are white shaded with a little Lemon Yellow and a touch of Violet. Centers are Albert Yellow and Yellow Brown. Leaves are Apple Green, a little Albert Yellow, Shading Green and Dark Green. Stems are Apple Green, Albert Yellow and a little Dark Grey.

DANDELION STUDIES (Pages 6-7)

Ruth Mildred Ruck

COLOR treatment: natural colors for sheet of natural drawings. For conventional drawings—In painting tall panel use very light tint of Violet for background, Yellow for flowers, green leaves with lighter green for stems, Yellow with a little Gray mixed for small panels or spaces, same for band around panel. This may be carried out with or without black outline. The four square block designs may have combinations of Yellow and Gray, Yellow and Brown, Burnt Orange and Dark Blue. Bands connecting squares may be the Brown Gray or Blue. Black outline on all if a firm band is desired. Without black outline if soft effect is needed.

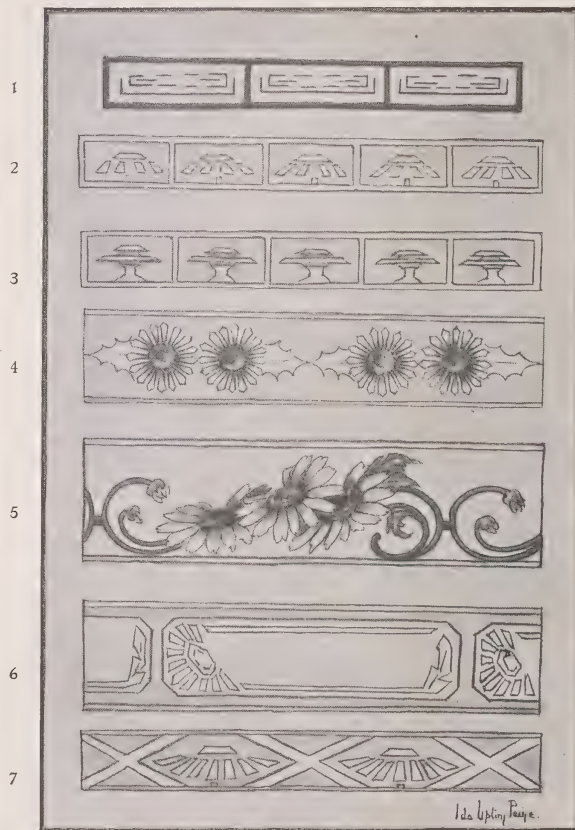
Oval medallion at left may have light blue background with dark blue in center sections and at each end, with yellow for remaining sections representing petals of the flower.

Oval to right has yellow petals with small leaf forms along side and stem forms below of brown, background light tint of pinkish brown. These two panels show well with black outline.

Circle designs—To left center section Yellow, outer sections Burnt Orange for smaller sections and Dark Blue for

larger spaces, Light Gray tint in background. A circle band around of darker gray than background or green (dark) may be effective.

Circle to right—Two shades of green for leaves and stems. One shade for one side of leaf with darker shade for the other side. Make circle band of green, just a shading touch of Grey for Flowers, black outline. This makes a very clean subject for a green and white decoration. These designs give opportunity to work out any color combination desired.



BORDERS WITH MARGUERITE MOTIF

Ida Upton Paine

NO. 1—Outline and bands in Gold. Second Fire—Paint a delicate tint of Dark Grey and Yellow Brown over all the background.

No. 2—Outline with Dark Grey and Copenhagen Blue. Oil petals of flowers and dust with Glaze for Blue. The centers are oiled and dusted with 1 Coffee Brown and 1 Ivory Glaze. Bands are dusted with 1 part Grey Blue and 1 part Ivory Glaze. Background is painted with Dark Grey and a little Yellow.

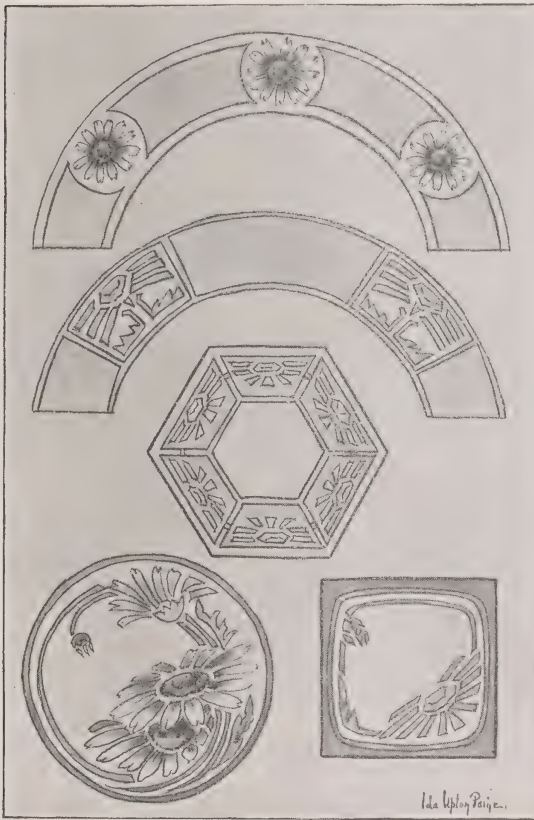
No. 3—Outline and bands in Gold. Background is painted with a thin wash of Apple Green, Albert Yellow and a little Dark Grey. Light part of figure is Albert Yellow and a little Dark Grey and the darker tone is Yellow Brown and a little Dark Brown.

No. 4—Outline with Black. Edge of petals are 1 part Warmest Pink and 1 part Special White Enamel shaded toward center with Warmest Pink Enamel. Centers 1 part Jasmine,

1 White Enamel. Leaves Florentine No. 12. Paint background with Pearl Grey and Rose if a background is desired but it may be omitted.

No. 5—Paint flowers and petals of buds with a thin wash of Yellow and add a little Yellow Brown and Dark Grey for the shading. Leaves and stems Brown Green, Albert Yellow and a little Apple Green. Outline Dark Grey. Background Dark Grey and a little Yellow.

Nos. 6 and 7—Outline Gold. Flowers are Yellow Lustre. Stems and leaves Apple Green, Albert Yellow and a little Dark Grey. Background Dark Grey and a little Dark Brown. Banding same color using it heavier and more Dark Brown. Wide light spaces in No. 7 are Yellow Brown, Albert Yellow and a little Dark Grey.



FOR SMALL PIECES, MARGUERITE MOTIF

Ida Upton Paine

FIRST plate. Outline with Yellow Brown, a little Dark Brown and Dark Grey. Paint flowers with a thin wash of Lemon Yellow shaded with a little Yellow Brown and Dark Grey. The wide grey bands are oiled for the second fire and dust with 2 parts Ivory Glaze and 1 part Florentine Green.

Second Plate—Outline with Dark Grey.

Second Fire—Oil leaves and dust with 1 part Florentine Green, 1 part Pearl Grey, 1 Ivory Glaze. Oil flowers and dust with 1 Cameo and 1 Peach Blossom. Oil the large grey space and dust with Pearl Grey and a little Apple Green.

Hexagon box—Outline with Gold.

Second Fire—Paint light Green Lustre in grey tone back

of flowers and paint a thin wash of Lemon Yellow over flowers. If a tint is desired paint light green lustre over entire surface except flowers also over lustre of previous fire. It should be padded to produce a glaze grey.

Round box—Outline with Dark Grey. Leave flowers white and shade them with Dark Grey and a little Violet. Centers are Albert Yellow and Yellow Brown. Leaves and stems are painted with Apple Green, a little Albert Yellow and Dark Grey. Background tinted with a thin wash of Yellow Brown, a little Dark Grey and a touch of Yellow Green.

Square box—Outline with Dark Grey.

Second Fire—Oil dark tint around edge and dust with 1 part Glaze for Green, 1 Ivory Glaze. Oil stems and leaves and dust with Florentine Green. Oil bud and petals of flowers and dust with Yellow for dusting and dust the center with Deep Ivory. A soft tint may be painted over the background with Dark Grey and a little Yellow.



RATTLESNAKE WEED

Albert W. Heckman

THE flowers are a bright orange yellow and the buds and stems are purplish green. The leaves are dark yellow green with reddish spots and veins. For the flowers use Albert Yellow, Yellow Red and Carnation. Use Apple Green, Violet and Empire Green for the stems and buds. Use Yellow Green, Shading Green, Yellow Brown and Ruby for the leaves.



DEVIL'S PAINT BRUSH—MARY L. BERRY

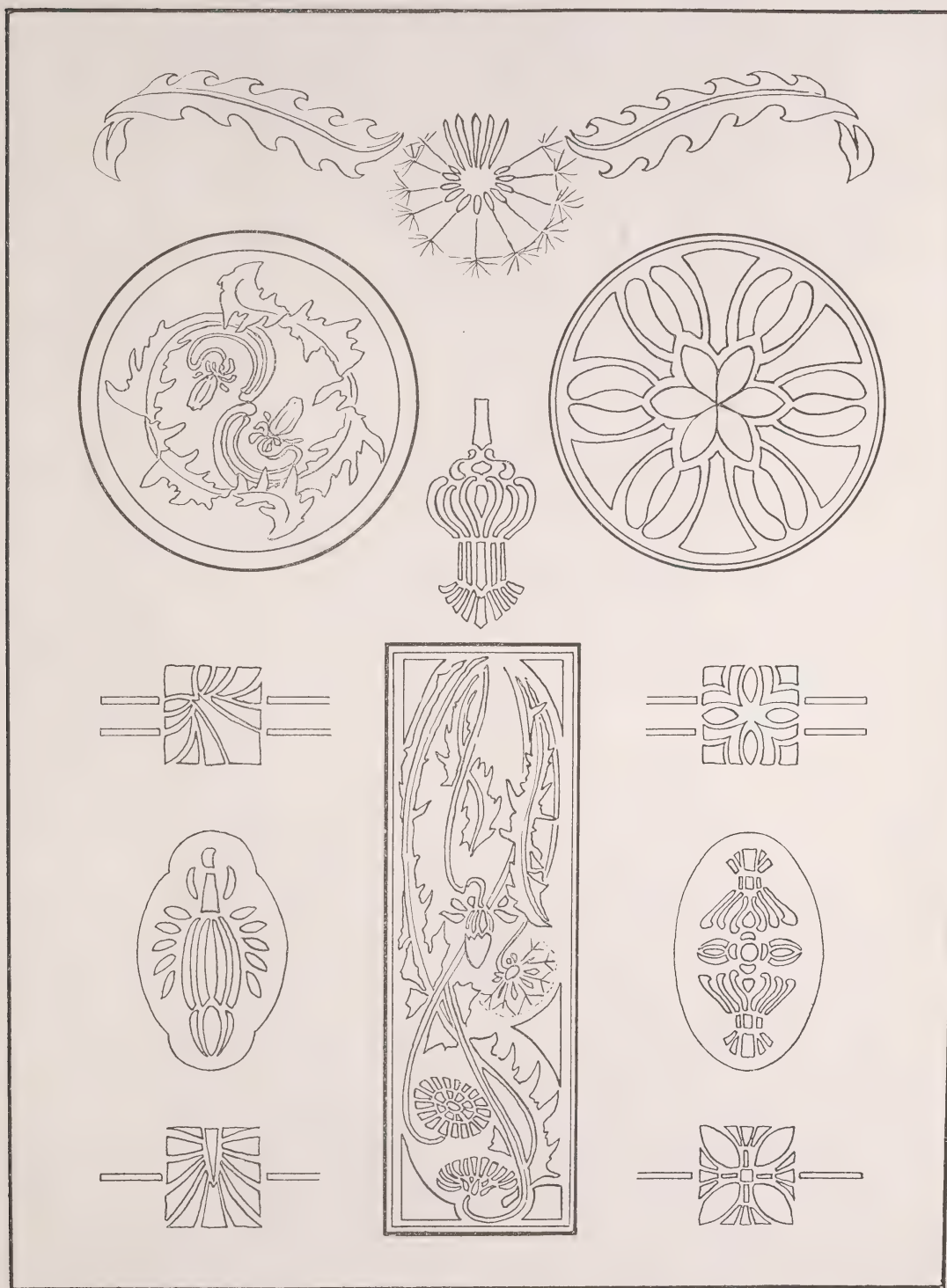
FLOWERS are a deep, rich Orange. Paint flowers with Yellow Brown, Albert Yellow and a little Yellow Red for light tones and add Blood Red and a little Dark Grey for the darker tones. Stems are Apple Green, Yellow Green and a little Albert Yellow and Dark Grey. Leaves are Shading Green, Yellow Green, Brown Green and Dark Grey.



PLANT ANALYSIS, LARKSPUR—MARY L. BERRY

FLOWERS are a deep blue. Paint light tones with Banding Blue and a little Deep Blue Green. Dark tones are Banding Blue, a little Copenhagen Blue and Deep Purple. Centers are Yellow Brown and a touch of Dark Grey. Stems

are Apple Green, Albert Yellow, Yellow Green and a touch of Dark Grey. Leaves are Apple Green, Yellow Green, Shading Green and Dark Grey.





ROSE BOWL—ALICE B. SHARRARD

PAINT border at top a dainty tone of Robin's Egg Blue, using Gold or Lavender for band on edge of bowl. For roses use Yellow Pink, leaving curled petal edges almost white. A touch of Rose finishes centers. Panels, pale yellow pink, surrounding bands, lavender. Small squares Deep

Rose. Stems Grey Green, leaves Moss and Brown Green with touches of Rose on thorns and tips. The entire bowl could be tinted light Ivory, using same coloring as above, for the rose design.



SMALL BOWL, ROSE DECORATION—ALICE B. SHARRARD

PAINT roses a soft tone of Peach Blossom Pink, shading with Mason's Rose. Leaves, Grass Green and Apple Green, with touches of Dark Green. Small leaves at top of rose cluster wash with equal parts of Apple Green and Rose, leaving color soft and shadowy. Tint ground behind roses Ivory with slight tone of Peach Blossom, the Ivory predominant.

ing. Remaining background of panels, delicate Apple Green. Bands are Deep Violet of Gold, the leaf shaped forms surrounding rose panel, Violet and Crimson, toned into soft effect by adding touch of Dark Green. Small blocks Deep Rose. Band at top Gold or Violet.

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, NOVEMBER 1915



CREAMER, CUP AND SAUCER—ESSIE FOLEY

DARK band at edges is Gold. Flowers are white shaded with Violet and a little Yellow, and a little Yellow Brown for the warmer shadows. Centers are Yellow with Yellow Brown stamen. Leaves are a thin wash of Yellow Green with a little Shading Green and Brown Green for shadows. Shadow

leaves and buds are Copenhagen Blue and a little Violet. Grey band back of flowers is a thin wash of the same.

Second fire—Tint all over background with a thin wash of Albert Yellow and a very little Apple Green, and retouch flowers with same colors as in first fire where it is needed.



CHINESE ARRANGEMENTS OF FLOWERS FROM WATER COLORS LOANED BY MRS. A. B. SMITH



JAPANESE PHOTOGRAPH OF IRIS—LOANED BY MRS. A. B. SMITH



JAPANESE PHOTOGRAPH OF CHRYSANTHEMUM—LOANED BY MRS. A. B. SMITH



PLATE AND BORDER, APRICOTS—NELLIE J. LEYMAN

(Treatment page 5)

PLATE AND BORDER, APRICOTS (Page 4)

Nellie G. Leyman

APRICOTS are painted with a thin wash of Albert Yellow and Yellow Brown and shaded with a heavier wash of the same with a little Blood Red added for the darkest touches. Leaves are Apple Green and a little Yellow. Brown for the lightest tone and a little Shading Green and Dark Grey added for the shading. Stems are Violet and Blood Red very thin and shaded with the same. Shadow leaves toward the center are Banding Blue and Violet, very thin, and toward edge of plate are Yellow Brown and a little Blood Red, shaded into a thin tint of Yellow Brown and Albert Yellow around the wide band. The outer band is Yellow Brown and a little Dark Grey and the narrow dark lines are Gold.

Conventional Border—Outline with Black and paint the upper dark band with Gold and fire.

Second fire—Oil leaves and dust with 1 Florentine, $\frac{1}{2}$ Warm Grey, 1 Ivory Glaze. Oil apricots and dust with 1 Deep Ivory and 1 Yellow Brown. Oil grey band and dust with 1 Deep Ivory and 1 Pearl Grey. Oil remainder of background and dust with Pearl Grey and a little Yellow Brown.



DOUBLE CHERRY BLOSSOMS—FROM JAPANESE PHOTOGRAPHS LOANED BY MRS. A. B. SMITH



LOVE IN THE MIST

Mary L. Berry

FLOWERS are a delicate pink and foliage a delicate green. Paint flowers with a thin wash of Rose and shade with the same, using it a little heavier. Centers are Yellow and Yellow Brown. Foliage is Apple Green, Albert Yellow and a little Yellow Green.



PLATE BORDERS (Page 8)

M. G. Myers

NO. 1 (Top)—Bands and scrolls, either two tones of Brown or Suppressed Green. Gooseberries, Lemon Yellow, Green and Yellow Red at bottom, Brown Green blossom ends. Leaves Cool Green. Background warm on left and cool on right side.

No. 2—Gooseberry design on left. Bands Suppressed Green. Berries same as in number one. Wide space between bands Ivory Yellow. Lines and branches between units Gold

No. 3—Grape design on right. Bands Grey Green. Wide space between bands Cream. Grapes Pink, dark in shadows, high lights Blue. Lines and vines between units Gold.

No. 4—Bands and berries Red. Leaves Green, blossom end of berries Brown Green. Wide space between bands Ivory Yellow. Lines and berries between units Gold.

No. 5—Raspberries Red with Blue in high lights. Leaves Yellow, Yellow Brown with a touch of Green on shadow side. Bands same red (suppressed) as in berries. Wide space between bands Light Yellow Brown. Lines and design between units Gold.

DESIGN FOR PLAQUE (Supplement)

J. K. Heismann

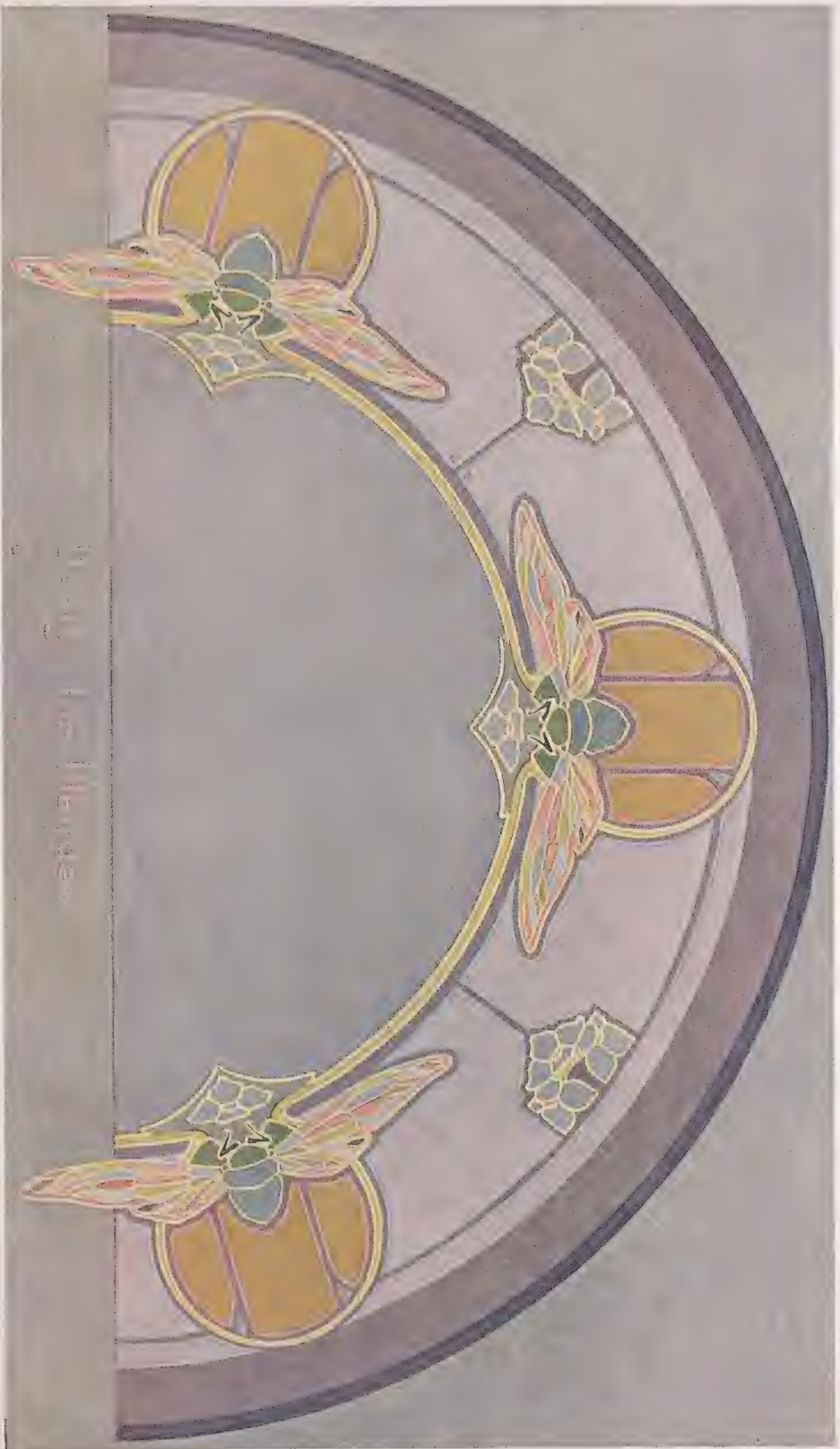
OUTLINE all the parts as indicated. Grey blue lines, mix $\frac{1}{3}$ Copenhagen Grey to $\frac{2}{3}$ Baby Blue. Coral is $\frac{1}{2}$ Carnation and $\frac{1}{2}$ Rose put on very thin. Lemon Yellow for the yellow lines. The edge of plaque is then put on with Deep Violet and $\frac{1}{3}$ Banding Blue.

Second Fire—Center of plate put on in light Violet with little Blue. The band next to edge Light and Deep Violet mixed. Fill in panels, Yellow Brown mixed with a little Brown Green; Flowers Russian Green and the wings in colors as indicated.

Third Fire—Wash in band around design and all lavender parts in Light Violet. This will soften the tones. Care must be taken to clean violet off all lines and other parts of the design.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON, _____



NOVEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

DESIGN FOR PLAQUE—J. K. HEISMANN

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MOUNTAIN ASH—MARGARET HUNTINGTON WATKEYS

NOVEMBER 1915
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PLUM BLOSSOM AND BIRD

From Japanese Photograph Loaned by Mrs. A. B. Smith

MOUNTAIN ASH (Supplement)

Margaret Huntington Watkeys

BERRIES—Orange Red, shaded with Capucine Red. Stems—Deep Violet of Iron for small stems. Larger stems and branches, Yellow Brown and shade with Dark Brown. Leaves—Sap Green and Brown Green. Dark Green Outline with Brunswick Black.



ANSWERS TO CORRESPONDENTS

E. F. R.—Does *Rose Lustre* change with age? I used it about a year ago and the result has lovely rose color. Recently I used it again from the same bottle, which had remained tightly closed, and the lustre was a dull purple.

Yes, the lustres often change color. A fresh bottle of *Rose*, however, will fire purple if fired too hot or applied too heavy.

S. M. R.—I have found difficulty lately in firing raised paste. The gold in the paste remains dark and will not burnish. Would it be possible that too much turpentine and not enough oil was used in mixing the paste?

No, I do not think your suggestion would be the cause of the trouble, the paste would not work well when applying it. The paste should be fired before applying the gold, unless it is quite flat paste work and unfluxed gold should be used. The lack of either one of these precautions would cause the same trouble that you have had.

N. K. B.—What is the best medium for mixing with the mineral colors in china painting? I have been using 6 parts copaiba balsam and 1 part garden lavender, but it is not satisfactory.

No. 2—In outlining I use black paint thinned with Campana's diluting medium. Very often when dried in an oven the lines bubble and spread around the surface of the china. What is the cause?

Your formula is one that is given quite often. There are a number of

good mediums on the market; you will find their advertisements in this magazine. You can purchase them from any art dealer.

We would suggest that you write to Mr. Campana as we are not familiar with his medium; you probably did not use enough of the medium.

O. M. K.—Could you please tell me where I can get a book telling how to charge for firing china?

We do not know of any such book. Six inch plates are usually 5c, 7½ inch, 10c, tankards 50c, large cake plates 15c, medium sized cream and sugar from 7½ to 10c each, cups and saucers 10c, powder boxes 10c. You can regulate prices for other pieces from these prices according to the amount of room they take in the kiln. Belleek pieces are a little more expensive as they cannot be stacked.

L. M. F.—Will you kindly send me one or two color schemes for problem 12, plate 14, page 169 of the Jan. 1915 *Keramic Studio*

For the cup and saucer the outline and the dark spaces are Gold. Second fire, oil the lined spaces and dust with Grey Blue. The oiling should be very thin. For teapot, outline with Black and paint gold over the lined spaces back of the design. Second fire, oil the bands and dust with Florentine Green. The wide white space is oiled and dusted with Glaze for Green. All flowers are oiled and dusted with Yellow for Dusting.

R. E.—Can you give me the treatment for the Chinese design, copy by Mary B. Jennings, in August 1915 *Keramic*?

This will be most satisfactory on Belleek ware or Satsuma and done in enamels. Outline the design in black. The two outer edges of the large flowers around edge of design are Wistaria enamel, the next one is Amethyst enamel and the next half Amethyst and half white, and the next, 2 parts White and 1 amethyst. The center of flower is 1 part Amethyst, 1 part White and a little Warmest Pink. All small centers in design are Orange Red. The three large petals of half open blossom around the edge are Warmest Pink, and the three smaller ones are 1 part Warmest Pink and 1 part White. Large flowers around center circle are Warmest Pink for the outer half petals, for the next 1 part Warmest Pink and 1 part White, for the next 2 parts White, 1 part Warmest Pink. For the center petals use 1 part Jersey Cream and 1 part White. For the four sectional leaf form between the inner and outer circle use Celtic Green between the two outer lines, Gold in the next space, Jasmine in the four small spaces around the circle and Jersey Cream in the circle and also in the circles in the center. Small leaves in the center are Celtic Green. All background through the space between edge and center circle is Green Gold, allow about ⅓ of an inch space between the design and the Gold. Outer stems are 1 part Warm Grey and ½ part Amethyst. The small flower between center circle and square leaf form is Amethyst.

A. A.—Is there a pure bright cardinal red and scarlet, and a pure rich purple in china colors, as Mauve and Alizarin Crimson in water colors?

2—Must liquid bright gold be put on thin without brush marks?

3—Can a matt color be painted or dusted over if it is too thin after it is fired?

4—In the dusting method is it necessary to pad all parts of the design and must it be smooth without brush marks?

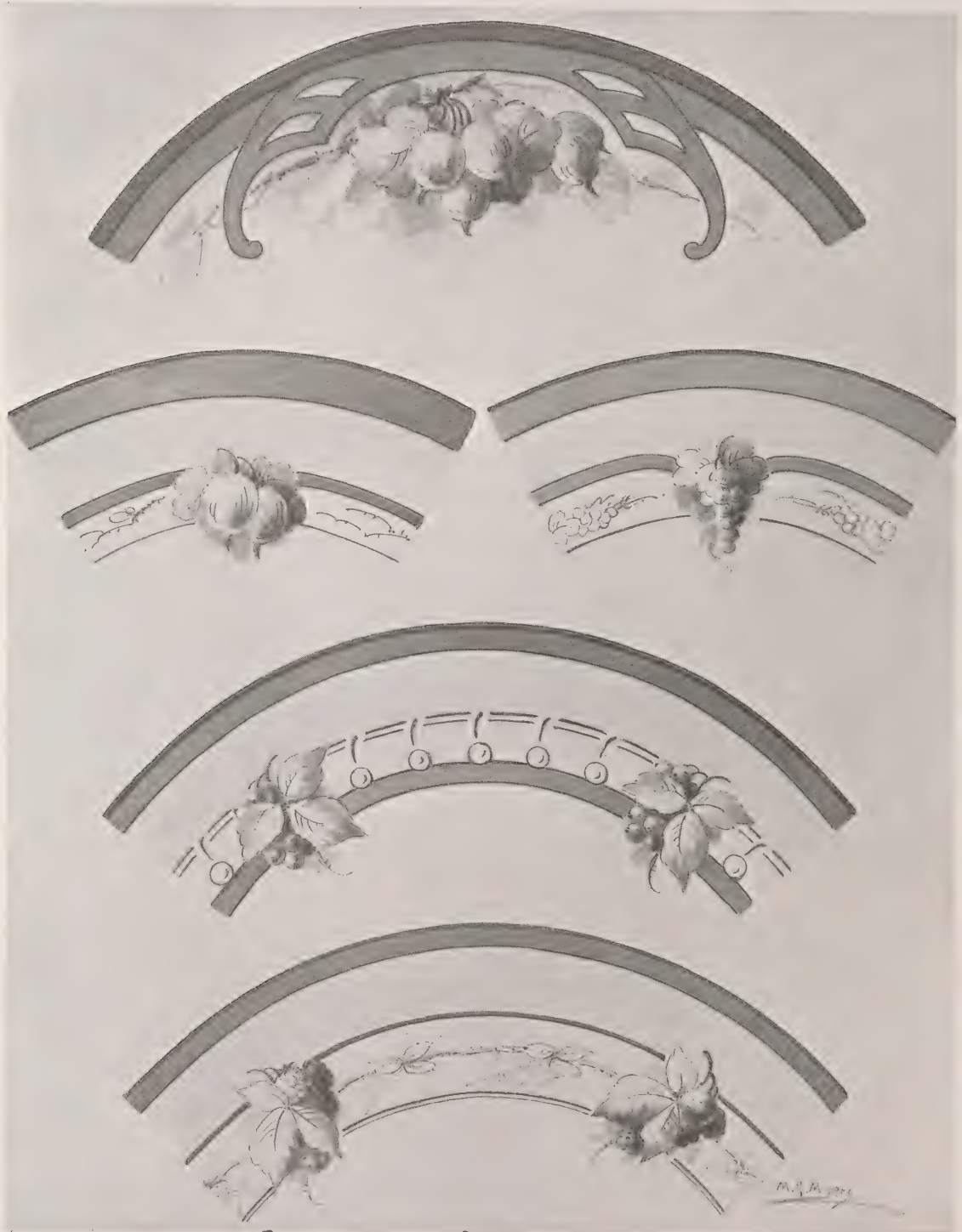
There is no pure scarlet, but Blood Red and a little Carnation will make it. Deep Purple is a pure rich purple.

Liquid Gold should be applied rather heavy as even as possible without working over it much, though it need not be as free from brush strokes as with the lustres.

Yes, it can be dusted over again. If it is painted over it will come out of the fire with a glaze.

No, it is not necessary to pad the oil, but in that case the oil should be applied very thin. The oil should be almost all worked out of the brush before applying to the china. Yes, it should be quite free from brush strokes.





FRUIT BORDERS FOR PLATES—M. G. MYERS

(Treatment page 6)

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, DECEMBER 1915



PLATE, CUP AND SAUCER, ORANGE BLOSSOM MOTIF—MRS. LOUISE ELLIS

FIRST Fire—Outline in German Black and put on the gold. The flowers are Warm Grey shaded with Grey for Flowers. The centers are Albert Yellow with dots of Yellow Brown. The leaves are Royal Green shaded with Dark Green. The shadow leaves are Grey Green and the shadow flowers are Warm Grey.

Second Fire—Put in the background around the flowers in Apple Green and let it go over all the shadows and strengthen the flowers and leaves with the same colors as in the first fire. The bands are a light Green (Royal Green with a little Royal Purple).

Strengthen the black outlines and retouch the gold.





SUGAR SHAKER—ALICE B. SHARRARD

TINT ground with Trenton Ivory or Ivory Lustre, using Gold for small bands. For roses use Canary Yellow, Albert and Orange Yellow, adding a touch of red to the Orange for centers. Leaves, Coalport, Rose Leaf and Sap Green. Stems and bud, Grey Green and Rose Leaf. Tiny tip of bud deep Canary Yellow.



ROSE CUP AND SAUCER—L. E. HANSCOM

OIL the pink bands on the rim and also the handle, and dust with Palma Rosa Salmon, quite heavily. Oil the roses and dust with Peach Blossom and Rose. Oil the leaves and stem and dust with Olive Green.

Second Fire—Oil the panels behind the roses and between them and dust with Apple Green. Outline the panels and leaves with Shading Green. Outline the roses with Rose and just a little Ruby Purple.



DESIGN FOR PLATE—DORRIS DAWN MILLS

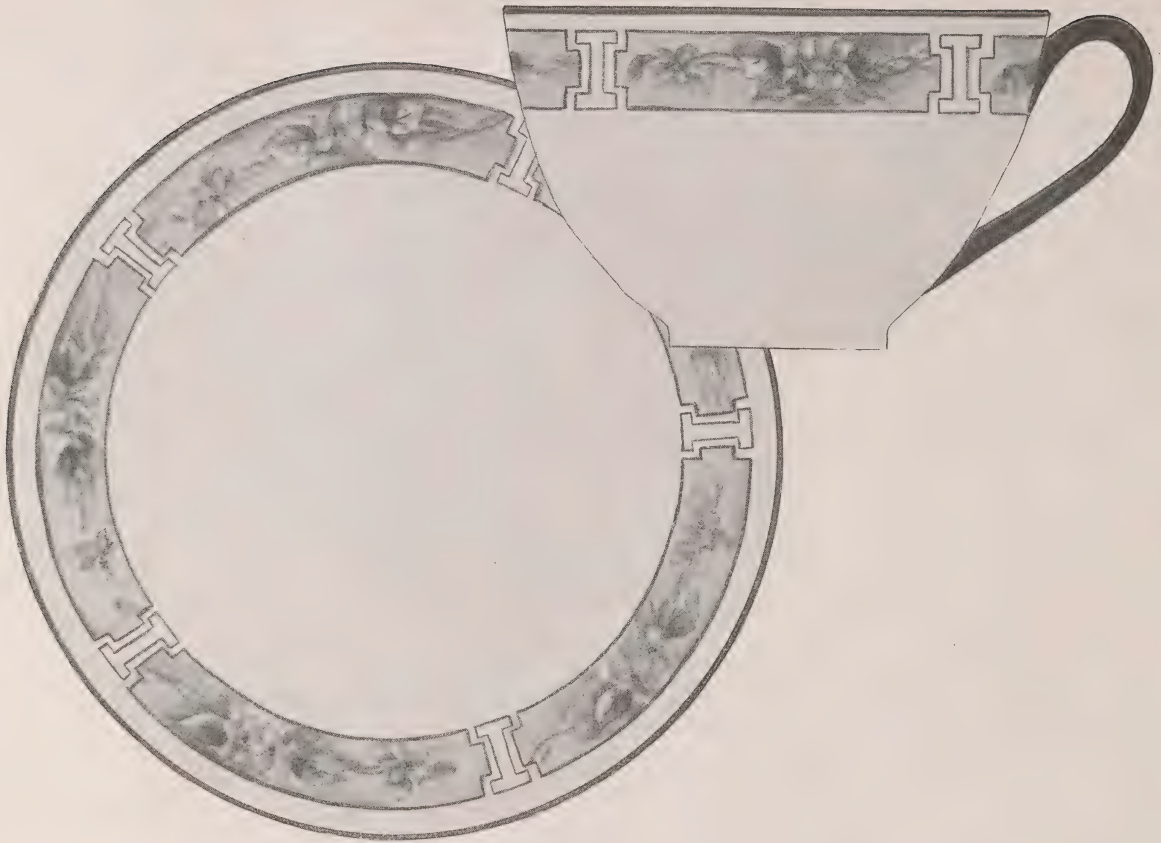
Put design on in India Ink. Tint dry Old Ivory, outline in Gold and fire. Paint roses and band with a very light wash of Blood Red. Leaves and stems Apple Green



BUTTERCUPS—M. G. MYERS

LIGHTEST tone in flowers is a thin wash of Yellow for Painting with a little Yellow Brown added for the warmer shading and Brown Green for the deeper shadows. Stamens Apple Yellow and Yellow Brown. Stems, Yellow Green and Albert Yellow. Leaves of the same for the very lightest tone

with Brown Green and Shading Green added for the darker tones, and Dark Grey added for the darkest leaves. Shadows are Copenhagen Blue and a little Violet. Background is shaded from a delicate cream, using Yellow for Painting, into Apple Green, Yellow Brown, Copenhagen Blue and Dark Grey.



VIOLET CUP AND SAUCER—M. C. MC CORMICK

FIRST fire, paint violets with Fry's Violet No. 2 in the darkest parts, with a touch of Russian Green on light part of petals. Centers are Lemon Yellow with a touch of Pompadour in the heart. The leaves are of Royal Green, Shading

Green and Brown Green. The background, Primrose Yellow, Violet and Blood Red. Lines enclosing panels, Gold. Body of cup and center of saucer, a delicate tint of ivory.



DRAWING OF HOLLY

(Treatment page 8)



FLOWER AND FRUIT PLATE BORDERS—M. G. MYERS

(Treatment page 7)

PEACOCK (Supplement)

Will Rannells

FOR the light blue in eyes of feather use Deep Blue Green, Apple Green, Banding Blue and a little Yellow Green. For the dark blue use Banding blue, Copenhagen Blue and Deep Purple. For the yellow, Yellow Brown, Albert Yellow and Dark Grey, a little Yellow Green and Brown Green is added for the yellow on wings. For the light green tone in tails use Apple Green, Deep Blue Green, Yellow Brown, Shading Green. The color is painted in and then the lights are wiped out. For dark green use Shading Green, Banding Blue, Yellow Green, Dark Grey and Dark Brown. Blue in bodies is Deep Blue Green, Shading Green, Banding Blue, Copenhagen Blue. Limb of tree, Violet, Blood Red and a little Ruby and Dark Grey.

Second Fire—Oil the large circle back of peacocks and dust with 2 parts Yellow Brown, 1 part Albert Yellow, 1 part Pearl Grey. Oil the grey tone and dust with Pearl Grey and a touch of Yellow. Wash over peacocks where mussy with same colors as in first fire.

WATER COLOR TREATMENT

Rhoda Holmes Nicholls

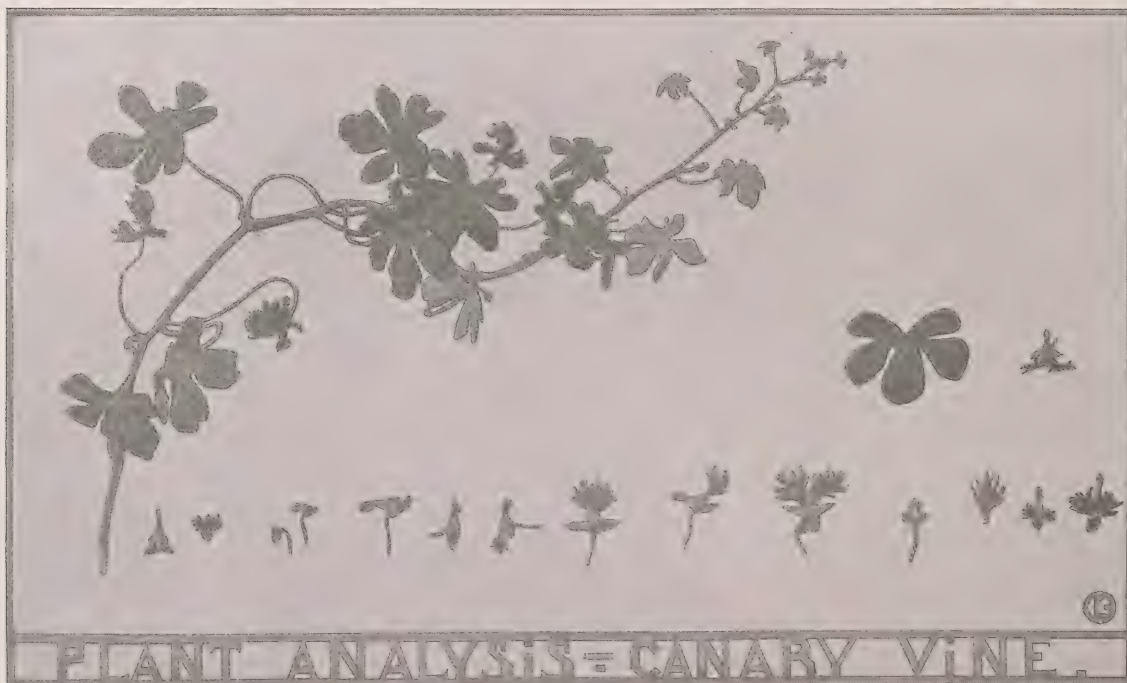
The decorative study of Peacocks by Will Rannells is particularly well composed and big in feeling and follows the lead of the Japanese with something of his own added. The spaces are well filled in without being crowded and the big mass made by the peacock's tails makes a predominating form relieved by the drawing of the feathers which prevents it from being heavy. The orange of the sun is carried down into the peacocks' feathers which very much helps the color scheme. The signature also being orange becomes a part of

the arrangement, whereas the delicate drawing of the twigs makes a pleasant and almost necessary variety of line. The absolute flatness of the background and the sun suggest body color or Chinese white used with all the colors and that is the treatment which I shall give this time. A rather fine tinted paper of this color is all that is necessary for the background. If that cannot be procured, mix Chinese White, Light Red Yellow, Ochre and a little Cobalt Blue. You will be unable to match this color exactly therefore mix even more than enough to cover the paper. With a full brush start from the top to the bottom never going back after it has once started to dry. If it is not successful, sponge it all off and try again. The sun is Orange Cadmium with a little Scarlet Vermillion or Rose Madder. The birds should be drawn over this background as if they were done first. The opaque color would obliterate the drawing. For the breast use Emerald Green, Antwerp Blue and a small touch of Alizarin Crimson in the deepest note. These colors run through the tails. The yellow feathers and the yellow in the eyes of the feathers is made with Raw Sienna, a little Burnt Sienna and a little Chinese White. The sharpness and brilliancy of touch is most important especially about the eyes and beak for the most brilliant lights use the white very thick. The branch should be painted with Burnt Sienna and Antwerp Blue. Prussian Blue will always take the place of Antwerp and it is a little stronger. The dark line surrounding and framing the picture is a part of the whole.



STUDIO NOTE

Miss Helga M. Peterson of Chicago writes that she has changed her studio from 102 Auditorium Bldg. to her home 1330 Winona Avenue.



MARY L. BERRY



PEACOCK TANKARD DESIGN—ADELAIDE ALSOP ROBINEAU

REPRINTED BY REQUEST FROM KERAMIC STUDIO OF OCT., 1899

DECEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

THIS design is to be carried out with an oriental effect. The base is a Turquoise Blue or Apple Green, the background of the design beginning at the top with a dark rich blue, gradually taking a brighter tone toward the base of design, but keeping dark throughout. The design is carried out in raised and flat gold and white enamel, the "eyes" of the design being treated with enamels to give the color effect of the peacock feathers. The peacocks themselves should be laid in at first with lustres, Brown, Green and Orange, with Blue Grey thin on head and breast. For the second fire shade the tail and body with the same colors, touch the "eyes" with enamels and indicate the drawing of the feathers with flat gold.

The "eyes" should be Dark Blue with a touch of Black, Apple Green next,

then Orange Yellow shading into Yellow Brown, the rest of the feathers being brownish green. Another treatment for the background is to use bronzes, shading into a base of light yellowish brown or a tint composed of Yellow Ochre with a touch of Red Brown. Lay the entire conventional design in with flat enamels, black, white, dark green, tan, with the eyes as directed before, outline with gold or color. Yellow Ochre and Iron Reds will fire out of Aufsetzweis, so it is best where a tan or red shade is desired, to cover the space with white enamel for the first fire and paint over the enamel with ochre or red in the second fire.

Oil of Lavender will be found easier to use than turpentine for flat enamel washes.

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PEACOCKS—WILL RANNELLS

DECEMBER 1915
SUPPLEMENT TO
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FLOWERS AND FRUIT PLATE BORDERS (Page 5)

M. G. Myers

NO. I.—Ground back of basket, Ivory. Bands, scrolls and basket, brownish-red. Spaces in basket, subdued green, also lines below scrolls. Upper edge of scrolls and basket outlined in gold. Fruit naturalistic: peaches, white grapes and leaves.

No. II.—Basket, Gold, black outlines. Roses pink and red. Forget-me-nots soft blue.

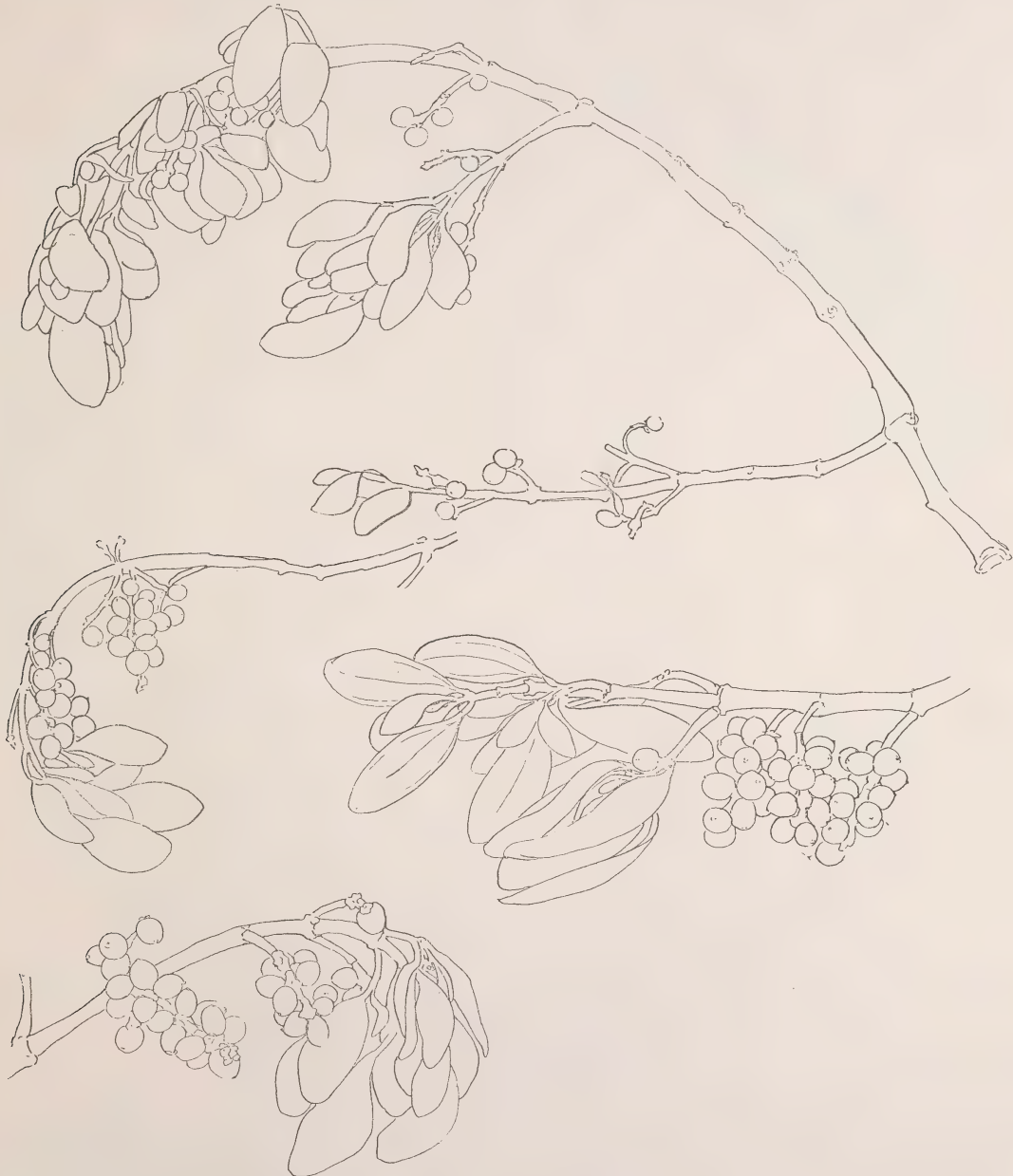
No. III.—Basket roses on right: Basket gold, black outlines. Naturalistic roses, white, pink and red. Bands

either subdued pink or green. Background to harmonize with bands. Bands outlined with gold.

IV.—Basket fruit on left: Ground back of basket rich cream, with a tint of red in peaches. Basket and bands brownish-green. Fruit naturalistic.

V.—Wide band yellow, narrow bands and basket rich brown. Roses yellow. Outlines darker brown.

VI.—Ground between two bands cream. Bands light blue. Forget-me-nots blue. Basket and outlines gold. Spaces in basket soft pink.



DRAWING OF MISTLETOE

(Treatment page 8)

DRAWING OF HOLLY (Page 4)

BERRIES are Carnation and a little Blood Red for lights and a little Ruby added to it for the shading. Leaves are Shading Green, a little Yellow Green and Dark Grey. Stems are Dark Grey, a little Violet and Yellow Brown.



PLATTER (Supplement)

Florence R. Weisskopf

ALL dark brown tones may be Gold or may be oiled and dusted with 2 parts Coffee Brown and 1 part Dark Brown. If gold is used outline the white petals of flowers with it.

Second Fire—Oil yellow centers of flowers and dust with

Deep Ivory and Yellow Brown, equal parts. Oil background and dust with 2 parts Pearl Grey, 1 part Ivory Glaze and just a little Albert Yellow and Yellow Brown. If gold has been used, retouch it in this fire.



DRAWING OF MISTLETOE (Page 7)

OUTLINE berries very lightly with Dark Grey. Berries are almost white. Paint the very faintest suggestion of Dark Grey and Albert Yellow over them and shaded with Violet and a little Dark Grey. Leaves are Apple Green, Dark Grey, a little Albert Yellow and Shading Green. Stems are Dark Brown and Dark Grey.



PLATE, ORANGE BLOSSOM MOTIF—E. J. McGAUGHY

FLOWERS are White, shaded with a thin wash of Yellow and a little Violet. Stamens are Yellow Brown with Albert Yellow for the center. Leaves are Apple Green and a little Albert Yellow with Dark Grey added for the shading.

Stems are Brown Green and Yellow Brown. Wide grey border is Yellow Brown and a little Yellow Green. The outer dark bands are Brown Green and Blood Red.



DESIGN FOR PLATTER—FLORENCE R. WEISSKOPF

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ROSES-JEANNE M. STEWART

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KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, JANUARY 1916

DESIGN FOR PLATTER (Supplement)

F. R. Weisskopf

CAREFULLY outline entire design in India ink. Tint entire surface with Silver Yellow keeping tone as heavy and even as possible. Carefully clean out flowers, bands and leaves keeping outlines sharp. Paint in bands and leaves and stems in Brown Green. The calyx of the flower is Orange and the flowers themselves are left white.

ROSES (Supplement)

Jeanne M. Stewart

PALETTE Roses: Rose, Ruby Purple, Lemon Yellow, Egg Yellow, Yellow Brown, Grey and Wood Brown. Leaves, Lemon Yellow, Yellow Green, Brown Green, Shading Green and Grey. Background Ivory Yellow, Grey, Yellow Brown and Turquoise Green. Rose is used in very thin washes

in lighter tones in flowers and 2 parts Rose and 1 part Ruby Purple in darker tones with strong accents of Ruby Purple. A mixture of Grey, Ivory Yellow and Rose makes the shadows on flowers, edges of which are padded into background and high lights wiped out.

CUP AND SAUCER (Page 8)

E. L. Miller.

OUTLINE blossoms with a fine outline of Dark Grey; blossoms on left, white. Stamens are Albert Yellow and a little Yellow Brown. Leaves are Apple Green, a little Albert Yellow and Yellow Green. Buds are a thin wash of Albert Yellow. Shadows are Violet and a little Yellow Brown. Wide grey band is Apple Green and a little Violet. Dark bands and the fine lines are Gold. In the second fire put a very thin wash of Lemon Yellow over the blossoms, just enough to take the hard white effect from them.



BISCUIT JAR—IDA UPTON PAINE

LAY in daisies with Copenhagen Grey, centers with Albert Yellow and Chestnut Brown. Outline conventional design Copenhagen Grey with one-third Copenhagen Blue added, then fire. Second Fire—Tint entire jar with Copen-

hagen Grey, after touching up daisies.

Third Fire—Deepen centers of daisies with Chestnut Brown. Finish stems with Moss Green and Shading Green. Wash conventional bands with Copenhagen Grey.



STUDIES OF BITTERSWEET—FLORENCE R. WEISSKOPF



PANEL, BITTERSWEET—F. R. WEISSKOPF

(Treatment page 4)



DETAILS FROM BITTERSWEET

PANEL, BITTERSWEET (Page 3)

F. R. Weisskopf.

OUTLINE design with Dark Grey and a little Black. Second fire.—Oil dark stems and dust with 2 parts Dark Grey, 1 part Dark Brown. Oil berries and dust with 2 parts Yellow Red, 1 part Blood Red, 1 part Ivory Glaze. Oil caps of berries and dust with 2 parts Yellow Brown, $\frac{1}{2}$ part Dark Grey, 1 part Ivory Glaze. Oil dark part of leaves and dust with 2 parts Florentine Green, $\frac{1}{2}$ part Brown Green. Oil light part of leaves and dust with 2 parts Glaze for Green, $\frac{1}{2}$ part Brown Green. Oil perpendicular lines in background and dust

with 2 parts Mode, 2 parts Pearl Grey, $\frac{1}{2}$ part Dark Grey. Oil background and dust with 3 parts Cameo, $\frac{1}{2}$ part Mode, $\frac{1}{2}$ part Dark Grey, 3 parts Pearl Grey.

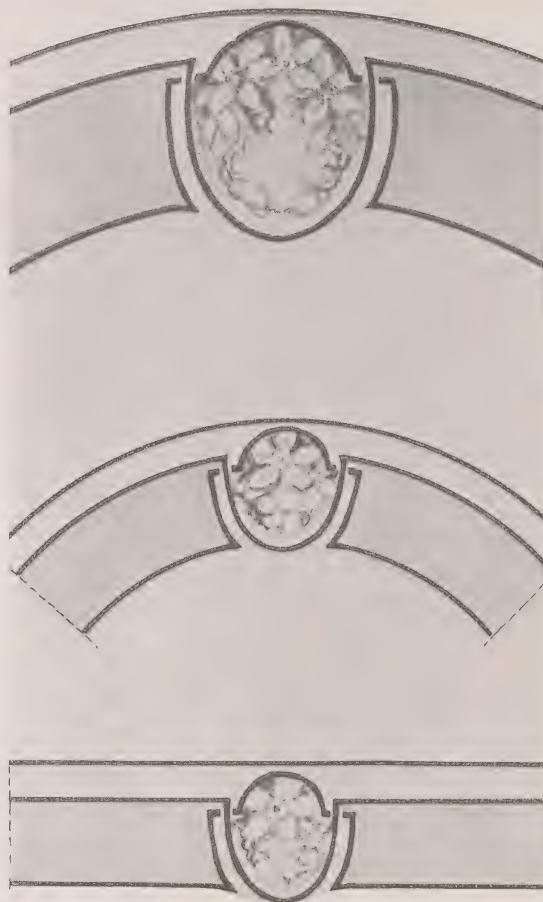


PLATE BORDER, ORANGE BLOSSOMS

Eula L. McElhinny

WASH in the shadows around blossoms with Yellow Brown, Violet and a few strong touches of Blood Red. Blossoms are White shaded with a little Violet. Centers are Albert Yellow and stamens are Yellow Brown. Bands are shaded with Albert Yellow and a little Yellow Brown. Stems are Apple Green. Light grey bands are Deep Blue Green and a little Turquoise. Dark bands are Gold.



PLATE BORDERS (Page 5)

M. G. Myers

NO. 1—Wide outer band and narrow central one Blue Grey. Space between bands, soft Pink. Bands outlined in Gold, also leaves and stems between the units. Flowers Pink, leaves cool Green.

2—Wide band above roses, Ivory. Roses Pink. Scrolls and bands outlined in Gold.

3—Wide band is Violet. Double violets, naturalistic, Gold lines.

4—Wide and narrow band, soft Green. Gold lines. Holly wreath, Red and Green.

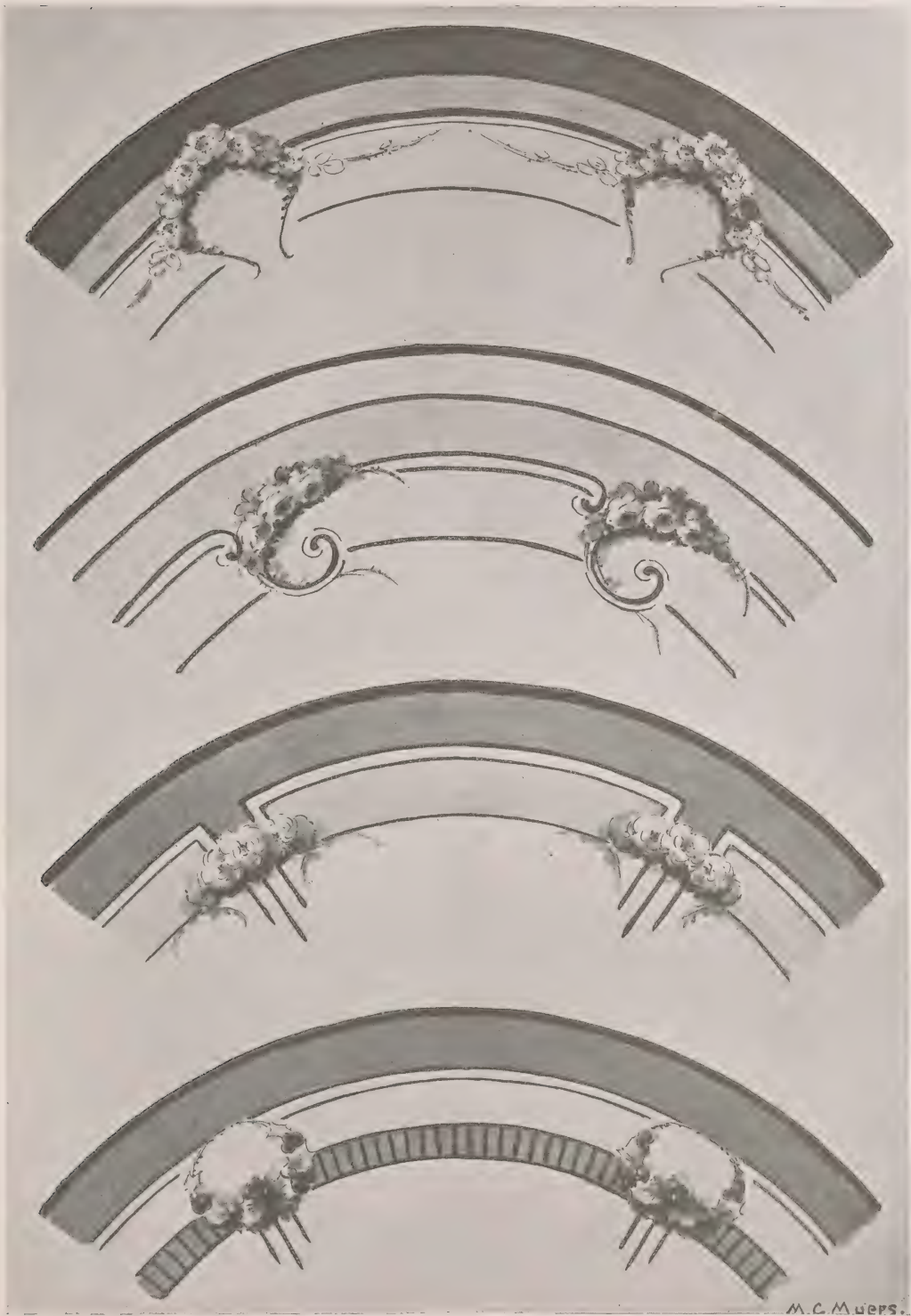
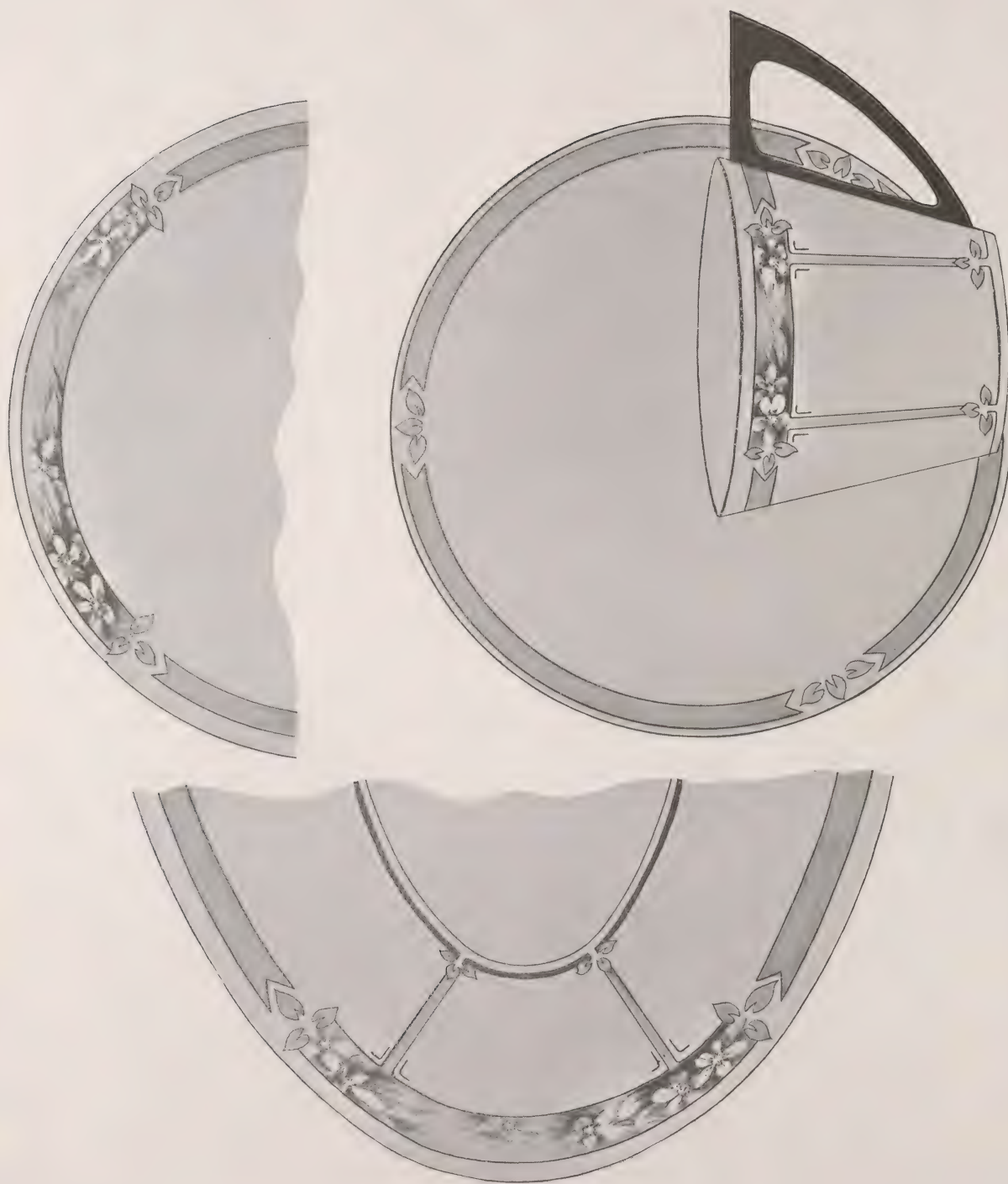


PLATE BORDERS—M. G. MYERS

(Treatment page 4)



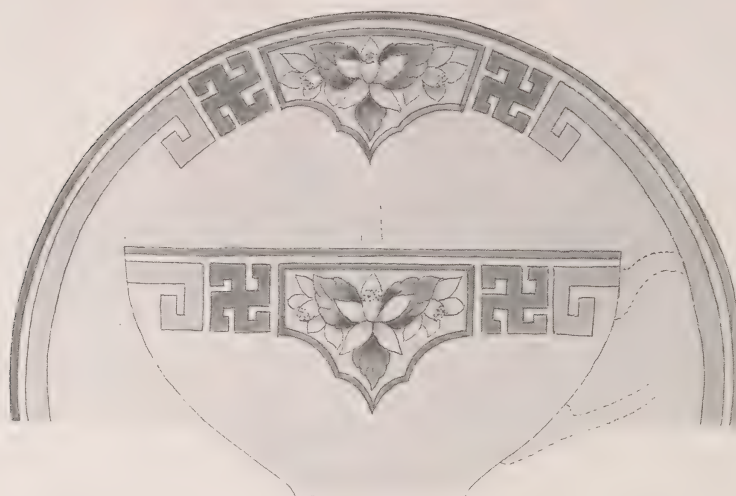
SEMI-NATURALISTIC CHINA SET—MRS. IDA N. COCHRAN

(Treatment page 7)



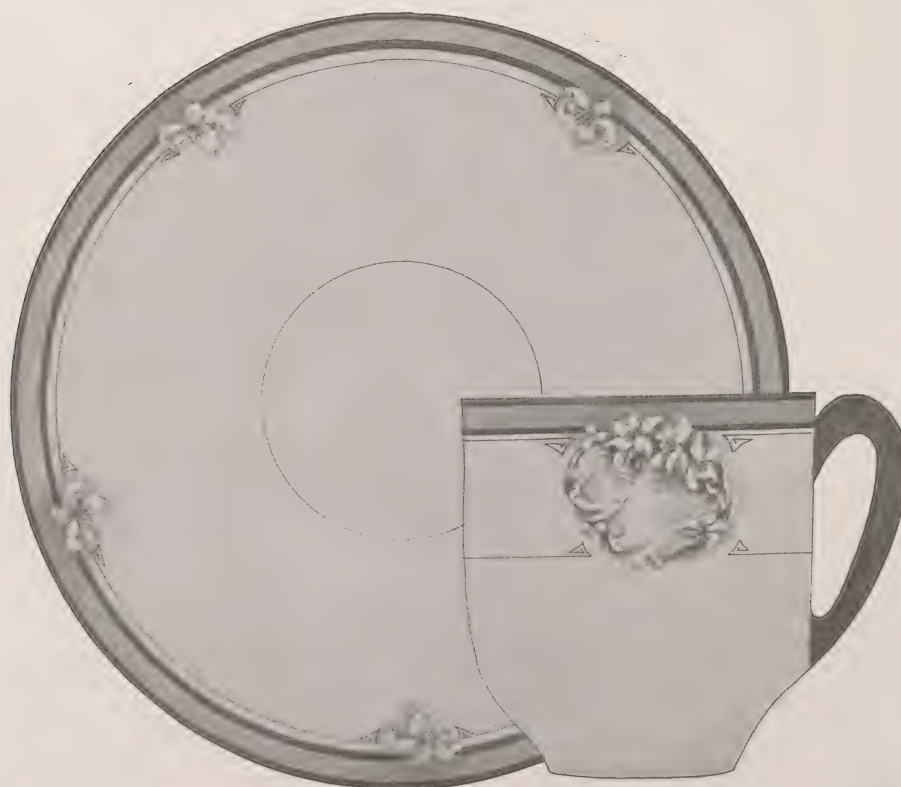
VIOLET PLATE—MRS. IDA N. COCHRAN

Violets painted in a Red Violet and a darker Blue Violet. Leaves Yellow Green, Olive Green, and Dark Green. Stems Yellow Green and Olive Green. Narrow bands Empire Green. Space between bands Apple Green. Lines outlining bands in Empire Green.



PLATE, CUP AND SAUCER—N. L. ELLIS

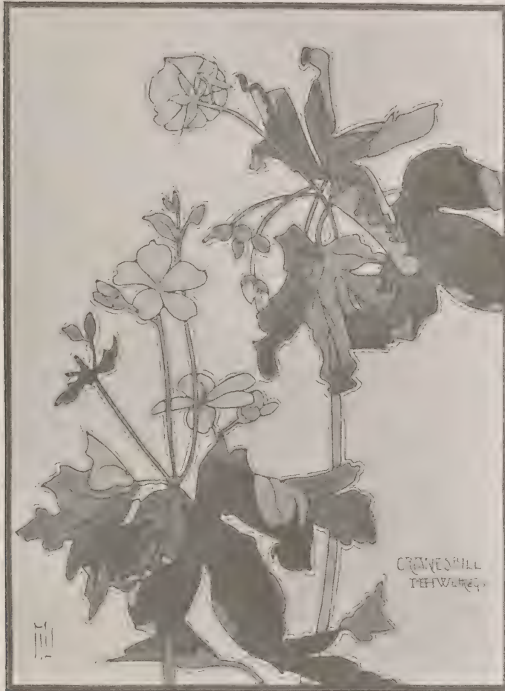
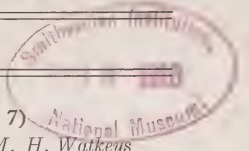
Outline with black bands, Royal Green with a little Royal Purple. Blossoms, a thin wash of Albert Yellow shaded with Warm Grey and a little Grey for Flowers. Leaves, Yellow Green shaded with Brown Green and Shading Green. Centers, Albert Yellow with dots of Yellow Brown and Auburn Brown.



CUP AND SAUCER, ORANGE BLOSSOM MOTIF—EDITH L. MILLER

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, FEBRUARY 1916



CRANESBILL

M. H. Watkeys

OUTLINE is Black. Flowers and buds are painted with Rose. Stems and calyx and lightest tone in leaves is Apple Green and a little Albert Yellow. The next darker tone of green is Apple Green, a little Yellow Green, Shading Green and Dark Grey and for the darkest tone add more Shading Green and a little Black. Background is a thin wash of Albert Yellow and a little Yellow Green.

BIRD VASE Color Study

Katherine Lindsey Perkins

AFTER tracing carefully, wash in the large flat grey tones with Grey for Flesh. Then paint in smooth and flat the black masses. Put Lemon Yellow on bird; Pink and Pink mixed with Yellow Red or Carnation for the bright tones; also the same colors with Yellow and Yellow Brown, put on flat for the leaves.

Second Fire—Tint with medium not special oil. Yellow in center running into Pink and Violet toward the top and Pink, Violet and Copenhagen Blue towards the bottom. After quite dry dust with Lavender Glaze. Wipe out white petals.

Third Fire—Strengthen colors where necessary, then add fine outlines on bird and colored outlines on leaves.

Mrs. S. Evannah Price of New York City is now established at her new studio, 111 East 19th St. where in addition to her classes in porcelain decoration she also gives instruction in Oil and Water Color Painting, Composition and Design.

BLEEDING HEART (Page 7)

M. H. Watkeys

OUTLINE is Dark Grey and a little Black. Lightest leaves are painted with Apple Green and a little Albert Yellow and shaded with same with Yellow Green and a little Brown Green added. Lighter leaves at the top are Apple Green, Yellow Green, Dark Grey and a little Shading Green with more Shading Green and a little Brown Green added for the darkest leaves. Stems are the two lightest mixtures for leaves. Flowers are a very thin wash of Rose for the light with a little Blood Red added for the shading. The pistil is white with the spots of the darkest Pink with Albert Yellow in the space next to the blossom. Background is Lemon Yellow shading into Violet and Apple Green.



SUMACH

M. H. Watkeys

OUTLINE with Black. Wash a flat tone of Blood Red and Carnation over the light tone and Blood Red, a little Ruby and Dark Brown over the dark tone and wipe out the lights. The light tone in the blossom in the background is Blood Red, Violet and Dark Grey and for the darker tone and the dark part of stem add a little Deep Purple and more Dark Grey. Light part of stem is Yellow Green, Violet and Dark Grey. The leaf stems are Blood Red and Violet. Light leaves are Apple Green, Albert Yellow and a very little Yellow Green. Dark leaves are Yellow Green, Shading Green and Brown Green. Background is Dark Grey and Apple Green.



BRUSH AND COMB TRAY, WILD ROSES—M. C. McCORMICK

Wild roses in Peach Blossom, with dark parts accented with Rose. Leaves, Shading Green and Yellow Green. Stems, Brown Green. Background in outer band, Pink or delicate tint of Blue, Peach Blossom or Russian Green, center in Trenton Ivory.



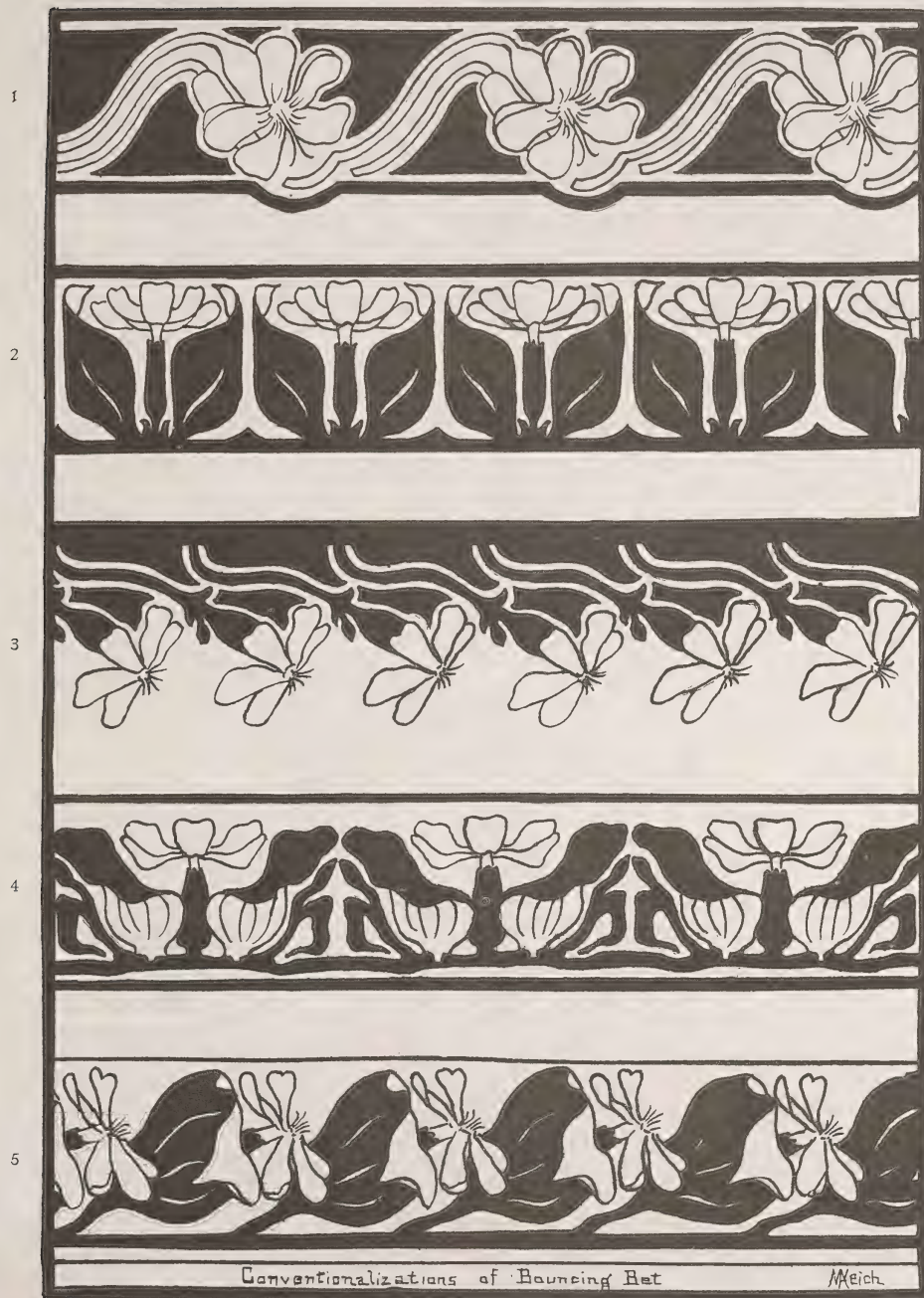
MOUNTAIN LAUREL—W. H. WATKEYS

(Treatment page 8)



BOUNCING BET—M. A. YEICH

(Treatment page 8)



CONVENTIONALIZATION OF BOUNCING BET—M. A. YEICH

(Treatment page 8)





BLEEDING HEART—M. H. WATKEYS

(Treatment page 1)



WILD COLUMBINE

M. H. Watkeys

OUTLINE with Black. Outside petals are Rose for the lightest tone and a very little Ruby added for the shading. Wash the very faintest suggestion of Lemon Yellow or Yellow for Painting over the stamen and the dark petal just above the stamen is Albert Yellow. Stems and lightest leaves are Apple Green and a very little Yellow Green and for the dark leaves add Shading Green and Brown Green. Background is a thin wash of Dark Grey and a little Yellow Brown

MOUNTAIN LAUREL (Page 3)

M. H. Watkeys

OUTLINE with Black. Dark leaves are oiled and dusted with 3 parts Water Green No. 2 and $\frac{1}{2}$ part Bright Green. Light leaves are oiled and dusted with 2 parts Florentine Green and 1 Grey Blue. Stems are oiled and dusted with Mode. Dark blossoms are oiled and dusted with equal parts of Cameo and Peach Blossom and the light blossoms are Cameo. Background is oiled and dusted with 2 parts Ivory Glaze, 1 Pearl Grey, $\frac{1}{2}$ part Yellow for Dusting.

BOUNCING BET (Page 4)

M. A. Yeich

PAI NT flowers with a very thin wash of Rose (the color should be almost white), shade with a little Violet added to the Rose, wipe the color out for the stamens and add Yellow Brown and a little Dark Grey for the tips. The light ends of buds are of the Pink. Stem, leaves, calyx and all dark tones are Apple Green, Yellow Green and Brown Green for the light tone, Shading Green, a little Yellow Green, Brown Green

and Dark Grey for the shading. Background is Pearl Grey and a little Deep Blue Green.

CONVENTIONALIZATION OF BOUNCING BET (Page 5)

M. A. Yeich

BORDER No. 1. Outline and dark spaces are Green Gold. Flowers are oiled and dusted with Yellow for Dusting and the stems with Florentine Green.

No. 2. Oil all dark tones except calyx and dust with Florentine Green. Oil calyx and dust with Mode and a little Grey. Outline flowers with Dark Grey and a little Mode.

Second Fire—Oil flowers and dust with Cameo and the tips of leaves with Glaze for Green and a little Yellow.

No. 3. Oil flower and dust with Cameo. Oil the small space above flower and dust with Glaze for Green. Stems and dark space leading into it are Green Gold.

Nos. 4-5. Oil all the dark part of design and dust with Florentine Green and a little Coffee Brown. Outline flower with Dark Grey and Albert Yellow.

Second Fire—Oil light part of leaves and dust with Glaze for Green and a little Albert Yellow. Oil flower and dust with Yellow for Dusting.

WILD CLEMATIS (Page 6)

M. H. Watkeys

OUTLINE and stamen are Black. Center of flower is Lemon Yellow or Yellow for Painting. The small stems are Blood Red and Violet very light at the tips with more Blood Red added for the darkest tone. The long heavy stem is Apple Green with Shading Green and Brown Green added for the shading. Light leaves are Apple Green and a little Dark Grey with Shading Green and a little Black added for the dark leaves. Background is Copenhagen Blue and Banding Blue for the darker tone and Deep Blue Green for the lightest.

CUP AND SAUCER, SHAKER AND CREAMER
Orange and Green Color Study*Albert W. Heckman*

THE designs for cup, saucer, shaker and creamer were made to be carried out with enamels on Belleek ware, but they may also be done with good effect on Sedji, French and German china. Following are the treatments.

For Belleek ware.—Use orange enamel for orange parts of the design. Some dark yellow enamels approach this orange in color and may be used. Use light yellow enamel for lighter shade of orange in ornament on the pitcher. It is advisable to make a few preliminary tests to match the green. Take two parts Grey Green number one and one part Dark Green. If this fires out too cold add one-half part light Yellow.

For Sedji ware.—Execute all the green parts of the design in Canton Blue. In place of the light yellow in the design use pure Emerald Green and instead of the orange use bright blue enamel.

For French and German china.—First tint the whole piece with Trenton Ivory and fire. The design may be carried out in the extra hard enamels which are now on the market, Moss Green, Yellow No. 1 and Yellow No. 2, or Green Gold may be used in place of the Moss Green enamel. If gold is used outline the orange dots with it.

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, MARCH 1916

SHELL PLATE

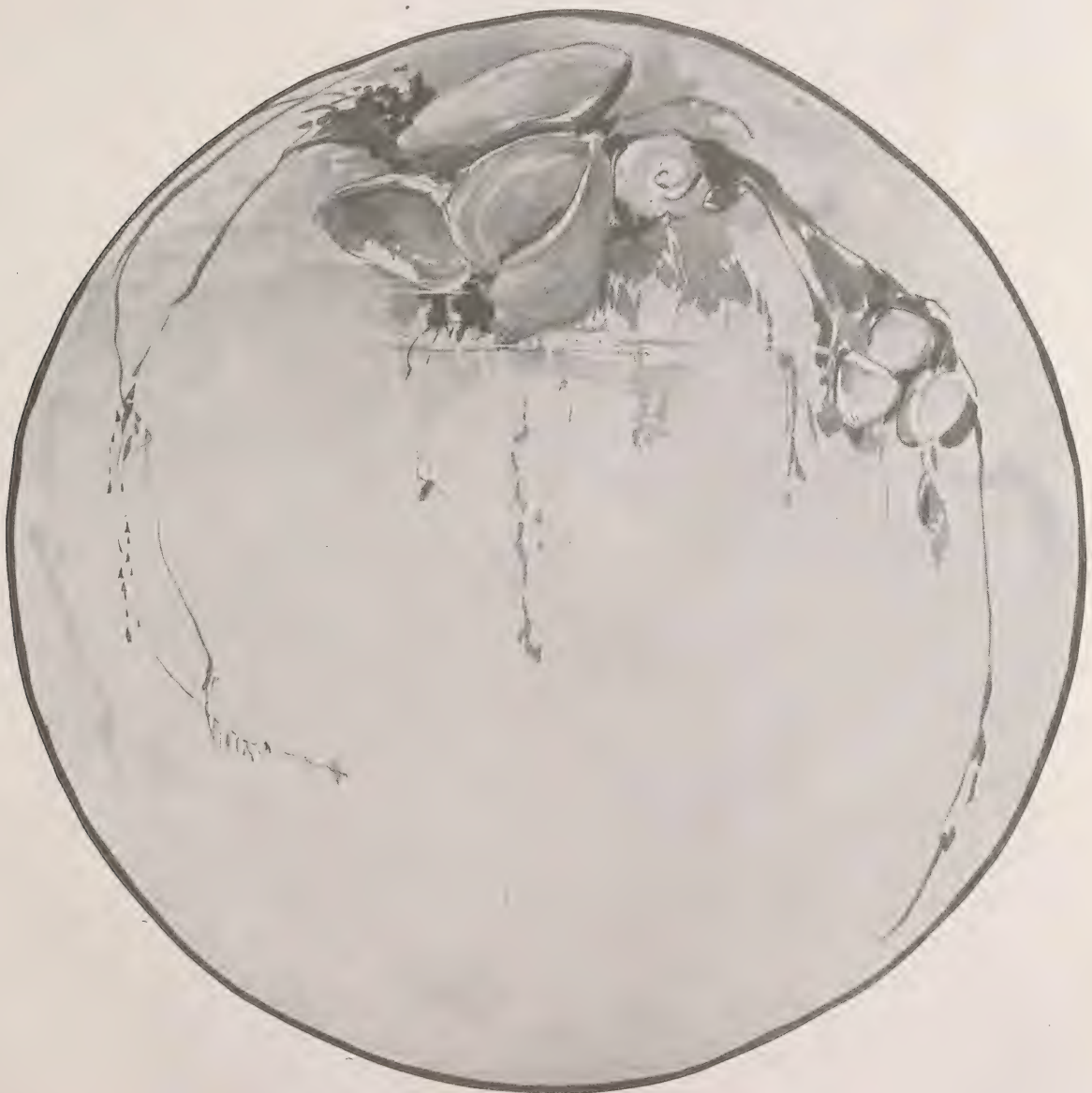
Adeline Moore.

THE large shell is a creamish white with pinkish lights. For shading use Apple Green and Mauve. The pink tones are Pink. The large fiat shell is Pink, Deep Blue Green and Auburn Brown. Background is Blood Red for Coral, Yellow Brown, Apple Green for sea weeds. The fiat color is Yellow and Copenhagen Blue washed on in thin washes.

LEMONADE PITCHER (Page 2)

Adeline Moore

SKETCH design in. Use Banding Blue, Royal Purple for dark, Violets, Deep Blue Green and Mauve for lighter ones. A touch of yellow Red in centers. The leaves are Apple Green, Yellow Green and Brown Green. The background is Copenhagen Blue, Sea Green, Mauve, Yellow Brown. Stems are Blood Red and Mauve. Use same colors in second firing.



SHELL PLATE—ADELINE MORE



LEMONADE PITCHER—ADELINE MORE

(Treatment page 1)



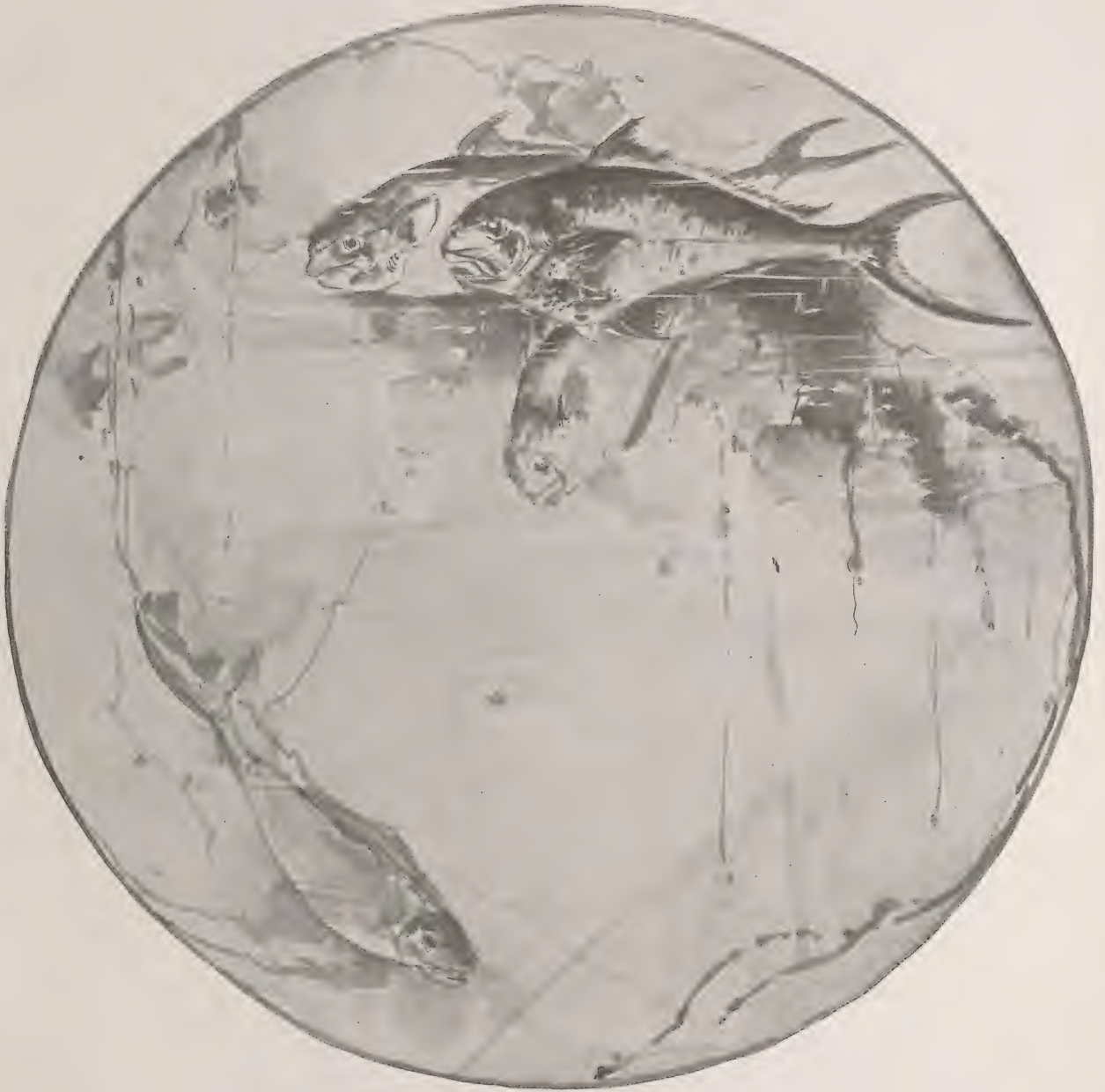
PLATE, WHITE ROSES—ADELINE MORE

SKETCH design in, then paint leaves around flowers with Shading Green and Apple Green with touches of Mauve, then the lighter leaves with Yellow Green and Yellow for Painting. The flowers are made with Apple Green and Pink in very delicate washes. The centers are Yellow Brown and Albert Yellow. Use same colors in background using the Copenhagen Blue around large bunches, use Sea Green toward edge of plate.



GAME PLATE—ADELINE MOORE

Paint heads of ducks with Shading Green, Banding Blue, a little Black. Yellow Green and Shading Green on breasts. Auburn Brown and Shading Green for wings. Use Copenhagen Blue, Apple Green and Mauve for color around ducks; in distance use Yellow and Sea Green.

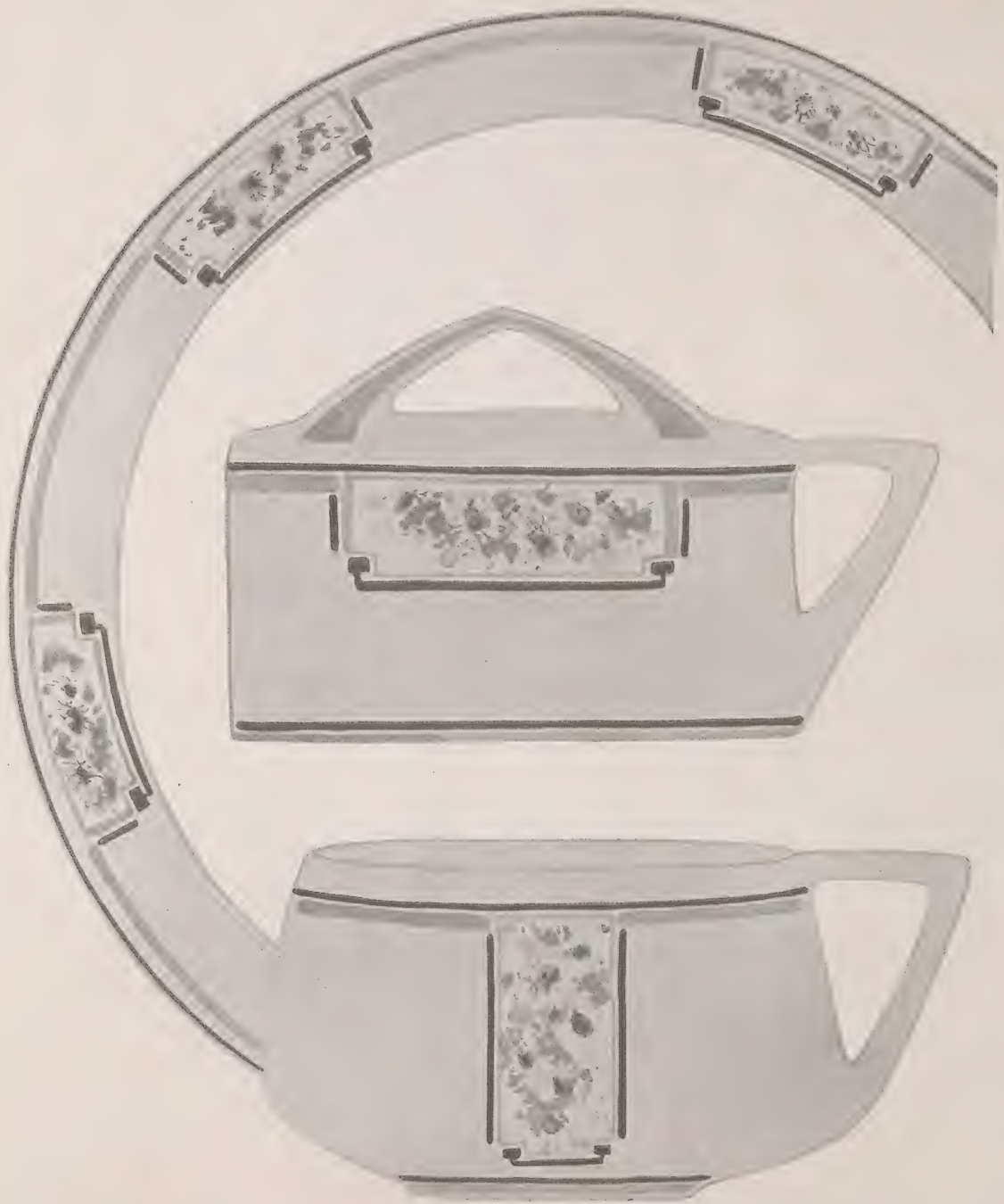


FISH PLATE—ADELINE MORE

TRACE design in, then paint fish with Yellow Green, Yellow for Painting, a little Mauve. The darker tones in fish are Dark Green with just a little Yellow Green. Keep the fish in background greyer, do not use quite as much Yellow and Yellow Green. Paint the background with Copenhagen

Blue, Apple Green, Yellow. The dark touches are Mauve and some Dark Grey.

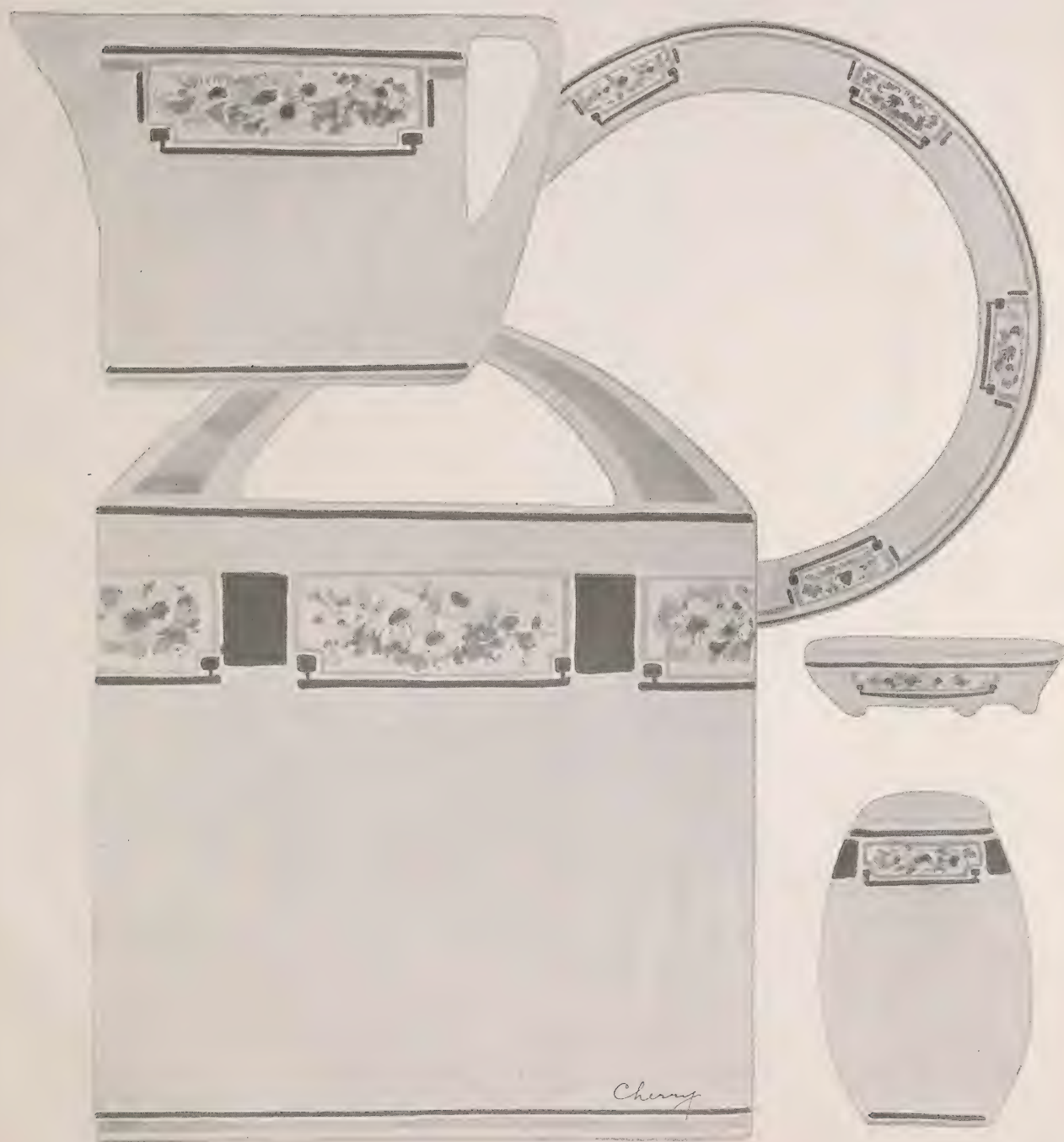
Second Fire—Use same colors used in first fire leaving lights quite clear.



DINNER SET—KATHRYN E. CHERRY

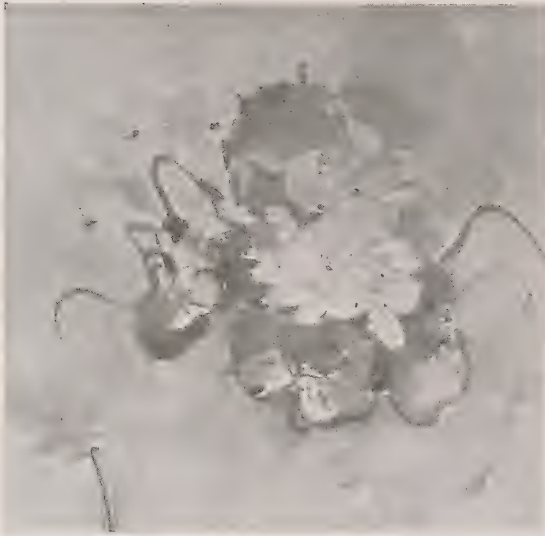
TRACE in outline of design, then oil the dark blue bands with Dusting Medium, then dust with K. E. Cherry's Dark Blue For Dusting, clean edges, then put on the gold, which is on the solid black bands, then paint in flowers with

Turquoise Blue, Banding Blue, Copenhagen Blue, The centers are Albert Yellow, Yellow Brown. The green is Moss Green, Shading Green. Next fire—paint the background with Deep Blue Green and a little Sea Green.



DINNER SET—KATHRYN E. CHERRY

(Treatment page 6)



BUNCH OF VIOLETS

ADELINE MORE



SECTION OF BOWL

KATHRYN E. CHERRY

CONTAUREA AMERICANA (Color Study, Page 169)

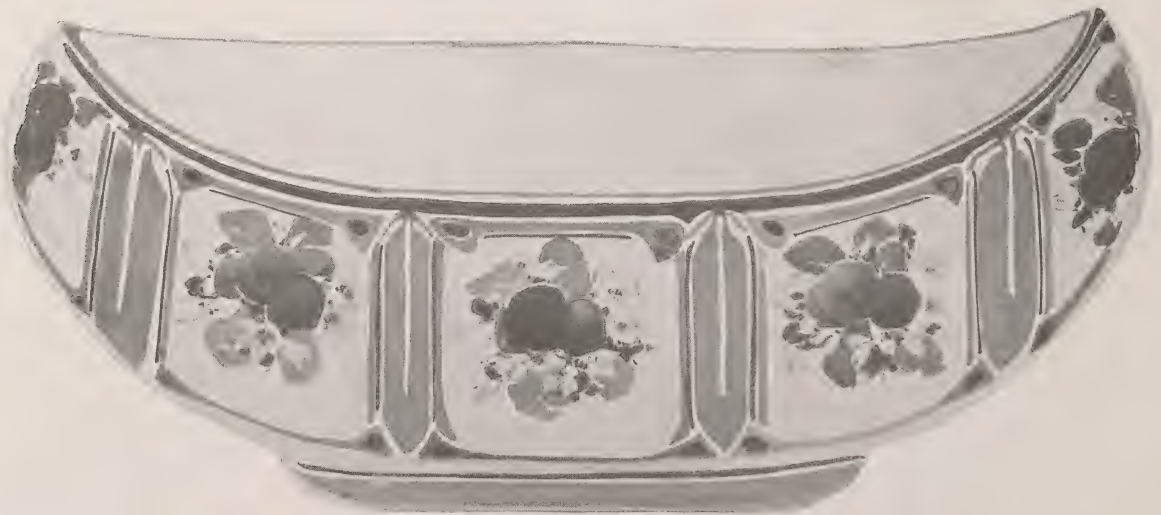
Jos. Kallaus

WHITE flowers shaded with Albert Yellow and Grey for Flowers, centers and buds more yellow, partly mixed with Yellow Ochre; darkest places Yellow Brown, partly mixed with Blood Red. For purplish flowers use Select Rose Purple, in purplish places mix more or less with Light Violet shaded with Carmine. Purple and Carmine Purple mixed with Light Violet; darkest places Violet and some Black mixed with it.

DINNER SET (Design in Green and Gold, Page 171)

May B. Hoelscher

THE green places are oiled and dusted with Florentine Green or they may be painted with 2 parts Apple Green, 1 part Yellow Green and a little Dark Grey. Use Green Gold for the Gold spaces.



BOWL—KATHRYN E. CHERRY

OUTLINE design with India ink. Then oil and dust the green with K. E. Cherry's Florentine Green. Then paint in panels, using Albert Yellow, Yellow Brown and Yellow Red. The leaves are Moss Green and Albert Yellow and Brown Green. The flowers are Mode and Yellow Brown. The background is Lemon Yellow and just a little Brown Green. Then put the Gold in.

Second Fire—Patch up the green in the dusted parts. Then paint the orange with Albert Yellow and Yellow Red, touch in the dark green places in leaves with Shading Green and Brown Green, then paint in the shadow side of buds with Brown Green and a little Mode very delicately. Then go over the gold again and paint in the inside of bowl with Lemon Yellow and a little Apple Green.

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, APRIL 1916



BIRDS AND PINE CONES—ADELINE MORE

PAIN'T birds with Yellow Brown, Meissen Brown and Black for backs and tails; heads with Yellow Red and Carnation. Throats with Albert Yellow. The breasts are Mauve and Copenhagen Blue. Cones are Yellow, Yellow Brown and Blood Red. Background, Yellow, Mauve, Copenhagen Blue, Brown Green and Blood Red. Second Fire—Use same colors used in first fire; strengthen the dark colors and put in the dark accents and the washes of clear yellow over the light in background.

CHESTNUTS (Color Study)

Jeanne M. Stewart.

PALETTE—Yellow Brown, Wood Brown, Chestnut Brown, Pompeian Red, Banding Blue, Brown Green, Shading Green, Yellow Green, Turquoise Green, Ivory Yellow and Yellow Red. The nuts are a rich reddish brown made by mixing Chestnut Brown and Pompeian, with lighter tones in a thin wash of Banding Blue. On the soft velvety lining of the burr a bright touch of Yellow Red is used. If design is used on nut bowl or plate the background should be kept very dark round principal part of design and towards edge of plate,

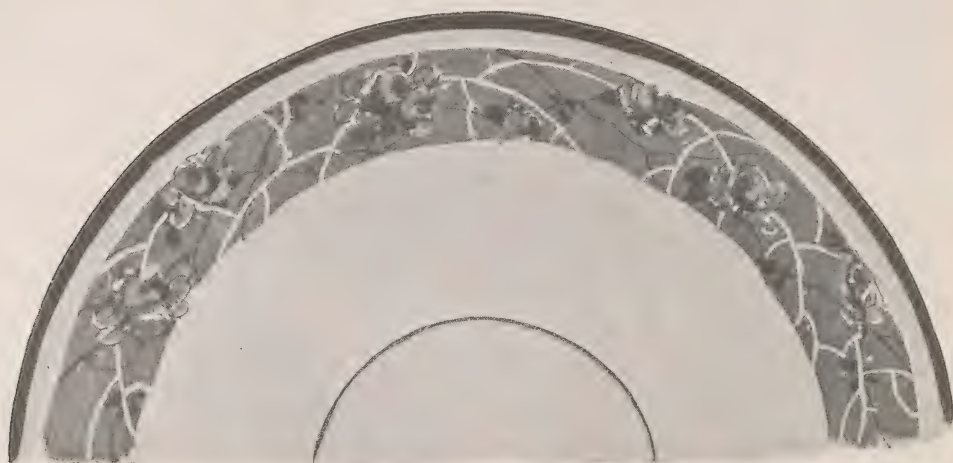
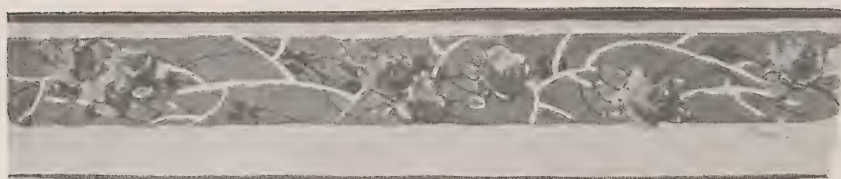
shading from Chestnut Brown to Yellow Brown. Leaves are painted in warm greens and are thrown under background in the last fire.

BOWL (Color Supplement)

Albert W. Heckman

FOR German or French Hard China.—First fire, tint the whole bowl with Trenton Ivory. Second fire, oil all the blue of the design with special tinting oil and dust with Water Green 2 parts and Glaze for Blue 1 part. The flowers and buds may be left white as in the illustration or they may be colored. If colors are used, dust the flower with yellow, a tone darker than the background. Use deep Ivory for the buds.

For Belleek or Satsuma.—Enamels may be used with good effects. A color scheme such as the above may be used or, if one cares for a color scheme of bright reds and yellows, the following is suggested: Use Vermillion for the buds, Orange for the flower forms, Ochre outlines and Golden Yellow for the yellow leaf form. In place of the blue in the design use a dark green of the following mixture: two parts Golden Yellow, one part Nankin Blue and a half part Orange.



TEA SET—WALTER KARL TITZE

(Treatment page 3)

TEA SET (Page 2)

Walter Karl Titze

TO those who have difficulty in keeping the drawing firmly fixed in their minds, I would suggest drawing carefully with India ink or water black, the design. Oil the entire surface of the sugar and creamer with special tinting oil and with a clean pad, changing the pad often, pad until no oil seems to stick to the pad. Allow to stand a while then dry dust with 2 parts Reynold's Paris Brown and 1 part Cherry's Mode. Let this stand for about an hour, then with an orange wood stick, cut out the roses and stems. Paint the roses with Albert Yellow shading with Yellow Brown and Brown Green. Centers Yellow Brown and a little Yellow Red. Leaves are Yellow Green. Stems to be left white.

Second Fire—Retouch roses with same color as in first

fire. The dark brown stems and leaves are Paris Brown and Hair Brown.

The borders are worked in the same way.



HOLLYHOCKS (Page 8)

OUTLINE with Dark Grey and Yellow Brown.

Second fire—Oil leaves and dust with 3 parts Water Green No. 2, 1 part Water Lily Green, 3 parts Pearl Grey. Oil stems and dust with 2 parts Dove Grey and 1 part Mode. Oil flowers and dust with Yellow for Dusting.

Second fire—Oil over background and dust with 3 parts Pearl Grey, 1 part Dark Grey, $\frac{1}{2}$ part Deep Ivory. Paint the shading in the flowers with Yellow Brown and Dark Grey, and the very darkest touches with Yellow Brown and Blood Red, with touches of Dark Brown.



BOWL OR PLATE DESIGN—WALTER KARL TITZE

THIS design can be used either as a plate or the inside of the new Nippon bowl with handles. Trace birds and spider webs in carefully. Oil and dry dust with one part Ivory Glaze and three parts Mode. Allow to stand and then with a stick cut out the birds and spider web. Web to be left orange white. Fire.

Second Fire—Paint in the violets over the dusted surface. The undertone of Mode is an excellent surface for the violets and leaves. Breasts of the birds are painted with Yellow Brown. Wings are Olive Green and tail, ends of wings and head are Black.



FULL SIZE SECTION OF VASE (Page 5)—KATHRYN E. CHERRY



VASE—KATHRYN E. CHERRY

TRACE design in carefully, then outline with Dark Grey (K. E. Cherry colors), fire. Second Fire—Oil the leaves and dust with Deep Ivory 2 parts, Pearl Grey 2 parts, Yellow Green 1 part. Oil the stems, dust with Mode 4 parts, Dark Grey 1 part. Oil the flowers, dust with Yellow for Dusting and Ivory equal parts then fire.

Third Fire—Oil the vase, pad very dry, dust with Pearl Grey 4 parts, and Mode and a little Deep Ivory, clean out flowers. Paint centers with Yellow and Yellow Brown. Seeds with Yellow Red and Yellow Brown.

Last Fire—Touch design until it is a good copy of study, paint over stems where necessary.



QUINCE—MARION L. FOSDICK

PAIN'T fruit with Apple Green, Dark Grey and a little Yellow Green and shade with same adding a little Shading Green and Yellow Brown. The dark markings at the end are Yellow Brown, Dark Brown and a little Dark

Grey. Leaves are Apple Green and a little Yellow Brown and a touch of Yellow Green. Stems are Dark Grey, Yellow Brown and a little Dark Brown.



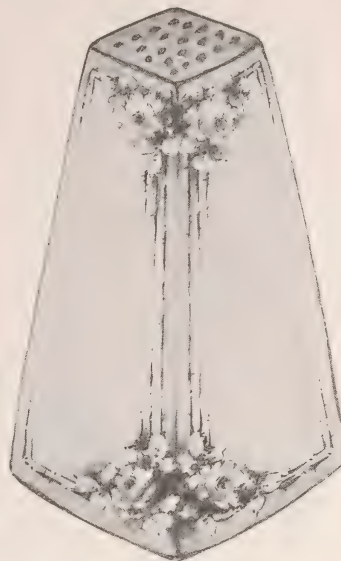
two bands at the top of box and the band below the roses are Gold.



SATSUMA BOX, ROSES

Kathryn E. Cherry

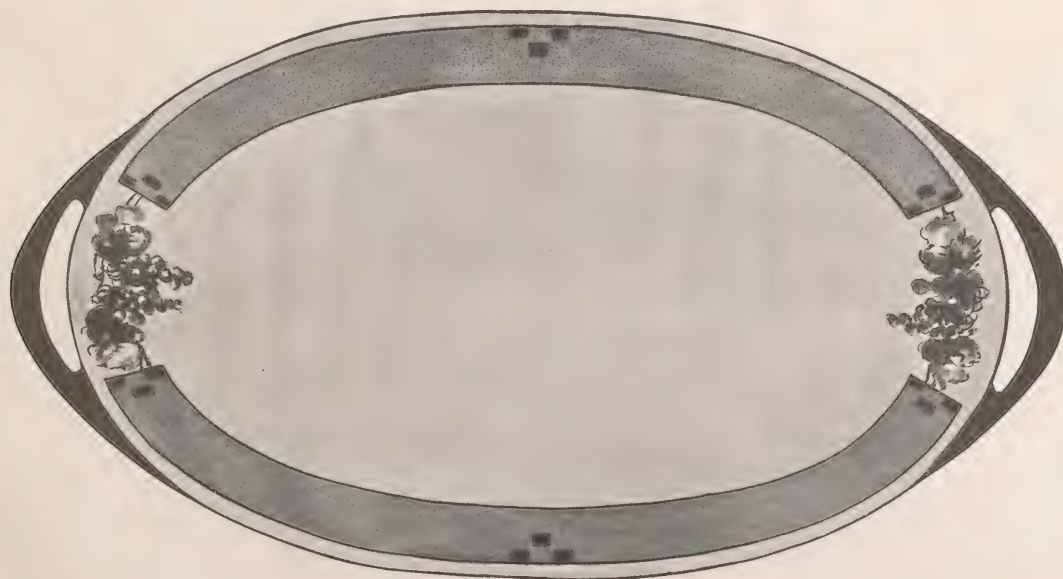
PAIN'T roses with a very thin wash of Albert Yellow and add a little Yellow Brown for the shading; for centers use Yellow Brown and a little Blood Red. Light leaves are Apple Green and a little Violet. Dark leaves and stems are Apple Green, a little Shading Green and Dark Grey. Shadow leaves, Violet and a little Yellow Brown. Background, Albert Yellow and a little Apple Green. Outer band on the lid, the



SALT SHAKER

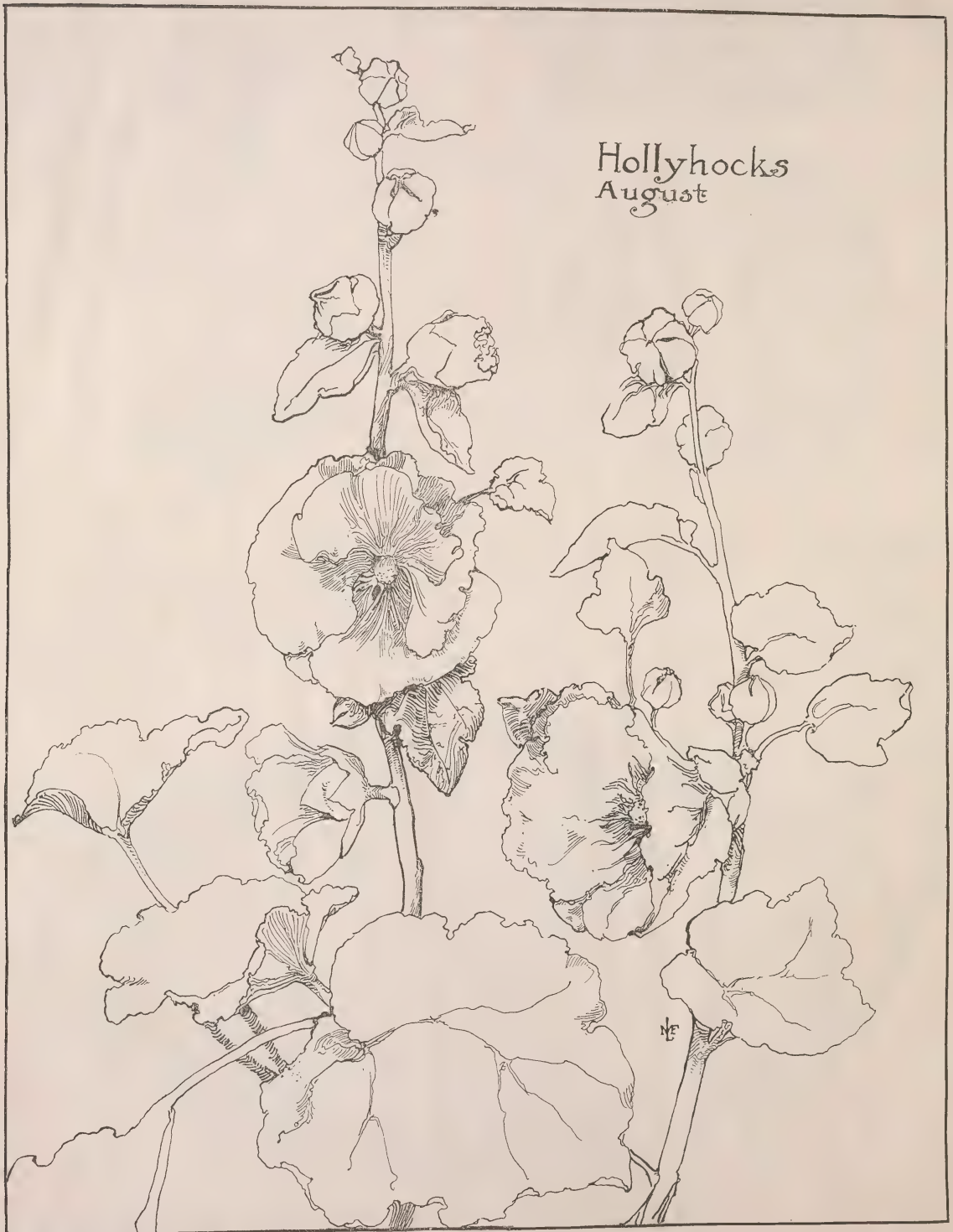
Ida Nowels Cochran

ROSEs painted in Rose with touch of Brown Green for deepest shadows. Leaves, Yellow, Olive Brown and Dark Green. Shadows, Brown Green. Stems, Auburn Brown and Brown Green. Background, soft shade of green made by using Yellow Green and Dark Green. Panels cream color. Top, gold.



SMALL GRAPE PICKLE DISH—DORIS DAWN MILLS

Use Blood Red for grapes with a little Yellow on light sides. Leaves Albert Yellow, Apple Green, Brown Green and Shading Green. Stems Brown Green also lines around band and dark spots. Band Olive Green with a touch of Brown Green. Center light cream and handles and edge Gold.



HOLLYHOCKS

(Treatment page 3)





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