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Design

Keramic Studio

A. MONTHLY MAGAZINE FOR THE
POTTER, DECORATOR AND
CRAFTSMAN

Volume Nine

MAY 1907 to APRIL 1908 INCLUSIVE

KERAMIC STUDIO PUBLISHING CO.
SYRACUSE N. Y.

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KERAMIC STUDIO—Index

NATURALISTIC

MAY 1907		NOVEMBER 1907	
	PAGE		PAGE
Charcoal Studies (landscapes and figures).....	3, 11, 15, 17	Wax Berries.....	Jeanne M. Stewart..... 148
..... Marshal Fry, Jr.....		Plate, Cherries.....	do..... 149
JUNE 1907		Goldenrod and Dragon Fly.....	do..... 150
Roses.....	A. F. Dalrymple..... 26	Water Pitcher, Sea Gulls.....	do..... 151
Dorothy Perkins Roses.....	Ida M. Ferris..... 27	Butterflies.....	do..... 152
Wild Roses and June Roses.....	Maud E. Hulbert..... 30	Plate, Bittersweet.....	do..... 153
Rose Hips.....	do..... 32	Stein, Corn Flowers.....	do..... 154
Peonies (photograph).....	Helen Pattee..... 33	Vase, Single Daffodils.....	do..... 154
JULY 1907		Plate, Scotch Heather.....	do..... 154
Country Road Sketch.....	Marie Crilley Wilson..... 59	Vase, Marine.....	do..... 155
Huckleberry and Chestnut Sketches.....	do..... 70	Vase, Hops.....	do..... 155
AUGUST 1907		Plate, Shells and Sea Weed.....	do..... 156
Thistle (photograph).....	Helen Pattee..... 77	Jar, Woodbine and Landscape.....	do..... 157
Sweet Peas.....	Maud E. Hulbert..... 84	Chop Plate, Sweet Corn.....	do..... 158
Dolichos.....	Austin Rosser..... 85	November Birthday Cup and Saucer	
Oxalis.....	Ida M. Ferris..... 87	Chrysanthemums.....	do..... 159
Trumpet Flower.....	Mariam L. Candler..... 91	Vase, Grapes.....	do..... 160-161
SEPTEMBER 1907		Nut Plate, Acorns.....	do..... 162
Crab Apple Blossoms.....	Teana McLennan Hinman..... 98	Water Pitcher, Roses.....	do..... 163
Poppies.....	do..... 98	Chocolate Pot, Larch Cones.....	do..... 164
Pale Pink Rose.....	do..... 99	Plate, Crab Apples.....	do..... 165
Narcissus.....	do..... 100	Vase, Milkweed.....	do..... 166
Daisies.....	do..... 101	Vase, Pond Lilies.....	do..... 167
Wild Roses.....	do..... 102	Plate, Wild Roses.....	do..... 168
American Beauty Roses.....	do..... 103	JANUARY 1908	
Chrysanthemums.....	do..... 104	Rose Study and Lettering.....	Maud E. Hulbert..... 200
Pond Lily.....	do..... 105	Primroses.....	do..... 205
Grapes.....	do..... 106	Lady's Slipper (also photograph by H.	
Yellow Roses.....	do..... 107	Pattee).....	do..... 206-207
Landscapes.....	do..... 108-109	Facts from Wild Rose.....	C. H. Shattuck..... 208
Blackberries.....	do..... 110	Pears.....	Mary Burnett..... 217
Red Roses.....	do..... 111	FEBRUARY 1908	
Snow Ball.....	do..... 112	Study of Snow.....	Fred. A. Rhead..... 223
Thistles.....	do..... 112-113	Crab Apples.....	Amy F. Dalrymple..... 229
Pink Roses.....	do..... 114	Dandelion (photograph).....	Helen Pattee..... 235
Convolvulus.....	do..... 115	MARCH 1908	
Small Roses.....	do..... 116	Wild Pink and Wild Grape, blue prints.....	Mary J. Coulter..... 249
Fleur de Lis.....	do..... 117	Grapes.....	Henrietta Barclay Paist..... 251
OCTOBER 1907		Ten Weeks Stock.....	Ida M. Ferris..... 257
Locust Flower (photograph).....	Helen Pattee..... 125	Hawthorn and Rose Haws, (sketches).....	Edith Alma Ross..... 260
Figures from paintings by Alma Tadema.....	127	Wild Roses.....	Blanche Van Court Schneider..... 262
Iris and Seed Pods.....	Fred A. Rhead..... 129	Small Violets.....	Anne Seymour Mundy..... 264
Eupatorium Ageratoides.....	Edith Alma Ross..... 136-137	APRIL 1908	
Wild Hawthorn Berries (sketches).....	do..... 137	Sagittaria (Arrowhead) photograph.....	Helen Pattee..... 277
Katydid (sketches).....	Hannah Overbeck..... 139	Thorn Apple.....	Maud E. Hulbert..... 285
Passion Flower Plate and Sketches.....	Alice B. Sharrard..... 139	Tulip.....	Nancy Beyer..... 286
Barberry.....	Henrietta Barclay Paist..... 141	Wild Rose Sketches.....	Sara Wood Safford..... 288-289
		Cowslips.....	Maud E. Hulbert..... 291

CONVENTIONAL

MAY 1907		JULY 1907	
	PAGE		PAGE
Bowl Designs.....	Marshal Fry's Bridgeport Class..... 4	Crab Design for Fish or Oyster Plate.....	Marie Crilley Wilson..... 53
Luncheon Service.....	do..... 5-7	Bird Design for Game Plate.....	do..... 55
Plate Borders.....	do..... 8-9	Borders, Feather and Pine Cone.....	do..... 56
Indian Motifs for Bowls, Plates, etc.....	do..... 12	Wild Strawberry Blossoms for Tea Pot	
Cup and Saucer (M. E. Beach).....	do..... 13	Stand and Bowl.....	do..... 57
Bowls.....	do..... 14	Conventional Landscapes.....	do..... 58-59
Cactus Vase.....	Marshal Fry, Jr..... 16	Violet designs for Plate, Creamer and	
JUNE 1907		Sugar.....	do..... 60-61
Roses, decorative panel.....	Russell Goodwin..... 26	Cup and Saucer, Rose Motif.....	do..... 62
Roses.....	Margaret and Hannah Overbeck	Bowls, Wild Azalea, Trumpet Flower	
	and Phil Wight..... 28-29	and Black Eye Susan.....	do..... 63
Bowls, Rose Motif.....	Hannah and Mary Overbeck..... 31	Tile, Caravel Design.....	do..... 64
Plate, Rose Motif.....	Alice B. Sharrard..... 35	Sunflower Panel.....	do..... 65
Plate, Wild Rose Motif.....	Elizabeth De Long..... 36	Wistaria Panel.....	do..... 66
Vase, La France Rose Motif.....	Hannah Overbeck..... 42	Plate for Lustre and Gold.....	do..... 67
		Pond Lily for Tea Pot and Bonbon Box	do..... 68
		Jar, Bee Motif and Hot Water Pot,	
		Grape Motif.....	do..... 69
		Jar, Butterfly Motif.....	do..... 70

KERAMIC STUDIO—Index

CONVENTIONAL—Continued

	PAGE		PAGE			
AUGUST 1907						
Mallow.....	Adelaide Alsop-Robineau.....	79-83	Vases in Underglaze Painting.....	Fred. A. Rhead.....	202	
Sweet Peas, Plate and Border.....	Emma A. Ervin.....	86	Tea Pattern for Cup and Saucer.....	do.....	204	
Tile, Strawberry Motif.....	Nancy Beyer.....	88	Japanese Orange, Decorative Study.....	Edith Alma Ross.....	203	
Conventional Design for Vase.....	Oreon P. Wilson.....	88	Violet Bowl.....	C. H. Shattuck.....	209	
Sweet Pea Border for Stein.....	Albert Pons.....	90	Tiles in monochrome.....	Ruth E. Kentner.....	212	
Buttercup Panel.....	Adelaide Alsop-Robineau.....	90	Steins, Pears and Landscape.....	Katherine W. Lindsey.....	213	
OCTOBER 1907						
Design for Vase.....	Fred A. Rhead.....	130	Plate.....	Georgia Parr Babbitt.....	214	
Plate, Rose Leaf Motif.....	Mary Overbeck.....	131	Turtle Designs for Terrapin Set.....	S. Evannah Price.....	215	
Studies of Insects, used decoratively.....	Reproduced from Art et Decoration.....	132-133	Plate and Bowl.....	Charles Babcock.....	216	
Seed Heads in November, Panel.....	Hannah Overbeck.....	135	Cider Pitcher.....	Ophelia Foley.....	217	
Designs, Passion Flower Motif.....	Alice B. Sharrard.....	139	FEBRUARY 1908			
Highbush Cranberry Plate.....	Jessie I. Williams.....	140	Vase, Snow Motif.....	Fred. A. Rhead.....	225	
Borders, Acorn and Swans, and Trees.....	Hannah Overbeck and A. Soderberg.....	140	Valentine Plate.....	Nellie V. Hamilton.....	228	
DECEMBER 1907				Copy of Persian Vase.....	Dorothea Warren.....	233
Panel, Anemone Motif and Sketches.....	Adelaide A. Robineau.....	173-174	Dandelion Designs for Vase, Bowl, etc.....	Henrietta Barclay Paist.....	234-237	
Panels, Wistaria Clusters and Seed Pods.....	do.....	175	Teasle Design for Stein.....	Albert Pons.....	238	
Suggestions for Designs, Anemone and Wistaria.....	do.....	176	Chrysanthemum Design for Vase.....	Georgia Parr Babbitt.....	238	
Fans, Wistaria, Wild Carrot and Sunflower.....	do.....	177	MARCH 1908			
Purple Clematis.....	do.....	181	Bowls.....	Lucia Jordan and Nancy Beyer.....	252	
Panels, Phlox.....	do.....	182-183	Plate.....	Mabel C. Dibble.....	253	
Suggestions for Designs, Phlox Motif.....	do.....	184	Cup and Saucer.....	Ida C. Failing.....	256	
Bowl, Freesia Motif.....	do.....	185	Plate, Border and Bowl, Fly Motif.....	Rosedale.....	258	
Panels and Suggestions, Freesia and Foam Flower.....	do.....	186-190	Tree Design for Plate or Tray.....	L. B. Cheney.....	259	
Panel and Border, Daisy.....	do.....	191	Vase or Stein Design.....	Oreon P. Wilson.....	261	
Decorative Study of Moths.....	do.....	191	Bowl, Abstract Design.....	B. H. P.....	263	
All over Conventional Patterns.....	do.....	192	Salad Bowl and Plate, Rose Motif.....	Ophelia Foley.....	264-265	
JANUARY 1908				Wild Carrot Border for Bowl.....	Alice Witte Sloan.....	265
Plaque, Peacock Motif.....	Albert Pons.....	201	Plate, Shooting Star Motif.....	Elizabeth De Long.....	271	
			APRIL 1908			
			Tulip Plaque.....	B. H. P.....	279	
			Cherry Bowl.....	Alice B. Sharrard.....	280	
			Sagittaria designs for Plate and Stein.....	Henrietta Barclay Paist.....	280-281	
			Plate.....	Charles Babcock.....	284	
			Bowl Design.....	L. B. Cheney.....	287	
			Calla Lily for Vase.....	Ophelia Foley.....	289	
			Berry Plate.....	Dorothea Warren.....	290	

MISCELLANEOUS

JUNE 1907		Design for the Decoration of China (1st paper).....		Caroline Hofman.....	210-212				
Exhibition of the New York Society of Ceramic Arts.....		37-42							
JULY 1907		FEBRUARY 1908							
Class Room (Flower Painting).....		52-55	Underglaze Decoration (3d paper).....		Fred. A. Rhead.....	222-224			
The Mission of the Crafts.....		Prof. Chas. F. Binns.....	64-66	Design for the Decoration of China (2d paper).....		Caroline Hofman.....	226-227		
AUGUST 1907		The Ceramic Crafts at the Exhibition of the National Society of Crafts-							
Class Room (Flower Painting).....		76-80	men.....				230-232		
Exhibition of the Chicago Ceramic Art Association.....		88-89	MARCH 1908						
OCTOBER 1907		Metallic Deposits on Glazes (1st paper).....				Louis Franchet.....	248-252		
Class Room (Figure Painting).....		124-128	Design for the Decoration of China (3d paper).....				Caroline Hofman.....	254-255	
Underglaze Decoration (1st paper).....		Fred. A. Rhead.....	128-131						
Azorean Pottery.....		Agnes Austin Aubin.....	134	APRIL, 1908					
DECEMBER 1907		Metallic Deposits on Glazes (2d paper).....				Louis Franchet.....	274-278		
Porcelains.....		Adelaide Alsop-Robineau.....	178-180	Design for the decoration of China (4th paper).....				Caroline Hofman.....	282-284
JANUARY 1908		Happy Study Hours.....				The Happy Worker.....	288-28		
Underglaze Decoration (2d paper).....		Fred. A. Rhead.....	202-206						

CRAFTS

MAY 1907			AUGUST 1907		
Textiles, wood block prints.....	Marshal Fry's Bridgeport Class.....	18-19	Art in Pewter (6th paper).....	Jules Brateau.....	92-94
The Batik (1st paper).....	Theo. Neuhuys.....	20-24	Practical Bookbinding (1st paper).....	Mertice MacCrea Buck.....	95-96
Garden Pottery.....	From Liberty & Co., London.....	22-23	SEPTEMBER 1907		
JUNE 1907			Practical Bookbinding (2d paper).....	Mertice MacCrea Buck.....	119-122
The Batik (2d paper).....			OCTOBER 1907		
Theo. Neuhuys.....			Practical Bookbinding (3d paper).....	Mertice MacCrea Buck.....	142-144
Art in Pewter (5th paper).....			The Crafts Exhibition of the New York Y. W. C. A.....	145-146	
JULY 1907			NOVEMBER 1907		
Distinctive Work in Darning.....	Mabel Tuke Priestman.....	71-73	Indian Basketry.....	Mertice MacCrea Buck.....	169-171

KERAMIC STUDIO—INDEX

CRAFTS—Continued

DECEMBER 1907		The Crafts at the New York Exhibition of the National Society of Craftsmen.....	241
Old Finger Rings.....	Emily F. Peacock.....193-194		
Art in Pewter (7th paper).....	Jules Brateau.....194-197		
Metal Work by Students of Pratt Institute.....	198.		
JANUARY 1908		MARCH 1908	
Metal Work with the most Rudimentary Tools.....	F. C. Featherstone.....218-220	Modern Basketry (Waste Paper Baskets).....	Madge E. Weinland.....266-268
		Art in Pewter (8th paper).....	Jules Brateau.....268-270
FEBRUARY 1908		APRIL 1908	
The Needlework Decorations of Homespuns.....	Sarah Francis Dorrance.....239-241	The Making of a Metal Box (1st paper).....	Edmund B. Rolfe.....292-293
		Art in Pewter (9th paper).....	Jules Brateau.....293-296

COLOR SUPPLEMENTS

Cactus Vase.....	Marshal Fry, Jr.....May 1907	Purple and Green Grapes.....	Jeanne M. Stewart.....November 1907
Apple Blossoms.....	F. B. Aulich.....June 1907	Anemone.....	Adelaide A. Robineau December 1907
Violets.....	Marie Crilley Wilson.....July 1907	Cosmos.....	Ida M. Ferris.....January 1908
Fleur de Lis.....	Rhoda Holmes Nicholls.....August 1907	Mirror, arabesque design.....	Helen S. P. Williams.....February 1908
Sweet Peas.....	Teana McLennan Hinman Sept. 1907	Arbutus.....	Maud E. Hulbert.....March, 1908
Asters.....	Teana McLennan Hinman.....Oct. 1907	Calla Lily.....	Ophelia Foley.....April 1908



DETAILS OF SAGITTARIA—HENRIETTA BARCLAY PAIST (Pages 280, 281, 296)

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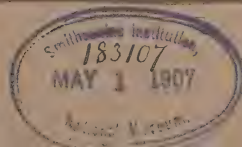
MARSHAL FRY

And Members of His Bridgeport Class

THEO. NEUHUYS

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR



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CONTENTS FOR MAY 1907

	PAGE
Editorial	I
Studio and Exhibition Notes	I
Willow and Canton Plates	2
Italian Picture Plates	2
Charcoal Landscape	3
Designs for bowls	4
Luncheon Service	5
The Art League of Bridgeport	6
Table ware	7
Use of terms	7
Plate Borders	8 and 9
Rhodian Ware	10
Charcoal Study	11
Treatment for Tableware	11
Arrangement of Indian Motifs for Adaptation to Bowls, Plates, etc.	12
Cup and Saucer	13
From Bowl Designs in full color	14
Charcoal Study	15
Cactus Vase (Supplement)	16
Charcoal Study	17
Textiles printed from wood blocks	18-19 and 24
Small Plate or Bowl	18
The Crafts—	
The Batik	20-21
Garden Pottery	22-24
Answers to Correspondents	
Marshal Fry	
Marshal Fry's Bridgeport Class	
Marshal Fry's Bridgeport Class	
Martha E. Beach	
Marshal Fry	
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Martha E. Beach	
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Marshal Fry's Bridgeport Class	
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KERAMIC STUDIO

Vol. IX, No. 1

SYRACUSE, NEW YORK

May, 1907



THE present issue marks the eighth anniversary of KERAMIC STUDIO. Eight years of endeavor to elevate the character of china decoration throughout the United States; eight years of struggle against pride and prejudice; eight years of gradual approach to the desired result. And if at times we have not always been able to stick rigidly to our colors, it has not been from backsliding, nor from lack of realization of the true and the best, but from a fear of retarding our progress and that of ceramic decoration by a forcing of strong meat upon babes, with a consequently severe attack of indigestion. Complaints there have been, here and there, of too much favoritism of the conventional as opposed to the naturalistic with various more or less clever criticisms of occasional designs. However, it has been but too evident that the severest criticism came from the most ignorant, caustic remarks and very bad spelling and grammar usually going hand in hand. The more intelligent realize that it is "only once in a blue moon" that a really perfect design is evolved, the rest we must take for the good that is in them and if in reproducing these designs on porcelain we can improve upon them and eliminate the poorer parts, well and good. The desired result has been obtained, the decorator's mind has been stimulated to a little thought. Who knows where that may lead?

When first the KERAMIC STUDIO entered the field, the question would come "What shape shall I buy for such and such a use, what color shall I use to decorate it, what design? How shall I put it on?" And if a design were not given the exact size and fitted to the exact shape desired and the wished for color scheme not suggested, the enquirer was helpless. Now we rarely have such enquiries, there is hardly a decorator but is able to decide these points for herself and not only enlarge or make smaller a design to suit the shape selected, but even to take a design drawn for plate and fit it to a pitcher, or to adapt a vase design to a bowl, and what is more to the purpose, not a few have found, by thus being forced to think out these points, that they have in themselves a latent ability to design. A few carping critics have thought it wise to ridicule many designs appearing from time to time in KERAMIC STUDIO, under the general characterization of "childish" "Noah's Ark" "Amateurish." We are sure that some day the lesson will sink deep into their soul and they will realize that the publishing of those same simple attempts at design has produced a threefold benefit; first, to the designer who is stimulated to follow up the road he has entered; second, to the decorator whose mind is aroused to the thought "I can do as well as that" and to the attempt to realize the thought; and, "thirdly and lastly," as the old sermonists had it, and "bestly" we would add, whether stimulated to design or not, the several thousands of ceramic decorators who turn over the pages of KERAMIC STUDIO, consciously or unconsciously imbibe the underlying truths in these designs. And so the standard of taste is raised;

the average work is better, the workers and their public are better satisfied with each other and the good work goes on.

The present issue of the work of Marshal Fry and members of his Bridgeport class well illustrates the point we have made. It may be that this class has an average intelligence higher than ordinary, but we doubt not that many such classes could be formed all over the United States which, starting under the right direction, on the common ground of a desire to know and do the best in them, could in a comparatively short time develop astonishing individuality and taste with accompanying ability to express their aroused ideas and latent talent.

The American mind is appreciative and quick to grasp an idea when properly presented, and once started on the path of search does not need Diogene's lantern to cast light upon the truth, but develops quickly a selective quality, casts aside the unnecessary and untrue and in time will evolve a pure and American school of design and decoration.



STUDIO NOTES

Owing to the delay in Mr. Fry's return from Europe, his New York studio will remain closed. Upon Mr. Fry's arrival he will go directly to Southampton, Long Island, for the summer. He will instruct a class at Southampton during six weeks, July 2nd to August 13th. His plans for the autumn and winter, not having been formulated, will be made known later.

Mr. F. B. Aulich sailed for Europe on the 11th of April for rest and recreation. Will return in July for the summer classes.



Mr. C. F. Hamann, instructor at Pratt Institute, Brooklyn, and Miss Emily F. Peacock will have a special five weeks course in the making of jewelry and carving in shell and horn at Miss Peacock's studio, 232 E. 27th St. New York City, commencing July 1st, providing that a sufficient number of applications are sent in before June 15th. Classes will be held five mornings of each week from 8:30 till 12:30. Terms on application.



EXHIBITION NOTES

The Exhibition of the New York Society of Ceramic Arts was opened at the galleries of the National Arts Club, Gramercy Park, New York, Thursday evening, April 4th. A detailed and illustrated account will be given in the June issue of KERAMIC STUDIO.



CLASS ROOM COMPETITION—CLOSES MAY 1, 1907

The next subject for the Class Room will be "Flower Painting," under which heading will be included the subdivisions: Roses, white, pink, and crimson; Violets; Daffodils; Nasturtiums; Geraniums; Pansies; Forget-me-nots. Other flowers, white, pink, crimson, violet, purple, blue, yellow, orange and red. Miniature flowers. See particulars on editorial page of April issue.

Extra prize, \$10.00; First prize, \$5.00; Second prize, \$4.00; Third prize, \$3.00; Fourth prize, \$2.00; Fifth prize, \$1.00; Extracts only, 50 cents

KERAMIC STUDIO



CANTON AND WILLOW PLATES

THE comparison between the standards of to-day and those which prevailed in our ceramic world even five years ago, is gratifying to those interested in the growth and evolution of ceramic art in this country. Heretofore china decoration was usually undertaken with little or no previous training in art, and being thus without a foundation which would develop creative and original work, most ceramics were dependent upon copying and imitating the work of the well known teachers. We knew nothing of the principles which govern all art, and a great gulf separated us from other craftsmen and the influence and inspiration which we might have derived from them. We were satisfied to continue thus year after year, and that which should have been a recognized handicraft became merely a commercial enterprise. It is not surprising that we were completely ignored by the art world.

A few began to study design sincerely and to apply its principles to their ceramic work, in spite of a storm of disapproval. It required moral courage to stand by one's convictions during the first year or two, but everything

tended to favor the new movement. The revival of interest in "Arts and Crafts" has done much for us, and art journals have educated and encouraged, the KERAMIC STUDIO having always been one of the chief champions of progress.

At the present time only work which conforms to the principles of good craftsmanship is admitted at the exhibitions of Arts and Crafts Societies, or other exhibitions of standing. This fact has spoken volumes in behalf of better things.

The public really wants the best, but does not always know what is best, and it is our mission to help them to know; and we can only do this by serious study of the principles of true handicraft, and so develop our own appreciation and understanding, and thus be able to lead the way.

MARSHAL FRY.

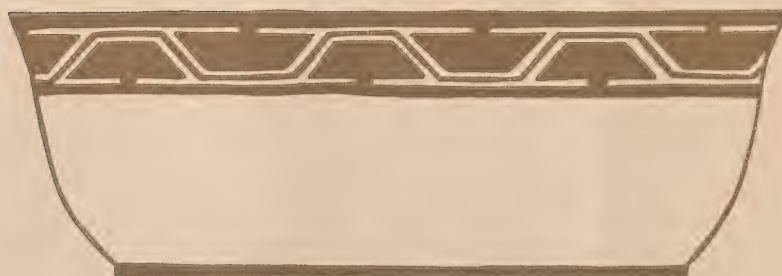
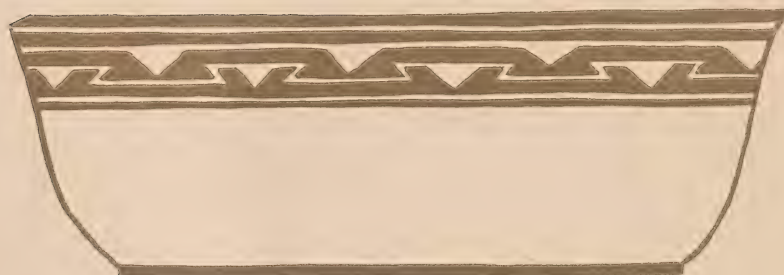
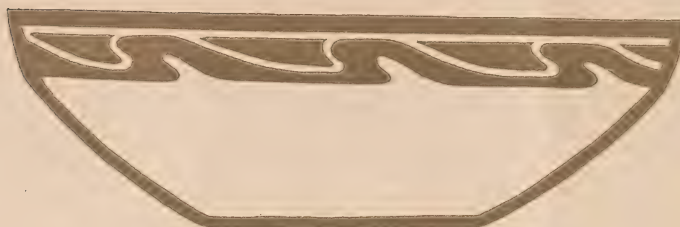
An article on "Picture Plates" by Mr. Fry was to accompany the illustrations on this page, but through a misunderstanding, it was not sent in time to be published in this number



ITALIAN PICTURE PLATES



CHARCOAL STUDY—MARSHAL FRY, LONDON, 1907



Designs reading from top to bottom are, 1st and 2nd, Louise Hanford; 3d and 4th, Harriet Allis, Bridgeport Class.

TREATMENT FOR BOWLS

THE color schemes and notes found on another page, under heading "Treatment for Tableware," may be used in these bowl designs.

The shape of bowl to be decorated often determines whether the border shall be applied outside or inside. Often it is desirable to have pattern both within and without, in which case one should be subordinate to the other,

a very narrow or simple pattern, or else merely a plain band.

Ordinarily it is better to have inside of bowl lighter than the outside, either white or very delicately toned. For instance if the scheme were to be a grey one, the pattern outside could be grey on a light grey ground, while the narrow border inside could be in pale grey on white ground.

MARSHAL FRY



LUNCHEON SERVICE AS SHOWN AT THE EXHIBITION OF THE BRIDGEPORT ART LEAGUE

AS the success of design, color and treatment in table-ware can only be determined by the latter being seen in its environment of white linen and silver, the service produced by members of the Class was thus shown.

It being impracticable to have a number of tables, each set with the service of a single course, the plan was adopted of having each cover represent a different course. The pieces at the left end (intended for serving grape fruit) are first in order, broth bowl next, etc.

LUNCHEON SERVICE IN WHITE, GREEN AND GOLD

FIRST COURSE—FRUIT.

Service plate,	Miss Beach
Grape fruit, compotier and plate,	Mrs. Holzer

SECOND COURSE—BOUILLON.

Service plate,	Mrs. Libby
Broth bowl and plate,	Miss Allis
Bread and butter plate,	Mrs. Noble
Salt dip,	Mrs. Sailer

THIRD COURSE—FISH.

Service plate,	Mrs. Stoddard
Ramekin and plate,	Miss Beach
Individual almond dish designed by	Miss McCord
and executed by	Mrs. Sailer

FOURTH COURSE—MEAT.

Chop plate,	Miss Beach
Bread and butter plate,	Mrs. Toquet
Individual almond dish designed by	Mrs. Holzer
and executed by	Mrs. Sailer

FIFTH COURSE—SHERBET.

SIXTH COURSE—GAME.

Plate, game platter, bread and butter plate,	Miss Jackson
--	--------------

SEVENTH COURSE—SALAD.

Plate,	Mrs. Davis
Set for salad dressing,	Mrs. Doremus
Cheese plate,	Miss Hurd

EIGHTH COURSE—DESSERT.

Plate,	Mrs. Stoddard
Individual almond dish designed by	Miss McCord
and executed by	Mrs. Sailer

NINTH COURSE—COFFEE.

Plate,	design by	Mrs. Billings
	and executed by	Mrs. Nickerson
After dinner coffee cup and saucer,		Mrs. Davis

EXTRA INDIVIDUAL PIECES.

Compotier	designed by	Miss Hurd
	and executed by	Mrs. Sailer
Compotier	designed by	Mrs. Billings
	and executed by	Miss Dorus
1 pair candlesticks,	white and gold	Miss Hurd
1 candlestick,	green and gold,	Mrs. Billings
Bonbon dish,	gold and white,	Miss Allis
Bonbon dish,	green and white,	Mrs. Davis
Olive dish,	designed by	Mrs. W. B. Cogswell
	and executed by	Miss Beach



MR. Frank Brangwyn's recent illustrations in color for the *Rubáiyát* of Omar Kháyám, recall the familiar lines:

"I think the Vessel, that with fugitive
Articulations answered, once did live,
And merry-make; and the cold Lip I kissed
How many kisses might it take—and give;
For in the Market-place, one Dusk of Day,
I watched the Potter thumping his wet Clay;
And with its all obliterated Tongue
It murmur'd—"Gently, Brother, gently, pray!"
Listen again. One evening at the Close
Of Ramazan, ere the better Moon arose,
In that old Potter's Shop I stood alone
With the Clay Population round in Rows.
And, strange to tell, among that Earthen Lot,
Some could articulate, while others not:
And suddenly one more impatient cried—
"Who is the Potter, pray, and who the Pot?"
Then said another—"Surely not in vain
My substance from the Common Earth was ta'en,
That He who subtly wrought me into shape
Should stamp me back to Common Earth again."
Another said—"Why, ne'er a peevish Boy
Would break the Bowl from which he drank in Joy;
Shall he that *made* the Vessel in pure Love
And Fancy, in an after Rage destroy?"



MISS ALLIS MISS BEACH MRS. DOREMUS MRS. HOLZER MRS. LIBBY MISS McCORD MRS. SAILER

PARTS OF THE LUNCHEON SERVICE

THE ART LEAGUE OF BRIDGEPORT, CONN.

Martha E. Beach.

MORE than three years ago the Art League of Bridgeport, Conn., became imbued with the determination to do all in its power to raise Ceramics to the level of the other crafts, to apply to china only designs that had been carefully thought out according to the principles underlying all art. In order to be well guided in the right direction, a class was formed in connection with the League, under the instruction of Marshal Fry of New York, who seeing the possibilities of interesting work with serious students entered heartily into the task of training mind and hand to create instead of to imitate. The old ways were abandoned and the new Art-educational System, constructed by Prof. Fenollosa and adapted to practical use by Mr. Arthur Dow, was adhered to. Individuals and classes all over the country have taken up with enthusiasm the so-called "New Method," but the Bridgeport Art League is perhaps the only Club that has persistently worked towards the high standards of composition and craftsmanship that are now being maintained by the various exhibitions that have for their object the elevation of Art. That the League has progressed is proven by its having been well represented at an Exhibition of the National Arts Club in New York in the Spring of 1905, and also at the Arts and Crafts Exhibition of the National Society of Craftsmen held in December, 1906. In its own Spring Exhibition held each year the aim is more and more for quality rather than quantity, the committee believing that a small exhibit of comparative excellence is better than a larger one of ordinary character. One feature of the exhibition of 1906 was a luncheon table set with nine covers, each cover representing one course, and including all the necessary dishes. This was the work of fourteen members, working individually with no restriction other than the general color scheme, gold, green and white, and yet the effect was so pleasing in its simplicity, restraint and quiet elegance that much admiration was elicited from the visitors. Another feature that attracted much attention was the printing of textiles from wood-blocks, the

same principles applying to the designs as in the ceramic work. These units of motifs were printed on linen, silk and even crepe de chine for table spreads, pillow covers and for scarfs and dress trimmings. Even the dyeing of the textiles had been undertaken to get tints desired and which could not be found in stores.

It is hoped in time other crafts will be taken up and courses of lectures will be arranged that will tend to broaden still further the scope of work and develop the feeling already existing in a degree, of the supremacy of the hand over the machine in crafts making a claim to artistic work.



IN doing creative work, or in teaching, it is necessary to have at one's disposal reproductions of fine things which will suggest and stimulate. It is particularly difficult to find examples of fine color, as it is seldom possible to own rare prints and textiles, and many of us are not within reach of the museums.

Mr. Dow, realizing this need on the part of designers and teachers, conceived the idea of producing a series of small color prints which might be fine examples of color and texture, and yet be inexpensive and so be within the reach of all who should need them. Two sets or series of six prints each, were issued, the first one being no longer available as a complete series. As an extra number was issued of two prints of this set, "March Island" and "Lily," they are to be had as separate prints, as is also "The Willows," a twilight scene, which was published as a single print. These prints have proved of great value to me in my teaching, and in my creative work.

Kotayashi, lately of Boston, Mass., the Japanese publisher, has recently brought out some small color prints which are also of interest and use to designers and teachers. Many of them are reproductions from fine and well known works by Japanese masters, Hokusai, Hiroshige and others. They are very inexpensive. There are also many little Japanese books which are suggestive to the ceramic worker, books with drawings of flowers, fruits and birds.

MARSHAL FRY



MISS BEACH

MRS. BILLINGS

MRS. DOREMUS

MRS. DAVIS

MRS. HURD

PARTS OF THE LUNCHEON SERVICE

TABLEWARE

CRAFTSMEN and educators tell us that art only fulfills its mission when it is related to life itself. If this is so, the production of tableware is legitimate and justified. It is a need of our daily lives.

As much perhaps may not be said of all our work in overglaze ceramics. Many of the vases and jars we produce might better be of pottery instead of porcelain, with overglaze decoration. The latter are rarely suited to any use, although their existence is, of course, often justified by their beauty, and they are enjoyed as arrangements of line, mass and color, rather than as articles of service.

History of handicraft proves that the best things are those in which the material, form and ornamentation are suited to some special use. Thus, I believe that to study out the requirements for satisfactory tableware, and to produce something which fulfills them, is perhaps the highest mission of overglaze ceramics.

In actual service, tableware is seen upon white linen with an accompaniment of silver and glass, and it is in relation to this environment that the success of our work will ultimately be judged.

Blue and white china has always been popular with people of good taste. Mr. Whistler used it in his house in Chelsea (England). Mr. Dow uses much of it in his summer house at Ipswich, and cares particularly for the color of the old Canton ware, a dark grey blue on a low tone greenish white ground. Everyone knows and loves the blue plates with the willow pattern. The most delightful meal I remember was served on dark flowing blue Wedgwood china. Most of these blues of tradition are under the glaze, and it of course is impossible to obtain the same quality in overglaze.

In my own experience with tableware in overglaze, schemes of pale greys, grey blues and greens on grey or white ground, have given most satisfaction in actual service. Being highly fluxed, such colors become more a part of the ware, and so have something of the charm of underglaze. The richness of gold and white is often desirable, for some occasions or courses.

The opinion has prevailed that the production of artistic tableware is impracticable commercially, but we find that, in actual use, the simplest patterns treated in the simplest way (usually without outline) and requiring only one or two firings, are the best.

The effect of tableware is spoiled when shown in our exhibitions on other than white ground. The Bridgeport Art League showed at its last exhibition the table, set with china for serving a luncheon, cuts of which appear in the accompanying illustrations. It was first decided what pieces should comprise a luncheon service. The best forms obtainable were then procured, to which border designs, made in class, were adapted, and a color scheme for the whole decided upon. Proceeding so carefully and thoughtfully, the result was a success, a demonstration of what ceramics may accomplish when working with a definite and intelligent aim.

MARSHAL FRY



USE OF TERMS

IN our effort to express a distinction between the kind of flower painting which has been popular, and the more restrained sort of decoration which is fast coming into favor, the terms "naturalistic" and "conventional" are almost universally used. Both terms are inaccurate and mean quite different things to different people.

If we study the principles of composition, and if we, as ceramists, study the requirements of our material, and consider the use for which our ware is intended, our work, or at least our aim, will be in the right direction, and the results need not be named.

It would be misleading if it were said that Corot painted the "naturalistic" style, and Hiroshige the "conventional" because the work of the latter is less like the popular idea of nature than that of Corot. It is not so much that Hiroshige's work is less "naturalistic," but he suited his treatment to the requirements of color printing. His landscapes were cut on wood blocks and he planned them accordingly.

MARSHAL FRY



PLATE BORDERS

Designs reading from top to bottom are, 1st, 2d and 3d, by Mary N. McCord; 4th, by Mrs. A. A. Libby, Bridgeport Class.



PLATE BORDERS

Designs reading from top to bottom are, 1st, 2d and 3d, by Harriet B. Hurd; 4th, by Harriet P. Allis, Bridgeport Class.



RHODIAN WARE

IF we desire inspiration for intelligent and appropriate use of design in overglaze decoration, we should study the best traditions of ceramics.

While in London, I spent much time in the museums, studying the pottery and porcelains, searching for examples which might be suggestive for overglaze work.

In the South Kensington Museum (Victoria and Albert), there of course is much of interest, but the collection of Rhodian ware (15th to 16th century) is particularly beautiful, and rich in suggestions to those interested in the decoration of tableware. The color is perhaps its chief charm, although in some instances the design was equally fine.

I was able to get photographs of the three plates, cuts of which appear in these pages, but, although they are of interest, they are not those which interested me most. The finer ones were simpler and more restrained,

having very narrow geometric borders (often in straight line), with plain space between them and the allover pattern in centers of plates.

A slight idea of the color schemes may be had from the following notes:

1st—Design in dark blue, cool dark green, small areas of blood red. Black outline, grey white ground.

2d—White design without outline, on pearl grey ground, small areas of medium dark blue (this was very chaste and well suited to overglaze).

3d—Designs in medium dark warm grey, dark blue, small spaces of turquoise, dark grey outline, grey white ground.

4th—Dark blue, turquoise, grey green and white.

5th—Bright green, small areas of bright red and blue, dark blue grey outline.

The above are not names of pigments.

MARSHAL FRY.





CHARCOAL STUDY—MARSHAL FRY, LONDON, 1907

TREATMENT FOR TABLEWARE

GOOD craftsmen always wish their ornamentation to be so much a part of the material as to be in the latter, rather than on it. That is why we all like underglaze ware, the painted design is in the material itself, between the body and the glaze. In overglaze we get somewhat the same effect by applying a ground or "envelope" of very soft highly fluxed color over the entire surface, covering the designs and all.

In my ceramic class, our aim has been to make our ornament a part of the ware. For this reason we do not make use of flat enamel, as we find that we are able to obtain more of the underglaze quality with simple colors, pale greys, greens, blues, etc. I believe in bright and strong colors also, if it is possible to keep them from appearing painty and on the surface.

There is nothing more satisfactory in color for tableware which is intended for constant use, than blue on a pale grey ground, provided that a good combination is chosen. It is so restful and quiet as to be always acceptable. Much of the old Chinese porcelain was painted with blotty landscapes and figures in blue. The glaze itself was always slightly toned a greenish or bluish grey, making a sympathetic ground for the blue.

The relation between the blue of the design and the grey ground is most important. There must be sufficient contrast, and yet the blue must not be so dark as to appear solid and heavy.

There are many good combinations, that of the old Canton ware being fine, as are also some of the lighter schemes.

Another very satisfactory scheme is a grey design on palest grey ground, perhaps with a note of green in the pattern. A combination of blue and green on grey ground is pleasing, if right colors are chosen.

One very simple and chaste effect may be obtained in one firing, the pattern being in palest grey on a white ground.

The following treatments may be applied to designs for plates, bowls, etc., contributed by the Bridgeport Design Class. They are suggestions from which variations and original combinations may be made.

SUGGESTIONS

It is better not to rub china with turpentine, as it causes a sticky surface, and makes trouble when the dry color is dusted on. The graphite impression paper makes a delicate but clear grey tracing on the clean china. Do not go over the traced lines with ink or water color. The design should be painted with Special Tinting Oil, very smoothly and evenly, the greatest care being taken to

work cleanly and crisply up to and not beyond the traced lines. A very small amount of Grey for Flesh may be added to the oil to tone it slightly.

As to how long to allow oil to stand before applying the powder color, is a matter of experience, depending upon the temperature of the room as well as upon how thickly or thinly the oil has been applied. Occasionally one-half hour is sufficient, but ordinarily it requires several hours.

The dry color is rubbed in thoroughly with wool. The oil should have been painted on with such perfect technique that no corrections should be necessary, but if the latter are inevitable, make them with a clean brush moistened in turpentine, and never with a knife or cotton on a pointed stick, both of which leave ragged edges. Perfection of workmanship is absolutely essential to the successful production of tableware.

After firing, the ground or "envelope" is applied. The Special Tinting Oil, slightly toned with Grey for Flesh is painted over entire surface and evenly padded. After standing some time to become "tacky", the dry color is thoroughly rubbed into it, all loose color being carefully brushed off.

COLOR SCHEMES

Grey design on grey ground—1st Fire. Design dusted with two parts Copenhagen Grey and one part Pearl Grey. Second fire—Envelope dusted with same mixture of greys.

Blue design on grey ground—Design dusted with equal parts of Copenhagen Blue and Aztec Blue. Envelope dusted with same mixture as for the grey plate.

Green design on grey ground—Design dusted with equal parts of Grey Green and Ivory Glaze. Envelope, two parts Copenhagen Grey, one part Pearl Grey.

Grey design on white ground (one firing)—Allow oil to stand longer, that it may not take too much color. Dust with equal parts Pearl Grey and Copenhagen Grey. Should be extremely pale.

The richness of gold and white is often desirable; its tendency to heaviness is overcome by use of very light and "open" designs, those in which the gold masses are broken by the white. Miss McCord's plates are excellent examples of patterns suited to gold and white treatment. The patterns with more solid masses are better suited to other schemes.

In making new mixtures it is to be remembered that Pearl Grey gives warmth as well as Grey, and Copenhagen Grey is cold. With a hard fire Grey for Flesh greatly loses strength and warmth. These three greys may be used as a basis for nearly all the colors required for tableware.

MARSHAL FRY.



ORIGINAL ARRANGEMENT OF INDIAN MOTIFS FOR ADAPTATION TO BOWLS, PLATES, ETC.

Designs reading from top to bottom are, 1st, Martha E. Beach; 2d and 3d, Mrs. Libby; 4th, Miss Allis; 5th, Martha E. Beach, Bridgeport Class.



CACTUS VASE—MARSHAL FRY



CUP AND SAUCER—MARTHA E. BEACH



FROM BOWL DESIGNS IN FULL COLOR

Designs reading from top to bottom are, 1st and 2d, Mrs. Holzer; 3d, Miss Beach; 4th, Mrs. Coggsell; 5th, Mrs. Hanford.



CHARCOAL STUDY—MARSHAL FRY, LONDON, 1907

SOME of us have always had the feeling that Henry Wadsworth Longfellow rang true—that “he lived up to his old blue china”, as one New England housewife puts it, and so we were glad to see, in the recent celebration held in honor of his centenary anniversary, that,—in spite of the blue stockings who have set the fashion of receiving any praise awarded him with a deprecating shrug,—sociologist and philosopher vied with the Philistine and the school girl to do him honor.

Deep down in our hearts most of us love this true hearted poet for one or another of his simple songs. For me it was not through the musical cadences of *Hiawatha*, nor the *Tale of Love in Acadia*, that I opened my heart to Longfellow, but after I had read his “*Keramos*” for the first time. Here was proof positive that the gentle poet not only loved his own ancestral willow plate and Wedgwood tea cup, but that the whole realm of the potter was dear to him;—and for any of us who has fondled a lump of clay into even the most misshapen bowl, this is a tie not to be lightly broken. He is one with us and he has made us one with all the race of potters.

“Turn, turn, my wheel! The human race
Of every tongue, of every place,
Caucasian, Coptic or Malay,
All that inhabit this great earth,
Whatever be their rank or worth,
Are kindred and allied by birth,
And made of the same clay.”

His sympathy toward our craft is felt from the very first line.

“Thus sang the Potter at his task
Beneath the blossoming hawthorn tree.
Like a Magician he appeared,
A conjurer without book or beard;
And while he plied his magic art—
For it was magical to me—
I stood in silence and apart,
And wondered more and more to see
That shapeless, lifeless mass of clay
Rise up to meet the master's hand,
And now contract and now expand,
And even his slightest touch obey.”

And his appreciation of the elusiveness of the art and the hardships and disappointments a potter is heir to!—

“Who is it in the suburbs here,
This potter working with such cheer,

In this mean house, this mean attire,
His manly features bronzed with fire,
Whose figulines and rustic wares
Shall find him bread from day to day?
This madman, as the people say,
Who breaks his tables and his chairs
To feed his furnace fires, nor cares
Who goes unfed, if they are fed,
Nor who may live if they are dead?
This alchemist with hollow cheeks
And sunken, searching eyes, who seeks
By mingled earths and ores combined,
With potency of fire, to find
Some new enamel, hard and bright,
His dream, his passion, his delight?
O Palissy! Within thy breast
Burned the hot fever of unrest:
Thine was the prophet's vision, thine
The exultation, the divine
Insanity of noble minds
That never falters nor abates,
But labors and endures and waits
Till all that it foresees it finds,
Or what it cannot find, creates!”

But the best of all is his discrimination. He has caught the spirit of each, the jolly bourgeois Dutch tile, the enchanting mystery of the Egyptian enamel, the colorful porcelain of “the flowery kingdoms of Cathay.” Reach up to your book shelf while your tint is getting dry, and read it—the whole of it—and see if the pulse does not beat quicker when you put on that border on your next plate. But if your Longfellow is up four long flights of stairs and you are waiting for that stubborn cone to go down, and dare not leave the kiln, I shall give you one more bit here:

“All the bright flowers that fill the land, Ripple of waves on rock and sand, The snow of Fusiama's cone, The midnight heaven so thickly sown With constellations of bright stars, The leaves that rustle, the reeds that make A whisper by each stream and lake, The saffron dawn, the sunset red, Are painted on those lovely jars; Again the skylark sings, again	The stork, the heron and the crane Float through the azure overhead, The counterfeit and counterpart Of Nature reproduced in Art. Art is the child of Nature; yes, Her darling child in whom we trace The features of his mother's face, Her aspect and her attitude, All her majestic loveliness, Chastened and softened and subdued Into a more attractive grace, And with a human sense imbued.”
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F. B.



TREATMENT FOR CACTUS VASE

(Color Supplement)

THE reproduction of the cactus study in colors was unsuccessful as regards the rendering of flat tones and technique of broad grey outlines, and through a misunderstanding was reduced in size, the original having been purposely made the exact size of a Belleek cylinder vase.

In order that the design may be interpreted correctly a half tone study from the original is given, which may, I hope give a more truthful idea of my design. The color supplement will give an idea of the general effect.

If the directions for treatment in overglaze are closely followed, the colors of the original study will be the result.

* * * * *

Divide small cylinder vase into fifths, indicating divisions by accurately drawn vertical lines. Tracing of unit is to be made from half tone reproduction. Draw vertical line through tracing, and when placing latter on vase, fit the vertical line on tracing directly over lines previously drawn on ware. This is to insure each repetition of unit being the same distance from the others.

Both sides of broad outline should be traced very accurately in order to keep the character of the broad lines. Fill in between traced lines with Special Tinting Oil (slightly toned with Grey for Flesh). Allow to stand until tacky, and dust with Grey for Flesh.

Second fire—Paint oil over entire surface and pad thoroughly. Work off a little of the oil from the flowers, either with finger or a very small pad, that they may be kept lighter than the rest. After standing, rub Ivory Glaze over the flowers, then dust middle of vase with mixture of one part Ivory Glaze and two parts Pearl Grey. Dust upper and lower parts of vase Grey for Flesh. It requires some skill to join the tones so that there will be a perfect gradation from light to dark.

After firing, this process is repeated, and the vase fired again, and very likely another repetition will be necessary to make the dark grey dark enough.

Care should be taken to keep the middle part of vase light enough.

Fifth fire—Paint the cactus leaves with oil, keeping within the grey outlines (the green is not to go over the grey lines.) Dust with Grey Green. Tint the flowers delicately with Albert Yellow near calyx, and with Blood Red over the tips of petals, the latter rather strong because of losing strength in firing. Paint the neck of vase with Grey for Flesh, getting the effect of gradation by keeping one corner of brush clean, while the other is well charged with color.

CHARCOAL STUDY
MARSHAL FRY
LONDON 1907





TEXTILES PRINTED
FROM WOOD BLOCKS



BRIDGEPORT CLASS



SMALL PLATE OR BOWL—MRS. A. A. LIBBY

LANDSCAPES

THE four landscapes in black and white are reproduced from sketches in charcoal, and are shown as illustrations of kinds of subjects which might be used in overglaze work. These studies are to be thought of as motifs from which variations and adaptations may be made for ceramics,

In order to make them applicable to the latter, it would of course be necessary to translate them into terms of flat tones, the vibration of tone, which is desirable in a charcoal sketch, being undesirable on porcelain. The

massing of dark and light in the originals might be adhered to as far as possible. One of the panels is of such proportions that it might be applied to a porcelain slab without alteration, except flattening the tones.

The tall upright panel with poplar trees might be adapted to a cylinder vase, two repetitions of it, perhaps. A moonlight scheme of color might be used.

The two narrow horizontal panels might be used as bands around low broad vases or jars, and variations of them could be made for porcelain slabs. MARSHAL FRY



TEXTILES PRINTED FROM WOOD BLOCKS—BRIDGEPORT CLASS

THE CRAFTS

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

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



Dutch batik on linen pillow (the cracking of the wax, letting the color show through the cracks, is quite characteristic of batik dyeing.)

THE BATIK

Theo. Neuhuys

THE art of "batiking", originally and characteristically East Indian, has now been practiced in Holland for some time. The principle of batiking is the application of wax to textiles or parchment, so that the parts covered by the wax will remain intact when the textile or parchment is steeped in the dye, and will show the original color after the wax has been removed (by melting, dissolving or scratching).

It is well known that the decoration of woven materials by means of the interweaving of threads of various colors, dyed before being used, is a very old process in Western countries. The application of a pattern to ready-woven materials, however, is of comparatively recent date, and it is not before the middle of the 17th century that we find mention of "print works," that is, the printing of textiles in colors by means of stamps covered with dyes.

After languishing for a long time, this printing industry was revived during the 19th century, partly as a result of great improvement in the implements, partly because of the enormous progress made in chemistry, which allowed a number of new dyes to be adapted to practical use. Indeed it developed so rapidly and extensively that it went far beyond its original purpose, that of beautifying by decoration. Beauty was entirely overlooked for the sake of over-decoration. Bowers of roses have been printed on our curtains, while elephants in a mountain landscape, adorning the comforter on our bed, are supposed to watch over our night's rest. Quantities of these tasteless and

senseless factory products are turned out every day, and even when the decoration is in better taste, these products always bear the indefinable character which is well expressed by the contemptuous term "factory-made", and makes them so inferior to the products of the early periods of Industrial Art. Fortunately there are a few people, artists, who, always searching for beautiful, well thought out forms, for good proportions and combinations of color, bring thought, judgment and taste to whatever they produce, and to these people we owe some good printed fabrics.

The difference between printing and batiking is as follows: in the former process the surface of the fabric only is treated; it is a mechanical process, subject to definite rules and patterns, while batiking is a perfect combination of textile and color and is a free, individual art.

The beautiful batik products, which have come from Java to Holland and have met with more and more appreciation, induced some people to study the technique of the craft, and to make it one of our own industrial arts.

It was from the beginning easy enough to develop a wax mixture suitable to batiking, but another important part of the work, the most important perhaps, was not so easily mastered, viz., the dyeing of fabrics on which the wax was applied. This point is of great importance, because the batiked products acquire their durability and consequently their value, not only from the quality of the material used, but also from the quality of the dyes. The first batikers found a few recipes which gave good results on parchment, although the proportions in which the various ingredients had to be mixed, were at first guessed at and learned by constant experimenting, with a consequent great loss of time and material. With woven textiles, which are much more difficult to dye than the animal product, parchment, experiments were much less successful. Many simply tried the aniline dyes for their batiks, but it was soon found out that the colors faded, and this dyeing process had to be abandoned, as batiked textiles, being very expensive, must answer the high requirement of being perfectly proof against the influence of both light and air. Artists as a rule are not very familiar with prob-



Dutch batik on silk curtain.

lems of chemistry, and the lack of proper dyes was at first a great obstacle to the spreading of the batik industry in the Netherlands.

The first practical assistance came from the Manager of the Division of Chemistry of the Colonial Museum of Harlem, who realized that this institution, with a laboratory of its own, was in a position to solve, scientifically and practically, the problem of developing non-fading dyes suitable to use in our country, as the East Indian dyes could not very well be used in Holland.

At that time the publication of a richly illustrated monograph on the Art of Batiking in the East Indies had aroused much interest in the technique of the craft. An extensive investigation into the process was then begun in the laboratory of the Harlem Museum. Much time and care were spent in the research for dye recipes answering the following requirements:

1. They should be easily applicable.
2. It should be possible to apply them cold, the wax melting at a temperature of 60° C.
3. The colors obtained should be sufficiently fast to be proof against injury caused by the removal of the wax by boiling out or by petroleum-ether.
4. The colors should be non-fading.

The investigation was also extended to the preparation of a wax mixture (usually wax with resin, sometimes wax with mastic, also paraffine with lard) which would be best suited to batiking, would not scale off, nor get too hard, so as to prevent frequent cracking, and would be proof against the influence of the chemicals which fix the dyes in the textile.

This was the origin of the Harlem Batiking technique, first worked out in the laboratory, and since then so widely known that a great many people, abroad as well as at home, are using it in their work.

Speaking of batik, Walter Crane wrote: "It was very interesting to note the revival and modern application of the old Javanese method of dyeing patterns upon textiles, in which use is made of wax to stop out the plain parts. This method has been revived by the Dutch and applied to hangings of various materials, often with remarkable effects."

The use of aniline dyes has been abandoned for the present at Harlem, not only for the reasons stated above, but because these dyes often give an unpleasantly bright color. Such is not the case with vegetable dyes, which, formerly used in European dyeing establishments, and applied with fine effect by the Eastern people, are the natural dyes for batiking.

Batiking itself, the designing in wax, is almost exclusively done with the Javanese *tjantings*, small wax vessels with spouts.



TJANTING

Tjanting Pengarda (two-thirds actual size)

Before describing the experiments made in the Harlem laboratory, I will give a short account of my own experience in batiking, and, for the sake of thoroughness, I



Dutch batik on a silk pillow.

wish to state that I was among those who started by experimenting, without any help, with the dyeing of parchment. It so happened that it took me a year to experiment with a blue dye alone. I indeed knew that indigo was used for this purpose, but the difficulty lay in the fact that the color was to be prepared so as to be non-fading and fast, and, so to speak, to become one with the parchment. Considering that parchment is a rather expensive material, the reader will realize that these experiments were costly, but at last I found a very simple indigo bath, answering all requirements, and composed as follows:

Blue dye—Rub the indigo to a very fine powder and mix it with green vitriol, until it becomes a thick paste. Let it stand at least two days, then mix it with one part green vitriol and five parts water. With this color the parchment is dyed as many times as is needed to give it the desired intensity of color.

Red dye—One gramme of carmine and fifteen grammes of spirits of ammonia. Let the dye stand one day before using.

Yellow and brown dye—Make a saturated solution of bichromate of potash in water, and steep the parchment in it. The latter is then exposed to the air for a day. A beautiful brown is the result. Heat the water to 60° C.

Dark brown and black dye—Make a saturated solution of sulphate of iron in water, heated to 60° C., and steep in this bath the spots that have first been dyed red. This will give an especially fine, deep brown, sometimes almost black.

These colors on parchment are astonishingly rich and of unsurpassed brilliancy. In my opinion, there is no material, which, when dyed, produces such a magnificent effect as parchment, and for this reason I spared no trouble in perfecting my experiments. The genuine animal parchment cannot be decorated, logically and well, in any other way. Printed colors can be scratched off, and gold wears off, but these mordant dyes permeate the parchment and become one with it.

The parchment is stretched on a sheet of glass, as designers stretch their paper on a drawing board, by gumming the edges. Just like the paper, the parchment is first moistened, then the design is pasted to the back. The sheet of glass is then placed at an angle of 45° against a

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window receiving a good Northern light, the part of the window above the glass being covered up, so that the light falls through the sheet of glass and it is very easy to trace the design on the parchment with the melted wax. When this is done, a little ridge of clay is built around the design, in such a way that the pasted strips are covered, then the dye is poured into the basin thus formed. After a quarter of an hour the dye is poured out and the dyed parchment rinsed off with a syringe, then dried. Subsequently the wax is scratched off and washed off with turpentine, the second covering of wax is applied for the second dyeing, and so on.

My experiments with the dyeing of textiles led to the following results, after ample knowledge had been obtained in the laboratory:

Blue dye—The indigo bath is made in a leaden basin with a wood mantle, the bottom of which is rectangular. The height of the basin is such as to allow the textile to rest in the bath full length. It may be closed by means of a cover. Even textiles of rather large size may be dyed in this bath.

The indigo required for this bath must be reduced beforehand. This is done in a smaller *knip*, or vat. The Java indigo, rubbed fine, is first mixed with water in a crucible, then a tepid milk of lime is added, and, at the same time, with continual shaking, in small quantities at a time, a solution of sulphate of iron. This concentrated bath is left undisturbed for a couple of days in a moderate temperature, after which it is diluted in the vat of water, the water having first been freed of the absorbed oxygen by adding lime and green vitriol.

The indigo bath remains fit for use for about six months; it is true that it loses in strength, but a dark tint may be obtained to the last by repeated dyeing. Before the textile is dyed in the bath, it is steeped for a quarter of an hour in water freed of the absorbed oxygen.

If now any textile is steeped for a sufficient length of time in the perfectly clear, yellow liquid, and subsequently exposed to the air, the indigo-white unites again with the oxygen and forms in the fibre of the textile the famous indigo-blue, which is perfectly fast and non-fading. An extremely weak solution of sulphuric acid, in which the dyed textile is subsequently steeped, causes the disappearance of the traces of lime and iron which may have adhered to it, and allows the blue to appear in all its beauty. It is obvious that, after the bath, the textile must be thoroughly rinsed, in order to remove all the sulphuric acid, even to the smallest traces, from it.

There is nothing new in indigo-batiking in itself, but it is well worth noticing that, before the experiments in the Harlem laboratory, no fast indigo batiking was done in this country, neither on textiles nor on parchment. The indigo bath described above can be used in every studio, and even large sized cloths may be batiked there in all shades of the purest and most beautiful blue.

(To be continued.)



Tea-cosy in Dutch batik.

ANSWERS TO INQUIRIES

Miss E. H. Tally—Materials for curtains can be bought from Joseph P. McHugh & Co., 9 42d St., New York City. Leather for tooling and coloring at A. Gongalery, 21 Spruce St., New York City.

Dyes for leather from Mrs. B. Van Court Schneider, 102 Auditorium Bldg., Chicago, Ill. We regret that we are not able to comply with your request for stencil designs full size.

O. H. M.—A very good jeweler's cement can be made by dissolving in alcohol enough to produce 3 ounces. Add to this 15 grains of liquid gum ammoniac and 9 large drops of gum mastic, which have been dissolved in a little alcohol. Keep in an air tight bottle.

Metal—A good resist for silver or copper during the etching process is made as follows: 2 ounces white wax, 2 ounces of asphaltum in powder. Melt the wax in a clean vessel, add the powdered asphaltum and boil to a proper consistency. For etching on gold use one-third part muriatic acid, to two-third nitric acid.



ANSWERS TO CORRESPONDENTS

A stenographer who receives \$18.00 a week, who is in New York and working in Wall street, but who has a taste for china decoration, asks if it would pay her to give up her work and devote herself to the study of ceramics. Unless she has great talent and an irresistible desire for the work so that she is willing to take all chances, she had better stick to stenography and indulge in china decoration only as a recreation. A stenographer, if proficient, always has a chance for increase of salary or a good permanent income as private secretary, especially in New York and on Wall street. A china decorator's existence, unless she has a large circle of paying acquaintances or great talent, so that she may be in the lead, is a very meager one, if not eked out by other sources of income.

R. O. B.—Mat colors are grounded in the same manner as ordinary powder colors. The grounding oil is applied and padded until tacky, the powder poured on and brushed over the surface with a piece of surgeon's wool, keeping always the powder between wool and oil, or it will stick and draw threads. When the oil will absorb no more powder, the balance is brushed off and may be used for another piece. Mat colors are used only for grounds, they are not suitable for painting.

A. L.—It would be difficult to exactly match any red except iron reds on china. You had better take some broken bits of china and make trials. Try for first fire—Pompador Red and for second fire Ruby over it in varying depths of color—for grey try Grey for Flesh or Warm Grey or Pearl Grey one-half with Copenhagen one-half. You will find numberless good and simple conventional designs in back numbers of KERAMIC STUDIO in which you could use the gray and red with or without gold outlines.



A NEW GARDEN POTTERY

As we all know, there is a most welcome and general revival in the art of gardening. Landscape gardening has had its day for a while and the picture garden with its old world flowers, lawns, trees and shrubs is again appreciated and loved. For this form of gardening, garden pottery is an invaluable aid, not only because it fulfills the practical demands of utility but by its added charm of form and color. Until within the last few years, in England at least, the garden pot has not been treated as an object of decorative skill. Ornamentation made use of in horticultural decoration has been in the direction of architectural enrichments very seldom practical from the plant grower's point of view, and either florid in design, or purely utilitarian.

As in other branches of applied art, Messrs. Liberty & Co., London, Eng. have gone into untrodden paths, and in this instance, assisted and advised by Mrs. G. F. Watts, have shown in these illustrations of their new Celtic garden pottery, what good results can be achieved with good form and simple design. Dame nature is so beautiful and so full of charm that it is only the simple and right things that can assist her. The body of this garden pottery is a porous red clay, so that, unlike the Portland cement vases of our ancestors, these pots are drained and ventilated, naturally aiding the healthy growth of plants. It is also claimed for this pottery that it will stand sudden changes of temperature, that frost does not affect it. This is an important point

to consider in buying any pottery which will be exposed to changes of temperature. However it seems difficult to reconcile this claim of a frost proof pottery with the fact that the body of the ware is porous. There is only one kind of ware which will not be affected by changes of temperature, it is the vitrified clay, either porcelain or stoneware, which is not porous. The porcelains of the old Chinese, either their translucent porcelain or opaque stoneware, are to-day the same as they were when made, centuries ago, and will remain unaltered forever. In our damp climates any porous ware is bound to disintegrate with age. This is a point which should not be forgotten by purchasers of garden pottery, whatever the claims of manufacturers may be. Porosity has the great advantage of helping plant growth but can a porous ware be frost-proof? We doubt it.

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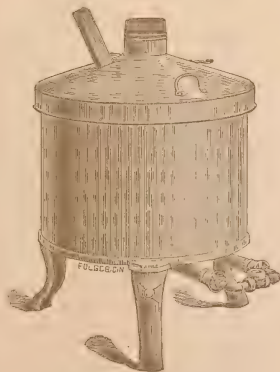
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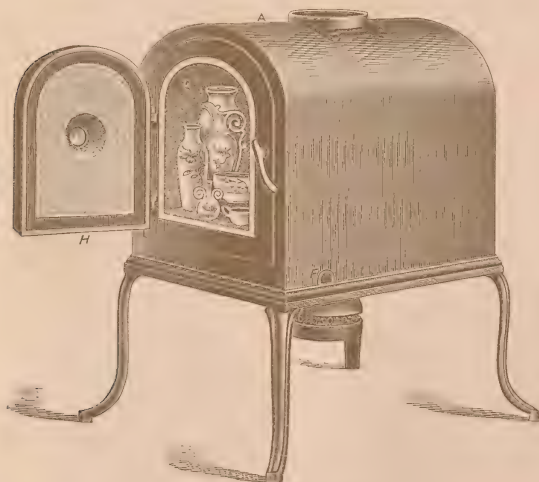
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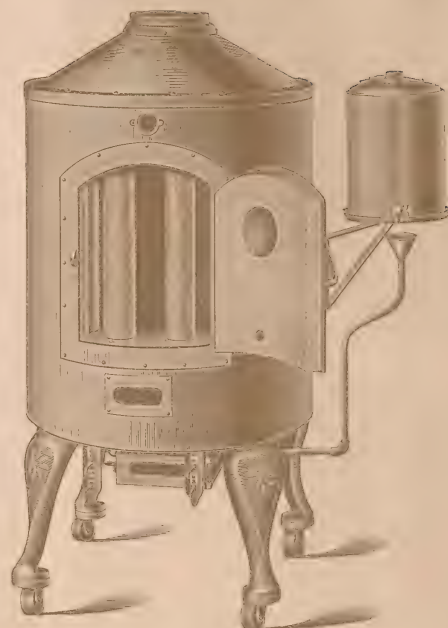
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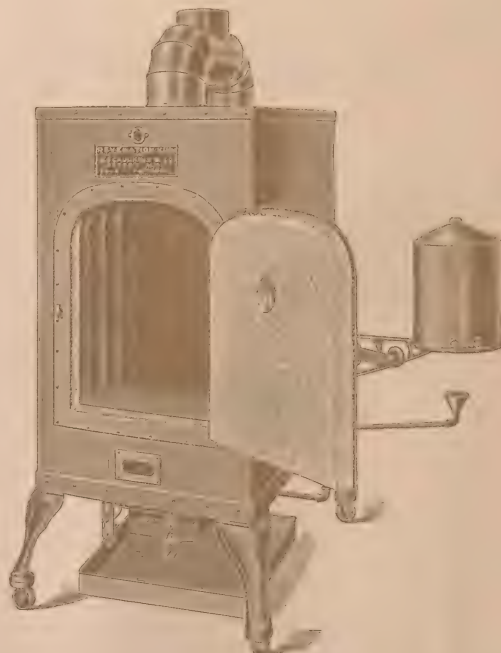
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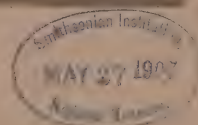
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CONTRIBUTORS

F. B. AULICH ♪ ♪ ♪ ♪ ♪ ♪
JULES BRATEAU ♪ ♪ ♪ ♪ ♪ ♪
MARIAM CANDLER ♪ ♪ ♪ ♪ ♪ ♪
AMY F. DALRYMPLE ♪ ♪ ♪ ♪ ♪ ♪
ELIZABETH De LONG ♪ ♪ ♪ ♪ ♪ ♪
IDA M. FERRIS ♪ ♪ ♪ ♪ ♪ ♪
RUSSELL GOODWIN ♪ ♪ ♪ ♪ ♪ ♪
MAUD E. HULBERT ♪ ♪ ♪ ♪ ♪ ♪
THEO. NEUHUYS ♪ ♪ ♪ ♪ ♪ ♪
HANNAH OVERBECK ♪ ♪ ♪ ♪ ♪ ♪
MARY OVERBECK ♪ ♪ ♪ ♪ ♪ ♪
MARGARET OVERBECK ♪ ♪ ♪ ♪ ♪ ♪
MRS. PAIST ♪ ♪ ♪ ♪ ♪ ♪
HELEN PATTEE ♪ ♪ ♪ ♪ ♪ ♪
MAXIE THOMAS SISK ♪ ♪ ♪ ♪ ♪ ♪
ALICE SHARRARD ♪ ♪ ♪ ♪ ♪ ♪
SARA WOOD SAFFORD ♪ ♪ ♪ ♪ ♪ ♪
PHIL WIGHT ♪ ♪ ♪ ♪ ♪ ♪

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR



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CONTENTS FOR JUNE 1907

	PAGE
Editorial	25
Apple Blossoms (Supplement) Treatment by Mrs. Safford	F. B. Aulich
Club and Studio Notes	25
The Class Room—Flower Painting	25
Roses	26-36
Roses	Maxie Thomas Sisk
Dorothy Perkins Roses	Russell Goodwin
Roses	Amy F. Dalrymple
Roses	I. M. Ferris
Wild Roses and June Roses	Margaret and Hannah Overbeck
Salad Bowl	Phil Wight
Bowl	M. E. Hulbert
Rose Hips	Hannah Overbeck
Peonies With treatment by Mrs. Paist	Mary Overbeck
Haws	M. E. Hulbert
Plate in pink and gold	Helen Pattee
Plate in gold and white	Mariam Candler
Exhibition of the New York Society of Ceramic Arts	Alice Sharrard
La France Rose—Vase	Elizabeth DeLong
The Crafts—	37-42
The Batik (concluded)	Hannah Overbeck
Art in Pewter	42
Answers to Correspondents	Theo Neuhuys
	Jules Brateau
	43-45
	45-48
	49

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KERAMIC STUDIO

Vol. IX, No. 2

SYRACUSE, NEW YORK

June, 1907



JUNE being the month of Roses, we again present our subscribers with roses naturalistic, and roses conventional. We have not been able to procure always just the sort of rose study we would like but trust that in such a varied collection something will be found that will appeal to each and every one.

The July issue of *KERAMIC STUDIO* will be devoted to the work of Mrs. Marie Crilley Wilson, one of our cleverest designers. September *KERAMIC STUDIO* will be edited by Mrs. Teana McLennon Hinman. November *KERAMIC STUDIO* by Miss Jeanne Stewart.



In the Class Room competition the special prize, \$10.00, was awarded to Mrs. Maxie Thomas Sisk. The first prize, \$5.00, was awarded to Mrs. Anne Seymour Mundy.

The next subject for the Class Room will be "Figure Painting." Articles must be sent in by July 5th. The special prize of \$10.00 will be awarded to any especially good article, otherwise the prizes will be as usual, \$5.00, \$4.00, \$3.00, \$2.00 and \$1.00.



APPLE BLOSSOMS (Supplement by F. B. Aulich)

*Sara Wood Safford.**

FLOWERS—Violet, Yellow and Pearl Grey mixed in the brush for the soft grey shadows. Rose with a touch of Yellow on the lighter pink petals, shaded with Rose and American Beauty at the tips. Use a touch of Ruby with Rose in the buds.

Use Violet with all the greens in the first painting, Yellow Green, Apple Green, Shading Green and Dark Green. Use a touch of Blood Red with Dark Green in painting the stems. In the very darkest tones use Black with Dark Green.

For second fire wash with pure color: Rose over delicate pink parts; American Beauty over deeper tones, and Yellow in the hearts of the blossoms, shadowed with Yellow Brown and a touch of Brown Green. The foliage and background should have soft clear washes of greens, using Yellow Green in warm parts and Shading and Dark Green when tones are darker and cooler.

For third firing the sharp details should be added, the deeper touch of Ruby in flower or bud, the vein in the leaf, the depth to the stem, and a wash of Pearl Grey over parts of design and background to pull all together.

*Mr. Aulich being in Europe, it was impossible to have a treatment from him for the apple blossom study and Mrs. Safford has kindly written for us the above treatment. (Pub.)



CLUB NOTE

The Arts and Crafts Department of the School of Decorative, Industrial and Fine Arts of Washington, D. C. will next year include pottery making in its curriculum. Mrs. Belle Barnett Vesey, of Chicago, will have

full charge of the Department of Ceramics, and will instruct in form building and designing for pottery, and ceramics in general, as well as actual making of pottery, under and overglaze and majolica decorating on pottery and overglaze decorating on porcelain.

Classes in ceramics are already forming and indications are very favorable for this department. Mrs. Vesey will take charge October 1st and we are very fortunate indeed to secure her as a member of our Faculty. For the last three years Mrs. Vesey has been the President of the Mineral League of National Painters. She is not only a good ceramist but an able artist and noted educator as well, and from the Nation's Capitol her influence will be felt throughout the country.

ANNA B. SLOANE.



STUDIO NOTE

Mrs. Vance Phillips will, on July 8th, open for the twelfth season, her popular ceramic school at Chautauqua, N. Y. Mrs. M. E. Perley, who, before the earthquake, had the finest studio in San Francisco, will assist her and her presence in Chautauqua this year is expected to bring an unusually large attendance, as she is considered an exceptional teacher.



We have received the following letter which will be of interest to our readers:

Dear Friends—It is now a little over a year since our city was destroyed, every member of our Club meeting with severe losses.

We felt that there was no future for china painters for many years, but the Club is again as active as before the disaster, and feel that much of their present success is due to our Eastern friends, who so generously came to our assistance. The replacement of all the "Keramic Studios", is a lasting benefit and one we shall never forget.

We would like to again thank all those who helped to place us once more upon our feet. The Chicago workers reached out a helping hand immediately and sent colors, brushes and china donated by different Chicago firms and many studies, both water colors and prints.

The "Atlan Club" sent many tracings of beautiful designs representing hours of labor and which we greatly appreciated, and a large number of studies were also received from individual members. One of the most touching donations was that from Mr. F. B. Aulich, who painted six beautiful rose plates, and a large vase, after he, himself, had lost the entire exhibit that he had here at the time.

These studies have been very helpful to everyone and have been kept in the club rooms accessible to all. Another donation that was greatly appreciated by all, was one hundred boxes of gold from Mr. Hasburg of Chicago, it came at a time when gold could not be bought here, and was more than welcome.

Besides all this assistance, donations of fifty dollars each were received from the National League of Mineral Painters, The Mineral Art League of Boston, and the New York Society of Keramic Art. This made it possible for our Club to maintain a studio club room and also to remit one half the yearly dues and have a balance still in the treasury.

It is with great pleasure that we assure all our kind friends of our appreciation, and wish they could all see how firmly we are again established, and receiving generous patronage from lovers of our work.

It would be a favor if you would publish this, so we might in this way have our sincere thanks extended to all who so generously aided us.

Yours sincerely,

CALIFORNIA KERAMIC CLUB
Per S. V. Culp.



ROSES—RUSSEL GOODWIN

THE CLASS ROOM—FLOWER PAINTING

Maxie Thomas Sisk.

I WILL assume that this article will be used by a person who has not the advantage of personal instructions, and I will endeavor to put things as briefly and concisely as these conditions will admit of, not confusing the mind with too much detail. I do not think it facilitates matters to draw the study on the piece before beginning to paint, other than just to indicate the principal masses and get the general direction or movement of the study. In fact, it is often hampering, I think, to have the drawing all put on in detail before beginning to paint, you are very liable to sacrifice spontaneity and movement which is worth more than slavish correctness of detail. Have everything in beautiful readiness to go right ahead, from flowers, foliage, background and stems. I always put my stems in last, that is where I let the stems show. Some I make by wiping out the background, others by painting on right over the background color either before the first fire or afterwards. And again I wipe out a stem and paint it in again while the background color is still open; that is, where I want a real warm color for a stem, and the background of that part of the study is cold or vice versa.

Try to carry as much of the study along together as possible, by that I mean not to paint all the flowers first, then all the leaves, etc., but begin with the principal mass or bunch and paint flowers and foliage. Try to keep a separate set of brushes for the flowers and in any event rinse your brushes thoroughly when you go from one color to the other. Have a large-mouthed bottle into which you can occasionally empty your cup and renew your tur-

pentine, thus insuring clean brushes. The turpentine that you thus pour up will be settled by the next day and you can pour it off into your cup using it over again. Rosa is an especially easily affected color, and unless it is put on with immaculate brushes, it will not come out the shell-like transparent color that it should.

After having gotten in the principal flowers and leaves, put in your background, having a separate brush for each color used in it.

Do not bring the colors always right up to one another but let the dauber do that, otherwise you will get a flat lifeless background with no vibration to it. Often in putting in a background one uses gold and iron colors in juxtaposition. If you paint these colors right up touching one another, then you will find it difficult when you come to pad them not to get muddy, dingy tones, but don't quite join them in painting them on, then with a little careful manipulation of the padder or dauber, having separate dauber for each color, you can weave them into one another without actually mixing them.

Don't try to do too much for first firing, only try for the general character of the study, but being careful to preserve your high-lights, for once they are lost they are gone for good. Do not forget or overlook the value of keeping the direction of the light, not only the high-lights on the individual flowers, but the general direction of the light as it seems to fall upon the whole mass. For the second firing work up the flowers and leaves, by studying and developing their form. Every flower has its characteristic marks or we may say, its peculiarities, study these and in a very few of the most prominent ones bring this out.

Add shadow flowers and leaves by greying and painting very thin with the flower color or the leaf colors. A very nice way to make flowers take a more subordinate



ROSES—A. F. DALRYMPLE (Treatment page 49)



DOROTHY PERKINS ROSES—I. M. FERRIS

(Treatment page 42)



ROSES—MARGARET OVERBECK

place in the study and to give distance or atmosphere to others is to powder dry color over that part of the study, thus throwing a veil over it and blending it into the background; this is done in this way: After the piece has dried until in passing a wisp of absorbant cotton across the surface no lint adheres to the paint, take whatever colors you wish to powder on, out on a piece of paper; do not put on slab, because it is apt to have some oiliness about it and the colors must be bone dry. Now take a small ball of cotton, gather the color into it and very lightly draw it over the surface you wish to powder, renewing the powder until the desired surface is covered, being careful not to get it on any other part. Now with a quick breath blow the surplus powder off, then gently wipe with clean cotton. I sometimes powder with the prevailing color of the background, again with one of the foliage colors or with any harmonious or complimentary color. The advantage to be gained is to subdue certain colors, to subordinate certain parts, to soften sharp edges, or to pull a study together and effects can be gotten in this way that subsequent painting will not always give. For the third firing, put in accents in flowers and foliage and strengthen the background where needed.

ROSES PINK ROSES

For pink roses, such as La France, I get beautiful results by using Rosa put on very, very thin, in fact you cannot get it too thin; this is for the general color of the rose. Paint the centers with Ruby and Rosa mixed, one-fourth Ruby to three-fourths Rosa, this you can put on a little more generously than you did the pure Rosa. For shadows use Grey for Flowers with a tiny touch of Albert Yellow for reflected light. For second firing go over roses again. This is the only way to get the full strength of the Rosa and retain or secure the charming quality of its pink, by repeated firings, for if put on any thing like so thick as the iron or cobalt colors, it comes out a very disagreeable bluish color, and I think roses painted with repeated firings of Rosa are much superior to those painted first with Pompadour or some of the iron pinks and then with Rosa; the color is more transparent.

Third painting, strengthen drawing wherever needed, put in final accents. The centers nearly always need the third painting. Where the petals of a pink rose turn over

against a warm colored bunch of leaves, use a touch of Deep Red Brown with perhaps the merest bit of Yellow Brown on the tip edge of those petals. Brown Green may be used for shadows in the petals where they cup instead of Grey for Flowers, but must be very thin. Foliage of pink roses is prettiest if kept cool in color, using Deep Blue Green, Apple Green, Chinese Yellow, Brown Green, Dark Green No. 7, with Violet of Iron and Deep Red Brown for shoots or sprouts.

A very pleasing background for pink roses is Chinese Yellow with the least trifle of Albert Yellow near the central bunch, Apple Green, Peach Blossom and Deep Blue Green. By pushing your brush first into the Peach Blossom, then into the Apple Green, you get a delightfully vibrating or atmospheric grey. Then do the same thing with the three colors, Deep Blue Green, Peach Blossom, and Apple Green. With a little practice you will be able to get a beautiful atmospheric tint or flush running from a pinkish grey green, grey blue to lavender, with here and there the clear Chinese Yellow for sunshine effect. Keep a separate brush for putting on the Yellow, and rinse your other brush often, otherwise you will have muddy color. In using the above mentioned colors in the same brush at the same time, take care not to stir your colors together or mix them on the palette, but try to get them pure into the brush, and do the blending of them as you paint them on the china. When the piece is dry enough, so that in passing cotton across its surface the lint does not pull off and stick to the paint, you can soften edges and give distance or subordinate those leaves and roses that you do not wish so conspicuous, by dusting powder color over those portions, as previously described in General Remarks.

WHITE ROSES

Use Lemon Yellow, Yellow Brown and Deep Red Brown mixed for centers. A touch of Lemon Yellow where petals join rose and perhaps a little Apple Green. For shadows and modeling of roses, Grey for Flowers with touch of Black and trifle of Lemon Yellow, using, of course, the white china for high-lights. Keep background rather light, running from Chinese Yellow for lighter warm color to yellowish green grey, using Rosa and Blue Green for pinkish, lavender and bluish tints.



ROSES—HANNAH OVERBECK



(Treatment page 48)

ROSES—PHIL WIGHT



(Treatment p. 49) WILD ROSES—M. E. HULBERT

YELLOW ROSES.

Marshal-Niel, Albert Yellow; centers, equal parts Deep Red Brown, Yellow Brown. Grey for Flowers with Yellow Brown added for modeling and big shadows. Apple Green and Yellow Brown for petals where they join the rose. Leaves, Deep Blue Green, Moss Green, Dark Green No. 7, Yellow Brown, Deep Red Brown and Violet of Iron for shoots or sprouts. For reddish foliage use Yellow Brown and Violet of Iron, Deep Red Brown and Auburn Brown, Brown Green and Auburn Brown.

RED ROSES.

Paint in with liberal strength of Ruby, painting high-lights with Rosa. For centers, Ruby and Purple-Black about half and half, also shadows in petals, Purple Black. For certain half-lights or glance-lights it is rather well to dust on Dark Blue, being careful not to get it on your Rosa or high-lights. Use same colors for touching up and strengthening for second firing. It often happens, to get the rich dark red of crimson roses, that they must be painted and re-fired several times over, but try to retain the crispness of drawing, going over exactly the same places as in the previous painting. To powder with the Ruby each time doubles the strength of the color. You must not paint too thickly with Ruby, else it will blister, which disaster cannot be effaced or remedied. Some red roses, such as the Jacqueminot, are well painted in Blood Red with centers of Ruby and Black, and then the whole rose dusted with Ruby, or reverse it and paint first with Ruby and dust with Blood Red. Leaves and stems want a vigorous handling, warmer, stronger colors being used than for the more delicate roses: Russian Green, Moss Green, Brown Green, Dark Green No. 7, Yellow Brown, Auburn Brown, Violet of Iron and Finishing Brown.

Manipulation of Brush. Use as large square shader as you can manage, dip brush into turpentine, drain on

rag; dip the tip of it into the medium then take up the color with a wriggling movement of the brush that gets it evenly distributed into the brush, and make a trial stroke or drag the brush away from the color on the palette in such a way as to prove that you will make a wash-like stroke. Then try to paint your petal with as few strokes as possible, and making them always in the direction that the petal lies, following the cup of the petal.

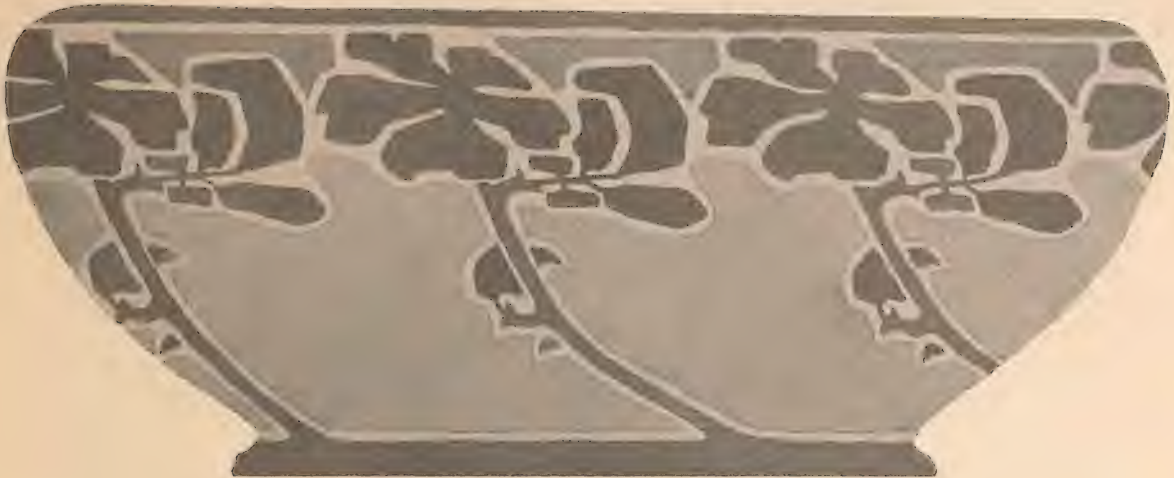
VIOLETS.

Chinese Yellow, Albert Yellow, Yellow Brown, Deep Red Brown, Brown Green, Moss Green, Dark Green No. 7, Bischoff's Violet, Aztec Blue, Copenhagen Blue, Deep Blue Green and Peach Blossom. Paint in the most conspicuous flowers, those on which the light falls full and strong with Deep Blue Green in lightest part with shadings of Bischoff's Violet, and markings of Bischoff's Violet and Aztec Blue. Paint those adjacent with Aztec Blue and Violet, putting deep intense shadows behind them of Violet and Black and Aztec Blue. Paint shadow flowers with Copenhagen Blue. Paint leaves with Moss Green, Brown Green and Dark Green No. 7, Auburn and Yellow Brown. Do not paint the petals to join in the center; if you do, then wipe out the very heart and put a touch of Albert Yellow with a dot of Deep Red Brown and Yellow Brown mixed, equal parts, just under where the top petal overhangs the little cup or well of the flower, and on either side petal near the well, leave a little light spot for the white fuzz or whisker of the flower. These details are only to be carried out in a few of the most conspicuous ones. Note that the violet is a first cousin to the pansy, having five petals, one of which is generally larger and longer than the others, this one being the lower one and which one is often quite strongly marked. Notice the characteristic set of the flower on its stem.

Background. Put in with Albert Yellow on one side as though issuing from behind or underneath principal



(Treatment p. 42) JUNE ROSES—M. E. HULBERT



SALAD BOWL—HANNAH OVERBECK

Light olive ground, darker olive leaves and stems, dull red roses.



BOWL—MARY OVERBECK

Ground, light olive; stems and calyx, dark olive; roses, deep crimson, violet blue, or purple.

Or: Ground, café au lait; stems and calyx, olive green; roses, a dark greenish blue, reddish brown, or purple.

bunch, blending into Chinese Yellow, putting in the rest with Peach Blossom, Deep Blue Green and Copenhagen Blue. Down toward the stem end of the principal bunch flush very rich and dark with Aztec Blue, Violet and Copenhagen Blue. Pad, but take care to have a separate dauber for your Yellow, in fact it is best not to use the same dauber for two colors until you have your flush pretty well toned down to the depth you wish it. Then if you feel that to blend the blues into the purples and perhaps quiet the Yellow where it approaches the Peach Blossom would be better, then work with one dauber from one color into the other. Wipe out stems where they catch the light also any that would be too blackish when painted over the purples and blues. Paint in stems while color is open, for stems and leaves use Moss Green, Brown Green, Auburn Brown and Dark Green No. 7. When in proper condition powder over Albert Yellow in background with Yellow Brown, carrying it over a few flowers that you wish to distance, also powder with Brown Green over part of leaves and background. Powder other parts of background if you feel they need strengthening. For second firing, strengthen with same colors used in first painting, put markings in flowers and prominent leaves, paint shadow side of stems. Third firing, put in any accents to drawing that it may need.

WHITE VIOLETS.

In painting white flowers, unless you are pretty sure you can shape your flowers with crispness and precision out of the wet tint, it is best to previously draw the principal ones on you piece. Let us take a plate and decorate it semi-conventionally with white violets. First, ring your plate on the banding wheel; say you have a nine and a half inch plate; put a band with India ink three and a half inches from the edge, then another one one-third inch from the first toward the center, now draw on your design. Let a leaf cut the upper band and come down to the second, drop a violet midway over the second, put in a couple of shadow buds or half open ones drooping in a graceful way quite over toward the center of the plate. Draw the rest of the bunch above the lines, but lay them on the curved lines; that is, make the bunch take the curve. Draw a secondary spray but keep it quite subordinate to the principal bunch, off to the left and about the middle of the space between the upper band and the rim of the plate; say a leaf, one well-drawn and a few indistinct violets, with graceful stem lines connecting or seeming to connect the two bunches. Let the stems from the smaller bunch sweep down toward the larger one and disappear in the tint. Let a bud or half-blown flower from the larger bunch lean or reach out toward the smaller spray. In the second painting you will add a shadowy little spray just at the edge further around. Now to begin again; after putting in the center lines and the design with India ink, tint the entire plate with Pearl Grey and Deep Blue Green, one-sixth of the Blue Green to five-sixths of the Pearl Grey. Now wipe out the high-lights in the most conspicuous ones, and wipe out leaves. Paint your leaves with Moss Green, Brown Green, Dark Green No. 7 and Yellow Brown. After the plate is thoroughly dry, put the shadows in the centers and the parts of the petals that turn over from the light in those that are less conspicuous. To do this without disturbing the tint underneath you must not make more than one stroke of the brush in one place. Put in a touch of Deep Red Brown just in the heart of the flower. Put a small brush stroke of Albert Yellow below it. Fire.

You have lost your bands and will wonder perhaps why it was necessary to put them in for the first fire, but you had them to show you in what position to lay your bunch. Put them in again. Now tint plate down to the top band with same mixture of Pearl Grey and Deep Blue Green. Wipe out high-lights in both the most conspicuous and the secondary flowers. Paint leaves and stems, put in shadowy flowers that you feel it needs. Go over the two bands in the center of the plate with a fine line of Grass Green. Put the shadow buds or blooms which are drooping over into the banded space with Pearl Grey and Blue. Third fire; go over green bands. Touch up leaves with Moss and Dark Green No. 7 and touches at the lower edges of Auburn Brown. For second and third fire rim or edge the plate with Roman Gold.

DAFFODILS.

These are stately, lovely flowers and are very decorative for straight standing vases. Lemon Yellow, pale for outside petals, Albert Yellow for cup, shade with Grey for



ROSE HIPs—M. E. HULBERT (Treatment page 48)



JUNE 1907
SUPPLEMENT TO
KERAMIC STUDIO

APPLE BLOSSOMS—F. B. AULICH

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SYRACUSE, N. Y.



PEONIES

Photograph by Helen Pattee

Treatment by Henrietta Barclay Paist. Page 42

Flowers, Yellow Brown and Deep Red Brown. Leaves, cool greens, Russian Green, Moss Green, Shading Green and Dark Green No. 7, Yellow Brown. Fill your brush with the color having the brush rather wetter with the turpentine than you would in painting a flower or anything on which you would paint stroke after stroke. Strive to put in the leaves with long sustained strokes going from the top of the leaf to the bottom without lifting the brush and using a brush large enough so that you can get the full width of the leaf. I put my high-light color on first, then take up my middle tone or general leaf color. For the second fire you can put on with the same clean stroke the shadows. Wash in the background in the first painting, using Copenhagen Grey, Deep Blue Green, Copenhagen Blue, a touch of Violet or powder with Lavender Glaze, Dark Green No. 7 and Brown Green. Second painting; touch up with same colors as for first fire.

GERANIUMS.

The principal beauty in these flowers is their handsome, rich leaves and the stateliness with which the stem lifts its head of rich or delicate colored flowers and I should treat them in such a way as to impress this, for instance the bronze ring that some of the varieties show so strongly marked in the leaves and the richness of the dark greens. There are too many varieties to take up and treat individually, but for the white ones or delicate pink ones, I sketch roughly my study on to the piece, paint in my foliage with such a palette: Moss Green, Deep Blue Green, Brown Green, Dark Green No. 7, Deep Red Brown, Yellow Brown, Auburn Brown and Violet of Iron. Now throw in a greenish-grey background for the white flower heads to set in,



or a blue grey for pink ones, by using Peach Blossom, Deep Blue Green, Chinese and Albert Yellow, or Rosa with Apple Green with more Blue or more Yellow as you wish to vary the background. Wipe out the high-lights where the heads catch the strong light. Put in stems with Yellow Green, Brown Green. Fire. Paint in general character of flower head, if white flowers, with Lemon Yellow and Black or White Rose. Do not try to finish details until third fire. Touch up foliage, bringing out the markings in one or two of the most prominent leaves. Re-touch stems with Brown Green and Violet of Iron. Third fire; indicate how the flower heads are composed of many separate flowers by carefully bringing out in the most prominent heads a few of these divisions. It is not the easiest thing to paint a compound flower and show its character at the same time, retaining that simple broadness of handling that is the charm in any kind of painting. We are merely representing these things and let it be in a beautiful way, an interesting way, not making colored photographs. For the red geraniums, Blood Red first fire, second fire Ruby with dark shadow side of heads painted with Ruby and Black, three-fourths Ruby to one-fourth Black. Another shade of red geranium is Ruby with Rosa for high-lights, dust with same Ruby and Black. Second fire; Ruby and Purple Black for the shadow side. Third; strengthen color and add accents.

PANSIES.

It is like telling one how to paint faces. There is such a variety of expression to show. We must confine ourselves to a general treatment. Such a variety of color! Indeed they run the gamut of the chromatic scale, from the chaste, white ones with their gold or purple markings, the saffron yellow, the golden yellow, markings running from ruby, purple, royal purple, wood brown, to almost black; then the golden brown, the soft wood browns, the blue ones from plumbago blue to deepest violet, with every variety of marking. In painting the yellow or brown ones, always be careful to wipe out the place where the markings come, as they are usually of the deep gold colors, such as Ruby, Roman Purple or Violet, which if painted over the yellows and browns, will not come out the intense clear purple or crimson you may wish it. To make the markings intense enough use a little Black with the Purple or Violet.

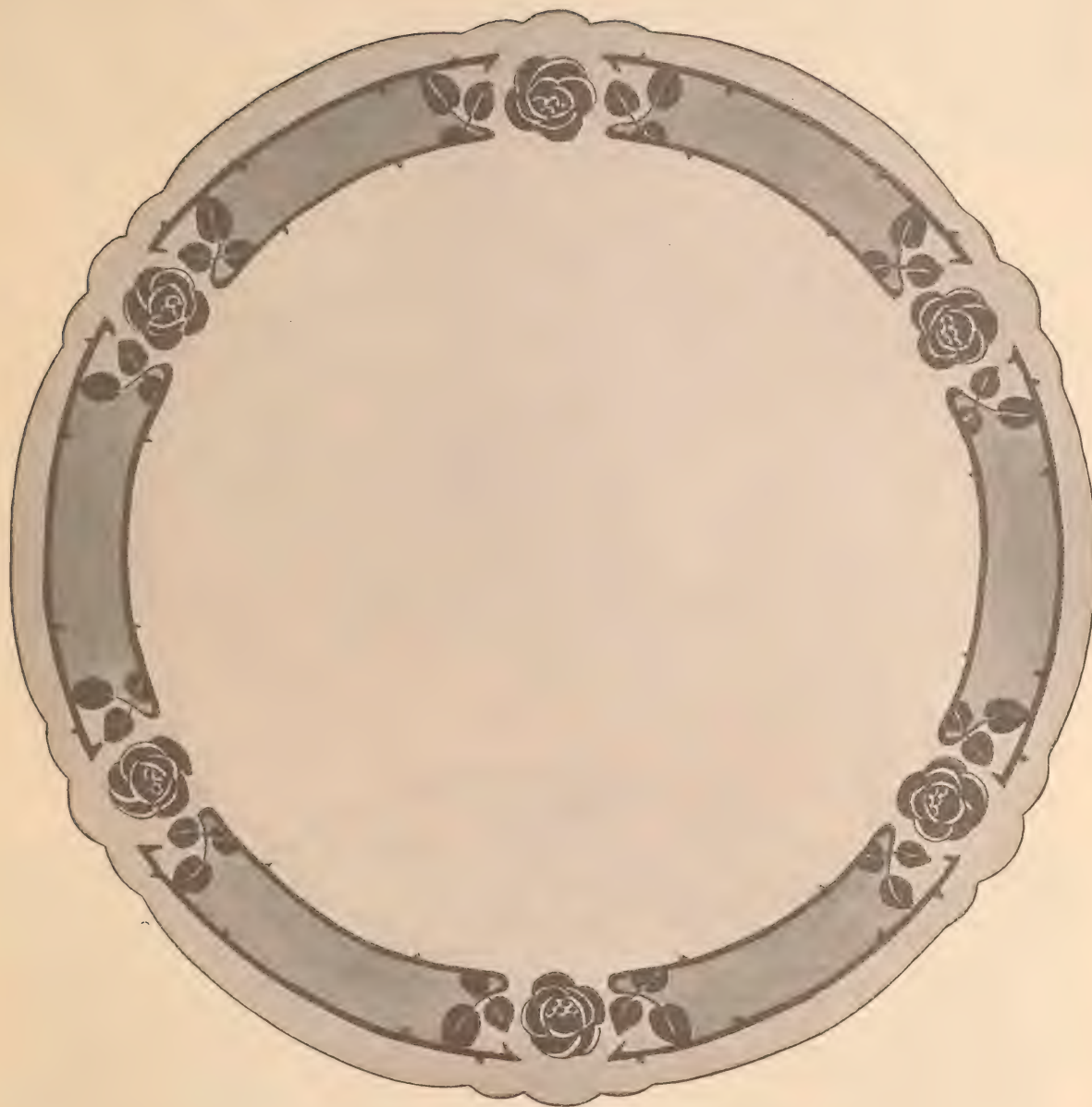


PLATE IN PINK AND GOLD—ALICE SHARRARD

FORGET-ME-NOTS.

If I am going to cover a pretty good sized surface with forget-me-nots, I tint the piece with clouds of Deep Blue Green and Chinese Yellow, letting a large cloud of the Deep Blue Green come where I will want my principal bunch of forget-me-nots. I then pad these two tints. In putting them on I bear in mind how I want my decoration to run on the piece, using the blue as the setting for the flowers. Of course there will be blue elsewhere than just behind the flowers, but at the principal bunches I try to have the color a little stronger. I then take a sharp stick with a tiny bit of cotton twisted around the point and wipe out some flowers where the bunch would seem to catch the light and here and there elsewhere also. Now some of the wiped out ones I paint in again with Rosa or Peach Blossom or with Violet very delicate in some, but near the center of the bunches I use touches of Violet to give depth to the mass and underneath some that I wish to bring out strong. This is one way in which to paint them, using no greens and letting them come up out of the china in an indistinct way, only defining a few in the heart of the bunches. Connect one bunch with another with trailing stem-like lines of blue and Violet. Put in centers with Albert Yellow, Yellow Brown and Deep Red Brown.

MINIATURE FLOWERS.

These are not the easiest flowers to paint. Roses are the most popular miniature flowers painted and as this article has already lengthened itself too much, I will speak only of the way I have found best to paint these. I always begin by making the center, if it is a pink rose, one-fourth Ruby Purple to three-fourths Rosa. Then keeping the white china for the high-light or lighted side, I paint in a curving stroke the ball of the little rose pulling the color out where I want the side broken with a petal, or if I am painting the face view, wait until the paint is dry then with the brush point, paint in a few little lines about the center to indicate the edges of the petals. For second fire, touch up center with same as first fire, describe the turn or point of a petal here and there with the same Ruby and Rosa. Where the flowers want stronger model-

ing, use a delicate wash of Rosa. For shadowy light ones, Rosa and Deep Blue Green; for yellow ones, Albert Yellow with centers of Deep Red Brown and Yellow Brown equal parts. Touch edge of petals with same, but thinner. To paint Saffron colored ones, use Chinese Yellow and Deep Red Brown, with centers of Yellow Brown and Deep Red Brown. Touch up with same. Crimson ones, Ruby with Rosa for high-lights and Ruby and Purple Black for centers. Let foliage be sketchy. On last fire, you may suggest a vein here and there in the leaves, but don't try to paint little roses or their foliage as detailed as you would paint large ones.

NASTURTIUMS.

For pale yellow ones, Egg Yellow very delicate with a little Deep Red Brown added which gives that peculiar light pinkish yellow that you find among the lighter colored ones; the markings to be made with Yellow Brown and Deep Red Brown. Second fire; Same colors as for first fire over flower with Ruby overmarkings. The bright yellow ones, Dark Yellow with markings of Blood Red for first fire and Ruby for second. Flame colored ones, Yellow Red, high-lights, any yellow; markings, Blood Red first fire and Ruby second. Leave center of cup greenish yellow. Deep crimson ones, Ruby Purple, dusted with Blood Red repeated for second fire. Markings, Ruby and Black, two-thirds Ruby to one-third Black. The rich, maroon colored ones, Deep Red Brown and Chocolate Brown for first fire, with Yellow Brown and Blood Red for second. The foliage in Nasturtiums is quite as beautiful as are the blossoms, and the character of the growth of the plant should not be lost. Foliage, cool green; use Deep Blue Green, Apple Green, Shading Green, Dark Green No. 7. For shadows under leaves use Auburn Brown and Green No. 7.

Of course this is only giving, as it were, one way of treating a violet study, a rose study, etc., but it is impossible in so short a space to treat fully so comprehensive a subject, and so I have tried to show each of these flowers to its best advantage, handling it in such a treatment of complementary and harmonious colors as will secure to each its peculiar charm.



(Treatment page 49)

PLATE IN GOLD AND WHITE—ELIZABETH DE LONG



Sara Wood Safford

EXHIBITION OF THE NEW YORK SOCIETY OF CERAMIC ARTS

THE new galleries of the National Arts Club on Gramercy Park are well fitted to show off to the best advantage the work of our ceramic decorators and potters. And the exhibit this year, though small, seemed quite at home in its surroundings. We missed the work of several of our best decorators but nevertheless much was to be seen highly creditable to the Society. Perhaps the most unique exhibit, because so simple and unpretentious, was that of Mrs. Sara Wood Safford. All that her case contained was two sets of table ware, one a breakfast set in silver and white, the other a lunch set in silver and celadon, each tastefully arranged on a tray of grey wood which harmonized completely. The designs were simple, abstract units repeated as a border, drawn free-hand and good in every way. The sort of tableware one could live with forever and not come to blows.

The Misses Mason had the largest showing of important pieces. The framed landscape and the vase decorated with the same motif made an interesting study, while the tableware was more individual and clever than ever. Almost every form, vases, bowls, cracker jars, tea jars and steins, had been made from designs furnished to potters by Miss Maud Mason herself. The bowl decorated with a ship

design in gold on white was specially nice in outline and the spotting of the design.

Of the many interesting plates, the narrow border by Miss Bessie Mason in gold, silver, black and turquoise blue was especially well proportioned and nice in color. The fish plate in celadon on white had a clever Japanese effect and in fact all the plates illustrated were clever and unusual.

The little tea jar designed by Miss Mason was much in evidence in several exhibits, and seems to adapt itself well to decoration.

It was interesting to note in the exhibit of Mrs. Henrietta Barclay Paist, several of the designs published in her edited number of *KERAMIC STUDIO* (January) carried out in gold and color. It was to be regretted also that her showing was not larger.

Mrs. Anna B. Leonard's case held many pieces of tableware good in design and color. We note especially the large chop dish, and plates in blue and green.

Especially noteworthy was the exhibit of Miss Caroline Hoffman, a new member, whose work was perhaps the most original of any in design and color. Throughout the other exhibits one could plainly note the influence of the prevailing ideas in ceramic design, either a running to the extreme of abstract forms or a semi-naturalistic treatment showing Japanese influence, certain color schemes following one school or another. The work of Miss Hoff-



Miss Christianson

Mrs. Ehlers

Mrs. Rosegrants
Caroline Hoffman

Mrs. Froctor

Caroline Hoffman
Caroline Hoffman

Mrs. Tuttle

Mary Hicks



Maud Mason



Landscape—Maud Mason



Maud Mason



S. E. Price

man is unique and gives the impression of having been worked out by the study of the old fashioned ware of our grandmother's days, whose charm never fails.

There is no piece which reminds one of any other exhibit. Unusually fine is a bowl in grey blues with a narrow rim border inside, a medallion at bottom of bowl and on two opposite sides of the outside, the inside of bowl decorated on a white ground, the outside tinted a blue grey. The plates whose entire centers were occupied by the design, leaving the edge white except for the rim border, were also unique in treatment, being in colors reminding one of old Bristol or Polychrome Delft.

We would like especially to note a little fancy of Miss Mary Hicks which pleased as much by its fine color and nice arrangement of design as by the quaint idea suggested for the beautifying of a summer home. Miss Hicks had decorated an ordinary pottery butter crock in reds, browns and soft yellow. The effect was charming in the extreme and would be harmonious with any and all flowers.

The pottery exhibit was exceptionally interesting, several new workers having entered the field. Most original and attractive of all was the stoneware of Russel Crooke, the forms thrown on the wheel being especially appropriate to the medium. The decoration in dark blue

on grey with a smear glaze, was roughly sketched in with a boldness and simplicity that was charming. For a country home and for holding flowers nothing could be more appropriate and satisfying. The work of Mr. Crooke opens up a new field and one not too difficult for the amateur who appreciates simple things.

Another new name in the society is that of Fred Walrath who showed a case of interesting work in several lines. Matt glazes in the style of Alfred Pottery, Matt vellum, in the style of Rookwood, interesting experiments in flambé red giving the dark red shot with blue and a few crystalline glazes similar to some of those shown at the society's last exhibit by Mrs. Adelaide Alsop Robineau—altogether a clever lot of work.

Miss Mary Chase Perry, a name which should be familiar to all of us, was well represented for the first time by a large wall space devoted to tiles in matt glazes, the designs simple and good and the colors harmonious and restful. Miss Perry is entering this field now in a large way and we hope soon to be able to tell KERAMIC STUDIO readers more about her work.

Mr. Charles Volkmar showed an overmantel in tiles which was nice in colors, the motif being golden rod on a dull green ground. A case contained also some experi-



Miss E. Mason



The Misses Mason



Anna B. Leonard



Markham Pottery Newcomb College Clifton Pottery
Misses Penman and Hardenburgh Newcomb College



Josephine Foord



Mrs. Hibler Mrs. Price Miss Walsh Mrs. Ehlers Mrs. Price
Mrs. Hibler Miss Warren Miss Sinclair



Wheatley Pottery—Harriet Clarke



Caroline Hofman
Katherine Sinclair

Caroline Hofman
Caroline Hofman

Caroline Hofman
Minna Meinke



H. Barelay Paist



Pewabic Tiles—Mary Chase Perry

ments in flambé red similar to the results obtained by Mr. Walrath.

Another unfamiliar name is that of the Clifton Pottery. The shapes are simple and good with semi mat glazes of the rutile brown type used by Mrs. Robineau, the light mat brown at top of pieces running into a bright glaze with violet and blue streaks and small mat crystallizations at the base. They also showed some mat light greens, shapes not so good as the others, the outlines being grotesque and with odd handles similar to the shapes used by Teco Pottery and some German firms.

A very interesting collection of pottery made by Mexican Indian women and accompanied by two pieces of her own work, was shown by Miss Josephine Foord, who has been sent by the U. S. Government to instruct the Indians



Pewabic Tiles—Mary Chase Perry



Pewabic Tiles—Mary Chase Perry



Pewabic Tiles—Mary Chase Perry



Pottery—Russel Crooke

in making a more durable pottery. The work of the Indian woman is the familiar black, ochre and red design on a cream white, slightly baked pottery, which is very porous and easily broken. The two pieces by Miss Foord herself are more of the quality of stoneware, a grey body with a yellow brown decoration and a smear glaze finish. The

color is harmonious and the shapes are good and the body has the appearance of strength which the native pottery lacks.

Miss Harriet Clarke showed some good pottery in black and dark wood brown, the finish being a wax polish. The decoration is in bas relief figures and the whole effect reminds one strongly of the work of Miss Perkins of the Brush Guild.

One hesitates to pass judgment on the Markham pottery, for fear of injustice, but to one at all versed in the mechanical processes of pottery making, this ware does not ring true. The shapes are simple and good, the colors are soft wood browns, reds and greens. The surface is entirely without gloss and covered with an impression, meander or network of raised irregular lines or forms suggesting leaf veinings or something else vaguely mysterious and suggestive. Altogether it reminds one of a refined edition of the apollinaris jugs of our youth which we decorated with the scrapings of our palette. The color does not seem to be fired on. The body has the appearance of being cast and low fired. It lacks good ceramic qualities, and yet this ware perhaps attracted more favorable comment from the general public than any other exhibit of pottery.

Newcomb College was represented by a small exhibit of their familiar work in grey blues, greens, buffs and browns, which is always attractive. There were also some individual pieces in reds by Mr. Meyer who, we understand, is the technical director of the pottery. These pieces were especially interesting as they were thrown in the style of Japanese ware showing the finger lines of throwing on the outside.

A few pieces of Wheatley pottery were shown with modeled relief figures and matt green glazes similar to Grueby. These pieces have an architectural quality and would be effective as garden pottery.

The Misses Penman and Hardenburgh showed some interesting work in hand built pottery, as did Miss Jane Hoagland. A fern dish in low relief and matt green glaze by Miss Edith Lynn was among the good individual pieces. Mrs. Hoyt showed some clever modeling of figures and animals. There was also some very large and elaborate work in Della Robbia style by the American Terra Cotta Co.



Pewabic Tile—Mary Chase Perry



Gris—Fred. Walrath

The Handicraft Guild of Minneapolis was represented by simple shapes, hand built or thrown with nice mat glazes.

A loan collection of Persian, Spanish and other antique pottery completed the exhibition.



THE DOROTHY PERKINS ROSE (Page 27)

Ida M. Ferris.

THE new Bischoff 'six-color palette is fine for this design. Roses, Peach Blossom shaded with Ashes of Roses and in darker ones use Magenta.

Leaves, Verdigris and Celadon shaded with Purple Black. Dust Magenta lightly over pinkish ones.

Background, Ashes of Roses, Verdigris, Magenta and Purple Black.

Stems quite pinkish with Magenta and Green.



JUNE ROSES (Page 30)

Maud E. Hulbert.

THE larger and more open of these roses are white, while the buds and newly opened ones are a very light pink.

Use Lemon Yellow, Warm Grey, Pompadour (very thin), Copenhagen Grey and Brown Green.

For the leaves, Deep Blue Green, Yellow and Moss Green, Brown Green and Shading Green and a little Chestnut Brown.

For the background, Copenhagen Grey, Warm Grey, Yellow Ochre, a little Violet of Iron and Ivory Glaze.



TREATMENT FOR PEONIES (Page 33)

Photograph by Helen Pattee.

H. Barclay Paist.

THESE beautiful flowers are of the white and creamy variety. The white are the ones at the top and bottom of the group, modeled delicately with Grey for Flowers or Grey Green. The centers are painted with Albert's Yellow strengthened with touches of Pompadour Red and Yellow Brown. The creamy pink ones are first shaded delicately with Carmine No. 53 and shadows painted with Grey Green or Grey for Flowers, the whole glazed delicately in the second fire with Lemon Yellow just enough to give it the creamy tint desired. The leaves are a glossy green on the upper side, lighter green on the under side, same colors as

for foliage in the other studies. The cream or pale green background is best if used flat. If on a vase, a shaded background may be used running from the lightest to the darkest greens. Too many colors in the background is to be avoided. If one wishes to vary the background color use colors that appear in the flowers so as to be sure of perfect harmony.



LA FRANCE ROSE—HANNAH OVERBECK

Rose, dull violet; leaves and stems, olive brown. Light cream outline. Background, light and darker grey green.

THE CRAFTS

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

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

THE BATIK

Theo. Neuhuys.

(CONTINUED)

Brown dye—Very favorable results were also obtained in the dyeing in brown with gambier, a tanning and dyeing material well known in the dyeing industry, prepared from the leaves of a creeper much cultivated in Malacca. A recipe is made up, in which bichromate of potash is used as a mordant. In this instance it was found that often repeated dyeing in weak baths gives much better results than steeping once in a strong bath; by the former method a much faster color is obtained than by the latter. On silk especially this dye gives rich tints of gold and bronze. For very dark brown on linen and cotton the yellow dye may be mixed with brown dye. A bright yellowish brown, a so-called "chamois," absolutely non-fading and fast, may be produced by a solution of sulphate of iron fixed with a solution of soda.

In fact a great variety of beautiful tints may be batiked on textiles merely by using the fast blue and brown dyes. So we would advise every batiker to begin by practicing with these two splendid dyes. From the Solo batiks of Central Java, the most beautiful ever made, we learn what brilliant results are possible with them.

Other brown vegetable dyes—Brown colors were also obtained in the laboratory by the use of various Javanese barks, but the results were not better than those given by gambier; moreover these barks are difficult to obtain in our country.

Purple dye—The textile is mordanted in acetate of aluminum; then it is left to dry, and is dyed in a filtered decoction of campeachy wood. After dyeing, the textile is again left to dry, then it is a second time mordanted in acetate of aluminum (Burow's solution).

Yellow dye—For dyeing yellow the textile is mordanted in acetate of aluminum, left to dry, and dyed in a filtered

decoction of rhamnus berries. After dyeing it is again left to dry and mordanted in acetate of aluminum.

The above dye baths may be used for cotton and linen as well as silk. Many other vegetable colors have been experimented with in the laboratory. For particulars we refer to the detailed reports on batiking in the Bulletin of the Colonial Museum (Nos. 23, 25, 28.)

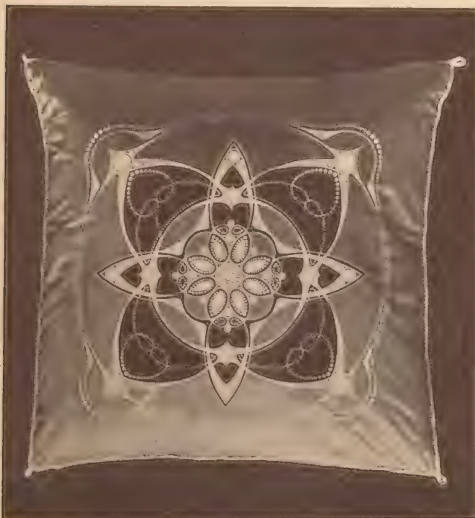
Red dye for silk—For this, cochineal is used. The silk is mordanted in diluted chloride of tin, and dyed after drying. The dye bath consists of ground cochineal and tartaric acid, boiled with water and subsequently filtered.

Alizarin technique—Red dye—For the dyeing in red of batiked fabrics in this country, especially cotton and silk, it was found that the Javanese process was impracticable in our climate, but successful experiments were made with certain alizarin dyes, which, contrary to most aniline dyes, are absolutely non-fading and fast.* And now batikers have at their disposal another series of very beautiful colors.

In alizarin dyes the textiles are dyed boiling hot, which seems at first to be a disadvantage, but with a slight modification of the batiking process, it has proved to be very satisfactory. Experiments were made with alizarin in paste, such as it is found in the trade, and with the following kinds: alizarin red, alizarin orange, anthracene blue.

Alizarin dyeing of cotton—The cotton fabric is first boiled in water and soda, then well rinsed and dried. The design is applied with the usual wax mixture (Japanese wax and colophony) by means of the tjanting. It is advisable to use the wax freely, as the dye bath will slightly corrode it. The fabric is now placed in a mixture of water and so-called "oil for Turkish red," then well shaken and

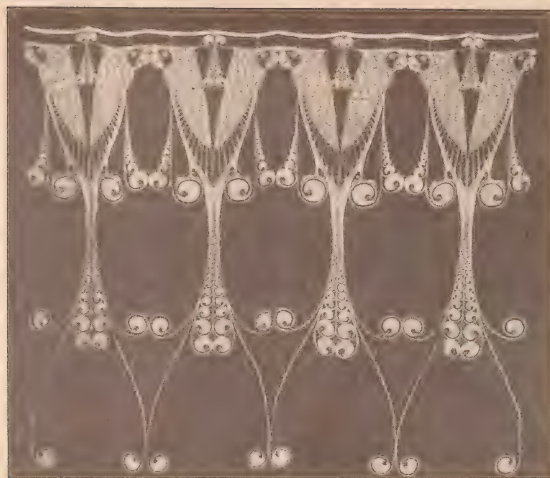
*Alizarin is a peculiar red coloring matter formerly obtained from madder and extensively used as a dye. It was discovered in 1824 by Robiquet and Colin, who obtained it by digesting madder root with alcohol and treating this with sulphuric acid, thus producing a black mass which they called "charbon de garance." On treating, this yielded a sublimate of alizarin in long brilliant red needle shaped crystals. It is now artificially prepared on a large scale from anthracene, a product of coal tar. (Pub.)



Dutch Batik in fast colors on a silk pillow.



Dutch Batik on linen pillow.



Dutch Batik on linen curtain.

carefully pressed between sheets of absorbent paper, and dried still further. The design is looked over and wax added where required so that the mordant cannot penetrate through it. This mordant is acetate of aluminum, in which the textile is placed, then it is dried, preferably in a warm place. A tepid chalk bath is prepared in which the textile is moved to and fro, after which it is rinsed in running water and dyed without drying. After being well shaken, the alizarin is now mixed with water and put through a sieve into a dye bath (an enameled saucepan or porcelain dish) with more water. The textile is first moved in this bath, then the bath is heated and brought to the boiling point; this boiling must last an hour. The wax which naturally melts during this operation is continually skimmed off. The design is apparently lost, but will gradually reappear in the next bath. After a quick rinsing of the textile in cold water, the design is revived in boiling soap water which is continually renewed. The execution of this alizarin process, etching on cloth, as it were, is extremely fascinating. The color is absolutely proof against the long boiling.

Alizarin dyeing of silk—Silk is dyed with alizarin in very much the same way. The batiked silk is placed in a solution of alum water, to which soda is added (the sediment that is first formed is dissolved by heating). Then the textile is well shaken and fixed, without drying, in a solution of soluble glass. By the adding of alum and soda, the mordant may be repeatedly used; the solution of soluble glass must be made fresh every time. After being fixed in this bath, the silk fabric is rinsed in running water and placed in the dye bath. A more detailed description will be found in Bulletin 28, pages 56-65.

As a result of experiments with alizarin dyes and a few of the very best aniline dyes, we have come to the following conclusions:

1. The use of even the best aniline dyes in the dyeing of batiks on cotton, silk and wool, is not to be recommended. Of the basic dyes for cotton (blue, red, yellow, green, purple) only five proved to be at all non-fading, and these were all blue, and certainly not more beautiful than the absolutely fast indigo blue. Of the substantive colors, six proved to be non-fading, four yellows, one rose and one purple. One of the yellow dyes was tested in the laboratory and proved not to be fast at all. Of the dyes

for half-silk only four proved to be non-fading, two blues, one rose, one grey. Of the dyes for silk, eight proved to some extent non-fading, three blues, two rose tints, one green, one purple, one yellow. But, excepting the yellow, which was a beautiful golden tint, these colors were harsh and much inferior to the indigo blue, the cochineal red and the campeachy wood purple. As these results were obtained with the best aniline dyes fresh from the most important factory in Germany, it is not to be wondered at that much batik work without any durability as to color, is placed on the market nowadays, especially as many batikers have their dyeing done by others, who take the first aniline dyes without testing them as to non-fading qualities.

2. The use of alizarin dyes is much to be recommended for the dyeing of both cotton and silk. They have stood perfectly the test as to fastness and non-fading qualities. The process is slower than aniline dyeing, but the result is very satisfactory. These dyes will give a fine red, orange and purple on both cotton and silk.

Dyes for parchment—On parchment we may use with favorable results the following dyes:

Red—Cochineal with a mordant consisting of tartaric acid and salt of tin.

Purple—Cochineal with acetate of aluminum.

Brown—The dye described before, with bichromate of potash.

Black—Hydrochloric aniline with spirits of ammonia and bichromate of potash.

Blue—The indigo bath described before, and sometimes the so-called Prussian blue, obtained by sulphate of iron and yellow prussiate of potash.

Yellow—Bichromate of potash with acetate of lead (sugar of lead), or sulphate of iron with soda.

Green—Sulphate of copper (blue vitriol).

The fastness of these colors leaves little or nothing to be desired but it must be remembered that, as a rule, parchment is much easier to dye than cotton and linen.



Dutch Batik on silk fire-screen.

As I said before, any student who is interested in batik, will find in a few numbers of the "Bulletin" particulars concerning the Harlem batik technique. This Bulletin may be obtained on application from the Colonial Museum (No. 23, price \$0.24; No. 25, with colored plate of a parchment batik, \$0.40; No. 28, about alizarin technique, \$0.40). These pamphlets may also be had as a loan from the Library of the Museum, entirely free of charge. Requests for information concerning batik are always gladly answered.

At the Laboratory labels for batik work may be obtained, inscribed: "Done with dyes warranted non-fading", the name of the maker and a number which is entered on a register. These labels may be obtained free of charge by any batik who can give sufficient proof of the durable qualities of the dyes he has used.

I here wish to call attention to the unfortunate influence on the batik technique of a wholesale production by the trade. The latter will naturally apply the principle of division of labor, and the very quality which distinguishes the art product from the factory product at once disappears, the quality of being stamped with a character of its own, of being produced by a living, thinking artist. There is now circulating a Dutch batik work which consists of nothing but badly dyed factory patterns. For more than half a century the textile industry has used so-called "resists" which protect parts of the textile to be dyed from the influence of the dye. As a rule these reserved spots have been produced by the mechanical appliance of ingeniously contrived implements. In factory made batik, the only difference will be that the work will be done by men and women who will be made to work like machines, and thus the elevating and civilizing influence which a beautiful craft always exercises on mankind, will be destroyed. The superiority of batik, as a craft, is precisely that it enables every artist to transfer his designs in a lasting way to silk, linen, cotton, parchment, leather, without the intervention of a factory or dyeing establishment.

May many feel called to apply themselves to this fine craft, and in so doing enrich modern industrial art with a new branch, which may bear as beautiful fruit as its sister branch, the Javanese art of batik.

o o o

In answer to inquiries, Mr. Neuhuys sends us the following additional and explanatory notes:

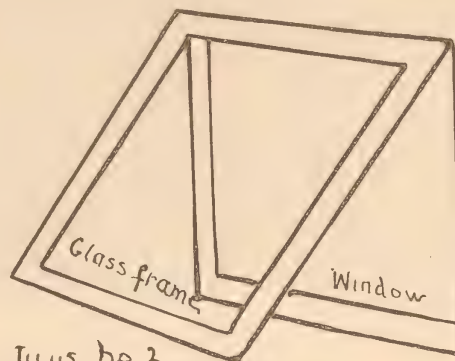
The tjanting or wax vessel is made of brass. To the lower projecting opening, on right side, a handle is adjusted; in the Javanese tjanting, a bamboo stick. The pipe on top is used to regulate the flow of wax, by closing or opening it with the fingers. When the fingers are taken off the pipe, the wax flows through the spout, when the pipe is closed the wax stops flowing. Adjustable spouts of different sizes are used on the tjanting, large ones to draw large lines or cover big spots, smaller ones for finer work. The smallest one used has a hole not thicker than a hair.

Different wax mixtures have been indicated, but no definite formula given because no definite results have yet been obtained. But the foundation of all the mixtures to be experimented with must be pure beeswax, no imitations should be used.

The wax is kept in a liquid state by putting the tjanting in hot water and keeping it at an even temperature. The room in which wax drawing is done should also be kept well heated.

Some artists draw their design at once on the material

they are using for batik, others make the design on linen tracing paper which is attached to the back of the textile or parchment, and the latter placed on a frame against a window, as shown in the accompanying illustration. This frame arrangement is similar to that used by photographers to retouch their negatives. When treating parchment, the parchment may be placed on a glass plate and the pattern on the back of the glass.



ILLUS no 2.

The larger spaces of the wax drawing often crack accidentally. After dyeing, these cracks show fine irregular colored lines, which constitute 'one' of the charms of the batik. After the wax drawing is made, the material can be folded and thus cracks can be produced purposely.

The milk of lime spoken of in first part of the article is simply unslaked lime.

ART IN PEWTER

Jules Brateau

(CONTINUED)

After the XVI. century the pewter industry increased in prosperity, although it lost in artistic merit. However tasteful articles were still produced, especially in Germany, but in such quantities that no real progress in decoration could be made. The invasion of Italian ceramics from Urbino, Faenza, and Gubbio, struck a blow at the production of large decorative pieces in pewter. These faïences of superb coloring, and of varied subjects, easily found a place in the homes of the rich, to the detriment of engraved pewter work. In France, as early as the XVII. century, the manufacture of these ceramics, at Rouen, Nevers, and Moustiers, caused a rapid decline of the pewter industry, which was powerless against the infatuation of the public



No. 33. Bas-Relief in pewter. "Jupiter and Juno," XVII. century. Louis XIII. of France. Belongs to J. Brateau.



No. 36. Pewter Tray with Louis XV. edge. XVIII. century.

Pewter Water Pot. XVII. to XVIII. century.



No. 38. Covered Dish. Style Louis XV. XVIII. century. Pewter. Modern interpretation. Composition and execution by J. Brateau.



No. 40. Card Tray. Style Louis XVI. XVIII. century. Pewter. Modern interpretation. 26 centimeters. Composition and execution by J. Brateau.



No. 34. Ewer in pewter, time of Louis XVI.

for wares of bright coloring, easily kept clean, and adapted to all kinds of uses.

Pewterers were forced to limit their production to articles which could not well be made of other substances. There was a slight revival of their industry when, imitating the example of Louis XIV., French nobles sent their gold and silver to be melted, in order to defray the expenses of the War of the Spanish Succession. The vacancies made on the dressers by the disappearance of fine pieces of gold and silver, had to be filled, but even then



No. 35. Soup tureen. XVIII. century. From *Revue des Arts Décoratifs* 1887-1888. Paris.

the use of pottery had become so general that the hopes of pewterers were not realized.

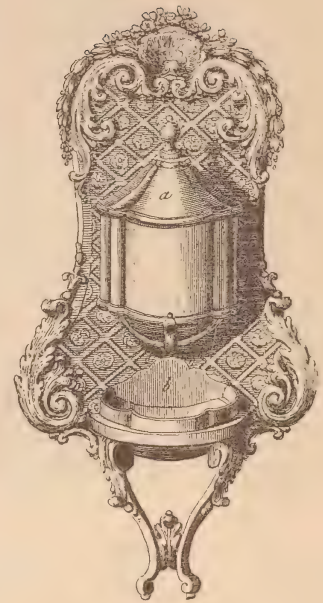
After the Louis XIV. period, decorators, in search of novelty, created a new style, showing a peculiar scroll ornamentation, which has been called Louis XV. All branches of decorative art followed the new departure, and the style developed everywhere with astonishing rapidity. The pewterers, who were struggling for existence, joined the general movement, and prudently attempted to adapt their work to the taste of the day. They borrowed from Gouthière, Germain, Meissonnier, and



No. 37. Louis XV. style. XVIII. century, pewter. Modern interpretation. Composition and execution by J. Brateau.



No. 41. Tray. Style Louis XVI. XVIII. century. "The Seasons." Pewter. Modern interpretation. Composition and execution by J. Brateau. Diameter 25 centimeters.



No. 39. Fountain in pewter. Style Louis XVI. XVIII. century. From the work of Salmon, worker in pewter at Chartres. Edited in Paris, 1788.

from less famous designers compositions applicable to their industry. The favor with which the public received the new forms put life into the deserted shops. Pewter potters became again numerous, and to the traditional technique of the craft was added a new method, borrowed from the skilled goldsmiths and silversmiths: that of hammering pewter, as if it were gold or silver. Dishes were

made, highly worked up, with edges twisted and turned, with bodies well rounded, ornamented with friezes, monograms and crests, which were graven with the tool; the decoration becoming, as time went on, capricious, *rococo*, and often entirely out of balance. The new work in pewter met with considerable success, but the infatuation for it was short lived, and soon the industry encountered another check.

(TO BE CONTINUED)

ROSES (Page 29)

Phil Wight.

THE background of this design is in three different tones, the outer and darkest one is of a dark green shade for which we advise the use of equal parts of Brown Green and Shading Green No. 57. The inner and lightest part is Yellow Brown, while the intervening tone should be executed in gold. The roses should be in two shades of Rose No. 23 and Pink No. 17. Stems and foliage, Yellow Green and thorns and junction of leaves Dark Pompadour.

Sketch in design in India ink, wash in Dark Green and light Yellow Brown parts of background, padding gently over to even it down, then dry. Take Clove oil and cut out the design, fill in and put on gold last of all. If desirable trace whole in black, or, as the study suggests, very carefully in White Enamel (Relief).

ROSE HIPS (Page 32)

Maud Hulbert.

PAINT the rose hips with Yellow Ochre, Orange Red, Pompadour and Blood Red or Carnation No. 1 and No. 2. The ripest ones are a dark red while some of the more undeveloped ones are quite yellow.

The leaves are a bright green, use Yellow Green for



No. 42. Small candlestick. Style Louis XVI. XVIII. century. Pewter. Modern interpretation. Composition and execution by J. Brateau. Height 16½ centimeters.

the lightest ones and Brown Green and Shading Green for the dark ones.

If you wish a dark ground use Shading Green but add a little Orange Red to soften it and use some Violet of Iron in the shadowy leaves that go under the tint.

If you wish to use a light ground, Copenhagen Grey and Brown Green will be good. Sometimes the rose leaves have turned to the autumn colors, yellows, reds and russet browns, when the rose hips are ripe.



WILD ROSES (Page 30)

Maud E. Hulbert.

THE roses may be painted either with Pompadour, Warm Grey, and a little Lemon Yellow, or with Rose for the first firing, with thin washes of Lemon Yellow over some of the lights, and Brown Green over the shadows for the second.

For the centers Lemon Yellow, Yellow Ochre, a touch of Orange and a very little Green. For the leaves Yellow Green, Moss Green, Brown Green and Shading Green, and for the lightest leaves at the top, some Deep Blue Green with the Moss Green, and for the stems a little Pompadour with the Finishing Brown.

Flush with Apple Green and Ochre or Yellow Green, and tint with Ivory.



ROSES (Page 26)

Amy Dalrymple.

IN painting the roses for the first firing treat the three pink ones almost entirely for the light and shade effect, using Rose color only very delicately on the very tips of the petals. Get the modeling of them by using a tender grey made of Myrtle Green and Rose blended in the brush as used to avoid monotony. Have your square shader brush in a good free condition, just enough oil, just enough turpentine and *plenty enough* of paint so that each brush mark may be a joy. For the centres of the pink roses which are in shadow, use this same grey with Carnation added and in the very darkest places a little Ruby also. Leave the very lightest parts of the pink roses pure white this time. For the two darker roses use pure Ruby for heart of rose and edges of petals painted very solidly yet smoothly, and for the outside or backs of petals use Ruby with Deep Blue Green and a little Yellow Brown (this last to avoid too violet a color). Paint lighter leaves with Apple Green, Primrose Yellow and Shading Green, and the darker ones with rich Brown Green added where the petals of the upper roses rest against them. Let the background echo the colors already used, very delicate Apple Green and Yellow at the bottom and then warmth where needed in a bit of Yellow Brown and coolness where needed with a touch of Myrtle Green and becoming very rich with Brown Green, Shading Green, Hair Brown and Ruby at top. Dust lower part of background with Apple Green, Pearl Grey and Yellow Brown and pink roses with Rose color; the dark ones dust with Ruby and upper part of the background with Myrtle Green, Ruby and Hair Brown.

For second fire add whatever is needed in the modeling and blending of the light and shade, by using same colors on pink roses and leaves and Finishing Brown for the deep darks of the red roses.

For third fire, wash pink roses with rose color, make color richer on dark spots if needed (more Finishing Brown or Ruby or both) and wash leaves with clear Yellow Green, Yellow or Yellow Brown for sunlight effects.

WILD ROSE FOR PLATE (Page 36)

Elizabeth De Long.

IVORY tint fired. Background, grey green. Stems, bands, leaves and calyx, deeper shade of green.

Rose and bud, carnation pink. Center of rose, yellow.



HAWS (Page 34)

Mariam L. Chandler

FOR this brilliant and attractive study the following colors are used.—Capucine Red, Deep Red Brown, Blood Red, Apple Green, Moss Green, Brown Green, Shading Green, Chinese Yellow, Yellow Brown, Auburn Brown, Violet of Iron and Black.

FIRST FIRING.

1st Fire. For the haws use Capucine Red for the lightest part modeling with Deep Red Brown or Blood Red.

For the leaves in the foreground which are much lighter and brighter than the others, use Moss Green, Brown Green and a little Shading Green. For the distant leaves use Grey Green ($\frac{2}{3}$ Apple Green $\frac{1}{3}$ Black). Give the stems a light wash of Auburn Brown and the thorns Deep Red Brown.

2d Firing. Retouch haws and leaves and lay in the background using for the lightest part at the top, Chinese Yellow, gradually blending into Yellow Brown, Deep Red Brown and Auburn Brown.

3d Firing. Retouch, strengthen where necessary and powder the background with same colors that had formerly been used.



ANSWERS TO CORRESPONDENTS

N. B.—For the powder enamels use Fat oil of turpentine and oil of lavender. Mix the powder with enough Fat oil to barely make it stick together; breathe on it, rubbing with a bone palette knife, add a little lavender, continuing to breathe upon the mixture, make soft enough so that it can be easily taken on a brush but stiff enough so that it will not flatten down, if it flattens breathe upon it and turn over with the palette knife till it stiffens, if too oily add more lavender.

Mrs. W. T. C.—Raised paste for gold is mixed the same as powder enamel, see answer to N. B. We are always glad to see designs by subscribers but can not always purchase for many reasons, either they are not properly drawn for reproduction, are similar to subjects we already have on hand, or we have so much material already that we can not use more. Sometimes the designs are not good or original enough. However, we always give attention to everything sent and purchase, if possible.

X.—You will find full information on lustres in January and February 1906 KERAMIC STUDIO, which are out of print but which you must have as you say you had the Magazine for four years. Lustres can be applied at the same time as tinting, as long as it does not touch. You will find full instruction in regard to paste for gold in December 1905 KERAMIC STUDIO. No one mixes an entire bottle of paste at once. Take just enough fat oil to make the paste stick together. Lavender oil is used for thinning.

CLASS ROOM COMPETITION

The next subject for the Class Room will be "Figure Painting." Articles must be sent in by July 5th. The special prize of \$10.00 will be awarded to any especially good article; otherwise the prizes will be as usual, \$5.00, \$4.00, \$3.00, \$2.00 and \$1.00.

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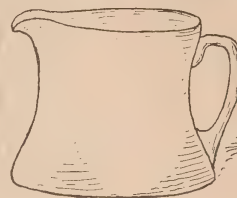
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The management have generously offered free space for the display and sale of artistic leather goods. It will be an excellent opportunity for artists and others who work in leather to reach the public, as they will receive many duplicate orders.

The exhibition runs for one week, August 28 to September 4. We wish to hear from artists and craftsmen as soon as possible. There will be no charge for space. The only payment will be a reasonable commission on the goods actually sold. For further particulars address

MRS. T. VERNETTE MORSE, President of the Art Craft Institute,
1318 Republic Building, CHICAGO.

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MARIE CRILLEY WILSON

CHARLES F. BINNS

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

JUL 21

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CONTENTS FOR JULY 1907

	PAGE
Editorial and Club Notes	51
Class Rom—Flower Painting	52-54
Editorial (and following designs and studies) by Marie Crilley Wilson	56
Fish Plate—Crab Motif	53, 58
Bird Design for Game Plate	55
Violets (Supplement)	56
Conventional Feather Design for border	56
Tea pot Stand and Tile, Wild Strawberry Blossoms	57
Scenery, Medallion Shape for Hot Water Pot or Stein	58
Small Scenery in panels	58
Country Road Sketch and Conventionalization	59
Violet Designs for Plate, Creamer and Sugar Bowl	60, 61
Cup and Saucer, Roses	62
Borders for Bowls in different flower designs	63
Design for Tile—Caravel	64
Panel—Sun Flower	65
Wistaria Study	66
Gold and Green and Yellow Lustre Plate	67
Teapot, Pond Lily—Bonbon Box and Cover, Pond Lily	68
Hot Water Pot, Grapes—Individual Salts—Jar, Bee Motif	69
Huckleberry Sketches—Chestnut Design—Jar, Butterfly	70
Answers to Correspondents	70
The Crafts—The Mission of The Crafts	64-66
Distinctive Work in Darning	71-73
Answers to Inquiries—Studio Notes—League Notes	73

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KERAMIC STUDIO

Vol. IX, No. 3

SYRACUSE, NEW YORK

July, 1907



ARIETY is the spice of life." We can not resist the temptation of setting before our friends the spicy trio of letters which arrived in one mail a short time since, in order that the pleasures and rewards of catering to the china decorating public may be appreciated. Note, especially, that the conventional decorator finds that everything is to be naturalistic and the naturalistic painter finds that KERAMIC STUDIO is given up to the conventional.

COFFEYVILLE, KANSAS.

Keramic Studio:

KERAMIC STUDIO just at hand, and I must frankly admit another disappointment. There is practically nothing in KERAMIC STUDIO for lovers of nature, who try to reproduce on china.

I hastily renewed my subscription in order to obtain the landscape in the March number, and such a looking thing as it was. Were I to paint any of these miserable studies they would never sell and my class have no time for them, and I can't blame them.

Will you exchange some of these supplements for those of other dates that I could use, and stop my subscription, which is paid one dollar in advance. I feel that I have not value received and now want something I can use in my work or my money returned.

MINNEAPOLIS, MINN.

Keramic Studio Co:

My subscription to the KERAMIC STUDIO expired with the May number, and I have decided that I will not renew it. I have always been very much interested in the STUDIO, taking it from the first number, and would continue, only that I see from your notice that most of the designs for this year are naturalistic. I do not care for that kind of work, so the magazine would not be of much assistance to me.

BALDWIN, KANSAS.

Gentlemen:

The missing numbers from my file of KERAMIC STUDIO reached me safely.

I'm glad always to talk KERAMIC STUDIO to my friends because it never disappoints them nor me. For it is always all and more than one can ever describe or recommend it as being. Each succeeding year it grows better and the designs more beautiful.

The third letter fully offsets the painful impression caused by the first two, but strange it is, that in trying to please everyone, we so succeed in "mixing these babies up" that each one thinks the other is the favored one.

If one may be allowed to paraphrase the words of the immortal Lincoln, "We may please some of the people all the time, all of the people some of the time, but we may not hope to please all of the people all of the time."

As a matter of fact, if all our subscribers would take pains to be fair, they would find that since giving the specially edited numbers by conventional decorators we have devoted the alternate numbers to the naturalistic and when we come to the naturalistic special numbers we shall devote the alternates to the conventional. These same ladies who are so inconsiderate as to expect that every single design in KERAMIC STUDIO must be suited to their taste only and no other taste to be considered, would be horrified if any one should suspect them of being desirous of partaking of a feast of the particular goodies which please them most while the balance of the invited guests should go hungry. Because they prefer pickles and cheese, may not those whose stomachs rebel against these particular dainties regale

themselves on sweetmeats and honey? Or, must they sit around like skeletons at the feast while my lady naturalistic or my lady conventional has it all her own way. Fie! Fie! Play fair. Turn and turn about.

✱

To day we reintroduce our readers to the designs of Mrs. Marie Crilley Wilson, of Rye, N. Y., one of the cleverest of the younger workers. We are inclined to think there is variety enough to suit every taste.

✱

There were but three prizes given in the Class Room Competition Articles on Flower Painting: Mrs. M. Thomas Sisk, special prize, \$10.00; Mrs. A. Seymour Mundy, first prize, \$5.00; Miss Sydney Scott Lewis, second prize, \$4.00. There were no other articles which added any information not included in these three articles.

✱ ✱

LUSTRES IN A REDUCING ATMOSPHERE

Lustres or iridescent metallic deposits used by decorators in overglaze decoration have never given very satisfactory results. The deposit is quite superficial and the colors lack the soft and mellow quality of the old Hispano-Moresque and Italian lustres. The reason is that the latter were obtained by an entirely different process; they were produced in a reducing atmosphere at a very low temperature, only 650°-C or cone 020. The famous old lustres are to-day reproduced in many European factories, the most conspicuous example being the beautiful work done at the Lancastrian Pottery, England, with designs by Lewis F. Day and Walter Crane. They are produced at Golfe Juan and Vallauris in France, by the Hungarian potter, Szolnay, and in many other potteries. The Doulton red is very likely nothing but a repetition or a modification of the famous ruby red lustre of Giorgio Andreoli. There is no secret about the production of these beautiful metallic deposits. In one of the coming issues of KERAMIC STUDIO we will begin the publication of a French treatise on the subject by M. L. Franchet, giving simple formulas for the reproduction of all the old lustre effects, the Hispano-Moresque lustres, the ruby red of Giorgio Andreoli, the yellow and golden tones of Deruta, also explaining in a thorough and practical manner how the firing should be done. This will be of great interest to pottery students who do not care to reach high temperatures in their kilns. The work can easily be done in the studio.

✱ ✱

CLUB NOTE

At the last meeting of the California Ceramic Club the following officers were elected for the ensuing year. Mrs. M. N. Arndt, president; Mrs. J. Peltier, first vice-president; Mrs. R. V. Bateman, second vice-president; Mrs. P. W. Clay, secretary; Miss Helen O'Malley, treasurer.

Our club at present has the largest membership enrolled on its books and is in the best financial condition that it has ever had since our club was formed years ago.

MINNIE C. TAYLOR, Retiring President.

CLASS ROOM—FLOWER PAINTING

First Prize, Anne Seymour Mundy

There is no better way to learn to paint flowers than to study the flowers themselves, considering first their general lines, and in the following order: Masses of light and dark, common or characteristic detail, to what form in china each flower is adapted and lastly the color scheme.

No matter how beautiful the harmony of color, if the lines and spotting are bad, the flower form on a shape which distorts it, and the violet stems have blackberry "prickers," the design has not been carefully thought out, and the result will not bear criticism as a work of art, and criticism is the motor power of conscientious workers.

DON'T PAINT FIRST.

Don't draw, but study. Many people have a mistaken idea that "sketching" is the prime factor in flower painting. Know the flower first in every detail, just how many petals, what possible colors, and whether the same color inside and out; how the centers look, what color the stamens are when young or old; how the flower joins the stem; whether the stem is curved or upright, smooth or fuzzy; whether the thorns are long, short or broad, or there are none at all; then the foliage; whether the leaves are separate or in clusters, the characteristic color, light or dark; the veins, whether running from the base of the leaf or from the mid-rib. When all these little points are mastered and the flower, with its surroundings, may be seen in imagination, something may be done in flower painting and not before.

STUDY OUT OF DOORS.

It is true, as has been said before that more good work may be done in a hammock in summer time studying the flowers and vines and thinking about them till they become a lasting possession, than many months of work in winter with other people's studies, no matter how accurate the illustrations.

PRESERVE FLOWERS.

Flowers may be kept quite life like by sifting dry sand around them, being careful to keep the flowers and foliage in natural position, and when immersed in it, leave them until thoroughly dried out.

Take them out carefully and hang head downward by cord or tape from hooks under the shelves of a cabinet arranged for the purpose.

Flowers may also be pressed and dried, and kept after mounting in book form, and while they may lose their color, if properly labeled, and a helpful memorandum attached to the branch of each specimen, it will materially assist, when study from the fresh flowers or fruit is out of the question.

It is nice to think about it early and begin with the very first flowers which come with the approach of Spring and see how many you may add to your collection!

PAINTING FLOWERS.

Whatever may be the method in charcoal or water-colors, the writer believes that in china the flower should be so in mind and idealized, that all studies should be banished and the attempt, at least, made to paint the flower from memory.

There is a freedom, a swing, a snap, to designs worked out from memory which could never come from the hampered thoughts confined to studies, or even to the real flowers.

So, know the flower first, then idealize, finally paint it.

You will get to love those dear little buds, the tender bits of color, the characteristic curves of each little life and they will become truly alive at last, at your magic touch. Of course it will not be "magic", but to the superficial student who has not "gotten into the spirit," it may seem so.

If we may be allowed to think of flower painting in its relation to china in a human way, we may consider porcelains as the parents, and flowers as the children, and while subordinate to their elders, intended to bring out more clearly their lines and graces.

So the tall and graceful daffodil is claimed by the straight and slender mother vase; the modest little violets, not thrown here and there, each by itself to die or live in isolation, but bunched cosily together, caressing the low and rounding cheek of a broad mamma vase.

Remember to put only those flowers and pieces of china together which seem related by family "lines" or "curves" or just enough contrast to relieve the monotony.

There should be no unexpected guests in decoration so choose only those flowers which may live all their lives in harmony, without a jar of discord.

Think with what reverence and love we may look down upon these little creatures of our study and imagination; and if we may be allowed to put on the "crowning glory", color, which shall make them live forever, let us look well to it, that every line be in harmony with the china, realizing that while beauty of color or "life" may be independent of form, yet it is only perfect, when associated with its proper china family.

CHINA TO WHICH VARIOUS FLOWERS ARE ADAPTED.

Roses.

"American Beauty Roses"—or stiff stemmed cultivated kinds, to tall shaft vases or long panels for the drawing room.

Other cultivated varieties to vases, and ornaments more for formal or festive occasion.

Smaller roses, for dessert sets, guest room sets, bonbon dishes, small vases and Louis XIV candelabra.

Miniature roses, if painted softly enough, to luncheon or tea sets, or even formal dinner sets (Louis XIV) and buttons.

Wild roses for less formal occasions, for the country home or summer cottage, for table ferneries, breakfast service, particularly in summer time.

Violets.

To low round vases, ferneries, small jars, bowls, dresser sets, five o'clock tea sets and buttons.

Daffodils.

To plain, tall slender vases, long panels, certain kinds of tall jugs for flowers.

Nasturtiums.

To salad bowls, salad-plates, sandwich sets, bread and butter plates, cold meat or luncheon platter, pickle dishes where glass is not used. Glass preferable to china for pickles and olives.

Geraniums

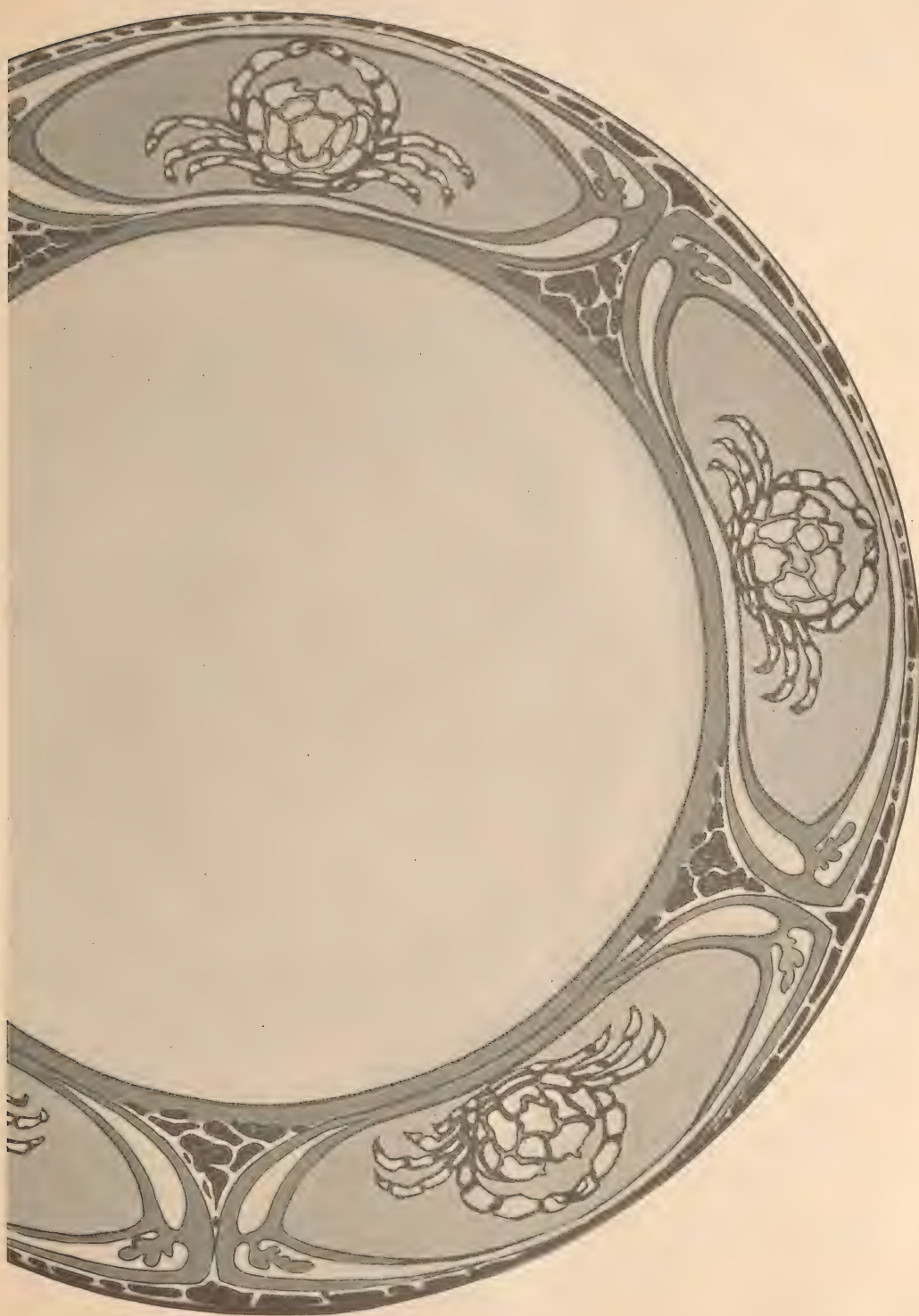
To ferneries, jardinières, certain kinds of vases and plaques.

Pansies

To library or writing desk set, also for guest room china, certain vases and buttons.

For-get-me-nots

To a child's or young girl's room, "heart party" prizes, baby mugs, baby pins, buttons.



CRAB DESIGN FOR FISH OR OYSTER PLATE

(Treatment page 58)

General color adaptability.

For sunny rooms, use pale pink, violet and purple flowers if combined with rich cool greens; white or blue flowers, with blue background.

For darker rooms, use pink, crimson, yellow orange or red on china.

TECHNICAL INSTRUCTION.

White roses—Use Yellow, Black, Grey for Flowers, Peach Blossom (Marsching's), Grey Green, Apple Green, Moss Green, Brown Green, Shading Green, Deep Blue Green, Violet, Copenhagen Blue and Yellow Brown.

Pink roses—*Never* use pink in first fire unless a "one fire" miniature rose, but paint with Bischoff's Ashes of Roses and little Purple Black, washing Pink over the last time. Colors otherwise same as white roses.

Crimson roses—Use Peach Blossom, Roman Purple, Ruby, Black, Finishing Brown, Banding Blue, Copenhagen Blue, Violet No. 2, Pansy Purple, Apple, Moss, Royal, Brown Green, Shading Green, Yellow Brown.

Violets.

White, pink, blue violet, purple violets, yellow violets, double violets.

Colors—Yellow, Black, Peach Blossom, Deep Blue Green, Violet No. 2, Light Violet Gold, Pansy Purple, Banding Blue, Aztec Blue with Greens and Yellow Brown as for roses. Remember in mixing Black for deep shades to use one-fifth Black with Violet No. 2 or Aztec, also to use Pansy Purple sparingly, and in combining Blues with Purple for Violets to use more Blue or more Violet but *never* mixed in equal proportions.

Use Violet No. 2 and Black for "whiskers" and sometimes touch of Pompadour or Yellow Red for "eye" or center.

Daffodils.

Mixing Yellow and little Black on lower petals; Imperial Ivory, Albert Yellow, Yellow Brown, and Black for centers.

Keep foliage in cool blue greens and keep line treatment simple by long sure strokes of grey greens for first firing, tint for second fire and accents the third fire.

Use Apple, Moss, Royal and Brown Greens, little Shading Green, Chocolate and Finishing Brown, according to color scheme whether green or brown.

Nasturtiums.

Flowers—Use Albert or Silver Yellow, Yellow Brown, Yellow Red, Black, Capucine Pompadour, Blood Red, according to shade desired. Keep greens light, and cool in leaves, take veins out instead of painting in; use Apple, Moss, Royal Brown Green sparingly. Shading Green, Deep Blue Green and Yellow Brown in shadows.

Geraniums.

White, pink or red—Same colors as for roses; better painted out of background so that clusters may look soft. Mass the tints, which should be rich and dark to balance such large flower clusters and leaves, taking out lights such as petals and edges of flowers and leaves. Don't let it get finicky. Keep broad feeling.

Pansies.

Yellow pansies with Yellow Brown to rich Deep Brown background and some warm Greens.

Purple pansies: use Deep Blue Green, Violet No. 1, Violet No. 2, Shading Violet sparingly, Copenhagen Blue

and Black. Lovely kept in blue and violet tones or with soft Yellow Brown and Grey Greens.

Forget-me-nots.

Use Apple and Deep Blue Green; much prettier than clear Deep Blue Green; soft touches of Copenhagen Blue and Creamy Yellow in background. Apple, Moss, little Brown or Shading Green in foliage.

Other Flowers.

White flowers with blue background (Pale Blue shading into Copenhagen) rich and dark under the white flowers, is particularly cool and beautiful for light room. Yellow should come in centers or central background. Tone pink flowers with Apple Green.

Make color schemes as simple as possible and after deciding on lines of flower with the china form, either make background of simple harmonious tones, indicating the light and dark spotting, and take flowers out, or else paint flowers and foliage "clear and crisp" leaving tint for second fire and then dusting to throw back flowers or leaves to get desired depth and richness.

Yellow flowers are particularly beautiful for chocolate set and Imperial Ivory a soft yellow with depth to give rich, *not raw*, tone. Yellow Red, Chocolate and Finishing Brown for background. Flux Chocolate and Finish Brown one-seventh for last firing only.

Blood Red is rich and nice for all red things—particularly in Japanese effects.

Miniature flowers should be done for last firing after tints and gold are perfect. Do softly but put in a few crisp touches. They will look much clearer and better if not worked up too much. White in combination is also better for miniature flowers, also fine gold traceries to give a dainty look. They are particularly appropriate for very thin, fine pieces and enhance the beauty of a dainty bit of porcelain.

CONCLUSION.

These thoughts have been for naturalistic treatment which may be kept good in composition and color. By thinking and studying the suitability of each flower to its use on china, naturalistic work should increase our joy in the simple classical lines of good conventional designs, and vice versa.

A study of color used in old rugs, the paintings of old masters, of Japanese prints, will help to cultivate the sense of appreciation of fine color tones.

Work in monochrome is good to develop a knowledge of tones and shades of each color.

Harmony and contrast learned from monochrome or one-color-work will cultivate the eye and help it to detect at once whether "high light," "middle light", or "low dark" is the tone or shade needed to prevent monotony.

SUMMARY.

FIVE POINTS TO BE CONSIDERED.

1. What are the decorative values of "line" in flowers and growth; that is, branches, stems, etc.
2. What is the relative value of light and dark masses or "Notan".
3. Characteristic detail.
4. To what china forms are certain flowers adapted.
5. What color schemes suitable.

Notice that color comes last. It is the subtle something which brings all else into harmony. It is the spirit, the soul, the life.



(Treatment page 58)

BIRD DESIGN FOR GAME PLATE



BORDER—CONVENTIONALIZED FEATHER



N every art, craft, or science there are a few elementary rules and facts, which, being thoroughly learned and mastered, are of inestimable value, and are in fact vital to the success or failure of the student.

This we may call the theoretical part and is the accumulative result of the best work, study and

experience of those who have gone before.

The practical part is necessarily acquired only by experience and experiment and is the personal working out and the acquiring to one's self the knowledge contained in the theoretical principles.

This as a preface to an item of advice, that in the ceramic art one should begin at the beginning, and the beginning, to my mind, is draughtsmanship, which is too seldom exploited in the china decorating studio.

Draughtsmanship is important, more especially so in the so-called conventional work and the lack of instruction therein is the principal reason for the discouragement of the occasional worker in this line.

Care must be taken to have a clear, well drawn and smooth outline. Do not think to cover up or detract attention from a poorly executed outline by your color scheme, no matter how beautiful and harmonious it may be it will not correct the defect. No amount of color can make a design if the drawing be bad.

On the other hand, a perfect outline will often take away or subordinate the effect of an insipid color scheme.

This is the key to the successful execution and application of a conventional design.

Among the very few things that need be written about, one is the handling of the brush. Strength of muscle in any degree is not a requisite, the nerve should control. To produce the best results nothing more than the mere weight of the brush is necessary.

In this manner one can in time actually feel with the point of the brush, and then it is that individuality will appear in the work, which I think should be striven for. It means something more than technique, however perfect that may be.

There are few practical hints or suggestions that can be intelligibly followed when reduced to writing, the practical part is acquired mostly from personal experience and, to amount to much, must necessarily be. You can learn

more from your mistakes than from others' perfections. As, in writing, the hardest thing is to find something to write about, so in ceramics the hardest part is to find a subject to paint about.

A brief course in designing will increase the pleasure in the work and the efficiency of the student, and then you will find that the "copy" grows on every tree, can be found on the streets, in coffee grounds and tea leaves, in and about the house, at home and abroad.

MARIE CRILLEY WILSON



CONVENTIONALIZED FEATHER

BACKGROUND, delicate wash of Brown Green; tip of feather, Delft Blue; the remaining portion, Brown Green two-thirds, Grey Green one third.



VIOLET STUDY (Supplement)

Make a careful drawing of flowers and leaves of center group. Then impress on china panel, using graphite impression paper for this.

The palette for violet shades is, Violet No. 1 and No. 2, Royal Purple and Deep Blue Green and a very little touch of Shading Brown. Ivory Yellow, very light, in center petal and very delicately traced veins of Shading Brown with a touch of Black.

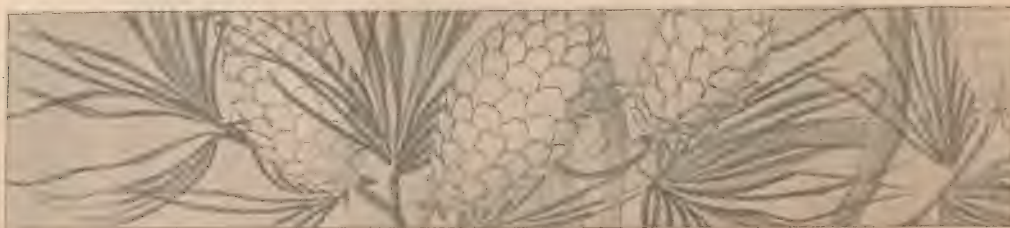
For leaves use Shading Green and Brown Green and Russian Green and for lights a little Yellow Green and Yellow Brown.

Combine these colors to make a successful interpretation of the whole.

Paint centre group rather delicately for first firing, leaving out any accentuation and the details for second and third firings.

Having painted center flowers and leaves only, and leaving violets in shadow, proceed with background tint, which must be very liquid. For this use Pearl Grey and just a suspicion of Grey Green. After padding this very evenly, when nearly dry, dust with Ivory glaze.

When this has been fired finish your centre violets and leaves and over your background paint remainder of design which is in shadow. Make this of a warmer tone; draw the flowers and leaves with your brush, the outline will be soft and the appearance of having been labored over will be spared.





TEAPOT STAND AND BOWL, WILD STRAWBERRY BLOSSOMS

LEAVES, all grey portions, Green enamel. Flowers and white design in small border of bowl, in White enamel. Center of flowers, in Lemon Yellow. Background, cover the entire background with gold dots.

Blue enamel can be substituted for the white, but the green and gold is especially refreshing.

This treatment is for *flat* enamels.

The teapot stand can be used for strawberry plates, or would make an attractive cover for a bonbon dish or puff-box.

The small border at top of bowl can be used to decorate lower part of box.



FISH PLATE, CRAB MOTIF

(See full size drawing page 53)

BE very careful to get a correct outline of this design. Do not weary in trying until a satisfactory outline is obtained, as the charm of conventional designs lies in the beauty of outline.

Outline—Use Blood Red in powder form, mix with sugar water and apply with a crow quill pen.

Background, space behind crab—Equal parts Blood Red and Yellow Red; paint this smoothly and evenly.

For white spaces leave the white china.

The design is all of gold.

For dark grey portion between gold spots joining units of design, and for outer band of plate, use Blood Red; by repeated paintings make this color rich and deep in tone.



SMALL SCENERY IN PANELS

THIS design is suitable for a stein or small vase, repeating large and small panels twice.

The base may be of some solid color that suits the decorator's fancy.

For sky and small light portions between trees, use one-half Banding Blue and Blue Green; paint this delicately but let it be brilliant.

Roof of little building may be of Pompadour with a little Black.

Cover house with wash of Grey.

Trees, Brown Green, Shading Green and Russian Green, and the grass of the same color but lighter in tone.

Apple trees in blossom, use Pompadour and Yellow Brown and wash it so delicately as to appear almost white.

LANDSCAPE CONVENTIONALIZED FROM THE
NATURALISTIC ONE

FOLIAGE, Shading Green, Brown Green and Russian Green. Grass, two parts Sea Green, two parts Grey for Flesh, one part Copenhagen Blue. For trunks of trees and places in road which are not in shadow and for the fence, use two parts of Violet No. 2 and one part Blood Red (much lighter in tone in the road than for trees.)

The tree trunks must be dark and rich to harmonize with depth of tone in foliage.

House, a brown grey made of equal parts of Shading Brown and Grey for Flesh. Bushes bordering house, Yellow Brown one-seventh, and Yellow Red six-sevenths, very delicate. Sky, three parts Yellow Brown, one part Brown Green; Yellow Red near horizon.

Second firing—Cover entire design with tinting oil colored with one part Meissen Brown, one part Brown Green, two parts Yellow Brown, pad well. Set aside for twenty-four hours, then dust with Grey for Flesh.

Third firing—Retouch with same colors used in first firing and outline with strong black line.

I have not given a color scheme in water colors for the original from which the above is taken because I did not think it within the province of the magazine.



SCENERY, MEDALLION SHAPE

FOR trees, Shading Green one part, Brown Green three parts; grass, two parts Sea Green, one part Brown Green; road and trees, Gold Grey (very light); sky, Albert Yellow (a very light wash) and for the little cloud effect use Yellow Red. Mix with medium and a little clove oil.

This little design can be arranged with good effect on a stein or hot water pot, and for a border will need to be repeated about three times.



PLATE, BIRDS (Page 55)

OUTER band of plate, six-sevenths Copenhagen Blue and one-seventh Banding Blue. Leave a white space and make second band either of green made of Sea Green and Shading Green, or of gold. Tail of bird, six-sevenths Copenhagen Blue and one-seventh Banding Blue. Head of bird, a touch of Dark Blue. Breast, just a suggestion of cream color, shading into a deep blue green, which can be softened by a little grey in the second firing if it is too harsh. Leaf form, which makes inner band, of Sea Green and Shading Green. Outline in Black. Wash over entire border with tinting oil to which is added a little Brown Green and in twenty-four hours dust with Pearl Grey. This will harmonize the whole.

The color scheme given for cup and saucer, boat motif, can also be used.



COUNTRY ROAD SKETCH



LANDSCAPE CONVENTIONALIZED FROM ABOVE



VIOLET DESIGN FOR PLATE



VIOLET DESIGN FOR CREAMER

VIOLETS

FOR naturalistic coloring, background, flowers and leaf form, the same as colored study (supplement).

After last firing cover entire piece of china with tinting oil, pad thoroughly and after standing about 10 hours (the china) dust with equal parts of Ivory glaze and Pearl Grey, by which process the work will be softened and harmonized.

The monochrome effect can be used which is given in grey blue for cup and saucer, boat motif, or green color scheme for sunflower or violets in flat Blue enamel to which a little Ruby is added to give it a violet tone; green for leaves, and for background gold dots, or the same color scheme as given for sugar bowl (Trumpet vine), would be very charming.



VIOLET DESIGN FOR SUGAR BOWL

BOWL, WILD AZALEA

DESIGN in gold, outlined with Black, using a fine brush. (The Fry Art Co. have brushes which are especially adapted to this purpose.) Upper background space in Yellow Brown lustre; lower spaces in Black, or flower in Yellow Red (keep tone delicate); leaves, German Yellow Green; background, Meissen Brown, dry dust with Pearl Grey.

ABSTRACT BORDER FOR BOWL

BASE of bowl in Meissen Brown, dust with Pearl Grey. Design in New Green. Small portion of design in Yellow Red.

SUGAR BOWL, TRUMPET FLOWER

FOR flowers use Yellow Red, and for leaves, New Green and Pearl Grey; background of Meissen Brown in tinting oil, dust with Ivory glaze.



CUP AND SAUCER, ROSES

BOWL, BLACK-EYED SUSAN

FIRST firing—Leaves, one part Grey for Flesh, one part New Green. Outline with Grey for Flesh.

Second firing—Leaves, one part New Green, one part Brown Green. Dry dust with New Green. Use medium and clove oil.

Flowers, Yellow Brown and Lemon Yellow. Black portion, Brunswick Black, or for a more brilliant effect, Black lustre, Light and Dark Green lustre and Yellow and Orange.

For table service, make design of silver or gold.

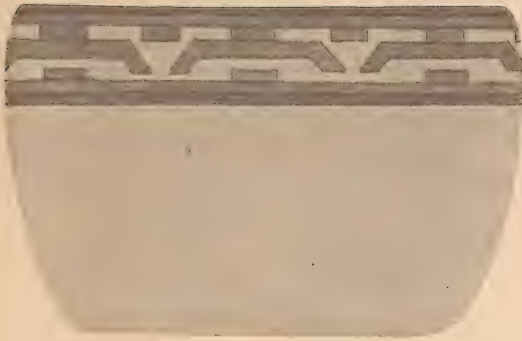
CUP AND SAUCER, ROSES

FIRST firing—Roses in Violet No. 1 and No. 2. Leaves, two-thirds Brown Green and one-third Royal Green.

Second firing—Cover entire design with tinting oil to which a small quantity of Brown Green has been added and after twenty-four hours dust with Pearl Grey. Keep this color very delicate.

Third firing—Retouch roses with Violet No. 1 and No. 2 to which a touch of Blood Red has been added.

Stems and leaves are to be deepened with color used in first firing.



ABSTRACT BORDER FOR BOWL



DESIGN OF BLACK-EYED SUSAN FOR BOWL



TRUMPET FLOWER DESIGN FOR BOWL



BOWL, WILD AZALEA



DESIGN FOR TILE—CARAVEL (Treatment page 66)

THE MISSION OF THE CRAFTS

Charles F. Binns.

IN view of the present revival of the Crafts the man in the street is asking "What is it for?" and the question is perfectly reasonable. It is probable, nay, certain, that a large number of those practicing crafts do not themselves know why. Begun perhaps as a fad or a fashion, perhaps for want of something to do, the fascination of the work has taken hold until "the joy of the working" is experienced and then, for that particular case, no reason is required. But this is far from being sufficient to point out the real mission of the crafts. To understand the purpose one must realize the need.

The halcyon days of the crafts were in the time when every workman was an artist and every artist a workman, when gain was of less importance than quality and things were made to endure. The spirit of commercialism changed this and resulted in large production at low cost. This placed low priced wares at the command of the multitude and luxury, in the sense of the ownership of many things, rapidly increased. Consequently the value of workmanship was lowered and the purchaser was satisfied with machine-made ornament. Naturally, then, excessive adornment became the rule, and art was divorced from industry. These are obvious truths and the reiteration of them but paves the way to a consideration of important problems.

The American character is in the formative stage. A few years ago this could not have been stated and would not have been published, for the American people thought that they as a nation were complete and fully developed. They filled the position of the freshman who, as college boys say, "knows not and knows not that he knows not." Within the last two or three years, however, a great change has been wrought. American practice and method, principle and expression have been criticised in the public press as never before. The exposures of financial methods and the revelations of Boss rule to which readers are treated ad nauseam have only recently become possible. The people have reached the sophomore stage of comprehension, for he "knows not and knows that he knows not."

In the formation of national character the Crafts have a distinct mission to perform and this will be best understood by a consideration of the needs of the nation and how they may be met by the manipulative arts.

The needs are two, sincerity and simplicity, terms which are capable of wide application.

It may seem a bold thing to say that the American people are insincere and the word is meant not so much as a personal, individual trait but as a definition of the general trend of life. The common practice of living beyond one's means, the lavish use of veneer and imitation in the industrial arts, the general desire to be accepted at a fictitious valuation, these are indications of insincerity. Or if the



VIOLETS—MARIE CRILLEY WILSON

matter be pursued into commercial fields it is a theme of common conversation that stock is watered, false reports are spread and the market manipulated without regard to truth. This is an absence of sincerity and to crown all a fortune made by falsehood is distributed in benevolence.

But is it not the height of absurdity to claim that the crafts can change this?

A young man or woman who has studied any of the manual arts is necessarily impressed with a sense of the importance of reality. A person of normal temperament, dealing with material and manipulation can only derive real satisfaction from the work in the absence of qualms of conscience. An expert worker was once urged to conceal a flaw and was told that nobody would ever know it was there. "No", he replied "but I should." This knowledge would destroy for ever his pride in that particular piece of work for the true craftsman works not for praise or profit but for his own delight. If, therefore, his knowledge of himself and his motive be not free from conscious rebuke "the joy of the working" is lost.

And as this joy takes possession of the heart of a man, he becomes jealous of his reputation. He cannot put his hand to any work which is not as good as it can be, for the result of any such action would be to him a thorn in the flesh.

Thus does the dignity of labor acquire power. The standard of quality is open to the eyes of men. Every touch, whether of hand or tool, every gradation of tone or color is open for examination and comparison and by the verdict of his work the craftsman stands or falls.

As the individual, so is the nation and as an increasing number of devotees bows at the shrine of the crafts, each one receiving, even perhaps unconsciously, the blessing of a belief in sincerity, the effect upon the people at large will be widespread and deep.

The second need is simplicity.

Human happiness is compassed not by the maximum of possessions but by the minimum of desires. In a multitude of surroundings the quality and individuality of separate articles matter little. If one's life be filled with a vast number of small efforts the energy expended upon each is trivial. In this way much to have and much to do make for the diffusion of powers and the belittling of values. In a word, complexity, whether of things or thoughts, is opposed to quality. Of course no proposition of this kind is capable of universal application, there are exceptions, but in the bulk the contention is true.

It may be proven by an inspection of the average parlor and by an investigation of the average life—meaning particularly the living life for which a man works.

In the home one is confronted with gaudy carpets, "tiger in jungle" rugs, machine made ornament, and scroll saw grilles. Bric-a-brac abounds and the greater part of it is machine made, bizarre in shape and decoration and fit for nothing but to accumulate dust.

It is to be feared that the life is to match. This is a subject upon which great restraint must be observed but when in summer small groups of women are seen on the porch at ten in the morning, clothed in wrappers, gossiping over the Sunday newspaper; and when it is known that these and other women assemble at three o'clock or earlier and play bridge for hours, one may be pardoned for believing that life is being frittered away in useless things.

These Marthas are "cumbered with much serving" but if it were intelligent or useful service it might be ex-



PANEL—SUNFLOWER (Treatment page 66)

cused. If value came of it it might even be commended. So much splendid work is being done in city and country by those who have chosen "the good part" that the waste of the majority is the more apparent.

The need is simplicity both in home and life and it is the mission of the crafts to promote this.

In the home, perhaps, this is sufficiently obvious but it will be well here to point out that the simplification of surroundings does not necessarily mean a lessening of cost. In fact if one elects to surround himself with a few things merely to save money he has altogether missed the point. A few things, yes, but each one of the best, each one a masterpiece bringing and ever repeating the message of a master. These are the works of which one does not tire. They become life-long friends and are so fashioned that they mellow but do not decay with age.

Returning to a home so furnished one is, even if alone, immediately surrounded by congenial company. Life becomes full and satisfaction is complete.

In this way also the daily life is affected. Surely it is not by accident or as a measure of reform only that the settlement houses have engaged in the crafts. In the development of character craftsmanship is akin to gardening. One can hardly think of a devoted florist but as a gentle, lovable man and any kind of a serious occupation which has for its purpose the production of value must exercise a potent influence over one who pursues it.

The worker in the crafts learns by doing. He has real and not fictitious standards of value by which to judge his work. He cannot now be satisfied with machine finish or meretricious display. He demands sincerity in his surroundings, and almost unconsciously his life grows more and more sincere. A love for clean, sound workmanship renders one dissatisfied with the distraction of the many things and the result is a simplicity of living which leads to simplicity of life.

The mission of the crafts is to teach these things and the more firmly they take possession of the American people the more persistently will they preach and the more patiently will they be heard.

SUNFLOWER (Page 65)

BACKGROUND—Cover with tinting oil colored with Brown Green; dust with two parts of Pearl Grey and one part Ivory glaze.

Leaves and stems to be painted over background with three parts Grey Green; flower, Meissen Brown and Albert Yellow, dust with Pearl Grey and follow tone in study closely.

This study can be applied to a vase.

If monochrome effect is desired use treatment given for cup and saucer, boat motif, in blue.

For green color scheme, first and second firing, New Green; third firing, use Special tinting oil tinted with Apple Green and dust with Ivory glaze.

CARAVEL ON TILE (Page 64)

MAKE the black portion of the design very dark; this can be done successfully by three firings, La Croix Delft Blue being used each time. The white china is left for the white portions.

This design repeated three times makes an attractive design for a stein.



WISTARIA STUDY

FIRST Firing. Flowers, Violet No. 1 and 2. Leaves, Sea Green and Shading Green.

Second Firing. Rub a little Brown Green in enough tinting oil to cover entire design, pad well. In 20 hours dust with Pearl Grey.

Third Firing. Strengthen dark leaves with Sea Green and Shading Green. On stems lay a very thin wash of Shading Brown. Retouch flowers with two-thirds Violet No. 2, one-third Blood Red.



GOLD AND GREEN AND YELLOW LUSTRE PLATE

DRAW design with crow quill pen, using for outline Ivory Black with touch of Pompadour to give it warm tone; mix this with sugar water (one part sugar to seven parts water). Background, Yellow Brown lustre. Flowers and bands, Gold. Leaves, equal parts Royal Green and Brown Green and a touch of flux, and paint in very delicately.

Second firing—Over background, previously painted with Yellow Brown lustre, apply coat of Opal lustre, also deepen leaves near center of plate.

Third firing—Retouch gold; cover lustre with gold dots, soften green leaves with thin wash of Brown Green. This color should be tender and delicate.

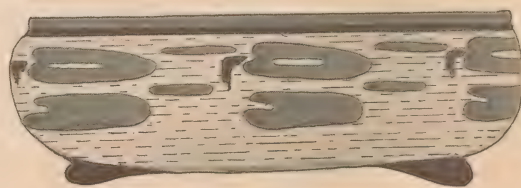


TEAPOT, POND LILY

FIRST firing—Background and drawing of petals, six-sevenths Copenhagen Blue, one-seventh Banding Blue.
 Second firing—Same as first. Leave flowers, leaves and grey marks on spout and handle, white.

Third firing—Cover entire form with tinting oil mixed with Deep Blue Green and dust in a few hours with Pearl Grey.

Gold and white or silver and white can also be used.



BONBON BOX AND COVER, CONVENTIONALIZED POND LILY

FLOWERS and stems in Dark Blue flat enamels (the proportions of flat enamels have been given in many previous numbers of THE STUDIO.)

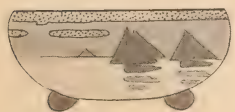
Shade deeper toward centre; leaves and bands in Green enamel; small lines forming background in gold; background of center in gold also. Inner band in gold.



HOT WATER POT, GRAPES

BANDS and border design in dull silver, or bands and border in Grey Green. Space between borders, use two parts Copenhagen Grey, one part Pearl Grey.

Dust with Ivory glaze, or band and design of gold outlined with Black and space between borders in Light Green lustre.



INDIVIDUAL SALTS

THE designs can be applied to after-dinner coffee cups and saucers, collar button boxes, match holders and for many little things used for holiday trinkets and favors.

Morning Glory—Design in gold; outline Pompadour, applied with pen; lower background in Pompadour to agree

in tone with grey in design; for white portion leave china; feet in gold.

Or substitute Yellow Brown lustre for Red and outline with Black.

Spear shaped leaf—Leaf, Green lustre; black portion, Brunswick Black; background, gold dots.

This design can be used in vertical lines on small pitchers.

Clover leaf—An old fashioned effect can be obtained by painting this in Grey Green or Delft Blue or gold.

A good design for collar button box, and it can be easily arranged on the lid or cover.

Tree design—Tree, Dull Blue; trunk, Gold Grey; grass, Shading Green; sky, gold. Or trees and white portion of gold, dark portion Opal lustre.

Pansy—The design, in Green and Blue enamels on white ground.

Small Boat—Light Green lustre; boats and feet, gold dots; black outline, water white. Opal lustre can be used for the inside as it requires no padding.



JAR, BEE MOTIF

BACKGROUND of Deep Blue; wings, in silver lustre; body of dull silver. Lines and spots in body and wings in Black.

Or, gold outlined with Black on white ground; or bees of dull silver on white background might be preferable to the above combinations.



HUCKLEBERRY SKETCHES



CHESTNUT DESIGN

COVER entire surface with thin wash of Meissen Brown, dust Pearl Grey.

Second firing—Draw design and paint very delicately with equal parts of Ruby and Shading Brown.



JAR, BUTTERFLY

BUTTERFLY in gold; background of butterfly in Black. Lower light portion of design to be tinted with Chinese Yellow to which a touch of Brown Green and Meissen Brown has been added.



ANSWERS TO CORRESPONDENTS

T. M.—The only way we could suggest to remedy the gold on your Belleek tea set which is fired too hard and is muddy and blurred is to retouch with the hard or unfluxed gold. You might try this on one piece and if successful repair the others in like manner, otherwise we can only suggest retouching with the same Roman gold. We do not know what would be the effect of retouching with liquid bright gold and afterward with Roman gold. If neither of the suggested ways succeeds you might try this last, but retouch heavily as if never before gilded.

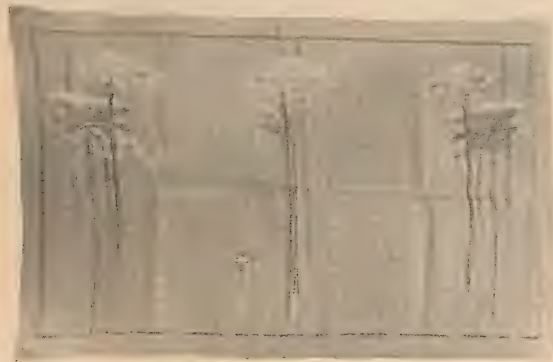
Mrs. E. M. P.—China can not be fired in the oven of a stove or range. It must become red hot—or rather orange heat.

"Grand Feu Ceramics" treats entirely of the handling of porcelain clay and gives all necessary instruction for working in that medium. We think however, that you would probably prefer working in a lighter fired body. Mr. Charles Binn's articles in *KERAMIC STUDIO* would be of great assistance. But the matter of building vases, etc. by hand or on the wheel would have to be worked out by yourself. The Alfred, N. Y., School of clay working, teaches this work in its summer school.

THE CRAFTS

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

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



Designed and executed by Maud Robinson

DISTINCTIVE WORK IN DARNING

Mabel Tuke Priestman.

IT really seems a matter of congratulation when we compare the art needle-work of to-day with that of some twenty years ago. There is a unity of material and of design which is most pleasing, and there is no calling forth of pity for the needleworker, when examining the needle-work of to-day. Instead a warm admiration is felt for the skill of the designer, and worker, who is able to combine beauty of design and excellence of needle craft.

In no way is this more evident than in the development of darning. The old time darning consisted of the design in relief and the background patiently worked out in darning stitch, or else the design was darned on such fine Brussel's net that the making of it must have been a source of danger to the eye sight. The present fashion consists in the using of lustrous shades which are good

enough for any background and the darning itself is confined to the design.

Most of our illustrations show exquisite pieces of darning which were exhibited at the recent exhibition of the National Society of Craftsmen in New York. The tree design with four panels is particularly effective. It is made of Russian crash which, being only fifteen inches wide, gives opportunity for dividing lines of darning to hide the same. The ground work is almost brown, while the warm terra cotta tones of the fruit harmonize well against the background of rich shades of green introduced in the leaves. The darning is very fine in some of the leaves, while others show quite a good deal of the ground work. In some leaves the darning runs up, while in others it runs crossways, giving a most charming variety in texture



Darning in loops is somewhat of a novelty



One of the attractive pieces sent to the exhibition by Newcomb College

as well as in color. There is something very clever in the way the trunks are indicated.

The panel seems to be a favorite form this season. Another panel was shown at the same exhibition with a design of fruit and leaves. The treatment is so different that there is no further similarity between the two. It will be noticed that the leaves are only outlined with two rows of darning, making them stand out in strong relief to the fruit which is in tones of red. The hand made linen on which this is worked is very charming in texture.

The horse-chestnut is the motif chosen for the attractive side-board cloth on soft brown linen, and here again



Designed and executed by Maud Robinson

the colors are rich pomegranate red, and soft greens. The introduction of fruit on the sides shows a good distribution of color.

The trumpet flower is a very unusual and decorative motif for needle work, and serves to make a most original design for a table cloth or table center. Usually the design points to the corners, but in this case the designer has reversed the order of things.

Most of this needlework is done by the art students at Newcomb College and is an evidence that their clever and artistic work is not confined to the making of pottery with which we are all familiar. This institution is making itself felt in the excellence of the work its pupils turn out.

One of the most artistic pieces of needlework at the exhibition was the oblong cover with hemlock as the motif. The stiff straight stems, and the feathery flower, is charming in its conception, and although extremely simple it can be seen that it emanated from the hands of an artist. The flower is worked in white silk, and shaded with gray, while one tone of green is used for the stems and outline.

Somewhat of a novelty is the introduction of looped darning. One illustration shows a tree motif worked in this way. The background is a mottled gray towelling and instead of the darning being flat, every stitch is raised, giving it a very quaint and unusual appearance. Naturally it would not be so serviceable as flat darning.

There are endless possibilities for the development of darned work and original designs can be worked out with the needle, which is after all true art, for with the fertile brain nimble fingers can often carry out quickly what the

brain directs, giving individuality to the work that is impossible when other people's designs are made use of.

It is interesting to know that darning is the revival of the old Danish hand craft known as Gitteryl. Catherine de Medicis had her bed draped with hangings ornamented with this stitch. Altar cloths made in the sixteenth century are still preserved in England. There is a wealth of romance and historical association combined with the quaint mediæval simplicity of the work, which makes the revival very interesting.

Another material that is much in favor for darning is a square mesh canvas which must be firmly and evenly woven. This can be bought with meshes of various sizes in white, and cream color. A soft square mesh net, sold for dress trimmings, is charming for making collar and cuff sets, one of the most practical uses to which this kind of work can be put to.

When darning the canvas, a long, blunt crewel needle must be used, threaded with a heavy twisted mercerized cotton. Quite a number of stitches can be used in darning.

The pattern may be darned, by counting the stitches, and if the design is geometrical, this is a good plan, as the figures will then be accurate. As it is impossible to draw a design on the net, a piece of cambric or heavy paper can be basted securely on, and the darning carefully done on this. Care must be taken that the threads lie smoothly and that they are pulled through evenly as the work will not lie flat after the paper or cambric is removed, if the work is too tightly drawn.

Darning can be varied by working the pattern upwards,



An effective Wall Panel designed on Russian Crash by the Art Students of Newcomb College, exhibited at the National Society of Craftsman



Edna S. Reed is the designer and worker of this effective sideboard cloth

and forwards, until the places are all filled, but chain stitch is often used in connection with darning for making stem lines. Usually a single-darn stitch is the one that most people prefer, but work can be done by the double darn stitch when a high raised effect is desired. Variety is also given by running the stitches on the "bias" making diagonal lines and patterns and in steps. The straight and diagonal lines can be arranged to look like the treads and uprights of the steps of a house. To do this, three threads are woven diagonally, and half an inch space left, and then three more threads until the space to be filled is evenly striped. Single darn is then resorted to (on the straight) between the first two stripes, each space being filled in the same way at right angles to the first and so on until the leaf or flower is complete.

The basket darn is another stitch which raises the pattern in relief. Begin the work at the top of the space to be filled and work down, and to the right, taking one thread of the canvas each time. Then turn the work, and fill the next line the same way.

These are practically all the stitches that are employed in the most intricate fancy darning, and by it many beautiful patterns can be worked out, although in reality nothing is more decorative than the simple single darning on linen, relying only on the beauty of the material and the excellence of the design.

ANSWERS TO INQUIRIES

N. M. C.—We do not know of a process whereby textiles decorated with water colors can be washed. Textiles printed with oil colors thinned with turpentine and afterwards ironed can be washed, care of course being used.

B. C.—A good paste for leather is made in the following way: take 1 lb. of flour, two quarts of water, one-half ounce of nitric acid, one dram of boric acid, one dram of oil of cloves, make in the same way that starch is made and strain through cheesecloth.

G. O.—Etching ink for glass is made by mixing equal parts of hydro-fluoric acid, fluoride of ammonia and dry precipitated barium sulphate and rubbing them together in a porcelain mortar, when well mixed the mass is transferred to a platinum dish, or one made of gutta percha and fuming hydro-fluoric acid poured over it rapidly. The mass must be stirred constantly with a gutta percha rod, until the impression left by the rod vanishes. The fluid made in this way can be applied with an ordinary steel pen and the glass written on is etched immediately. The ink only needs to stay on the glass for 15 seconds.

STUDIO NOTE

Mrs. Gertrude T. Todd, of Kansas City, Mo., has gone to New York to study for two months. Mrs. Todd has suffered a heavy loss from fire, her studio being entirely burned.

LEAGUE NOTES

Outline of Study Course, 1907-1908

Problem 1—Facts from Roses.

Problem 2—Low wide bowl, two sizes in French china, one nine and one-fourth inch, one and three-sixteenth inch rim, and another six and one-fourth inch, thirteen-sixteenth inch rim, use either size. Or a low dish in German china with flat, oval rim, sometimes called "Crab plate" eight and one-fourth inches. These give a chance for decorating inside as well as rim.

Problem 3—Vase. Choice of Wheeler vase or eighteen inches cylindrical vase made by Willets, No. 639½ or smaller cylindrical vase eleven inches in German china.

Problem 4—Chop plate, coupe. Size, eleven and one-fourth inches. Suitable decoration for use on table.

Problem 5—Fernery built, thrown or moulded of clay.

Problem 6—Outline of flower bowl, two or three inches high, nine inches wide, with perforated interior plate to hold stems.

Problem 7—Sugar bowl to be manufactured from best drawing of last year decorated with rose design.

Conventional ornament on all pieces. Members are requested to send in number one and two by October first, number three November first, number four December first, numbers five and six January first, number seven as soon as possible after it is manufactured, outline will be sent to members or published in KERAMIC STUDIO. This will give ample time to finish the pieces before the annual exhibition. Try and send drawings exact size.

Much can be accomplished this year by the League if there is a union of heart, thought and effort of members, let each do their share and remember that according to eminent authority "in America to-day is waking to life the New Great Art School of the world."

Send all designs and correspondence regarding study course to President of the League, Mary A. Farrington, 1108 Norwood Ave., Chicago.

The following notes made by our critic, Miss Bessie Bennett, are for the assistance of beginners and in reply to numerous questions:

"A jury in judging art crafts articles for exhibition purposes has to consider primarily three things, Originality, Craftsmanship and Color. These in turn have subdivisions both numerous and subtle, but of minor importance.

Facts from flowers mean careful and minute analysis of roots, stems, leaves, flowers and parts of flowers. Pencil sketches would be best for the purpose. Make a pencil note of the connection of leaf to stem, a note of the connection

tion of the petals to the central section of the flower, a note of the single petals from both front and side. Note the seed pod closed, also partly open and so on until the entire growth could be reconstructed from memory.

Conventional design includes the use of geometric forms. All design is founded on geometric arrangement, although, for expression, we do not always indicate by actual lines. If masses of ornament are properly placed both in relation to a given idea and to the surface to be decorated they are based on geometric knowledge."

MARY A. FARRINGTON, Pres. N. L. M. P.

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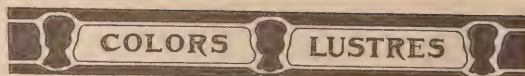
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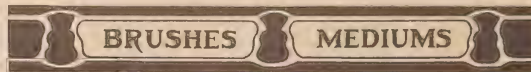
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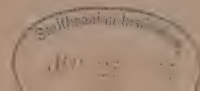
KERAMIC STUDIO

CONTRIBUTORS

F. B. AULICH ♪ ♪ ♪ ♪ ♪ ♪
JULES BRATEAU ♪ ♪ ♪ ♪ ♪ ♪
NANCY BEYER ♪ ♪ ♪ ♪ ♪ ♪
MERTICE MacCREA BUCK ♪ ♪ ♪
MARIAM L. CANDLER ♪ ♪ ♪ ♪
EMMA A. ERVIN ♪ ♪ ♪ ♪ ♪ ♪
IDA M. FERRIS ♪ ♪ ♪ ♪ ♪ ♪
MAUD E. HULBERT ♪ ♪ ♪ ♪ ♪
RHODA HOLMES NICHOLLS ♪ ♪
HENRIETTA BARCLAY PAIST ♪ ♪
HELEN PATTEE ♪ ♪ ♪ ♪ ♪ ♪
ALBERT PONS ♪ ♪ ♪ ♪ ♪ ♪
ADELAIDE ALSOP ROBINEAU ♪ ♪
AUSTIN ROSSER ♪ ♪ ♪ ♪ ♪ ♪
OREON P. WILSON ♪ ♪ ♪ ♪ ♪ ♪

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.



CONTENTS FOR AUGUST 1907

	PAGE
Editorial	75
League Notes	75
Class Room—Flower Painting—3d Prize	76-80
Thistles (Treatment by Henrietta Barclay Paist, page 88)	Helen Pattee 77
Mallow	Adelaide Alsop Robineau 79-83
Water Color Treatment for Fleur-de-lis (Supplement)	Rhoda Holmes Nicholls 82
China Treatment for Fleur-de-lis	F. B. Aulich 82
Sweet Peas	Maud E. Hulbert 84
Plate and Border—Wild Pea	Emma A. Ervin 84-86
Dolichos	Austin Rosser 84-85
Oxalis	I. M. Ferris 87
Strawberry design for tile	Nancy Beyer 88
Design for Vase	Mrs. O. P. Wilson 88
Exhibition of the Chicago Ceramic Art Association	88-89
Sweet Pea Border for Stein	Albert Pons 90
Buttercups	A. A. Robineau 90
Trumpet Vine	Mariam L. Candler 90-91
The Crafts—	
Art in Pewter	J. Brateau 92-94
Practical Book Binding	Mertice MacCrea Buck 95-96

LIST OF BOOKS

(POSTPAID TO ANY PART OF THE WORLD)

The Second Rose Book, containing some of the best rose studies and designs published in <i>Keramic Studio</i> . . . \$ 3.00 (The First Rose Book is out of print.)	Encyclopedia of Ceramics, by W. P. Jarvis. 6.75
The Fruit Book, containing some of the best studies and designs published in <i>Keramic Studio</i> 3.00	Tulip Ware of the Pennsylvania German Potters, by Edwin A. Barber, in paper cover. 1.10
Composition, by Arthur Dow. 1.65	Tulip Ware of the Pennsylvania Potters, by Edwin A. Barber, cloth, limited edition. 5.00
Principles of Designs, by E. Batchelder. 3.00	The Old China Book, by N. Hudson Moore. 2.18
Decorative Studies, by J. Foord. 12.50	The Old Furniture Book, by N. Hudson Moore. 2.18
Plant Forms and Designs, by Midgley and Lilley. . . . 2.20	Old Pewter, by N. Hudson Moore. 2.18
Practical Pottery, elementary instruction for students, by Richard Lunn. 2.15	The Lace Book, by N. Hudson Moore. 5.30
Grand Feu Ceramics, a practical treatise on the making of hard porcelain decorated with high temperature glazes by Taxile Doat of the Manufacture of Sevres France. 5.00	Chats on English China, by Arthur Hayden. 2.18
Seger's Collected Writings, 2 volumes. 15.50	Chats on Old Furniture, by Arthur Hayben. 2.18
For the Collector:	China Collecting in America, by Alice Morse Earle. . . 3.20
Vol. II Old China, bound-blue cloth. 2.50	Chats on Old Furniture, by Arthur Hayben. 2.18
Anglo-American Pottery, a manual for collectors, by Edwin Atlee Barber, Curator of the Pennsylvania Museum, second edition. 2.00	Pottery and Porcelain, a guide to collectors, by Frederick Litchfield, the English expert. 6.25
American Glassware, old and new, by Edwin A. Barber. 1.00	French Pottery and Porcelain, by Henri Frantz. . . . 2.68
Marks of American Potters, by Edwin A. Barber. . . . 2.25	Dutch Pottery and Porcelain, by W. Pitcairn Knowles. . 2.68
Pottery and Porcelain of the United States by Edwin A. Barber. 3.75	Old English Furniture, by Fred Fenn and B. Wyllie. . . 2.68
	English Embroidery, by A. F. Kendrick. 2.68
	French Furniture, by Andre Saglio. 2.68
	Old Pewter, by Malcolm Bell. 2.68
	Sheffield Plate, by B. Wyllie. 2.68
	The Oriental Rug Book, by Mary Churchill Ripley. . . 3.20
	Home Furnishing, practical and artistic, by Alice M. Kellogg. 1.65
	William Adams, an old English Potter, by William S. Turner. 6.00
	Practical Wood Carving, by Eleanor Rowe. 3.15

Keramic Studio Pub Co., Syracuse, N. Y.

KERAMIC STUDIO

Vol. IX, No. 4

SYRACUSE, NEW YORK

August, 1907



It would call attention to the following letter from one of our old customers. If any one of our readers recognizes the order not heard from, she would do well to write again more definitely to Mrs. Filkins. Babies and servants and housekeeping are poor aids to memory of details. It would be well to hang this letter in a conspicuous place.

Dear Ceramic Studio:

If space permits, you might do me (and also other Dealers in White China and Materials) the favor of publishing something on

THE INCONSEQUENCE OF WOMEN.

Having had many amusing and exasperating illustrations of the sweet inconsequence of the dear sex in general, it might help both customer and dealer, if you would call attention of your readers to several little points that seem to escape them when giving orders.

Item: it is *always* necessary to *sign your name, with address* to letters. Most dealers are of necessity good "guessers," but this precaution saves time to you, and mental strain to the dealer. Postmarks are frequently illegible on envelope, and often more than one customer lives in a town. One of your readers, having noted my AD. has written a very irate letter to me stating that she inclosed \$6.00 in currency with an order for china, and has not received any reply. No such order has been *received here*, and as this letter is signed Mrs. ———, no address at all, postmark illegible, and the name new to me, I must appeal to you, to learn if you can furnish address.

Item: *Don't* send coin or currency in letters. It is unfair to the House, for if lost, always occasions more or less ill feeling. Postal employees are not all honest, and soon learn to know the houses that are doing a Mail-Order business, and are on the lookout for their mail, with its possible inclosures. I have suffered repeatedly these last *two years*, from peculations in this way, the Authorities seemingly being incapable of locating the thief. Drafts, Money-Orders, etc., are easily duplicated, thus no loss occurs, but coin and currency *never* are recovered.

Item: *Don't* open an account in your husband's (if you are blessed with one) initials or name, and afterward send in orders signed with your pet, or christian name. It is generally better to give your worser half's name, and Mr. "John" is generally to be identified in the City Directory, while Mrs. "Pet" is an unknown quantity to the Post and Expressman.

Item: Be "definite" in your order. Don't ask for "plates No. 412" leaving it to the dealer's imagination to fill *quantity* and *size*. This last is the more common omission, and frequently makes exasperating delay to the customer, in filling orders, through necessity of asking for definite instructions.

Here endeth the first lesson.

With best intentions, yours,
C. C. FILKINS.

LEAGUE NOTES

At the triennial meeting of the National League of Mineral Painters held at the Art Institute, Chicago, May 8, 1907, the following officers were elected.:

President, Mrs. Mary A. Farrington, 1108 Norwood Ave., Chicago.

Vice President, Miss M. Ellen Iglehart, 100 Auditorium Bldg., Chicago.

Recording Secretary, Mrs. Mary J. Coulter, 960 Belle Plaine Ave., Chicago.

Corresponding Secretary, Mrs. Lula C. Bergen, 7404 Harvard Ave., Chicago.

Secretary to President, Mrs. Ione Wheeler, 941 Fine Arts Bldg., Chicago.

Treasurer, Miss Minnie C. Childs, 4742 Evans Ave., Chicago.

The members of the Advisory Board for the year 1907-8 are:

Chairman, Mrs. Mary A. Farrington,

Vice Chairman, Mrs. Evelyn Beachey,

Secretary, Mrs. Mary J. Coulter,

Treasurer, Miss Minnie C. Childs,

Member from New York, Mrs. C. Church, proxy, Mrs. Nellie A. Cross.

Member from Boston, Mrs. Ella A. Fairbanks, proxy, Mrs. Lula C. Bergen.

Member from Denver, Miss Ida C. Failing, proxy, Mrs. Ione Wheeler.

Member from San Diego, Mrs. Nora V. Sullivan, proxy, Mrs. Anna H. Abercrombie.

Member from San Francisco, Mrs. M. E. Perley, proxy, Miss M. Ellen Iglehart.

All clubs and individual members belonging to the League are requested to send in their dues for the current year promptly. The correspondence of the League is so large that in justice to other members those who have allowed their dues to lapse must be dropped from the roll.

Unusual advantages are offered to every ceramic decorator in the League Study Course this year, the plan of which was published in the July number of *KERAMIC STUDIO*. Every member sending in designs this year is entitled to criticisms by Miss Bessie Bennett of the Art Institute, Chicago, one of the foremost designers in the country.

At present instruction in ceramic designing can only be obtained of Miss Bennett by members of the League and students at the Art Institute. It is doubtful if so great an opportunity can be offered League members again at the present cost of membership. It is only made possible to offer it this year through the fact that Miss Bennett's interest in the success of the League and the advancement of ceramic art is not a matter of dollars and cents.

Notes of interest to all members will, through the courtesy of publishers of *KERAMIC STUDIO*, appear in each issue of the magazine, these will enable individual members to keep in close touch with all work of the League. Some of the best designs of this year will be reproduced occasionally during the year, these will be selected by merit alone.

Printed slips containing cuts of the shapes selected

for the problems have been mailed to each club and individual member, so there can be no misunderstanding about the shapes and members can order their china without delay. These slips will be mailed to any reader of *KERAMIC STUDIO* sending stamped self-addressed envelope. Designs may be sent in earlier than the specified time if desired, and it is hoped all will be sent in promptly.

In making the designs for problems two and four, which are for table service, bear in mind the fact that ornament on such pieces should be kept simple, as the effect of repetition on a number of pieces must be considered. A plate which would, from its boldness of design and strength of color, be charming if used alone as a wall decoration, might lose its charm and become unpleasing, if the same design was used for the ornament of a set of service plates. Fitness to purpose and to position is one of the fundamental principles which must be applied by all designers to their work.

Several inquiries have been received relative to the cost of the study course. It is free to all members of the League. The initiation fee for individual members is two dollars, the dues one dollar a year a present. Persons belonging to a club already on our roll of clubs are not required to pay initiation fee on joining the League.

MARY A. FARRINGTON, President,
1108 Norwood Ave., Chicago.



STUDIO NOTE

Mrs. Sara Wood Safford is in the country for the summer weeks gathering material for the winter's work, and will open her New York studio early next fall, the first week of September.



CLASS ROOM—FLOWER PAINTING

Second Prize—Sydney Scott Lewis.

IT is generally conceded that it is best to use a flower as a suggestion for a color scheme, and in that way to keep the motif of decoration subordinate to the shape of the article to which it is applied. As for example, a vase may represent a harmony in yellows and greens, or yellows and greys, or greys and blues, etc., instead of a painting of daffodils, or one of iris, etc." In this way the painting of flowers is kept to simple lines, is not too strictly naturalistic, and is more pleasing and artistic than a too realistic rendering.

In flower painting it is well to have in mind a general color scheme, also to adapt as nearly as one can the subject of design to the form to be decorated. Either fit the design to the form or secure a form that will fit the design desired. If one space of color is too large or too small for the others the balance is lost, even though the harmony in color is good. There must be a central point of interest and all the rest of the design lead up to it and emphasize it. A piece of china decorated naturalistically and with no point of interest is bad enough but, with several, is confusing, looks spotted, and does not hold together. Study nature closely, observe the beautiful forms of flowers, the outlines and texture, pull them to pieces. Make water color studies of parts, and of the whole. The backgrounds for flower paintings must be soft and harmonious, repeating the tones used in painting the blossoms and leaves.

Work for the first fire as broadly and simply as possible.

Let each stroke be sure and telling, working back over the painting as little as possible, reserving detail and bringing together by flushing and dusting in color for the second and third fires. It is advisable to lay in the entire piece for the first fire at one sitting, working the background, flowers and leaves along together, softening the one into the other, thus avoiding hard lines and sharp edges, and patches of color that will not blend. If it is a large piece the color must be kept open for working by adding to the usual mediums a little clove oil, though if one works with lavender oil, this is rarely needed. It is a good plan to begin with shadow flowers and leaves and work from the darkest up to the lightest and more prominent ones. Indicate with crayon pencil (if a beginner) the main features of the design but do not draw it in precisely and exactly. It is almost impossible to keep a naturalistic design from stiffness if one has to follow an exactly drawn flower, leaf or stem. In fact the design generally seems to suggest itself as one works along. A dark spot here, a light there, a shadow, or a leaf or flower seems to grow of its own will out of the background or general mass of color, and behold in the end you find something very different perhaps from the study you started out to copy or make, but you find you have something equally as charming and of your own creation.

Nearly every teacher has her especial make of colors and a special flower palette that seems to her the only one from which to work. In this article the colors given are the ones from which the writer has obtained the most satisfactory results (Fry's powdered colors, unless otherwise stated); the color palettes given for use in the painting of various flowers, those that she has used when working under very experienced teachers and from notes taken at that time, also some very excellent facts as to the best colors to use for a given flower, selected from the directions given from time to time in the *KERAMIC STUDIO*, all of which have been tried and tested by the writer and found entirely dependable.

Every china decorator wants to paint a rose, generally right away, a large one, no! well then a small one, be it pink, white, red or yellow, forgetting that small things are oftentimes the most difficult. In the hands of the amateur decorator the rose is the most abused of flowers. It is the most admired, "Every body knows what a rose is like." hence they think it will be easy to paint it. Whilst if the truth were known the simplest little rose that grows is so perfect a thing, is so elusive in its beauty that only the master decorator can seem to catch and hold its charm.

In painting roses and indeed in all flowers there must first be a well laid color, good modeling, and proper handling and light and shade and this must be accomplished for the first firing. In painting white roses or creamy roses the shadows play an important part, as in these roses the modeling makes or mars them, they have no color to fall back on. Use for shadows, Violet and Yellow with a bit of Dark Green in deepest shadows or a touch of Pearl Grey, this cools and deepens. For the very faintest shadows use Yellow and Pearl Grey. If the rose is full blown the center will be "rich and sunny" almost golden hearted, use Yellow and Yellow Brown. If somewhat closed, the center will be darker, use Brown Green and Yellow. Lay in color for first fire in broad flat washes keeping the green leaves pretty flat in tone. Tone the greens for leaves with violet colors; if a few touches of warm, rich foliage be desired use Carnation with Brown Green. This is good to use in modeling stems and thorns. For soft shadowy leaves use Carnation and Violet.



FLEUR-DE-LIS—RHODA HOLMES NICHOLLS

AUGUST 1907
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



THISTLES—PHOTOGRAPH BY HELEN PATTEE

(Treatment page 88)

In second fire glaze Yellow over the center of rose, work up detail markings. Glaze leaves with washes of Light or Dark Greens as the case may be. In first working keep the edges of light roses and leaves light and crisp, softening and fading others off into the background. In the second or third fire add detail, dusting and flushing a part or the whole painting to bring it together.

Pink Roses—Use light wash of Rose with touch of Yellow added (this softens tone and prevents pink turning purple in firing). Or use Osgood's Standard Pink, which is always reliable. In center of rose use Vance Philip's Special Rose; over high lights put a light wash of Yellow. For shadows use Violet and Yellow and touch of Pearl Grey; for warmer shadows, Yellow Brown and Brown Green.

For deeper pink roses use a deeper wash of the Pink and in center Special Rose and Ruby. Tone greens for leaves with Violet, shadow leaves and buds Violet and Carnation. For the background for delicate pink roses mix Ivory and Lavender glaze with the colors shading off into a cool green.

Red Roses—For light red roses use first Rose and Deep Purple. Second fire, use in darkest parts Deep Purple.

For dark red roses, Deep Purple or Ruby for lightest, for any very light petals a wash of Rose if pinkish, if bluish a wash of Copenhagen. Where outside petals join calyx use a little touch of Yellowish Green. First fire should be hard. The darkest part of the rose may be in last fire touched with Finishing Brown. For this treatment of red roses in succeeding fires strengthen and retouch with same colors. Another good palette for red roses is to use first, Deep or Ruby Purple and little Pompadour, second, wash of Pompadour Red, darkest part Finishing Brown, third, wash of Ruby Purple. In painting red roses the colors must be well grounded, not put on too thick, else they will scale, spot or turn brown. Red Roses must be painted on in a good even wash and not worked over after being laid on. Pompadour alone is not a good color for roses, is used with Rose for second fire in painting pink roses or with Ruby Purple for red roses.

For American Beauty Roses use, first, Rose and shade with American Beauty, second, American Beauty and Ruby Purple in center of rose, third, strengthen and put in detail.

Violets (Single)—In painting violets care must be taken to preserve the beautiful texture of the flowers to keep them the winged beauties they are. For light flowers use Violet No. 1, center, Yellow with touch of Yellow Brown. On the three lower petals near the center there is a bit of yellowish green, use Apple Green and Lemon Yellow. Darker flowers use Violet No. 2 and a little Royal Blue (Mason's) sometimes Violet No. 2 pure, again a touch of Banding Blue. Do not get them too purple for first fire, this can be added later if too blue by a wash of Rose. A very effective treatment is to paint in a bluish, purplish background fading into lighter tones. Mass in a lot of darker violet colors and wipe out with brush the shapes of the lighter and more prominent violets, putting in a wash of the lighter tones, working out the lighter leaves and stems from the background in the same way, putting in washes of Green where they catch the light, using Apple, Russian, Brown and Dark Greens, keeping leaves flat in tone and tender in color, the darker ones taking mostly the purple tones when they touch the background. The violets must be worked delicately, edges of lighter flowers crisp but not hard, keeping a good deal of light for first and second fires. Royal Purple is an excellent

color for violets and always when a good purple is desired its use is recommended.

For white violets use Grey, shading for petals Yellow, center touch of Yellow Brown, delicate shading of Green on three lower petals near center and on some of the outer edges of the petals a touch of Pink.

Double violets are more blue in tone than single ones. Use two parts Royal Purple to one part Banding Blue for the dark flowers. Banding Blue for half tones, white china for high lights, for a dark purple use Royal Purple, Aztec Blue and a little Black. Start with background and work out as in single violets leaving plenty of high lights, have no hard edges. Second fire, wash of Aztec Blue over dark flowers, Banding Blue over light ones. Tone greens for leaves with Black. Third fire, wash of same color as for second working. Put in markings and detail.

Nasturtiums—There are so many varieties of these flowers with such varied markings that it is difficult to be specific. For the yellow ones use Albert Yellow, Yellow Ochre or Yellow Brown shading them with Deep Red Brown or Blood Red, markings of Finishing Brown. Yellow nasturtiums may also be painted with White Rose for first fire, second, glazed with Yellow. Dark red flowers, Blood Red glazed with Ruby for second fire, with sometimes a touch of Dark Brown. The bright red nasturtiums paint with Deep Red Brown, veins in Blood Red, glaze with Carnation. For yellowish red ones use Yellow Red, retouch with Albert Yellow. For markings for light flowers use Carnation, for darker, Blood Red and Ruby.

For still other nasturtiums use a wash of Flesh, add Pompadour for shadows, dark stripes, Red Brown or Ruby. Leaves, Dark Green, Shading Green, Lemon Yellow, Yellow Brown. Cool Grey Green for stems and under side of leaves and seed pods.

For very deep red blossoms use Blood Red and Violet of Iron (Gold Grey).

Geraniums—In painting these flowers, work flowers and background at the same time repeating in background the colors used in leaves and blossoms. Put in dark mass of flowers and work out lighter forms from that. For brightest red use Pompadour and Blood Red. For darker ones Blood Red and Brown Pink. The leaves Brown Green and Olive Green, the lighter ones Albert Yellow and Yellow Brown, modeled with Hair and Finishing Brown. Dust Blood Red over darkest flowers and leaves. Second fire, retouch with same colors. Flush flowers with Carnation.

Pansies—Pansies are even more varied as to color and variety than nasturtiums, combining the yellows, rich blues, purple, violet and lavender shades, along with the velvety browns and red brown pansies.

For the dark purple use Banding Blue, Ruby and Black, for light purple Violet No. 2. For a deeper and more blue color, Violet No. 1; centers, Lemon Yellow; veins, Deep Purple and Black.

Model white pansies with Pearl Grey Blue and Violet. Use for the pansy, Banding Blue and Violet No. 1, sometimes Royal Blue and Ruby. For yellow pansies, Yellow, shaded with Yellow Brown or Violet and Yellow, or Blood Red and Hair Brown. The leaves are a cool green, use Apple Green and Violet, Shading Green and Violet, Brown Green, Dark Green and Yellow Green.

Forget-me-nots—The best effects are obtained in painting these pretty blue flowers by putting in a soft toned background and leaves, then wiping out the flowers with a brush and putting in wash of the blue color. Deep



MALLOW—ADELAIDE ALSOP ROBINEAU

(Treatment page 83)

Blue Green used very light, modeled with the same color, otherwise they are apt to look stiff and solid instead of the dainty and airily little flowers they are. The center is Yellow with a touch of Yellow Brown or Deep Red Brown. Pink blossoms and buds light wash of Rose, shadowy ones Rose and Copenhagen, for very dark flowers an occasional touch of Deep Blue. Leaves and stems, Yellow Green, Brown Green, Dark Green and occasionally touches of Yellow Brown.

Chrysanthemums—For the white blossoms use Violet and Yellow deepened with Dark Green, Yellow for the centers. Also a very delicate grey for white flowers is Pearl Grey with touch of Yellow. If one wishes to change after first fire these flowers into pink or yellow it is easily done by using a wash of Standard Pink. Or Lemon Yellow for light and, for deeper, Albert Yellow and Yellow Brown.

For dark red chrysanthemums use Dark Purple, Pompadour and Finishing Brown with wash of Ruby Purple for second fire.

Tulips—Shade white ones with Copenhagen Blue and Rose, near stems use Olive Green. Shade pink ones with Rose and deepen with Ruby Purple. For yellow ones use Albert Yellow, shade with Blood Red.

Rambler Roses—Carnation for first fire, Yellow and Yellow Brown for centers; shadows, Rose and Blood Red. Second fire, wash of Rose. Usual greens used for rose leaves.

Dandelions—Should be painted in broad flat washes using a bright, strong Yellow, modeling in Violet and Yellow Brown. Leaves and buds a crisp green using Brown, Moss and Dark Greens, toned with Violet; stems, a pale green.

Wild Roses (Pink)—Blossoms, Osgood's Standard Pink, shadows, Pink and Copenhagen Grey. Darker flowers Rose and Ruby; darker still, wash of Ruby powdered with Brown Green. Centers Lemon Yellow, touches of Brown Green and Blood Red and Yellow Brown.

Yellow Wild Roses—Lemon Yellow shaded with Grey. Darker ones Yellow Brown with grey shadows. Second fire retouch with Dark Yellow and Brown Green, Yellow Brown in centers.

Carnations—Use Rose or Osgood's Pink for the light pink blossoms, American Beauty for the darker ones, shading with Violet No. 2 and a little American Beauty mixed with it. Rich red carnations Blood Red and Ruby glazed with Carnation.

Poppies—Carnation for light ones, Blood Red and Blood Red and Ruby for darker ones. Second fire, Carnation, centers, Violet and Black.

For light yellow poppies, Lemon and Egg Yellow. First fire, centers, Green and White, stamens, Deep Yellow. Second fire, tone Yellow a soft greyish yellow. Violet and Carnation mixed make a good shadow color for red poppies. Greens for leaves toned to greyish color with Violet. For centers of dark poppies, Violet and Black, for lighter ones Violet and Dark Green. Use Violet and Yellow shadows for light poppies.

Asters—Banding Blue and Violet for the light purple. Violet and Royal Blue (Mason's) for the dark purple, centers are Albert Yellow and Olive Green. Flush pinkish flowers with Rose, light purple with Banding Blue and dark purple with Violet and Ruby.

Clover (pink)—First fire, Pompadour for pink, Lemon Yellow and Apple Green up towards the calyx, shadow side Pompadour and Copenhagen. Light part of leaves Lemon Yellow and Apple Green. Second fire, wash rose

over blossoms and accentuate markings with same. Shadow leaves, blossoms and stems, Copenhagen and Rose. Other stems Light Green modeled with Shading Green, Dark Green and Brown Green.

GENERAL REMARKS.

In painting flowers remember the complimentary color of yellow is violet or lavender and you will find the shadow tones by adding violet to yellow. For red the complimentary color is green (also blue and yellow mixed). For blue the complimentary color is orange, obtained by mixing red and yellow.

In purple flowers such as fleur-de-lis use three-fourths Dark Blue (Dresden), one and one-fourth Lacroix Ruby Purple, this makes a good purple for nearly all purple flowers, also Fry's Violet No. 2 and Royal Purple can always be depended on.

Light yellow flowers may be painted with White Rose and glazed with Yellow. For yellow flowers such as jonquils use light wash of Yellow; in centers, Orange Red and Yellow Brown. Shadowy leaves, Copenhagen Blue and a little Pink. Leaves in blue green tones. For dark rich reds like currants, poppies, geraniums, nasturtiums, etc., use Blood Red and Ruby glazed with Carnation

MINIATURE FLOWERS.

Small Roses—In painting small roses or any small flowers it is a good plan to hold in mind a definite color scheme, if the flowers are pink use shades of that color in the general scheme; if yellow, shades of yellow and violet, not a medley of pink, yellow, red and purple. For small pink or creamy roses, Rose near center and Rose and Yellow for outside petals. For a deeper pink a touch of Rose and Ruby in center of some of them. Small pink roses may first be painted in Light Yellow and Carnation in center, second fire wash of Rose.

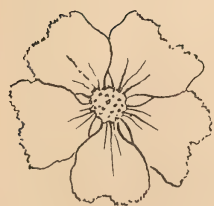
For small yellow roses, first, Primrose Yellow; center, touches of Yellow Brown; shadows, Violet No. 2 and Yellow Brown. Shadow roses, Violet of Iron and Yellow Brown.

For dark red roses (small) Ruby, first fire. Second fire, Roman Purple. Leaves or small roses soft, tender green, Brown and Apple Green, Violet No. 2 with Light Green. Violet of Iron and Brown Green for warm, deep shadow leaves.

Heliotrope may also be classed with miniature flowers. For light tones use Blue Violet (No. 1), little Turquoise Blue, model with Deep Violet; Yellowish Green for centers; shadow flowers, Violet No. 2 and Grey; leaves, Yellow, Olive and Blue Green, a wash of Rose when a pinkish tone is desired. Much depends on the handling of light and shade; leaves simple and flat.

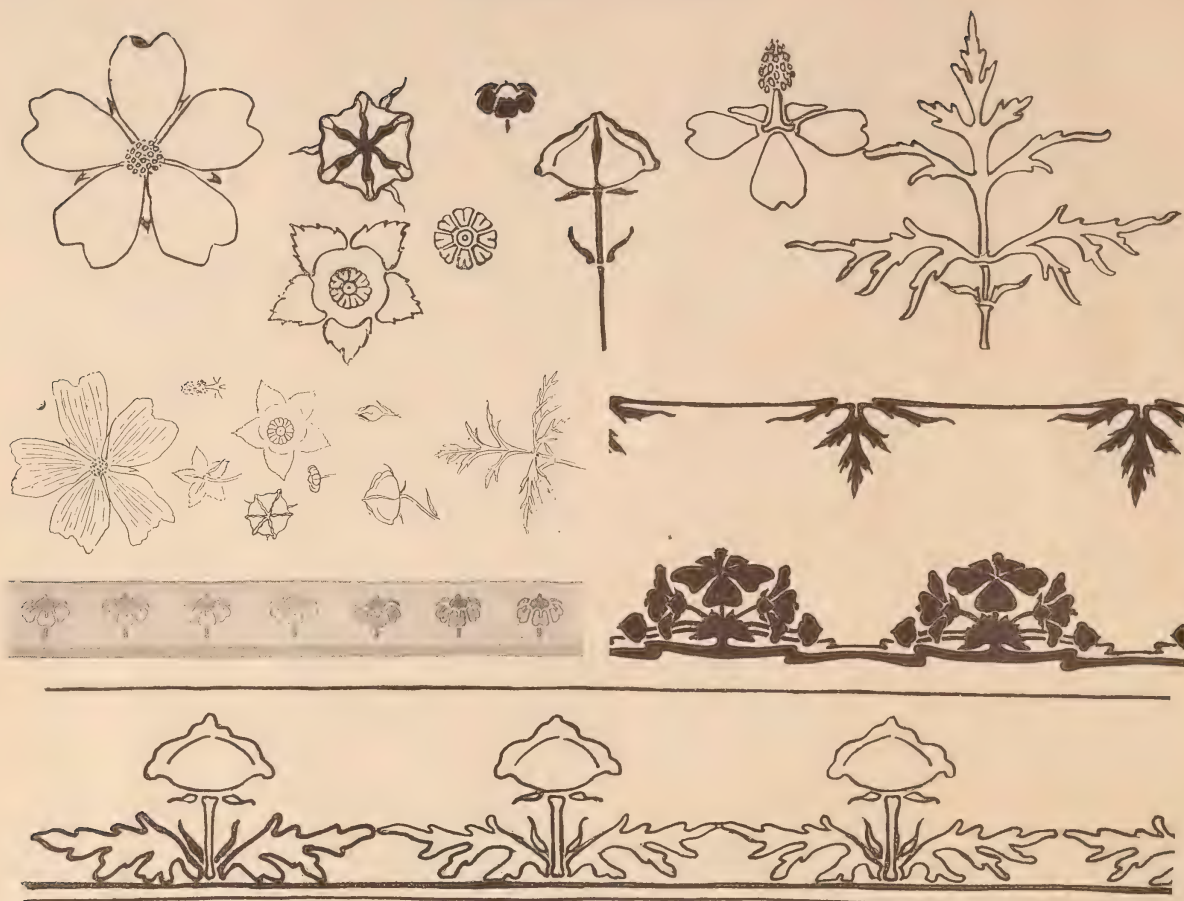
Lilacs—These small flowers require careful modeling to obtain desired effects. The design should be washed in with Violet No. 2 and little Deep Blue Green, then with brush take out shapes or light flowers, these to have a wash of Lavender. Centers, Yellow; buds, soft green; second fire, retouch and strengthen. Add a touch of Rose to Violet to get a pinkish tone. White lilacs are treated in much the same way using the Grey tone to model with.

Small Asters—For the darkest use Ruby, Royal Blue and Black, next shade, Banding Blue and Ruby. Lightest flowers Blue Green and Violet, leave some flowers almost white for first fire. For pink flowers, Pompadour, Albert Yellow and Olive Green in centers. Flush pink flowers with Rose, bluish ones with Banding Blue and darker ones with Violet and Royal Blue.



MALLOW, DETAILS—EDITH ALMA ROSS

(Treatment page 83)



MALLOW—DETAILS AND BORDERS—ADELAIDE ALSOP ROBINEAU

FLEUR-DE-LIS (Supplement)

Rhoda Holmes Nicholls

TREATMENT IN WATER COLORS.

TO make a satisfactory copy of the fleur-de-lis study prepare the paper by moistening it and placing it over wet blotting paper on a board. Draw with a red sable brush with firm point and Cobalt Blue the whole design. Then wash in the background using Indigo, Raw Sienna, Aligarin Crimson and Hooker's Green No. 2. For the flowers use French Blue, Aligarin Crimson, a little Black, Lemon Yellow and Carmine and for the leaves Hooker's Green No. 2, Black, Aligarin Crimson and Lemon Yellow. The sharp accents must be applied when the paper is comparatively dry. These accents are very important and the life of the study depends on them. In case the brilliancy of the paper has been lost, use Chinese white thickly with a little of the local color.

CHINA TREATMENT—F. B. AULICH

[Reproduced from September, 1901, K. S.]

For china painting I would advise the study be applied to tall shapes or where a long stem can be introduced. The fleur-de-lis is also prettier when painted in the natural size. The flower is a difficult one to paint, and careful attention must be paid to the drawing. For the violet tints in the upper petals use Turquoise Blue mixed with a little Rose,

the quantity of both depending on the depths of the violet to be desired. If you wish a pale lavender use Air Blue instead of Turquoise in the mixture. For the lower dark petals use Crimson Purple with Banding Blue. For the center and inside parts and the narrow shaped stripes down the center of each petal curling downward use Lemon Yellow and shade with Albert and Yellow Brown. Do not forget the purple veins in the petals which lose themselves in the yellow center. The three petals hanging downwards are always darker than the others.

When you paint the white fleur-de-lis use a grey made of Yellow Green and Violet, first lay in Lemon Yellow, Blue and shade with Grey. There are purple veins in the lower petals also. Yellow Green, Blue Green and Shading Green can be used in the leaves. For the distant greens use more Blue. The general character of the greens in this plant is cold in tone, but as in all paintings use warmer colors in the leaves, etc. For the first firing you may lay in color scheme as given above using colors very oily for the painting of backgrounds also. The background is laid in for the second firing, which I consider more practical for the less experienced painter, as he can change the color scheme and effects to suit the individual taste, and if not successful can wipe off the tint without destroying the design. The last firing I use for finishing and accents and a general rounding up of the color scheme and light and shade.

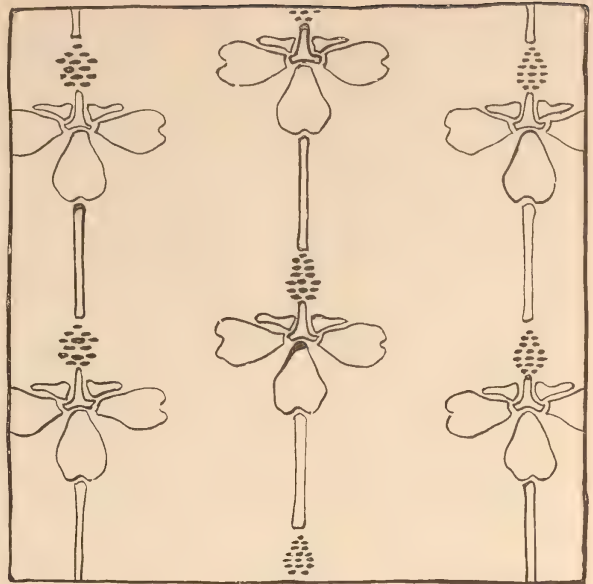


THE MALLOW

Adelaide Alsop Robineau

ONE of the most decorative of wild flowers is the Mallow whose seed pods make the little "cheeses" with which children are so fond of playing. The flower is a delicate lavender pink, reminding one strongly of a miniature Hollyhock, to which family it belongs. There are several varieties of Mallow, the one drawn by Miss Ross being quite different in several points, the flower petal being wider, as also the lobes of the leaves. The two decorative arrangements in panels can be used as repeated units on a tall piece, such as a vase or pitcher. The symmetrically arranged panel, somewhat suggestive of art nouveau can be used also as a repeat in a decoration. The all over pattern No. 1 is very effective on the neck of a vase in gold and enamel or in flat enamels on the body of a piece combined with a wide border at the top.

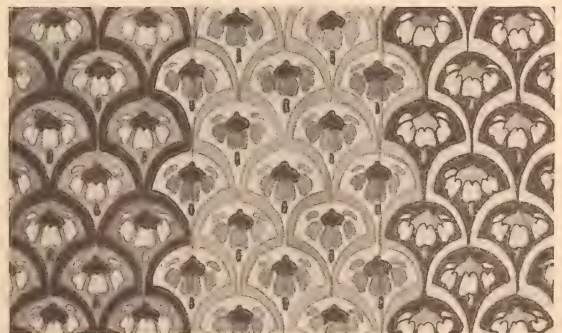
No. 2 is more suggestive of a silk pattern and No. 3 of a dimity or wash goods design, but the units can easily be re-arranged for china decoration. The little narrow border can be used well in combination with the all over pattern No. 1 or alone. A good color scheme in flat enamels would be, center and stems olive green, petals dark blue, ivory ground; or center and stems brown, petals deep cream, yellow brown ground. The other two borders can be executed in flat gold or gold and color



No. 2



No. 3



No. 1

PLATE AND BORDER—SWEET PEAS (Page 86)

Emma A. Ervin.

TINT the background with Chinese Yellow in the center and Yellow Ochre with a touch of red for darker edge. The leaves and stems should be in grey greens to harmonize with the background. Use a delicate pink in the open flowers and a slightly deeper pink in the buds.



DOLICHOS

A. Rosser

THE blossoms of the dolichos are a rather bluish lavender shading to darker reddish tones. The seed-pods, stems and veins of leaves are dark purplish maroon.

There is also a white dolichos—the flowers of which are a pure clear white—seed pods and stems a greenish white.



SWEET PEAS

Maud E. Hulbert.

THESE sweet peas may be either white or a very delicate pink. The ground might be either a very light green, Apple Green perhaps, with a very little Olive, or a grey, Copenhagen and Warm Grey.

If the peas are white the palette would be Brown Green, Deep Blue Green, Lemon Yellow and Warm Grey, and if they are pink Pompadour Red, Warm Grey and Lemon Yellow, or Rose, Lemon Yellow and Brown Green.



DOLICHOS—DETAILS—A. ROSSER



DOLICHOS—AUSTIN ROSSER



SWEET PEAS PLATE—EMMA A. ERVIN



SWEET PEAS BORDER—EMMA A. ERVIN

(Treatment page 84)



OXALIS—I. M. FERRIS

(Treatment page 90)



STRAWBERRY DESIGN FOR TILE—NANCY BEYER



DESIGN FOR VASE—MRS. O. P. WILSON

TREATMENT FOR THISTLE (Page 77)

Photograph by Helen Pattee.

H. Barclay Paist.

THIS subject is one of the most decorative of the wild flowers. The arrangement of this particular specimen within the space is especially fine. It is so strongly silhouetted against the background that a monochrome treatment is at once suggested. But if one wishes to carry on the natural colors, use a pale Lemon Yellow or Ivory Yellow for background. The blossom is painted with shades of purple, from pale lavender, (Fry's Lilac) to Pansy Purple. The greens, Grey Green and Dark Green, the dark portions being glazed or dusted with Moss Green.

This would be beautiful on a small vase in Copenhagen Grey against a delicate Ivory ground, also in tones of brown running from Yellow ochre to Dark Brown—with background of Neutral Yellow. Tint the background all over first and fire before beginning the study.



Ione Wheeler

Evelyn B. Beachey

EXHIBITION OF THE CHICAGO CERAMIC ART ASSOCIATION

THE fifteenth annual exhibition of the Chicago Ceramic Art Association was held at the Art Institute of Chicago from May 7th to June 1st. The exhibition included the work of the National League of Mineral Painters, of which a detailed account will be given later. The exhibition was exceptionally fine this year, and included decorated porcelain and many beautiful pieces of pottery, both thrown and built.

Evelyn Beachey showed a number of pieces, all interesting examples of her individual style, strong both in color and design. Notable among them was a bowl which was very quaint in color and decorated in a geometric design introducing a rose motif. She also exhibited several good plates especially adapted for table service.

Lula C. Bergen's vase decorated with sweet pea motif was very beautiful in color as well as design, she also showed two pleasing plaques and other pieces.



Ione Wheeler
Ione Wheeler
Mary J. Coulter

Mary J. Coulter
May E. Brunemeyer

Ione Wheeler
Mary J. Coulter
Belle B. Vesey



Mary J. Coulter Mrs. A. H. Abercrombie Mary A. Farrington Ione Wheeler
Cora A. Randall Myrtle E. Lidberg Eleanor Stewart Mary J. Coulter
Nellie A. Cross
Belle B. Vesey Evelyn Beachey

Mary J. Coulter's work was exceptionally well executed, clever and original in design and color. A large bowl in soft shades of blue lavender, green and pink was one of the most interesting and attractive pieces in the exhibition. A smaller bowl in aster motif and a quaint pitcher in blue and white were very dainty. A plate in which the spotting was unusually good and striking in color, contrasted favorably with the subdued tones of the other pieces shown by her.

Nellie A. Cross had a very good exhibit of pottery, remarkable for its light tones in blue and green semi-matt glaze.

Mary A. Farrington was represented by a salad bowl, the design was very effectively done in green on a white ground. A smaller bowl decorated in dandelion bespoke the Springtime.

Helen H. Goodman's work was readily recognized by the neutral tints in coloring and broad style in handling.

The exhibition was greatly enhanced by the work of the new members, Helen M. Haines, May Brunemeyer and Eleanor Stewart. The Sidji creamer and sugar done by Helen Haines was most unique. May Brunemeyer's soft blues and pinks in her conventionalized flower forms made an especially attractive group to be shown on white damask. The design of Eleanor Stewart's green and gold plate is well adapted to an entire dinner service.

Special attention has been given this year to salad bowls and the one decorated by Ellen M. Iglehart attracted much attention in its colonial type.

Myrtle Lydeberg was represented by a plate which showed much strength in composition.

Among Mrs. A. H. Abercrombie's pieces was a large plaque very charming in color and design.

Cora A. Randall's vase in narcissus motif was very pleasing. Belle B. Vesey exhibited several good examples of pottery, also some over-glaze work, among which was a quaint little ring bowl, and a tea caddy in delicate tones.

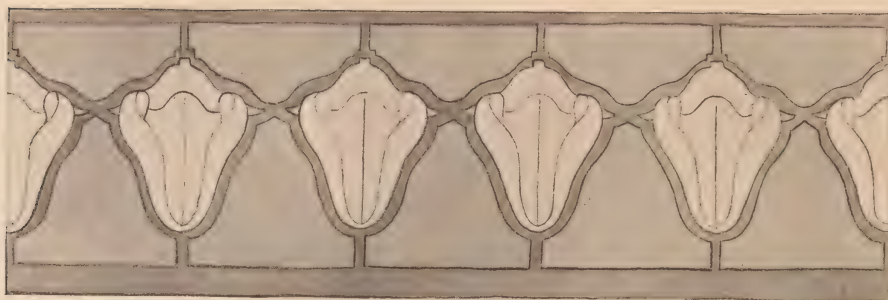
Ione Wheeler's work showed strength and cleverness in design and execution. Among her entries was a vase exquisite in its formal design and dainty coloring, and a plate in blue and green enamels on white ground was exceptionally good. She also exhibited a vase modeled after her original design, known as the Wheeler vase, decorated in lustre with a conventionalized tulip, especially adapted to the shape.



Evelyn B. Beachey
Helen Haines
Evelyn B. Beachey

M. Ellen Iglehart
Lula C. Bergen
Lula C. Bergen
Evelyn B. Beachey

Helen H. Goodman
Nellie A. Cross



SWEET PEA BORDER FOR STEIN IN PINK, GREY AND OLIVE GREEN—ALBERT PONS



BUTTERCUPS—A. A. ROBINEAU

OXALIS (Page 87)

Ida M. Ferris.

THIS bright and highly enterprising little flower is a bright silvery pink on the right side with darker thread like lines running toward the center and a much lighter tone on the underside. The buds therefore are a pale pink with light green calyx. Leaves are a soft yellowish green.

For the flowers use Peach Blossom and Ashes of Roses to shade, with a few deeper touches of Rose or American Beauty in second fire.

The leaves are quite light except in shadow. Moss Green, Brown Green and Dark Green may be used with pale green stems.

Use a warm greyish undertone for background, Ivory Yellow in lightest parts, Ashes of Roses and Air Blue to grey it, with Persian Green and Dark Green in darkest places.



TREATMENT FOR TRUMPET FLOWER

Mariam L. Candler

THE Trumpet Flower is one of our old fashioned garden vines and is very decorative. The flower whose name is descriptive of its formation is very gorgeous in its tone of coloring.

For the first firing, wash in the trumpet part of the flower with Albert's Yellow, shading with Blood Red, or Deep Red Brown. The cup shape requires careful modeling with reddish yellow tones. Put a touch of Yellow Green in the center for the stamens. The calyx and stem are laid in with Moss Green shaded with Brown Green. The clusters of buds are kept in the soft grey green tones, with a touch of Yellow Brown for the high lights. For the leaves, use Yellow Green, Grey Green and Shading Green.

If the study is used on a vase the background may be a soft dark green gradually shading into a pale yellow (Chinese Yellow) at the top, or the tones of Dark Brown and Red may be substituted for the dark green.

For the second firing use the same colors accenting where necessary; when nearly dry, powder for the strong effects. Then glaze with Ivory Glaze over the brown tones or Green Glaze over the dark green effects.



TRUMPET FLOWER—MARIAM L. CANDLER

THE CRAFTS

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

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



No. 44

Ewer and Basin. Pewter. "The Arts." Composition and execution by J. Brateau, 1889. Musée du Luxembourg, Paris. Diameter 0.43 centimetres.

ART IN PEWTER

(CONTINUED.)

A new style, the Louis XVI., succeeded the *rococo*, having nothing in common with it, either in form, or decoration; consequently everything in the pewter industry had to be created again. It was impossible to follow the new style, without employing entirely different molds, and there was then a dearth of good engravers and die cutters. Pewterers appeared not to know how to interpret in their medium the delicate ornament of the Louis XVI. style, and the industry rapidly declined to the point of disappearance, not to revive until a century later; this revival being due to a timid attempt of the writer of this article, who exhibited at a special competition for metal work,* two plates in pewter, one of which symbolizes the Zodiac, and is reproduced in our illustration No. 43. The results there attained appeared to surprise the most competent experts in artistic metal work, for the technique of pewter had been completely forgotten.

When in 1889 the writer produced the ewer and basin "The Arts," as well as other subjects, and a Louis XV. plate, the interest became general. Sculptors remarked at once the soft qualities of the metal and the artistic coloring which made it well adapted to statuary. The remarkable works in pewter by such artists as MM. Alexandre Charpentier, J. Desbois, Ledru, Jean Boffier, and others, show conclusively that such employment of the

J. Brateau

metal is justified, when subjects are broadly treated by master hands. We take pleasure in here illustrating several subjects treated by these sculptors, who have kindly authorized us to reproduce them in the *KERAMIC STUDIO*.

A number of manufacturers, always seeking new ideas, seized their opportunity, and pewter pottery has been revived. We may add that at present, in many industrial centres, articles of this substance are manufactured in great quantity, and with varied ornamentation. But, as is often the case in industrial work, the canons of good taste are not always observed. Art suffers from the production of articles of cheap and easy manufacture, while cheapness and easy production are naturally the main preoccupations of industrial manufacturers. We earnestly hope that those interested in the decorative, or applied arts, will react against these commercial tendencies, and strive for artistic and technical value, which are too often forgotten. Commerce has abused the admirable qualities of pewter, in order to make it yield a maximum, considered from the commercial point of view. We have a right to demand from artists the production of works similar to some of the beautiful decorative objects which formerly made pewter the equal of the more precious metals.

(To be continued.)

*Organized by the Union Centrale des Arts Decoratifs, in Paris, 1880.



No. 47
Large leaf shaped tray. (67 to 70 centimetres.) "Eve" Pewter, by Jules Desbois, Sculptor.



No. 45
Mask in Pewter. Made natural size. Modern work, by Jules Desbois, Sculptor.



No. 48
Pewter Tray. "Leda." Musée du Luxembourg, Paris. By Jules Desbois, Sculptor.



No. 51
"Morning Star." Pewter tray, modern work, by M. Ledru, Sculptor. Courtesy of
Mess. Susse, Publishers, Paris.



No. 46
Gourd and tray. Pewter. Modern work by Jules Desbois, Sculptor.



No. 49
Fountain. Pewter. "Danaids, Narcissus, etc.," by Alexandre Charpentier, Sculptor.
Musée Galliera, Paris.



No. 43
Pewter plate. "Zodiac." Composition and execution by J. Brateau.



No. 50
Pewter shell. Modern work, by M. Ledru, Sculptor. Courtesy of Mess.
Susse, Publishers, Paris.



No. 2
De la Piété des Chrétiens envers les Morts. Bound by Padeloup, Paris, 1719.
Courtesy Chas. Scribner's Sons.

PRACTICAL BOOKBINDING

Mertice Mac Crea Buck

AMONG the arts and crafts that have begun to arouse the attention of women as possible avocations, one of the most fascinating is bookbinding.

It is well within the physical scope of a woman, it is cleanly, and altogether delightful, and offers great future possibilities, as the number of Americans increase who can indulge in the luxury of fine libraries. As this number is at present very small, most women binders eke out their livelihood by teaching.

As the work is taught by Douglas Cockerell, Cobden-Sanderson, and other famous binders, it takes two or three years to acquire a very modest degree of skill, for even the simplest "hand-bound" involves about fifty processes. I make these statements to satisfy the natural desire for knowledge of many women who would like to learn some form of handicraft which could be practiced in their own homes.

Time, patience, accuracy, and money are all required to make even a start in this craft. This is due to the fact that binding has not kept pace with the other applied arts in the introduction of labor saving devices. A hand-bound book is as much the product of physical labor as a piece of real lace. The processes remain the same as they were four hundred years ago, when the few volumes in existence were mostly confined to communities, like monasteries and universities, where they were subject to the wear and tear from the touch of hundreds of hands. Most of these were fastened to the shelves by chains, as illustration No. 1, reproduced by the courtesy of Chas. Scribner's Sons. This is of course the manuscript, as it was written before the invention of printing. The illustrations No. 2 and 3 are a book and doublure of the same, bound for Marie Leczuiska's private library by Padeloup who was one of the best of the early 18th century binders; famous for his tooling, and for the beauty of his doublures, or inner cover bindings.

Whether the gulf between hand binding and commercial work will ever be bridged remains to be seen, meanwhile we of flat purses must choose between having a very few well-bound books, or a number of such as will stand but little wear.

There is, however, a substantial style of binding, often used by the hand binders for music, by means of which an amateur possessed of patience and a few tools, can produce a volume which will stand any amount of wear, and be quite effective on the library shelf.

In order to follow the directions given below, it is necessary to have first an understanding of the difference between a "bound" book and one that is merely "cased," as most books are nowadays, when publishers compete with each other as to how cheaply they can produce and sell their work. In a "bound" book the sheets are laid one over the other and sewed over cords or tapes, which lie across the outside of the back, the ends being firmly laced into the boards which form the sides. The cover of cloth or leather or whatever it may be is merely a protection and may be torn off without weakening the binding.

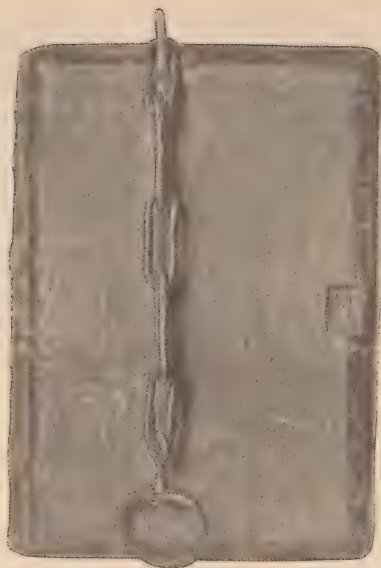
In a "cased" book the sheets are placed in a sewing frame as before, and horizontal saw cuts made across the back, in which cords are laid. Then if the book ever needs rebinding the back of the sheets are full of holes and require much mending. The ends of these cords are *not* attached to the boards, which are merely glued to a piece going over the back, so that they come off in time if the book is much used.

It is not necessary to know all the many intricate processes which go to make up a really fine binding in order to produce a durable book, but these two principles must be remembered, that a form of sewing is to be used that does not injure the leaves, but does allow the boards to be attached solidly.

The amateur, possessed of time, accuracy, and a few tools, can add some satisfactory books to her library if she will carefully follow the following directions. In the first place, the book chosen to be experimented on should not be a very thick one, nor should it be one already punctured



No. 3
Doublure of preceding book bound by Padeloup. Courtesy Chas. Scribner's Sons.



No. 1
A treatise on certain of the Books of the Bible. Manuscript on vellum in the original oaken boards covered with sheepskin, having the original chain attached. Early XV. century. Courtesy Chas. Scribner's Sons.

along the back with the holes left by sawed-in bands or wires. Leaves for a diary or guest-book are excellent to begin with.

The following supplies must be on hand before work can be begun. See also Illus. No. 4. The approximate cost of special book-binder's tools are affixed, but small articles, like carpenter's square, dividers, etc., can often be found in the family workshop.

TOOLS.

Large shears.....	\$.75
Backing hammer.....	1.50
Cutting knife.....	.25
2 Leather paring knives	1.50 ea.
Paring stone (lithographer's stone).....	1.50 up
Bone folder.....	.25
Dividers (2 pairs large and small)	
Carpenter's Square	
Metal ruler	
Awl	
Sewing frame.....	1.75 up
Band nippers.....	1.50 up
Finishing press.....	2.25
Pressing Boards, several sizes	
Pressing tins, several sizes	
Backing boards or irons	
Glue pot and brushes	
Small letter press	

This list does not include a press and plow, essentials if the worker intends to take up hand-binding as a profession. Generally, however, the amateur can manage to get boards cut at some bindery which are sufficiently accurate to use for a guest-book. The dimensions must be given correctly to the one who does the cutting.

In regard to presses it may also be said that a large standing press is of course infinitely better than a letter press, but the latter can be made to answer very well by leaving the book in for 48 hours, or by pressing it in sections between tins before pressing it as a whole.

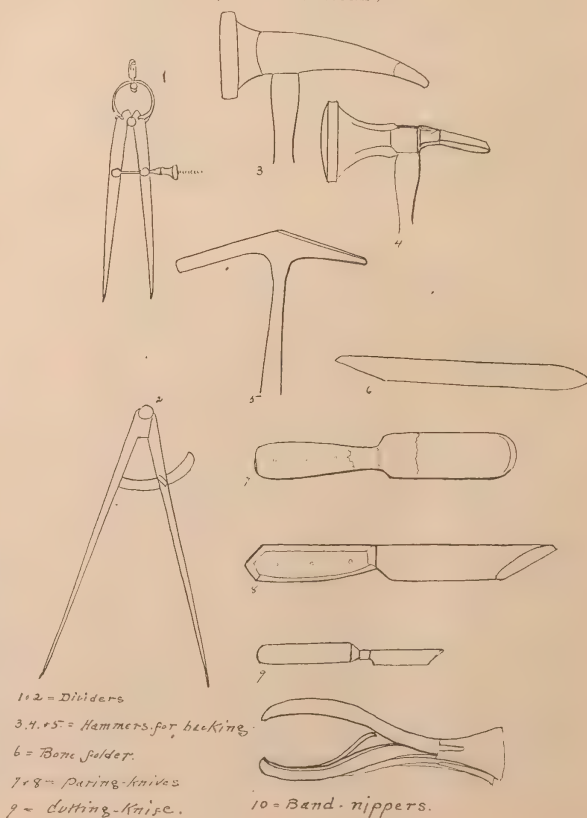
Whatman's hot pressed, Michelet or Van Gelder, and a good bond paper should be kept on hand in small quantities, also a few sheets of strong thin Japanese rice paper. At the end of this article will be given a list of places where supplies can be obtained.

Book-binders' elastic glue is to be obtained by the pound. It should be broken into small pieces, and, if it seems very hard, soaked in cold water over night. A double glue pot is essential; but a granite ware double boiler has been known to answer. The glue should not be heated until nearly time to use it, and it should not be heated and re-heated, as this causes it to lose its strength and elasticity.

Bookbinders' paste is the best, but a substitute may be made by a very simple recipe given further on:

We take it for granted that the amateur will sew her book on *outside*, not *sawed-in*, bands. First she must see if the sheets are in perfect condition. If the book is composed of sheets of blank paper, it will be found that charcoal drawing paper (Michelet or Van Gelder) is very satisfactory, for it is strong and also keeps its color well. These sheets are large, and if divided into quarters the size thus obtained makes a good double leaf. The fold should be rubbed down with the "bone-folder", this is also used in cutting these sheets in preference to a knife. Sheets are arranged in what are called "sections," consisting of from three to eight thicknesses, depending upon the heaviness of the paper. Four thicknesses of charcoal paper are as many as a needle will easily penetrate. The leaves in a section are placed one inside another as closely as possible and each section should be well rubbed down with a folder.

(TO BE CONTINUED.)



KEEP THE FIRE ALIVE

KERAMIC STUDIO

CONTRIBUTORS

TEANA McLENNAN

MERTICE MacCREA BUCK

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

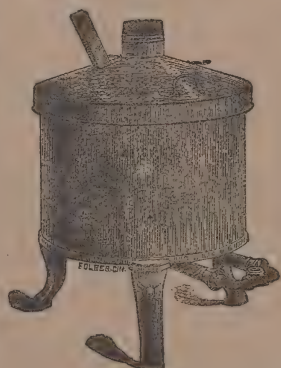
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CONTENTS FOR SEPTEMBER 1907

	PAGE
Editorial Notes	97
League Notes	97
Studio Notes	97
Editorial, and the following studies, by Teana McLennan	98
Crabapple Blossoms	98
Poppies	98
Pale Pink Roses	99
Narcissus	100
General Instructions for Water Color Work	100
Daisies	101
Wild Rose Study	102
American Beauty Roses	103
Chrysanthemums	104
Pond Lily	105
Grapes	106
Yellow Roses	107
Landscapes for tiles	108-109
Blackberries	110
Red Roses	111
Snow Ball	112
Thistles	112-113
Pink Roses	114
Convolvulus	115
Small Roses	116
Fleur De Lis	117
Sweet Peas, supplement	118
Use of Fusible Cones in Firing	118
Answers to Correspondents	118
The Crafts	118
Practical Book-binding (continued)	
Mertice Mac Crea Buck	119-122

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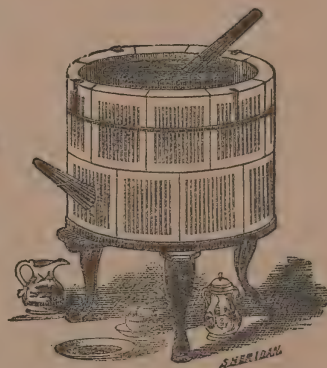
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KERAMIC STUDIO

Vol. IX, No. 5

SYRACUSE, NEW YORK

September, 1907



Take pleasure in presenting the work of Mrs. Teana McLennan Hinman of New York. Her water color studies are so well known to readers of KERAMIC STUDIO that her work needs no comment. It is sufficient to say that her studies in opaque water color are among the most popular of those presented by KERAMIC

STUDIO. The lovers of conventional design will find interesting motifs and will, we hope, be unselfish enough to gladly give up one number to lovers of naturalistic studies.

o o o

The study of cyclamen which was published in April number without the name of designer is by Miss Carrie E. Williams, of Dunkirk, N. Y.

o o o

In our Class Room competition for Figure Painting, the first prize was awarded to Emma S. Timlin, of Kansas City, Mo., and the second prize to Nellie F. Du Bois Henderson, of Herkimer, N. Y.

o o o

The next issue will be mostly of decorative designs. November KERAMIC STUDIO will be edited by Miss Jeanne Stewart of Chicago, and the January California number by Miss Leta Horlocker will be the last of our special editions.



LEAGUE NOTES

At different stages of mental growth we require different standards. Beauty is said to be external, that is, outside ourselves and we become acquainted with it through our senses. A thing is said to be beautiful which is pleasing to the mind; it is evident then that our standard of beauty must change with the development of the mind. The paint patches on the face of the Indian are beautiful to him but not to us.

In our work as students of design adapted to ceramic forms we find this true, that our standard is constantly changing with our education and we have outgrown the things which pleased us once. Each day we are aiming at a higher standard. We no longer paint nature studies on a surface which distorts them, yet we do study nature faithfully and apply her principles to our designs. The better we understand and apply these principles the better our work will be, for it will illustrate the principles of Fitness, Proportion and Harmony derived from our study of Nature. Members are urged not to neglect this study of nature. If you have not already made the pencil sketches of "Facts from Roses" problem one, there is still time. A few hours work direct from nature will give one his own interpretation of the facts, the application of them will differ from that of others and the work will be original and have a style of its own. If one constantly studies the work of any designer he acquires his style but variety in nature is

infinite and your work from it cannot resemble any one else's if you state the facts as you see them.

Fine studies of flowers and plant forms are frequently reproduced in the KERAMIC STUDIO and are a great help to the student of design for reference, but if you desire to advance rapidly do not depend entirely on them but have your own sketch book to refer to. See League Notes in July number of KERAMIC STUDIO for what is meant by "Facts from Roses."

The designs for Problem II are also to be sent in for correction by October 1st. The drawings may be made, if desired, several times the size required for the finished design but try and keep them exact in scale so that they can be easily reduced when applied to the china.

Mrs. Nellie A. Cross, chairman of Exhibition Committee and Mrs. Lula C. Bergen, chairman of Transportation Committee have not yet completed the schedule of the route for the travelling exhibition because some clubs are slow in replying and the committee desires to hear from all. As far as arrangements can be made at present it is planned to have it leave Chicago, October 20, going first to Pittsburg, Pa. The complete schedule will be published later.

Miss M. Ellen Iglehart, our vice-president, has kindly offered her studio, 100 Auditorium Bldg. and her services to League members visiting Chicago, and will gladly give them information desired in regard to the League and place them in telephonic communication with other officers of the League. The central location of her studio will make it very convenient for visitors having only a short time in the city.

Club members and individual members are asked to send in suggestions of interest to the League before the October meeting so that action may be taken upon them at that time.

Presidents of affiliated clubs by virtue of that office are honorary vice-presidents of the League and members of the council and are expected to aid the Advisory Board in the management of League affairs by giving them the benefit of their judgment and experience. The officers of the League are willing to do all that is possible for the League but success depends on the support given by the clubs. The newer clubs need the support of the older and stronger ones. By aiding others we ourselves are benefitted.

Send all communications in regard to the study course to

MARY A. FARRINGTON, Pres. of League
1108 Norwood Ave., Chicago.



STUDIO NOTES

Miss M. Helen E. Montfort will reopen her studio in October after a most delightful summer in Italy.

Mr. Marshal Fry's summer class at Southampton closed the middle of August.

Mrs. Vance-Phillips has just closed successfully her last season at Chautauqua. She is intending to reside in the future in California.



CRAB APPLE BLOSSOMS

(Treatment page 102)



IN this edition it has been my object to have the studies so arranged that they should be used for the decoration of china as well as for water color studies; for use on china they must be decorative, and by that I mean conform to the lines and shape of the object on which they are painted, while a water color study is essentially a picture. It has been no small task to do this, and I trust that the many readers of KERAMIC STUDIO will not think that these studies were made to please each of them individually, my object was to present a set of studies such as my pupils paint, so that all might see and perhaps find something to their taste.

I was much pleased when the KERAMIC STUDIO asked me to edit this number, and I thought of some new and daring decorative schemes, most of which I thought best not to use, as at every mail, it seems to me, I received letters asking me to make this kind or that kind of a study, but no one asked for anything like the "bold ideas" I had in mind.

And how distressed I have been by the word received from the various ones who have written me!

One said, "Please do not have any roses in your number, as every one has so many now, and besides no one knows how to paint a rose." I was overjoyed when I saw by the name of the writer that it was no one who knew my work.

Another wished me to do all landscapes, as that was what her pupils were studying at the present time, having learned all there was to know about painting flowers!

Then a visitor from the West wished me to do a "lot of little studies," as the big articles were so expensive and her pupils could not afford to buy them, adding "and please do not do any conventional studies or I shall not buy the book."

The other day a lady, in discussing the present work of the china painters, said very sweetly that she hoped I had made a few studies at least that were worth printing, that most of the work was so bad these days it was hard to get a good study, and again wished I would have a few good ones, So did I, and I mentioned that they were all naturalistic. "Such a pity," she said, "as no one paints naturalistic now."

Another visitor, who was charming, said it was so nice that "you celebrities" (I was so flattered), never paint anything that is good, as it gives the others so much more opportunity. I might have answered many things, but thought of them only the next day, and at the moment simply agreed with her, regretting all my great new ideas, which, I now fear, would have been disastrous.

And I realized how difficult it is to try to give to many thousand china painters designs that will please each and all. Surely one who does the work of editing such a magazine as the KERAMIC STUDIO every month, deserves much praise.

TEANA McLENNAN



POPPIES

(Treatment page 102)



PALE PINK ROSE

(Treatment page 102)



NARCISSUS

WATER COLOR TREATMENT.

Lemon Yellow, Payne's Grey, and Hooker's Green.

Leaves—Hooker's Green No. 1, Payne's Grey and Emerald Green, with Lemon Yellow for high lights.

TREATMENT FOR CHINA.

Apple Green and Grey for Flowers. Leaves—Apple Green, Dark Green and Banding Blue.

GENERAL INSTRUCTIONS FOR WATER COLOR WORK

No White is used with Carmine alone; it must have Safflower with it to give a brilliant effect. as the White is blue in tone and the Carmine is the same, the result is a muddy color without the Safflower.

No White should be used with Indian Yellow unless Lemon Yellow is used with it.

The method of working in the opaque color is very simple, very direct and not experimental. All teachers who wish to make studies from nature for use in the studio will find this method of working will materially expedite matters; for one may lay in the shadows and put on the high lights, thus working around one's work at the modeling, the drawing and color at the same time, usually being sure of a good result.

The first wash after the drawing is made is light in color and thin, the shadows first and then the lights, having a blocked in idea of the values and modeling, then the White mixed with the same colors, beginning with the high light and working to the shadows; in this way the study is kept clean and the color pure.

To work on white paper the entire background must be covered before the study is begun as the dead white of the paper is very trying, causing one to make all shadows too light.

Practice, practice, practice, and "If at first you don't succeed, try again." No one learned to paint who was easily discouraged, and no one ever succeeded who did no work.

Paint, paint, paint, and at the end of six months you will be amazed at the number of good studies you have. Generally speaking, if one is careful and earnest and can give up one hour each day to painting what one wishes to paint, excluding the thought of the profit, one year or even six months will work wonders in technique, color and strength. But work alone will do this. We have all made so much money with so little knowledge that we are apt to think we always shall—well we shall see.

When giving the treatment for the china studies it is impossible to give the exact amount of each color to be used; all depending on how an article is fired and (as so many seem to forget) the experience of the painter. It is very much like a good cook of whom I have heard, giving a recipe for a cake, "use flour and salt and water, then your own judgment." That is always the feeling I have when giving the treatment for water colors or china studies. I can give the flour, the salt, and the water, perhaps a little more, and then one's own judgment must do the rest.

All roses that are pink are not all pink and one of necessity must use discretion in painting them. The same with any other color. The color must be thin the first firing, only an indication of what the result will be; the second and third fire worked each time in more detail, and the dusting is a very important matter as this deepens the color, it pulls the study together and brings all in harmony.

The treatment for several of the china studies was given me by Mrs. Thompson, of New York, to whom I am very grateful.



DAISIES

(Treatment page 112)

**WILD ROSES**

TREATMENT FOR CHINA.

Peach Blossom and Carnation. For the shadow side Carnation and Ruby.

CRAB APPLE BLOSSOMS (Page 98)

WATER COLOR TREATMENT.

Safflower, Carmine in the shadows. Stems—Burnt Sienna and Van Dyke Brown.

TREATMENT FOR CHINA.

Peach Blossom and Rose in the shadows. Stems—Hair Brown and Blood Red, and Yellow Red and Hair Brown.

POPPIES (Page 98)

WATER COLOR TREATMENT.

Safflower, Carmine and Green for shadow; with Brown Pink and Safflower for the yellowish tone.

Leaves—Hooker's Green No. 2, and Indian and Lemon Yellow.

TREATMENT FOR CHINA.

Yellow Red, Pompadour and Blood Red, Carnation or Rose with a touch of Grey and Lemon Yellow for the pinkish ones. Ruby in the shadows. Leaves—Apple Green, Yellow Green and Banding Blue.

CHRYSANTHEMUMS (Page 104)

WATER COLOR TREATMENT.

Yellow—Lemon Yellow, Indian Yellow and Safflower with Brown Pink.

Pink—Safflower, Carmine, Hooker's Green, and Van Dyke Brown. Leaves—Indian Yellow, Payne's Grey, Prussian Blue, Burnt Sienna and Carmine in the shadows.

TREATMENT FOR CHINA.

Yellow—Lemon Yellow, Yellow Brown and Yellow Red.

Pink—Peach Blossom, Rose and a little Yellow.

White—Grey for Flowers and Apple Green.

Leaves—Yellow Green, Deep Blue, Green, Hair Brown and Black. Same color in stems, a trifle more brownish

PALE PINK ROSE (Page 99)

WATER COLOR TREATMENT.

Rose—Rose Madder and Cobalt, Carmine or Madder Carmine in the centers. Leaves—New Blue, Hooker's Green, Payne's Grey and Burnt Sienna. Stems—Same color as leaves.

PINK ROSES (Page 114)

WATER COLOR TREATMENT.

Rose—Carmine and Hooker's Green with a touch of Van Dyke Brown for the shadows, Safflower and Lemon Yellow for the lights; Emerald Green is a great help in the half tones. Leaves—Lemon Yellow, Emerald Green, Hooker's Green and Payne's Grey; Stems—The same as leaves. Thorns—Burnt Sienna, Carmine and Safflower.

TREATMENT FOR CHINA.

Peach Blossom or Carnation and Grey for Flowers. The leaves and stems are the same as the small rose leaves.

RED ROSES (Page 111)

WATER COLOR TREATMENT.

Rose—Carmine and Safflower with Hooker's Green and Van Dyke Brown in the shadows. Leaves—Hooker's Green No. 1 and Hooker's Green No. 2, Lemon Yellow, Indian Yellow and Burnt Sienna.

TREATMENT FOR CHINA.

Carnation, Pompadour. Leaves—same as pink rose a little more Banding Blue being used.

AMERICAN BEAUTY ROSES

WATER COLOR TREATMENT.

Safflower, Hooker's Green, and Van Dyke Brown with a touch of New Blue and Payne's Grey.

Leaves—Hooker's Green and Carmine, New Blue, Indian Yellow and Payne's Grey. Stems—The same color as leaves.

TREATMENT FOR CHINA.

Aulich's Rose and Aulich's American Beauty. The same colors for dusting, deepen the color and it is well to give these reds as few firings as possible.

The leaves—Apple Green mixed with Banding Blue. The tone of these leaves is decidedly blue, Empire Green, and Deep Blue Green. The stems are the same tone as the leaves so the same colors are used using a little more Black. The thorns—Yellow and Yellow Red.



AMERICAN BEAUTY ROSES



CHRYSANTHEMUMS

(Treatment page 102)



POND
LILY

(Treatment
page 118)



GRAPES

WATER COLOR TREATMENT.

Yellow—Lemon Yellow, Indian Yellow and Carmine.
 Green—Lemon Yellow, Hooker's Green and Emerald Green.
 Purple—New Blue, Carmine and Prussian Blue.

Leaves—Hooker's Green No. 1 with Burnt Sienna in the brown touches. Stems—Burnt Sienna, Van Dyke Brown and Carmine.

TREATMENT FOR CHINA.

Green—Banding Blue, Egg Yellow, Brown Green.
 Blue—Banding Blue, Violet and Black.
 Red—Ruby and Blood Red.

Leaves—Apple Green, Dark Green, Yellow Green, Yellow Red in touches, Yellow Red and Hair Brown in stems.



YELLOW ROSES

(Treatment page 118)



LANDSCAPES

WATER COLOR TREATMENT.

The water color treatment of landscapes, Prussian Blue and White for sky; Hooker's Green No. 1 and 2 for foliage; with Payne's Grey and Red; same color in grass with Emerald Green and Lemon Yellow. The walk—Payne's Grey, Burnt Sienna and Van Dyke Brown. Tree trunks—Van Dyke Brown, Burnt Sienna.

TREATMENT FOR CHINA.

The landscapes are done in Copenhagen Blue dusted with Black and Ruby.



BLACKBERRIES

(Page 110)

WATER COLOR TREATMENT.

Berries—New Blue, Carmine, Payne's Grey, Prussian Blue.

Leaves—Hooker's Green, Burnt Sienna and Carmine. Stems—Van Dyke Brown, Burnt Sienna and Carmine

TREATMENT FOR CHINA.

Light tone, Blue Green, Banding Blue and Violet, a little Ruby and Black. Leaves—Blue Green for the light tone and Apple Green and Banding Blue, and the brownish boughs Yellow Red and Hair Brown.





BLACKBERRIES

(Treatment page 109)



SWEET PEAS—TEANA McLENNAN

SEPTEMBER 1907
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



RED ROSES

(Treatment page 102)



shadows. Leaves—Hooker's Green, Payne's Grey and Indian Yellow, Emerald Green and Lemon Yellow for the high lights.



THISTLE

WATER COLOR TREATMENT.

Safflower, Carmine, Van Dyke Brown and New Blue. For shadows, Carmine, Hooker's Green No. 2 with Carmine. Leaves—Hooker's Green No. 1, Indian Yellow, Prussian Blue and Payne's Grey. Stems—The same color as leaves.

TREATMENT FOR CHINA.

The thistles from the color study are a purplish tone and Blue may be used freely. Banding Blue or Blue Green in the lights, Carnation, and Carnation and Ruby in the shadows. American Beauty may also be used as it gives a bluish tone. Egg Yellow for the little lights.

The leaves also are bluish in tone and Banding Blue, Apple Green and Black give the tone; Yellow Red for the points of the leaves.



SNOWBALL

WATER COLOR TREATMENT.

Lemon Yellow, Payne's Grey and Hooker's Green No. 1. Leaves—Hooker's Green No. 2 and Indian Yellow with Payne's Grey. Stems—Van Dyke Brown and Carmine.

TREATMENT FOR CHINA.

Apple Green, a touch of Peach Blossom, and Grey for Flowers. Dusting—Apple and Yellow Greens. Stems—Hair Brown and Yellow Red.



DAISIES (Page 101)

WATER COLOR TREATMENT.

Daisies—Lemon Yellow, Indian Yellow and Payne's Grey.

Centers—Lemon Yellow or Indian Yellow with a touch of Safflower or Carmine on the shadow side.

Vase—Indian Yellow, Lemon Yellow and Burnt Sienna with Payne's Grey in the shadows.

TREATMENT FOR CHINA.

Grey for Flowers, Apple Green. Centers—Lemon Yellow, Yellow Brown, Yellow Red for the shadow side. Vase, Lemon Yellow shadow side, Yellow Brown and Black.



FLEUR-DE-LIS (Page 117)

WATER COLOR TREATMENT.

New Blue, Carmine, Prussian Blue and Carmine in the



THISTLES FROM PHOTOGRAPH

WATER COLOR TREATMENT.

Very low in tone. Carmine, Payne's Grey, with a touch of Safflower or the light side. Leaves—Hooker's Green, Carmine and Payne's Grey.

TREATMENT FOR CHINA.

For thistle very low in tone; Copenhagen and a little Rose and Black, Green, Deep Blue Green and Ruby for body and leaves. Dusting—Copenhagen and a little Black and Ruby growing darker toward the bottom.



PINK ROSES

(Treatment page 102)



CONVOLVULUS

(Treatment page 118)



SMALL ROSES

(Treatment page 118)



FLEUR-DE-LIS

(Treatment page 112)

SWEET PEAS (Supplement)

IN painting this study the greatest effort should be made to keep the work broad and bold as it is always difficult when painting any small flower not to have it look labored.

WATER COLOR TREATMENT.

Pink—Carmine, Safflower, and Van Dyke Brown, Emerald Green (in the half tone) mixed with Carmine.

Purple—Carmine, New Blue, in the high lights Safflower and New Blue.

White—Lemon Yellow, Payne's Grey and Indian Yellow.

Green leaves—Indian Yellow, Prussian Blue and Hooker's Green No. 1.

TREATMENT FOR CHINA.

Pink—Peach Blossom and Carnation.

Purple—Blue Green, Banding Blue and Ruby.

White—Lemon Yellow and Grey for Flowers.

Green leaves—Apple Green, Banding Blue and Yellow Green.

POND LILY (Page 105)**WATER COLOR TREATMENT.**

Lemon Yellow, Payne's Grey, Indian Yellow and a touch of New Blue and Brown Pink for transparency. Leaves and background—Burnt Sienna, Prussian Blue, Payne's Grey for the lights, in ground Lemon Yellow and Hooker's Green No. 1.

TREATMENT FOR CHINA.

Apple Green, Grey, Copenhagen to give the transparency. Leaves—Deep Blue Green and Empire Green. Background—Deep Blue Green, Dark Green and Black, wipe out the high lights and dust with Yellow Green.

CONVOLVULUS (Page 115)**WATER COLOR TREATMENT.**

Flowers—New Blue, Prussian Blue and Carmine, Safflower with New Blue for the high light.

Leaves—Indian Yellow, Prussian Blue and Hooker's Green No. 1. Stems—Carmine, Van Dyke Brown.

TREATMENT FOR CHINA.

Banding Blue, Grey, Ruby, Blue Green and Violet, Blue Green, Apple Green, Deep Blue Green and Black.

SMALL ROSES (Page 116)**WATER COLOR TREATMENT.**

Rose Madder and Cobalt, a touch of Lemon Yellow and Green, if desired.

Centers—Carmine or Madder Carmine. Leaves—New Blue or Cobalt, Payne's Grey, Hooker's Green or Sap Green. Stems—Van Dyke Brown and Brown Madder.

TREATMENT FOR CHINA.

Pink roses may be painted entirely in Peach Blossom but a better result is obtained if a little Carnation or American Beauty is used in the centers, and Grey for Flowers always improves the half tones.

Green leaves—Yellow Green light, or Apple Green, Banding Blue, Empire Green. Stems—Yellow Brown and Hair Brown.

YELLOW ROSES (Page 107)**WATER COLOR TREATMENT.**

Centers—Burnt Sienna and Safflower for the brilliancy. Leaves—Hooker's Green, Indian Yellow and

Payne's Grey with a touch here and there of Brown Pink.

TREATMENT FOR CHINA.

Lemon Yellow, Indian Yellow and Van Dyke Brown with a touch of Payne's Grey in the shadow.

USE OF FUSIBLE CONES IN FIRING

THE fusible cones showing the different temperatures which the kiln reaches during firing, are becoming of more and more general use among potters, and there is no reason why they should not be used also by china decorators. It is true that it is easier to judge of the stage of firing from the color in the kiln at the low temperatures used in overglaze work than it is at the higher temperatures reached in pottery work. In fact it is impossible to do so at high temperatures, but it seems to us that, even in an overglaze muffle firing, great advantage would be derived from the use of cones. After a little experimenting the decorator would find out exactly at what point the firing should be stopped both in front and back of the kiln. In overglaze work some colors must be fired hard, others lightly.

As we have not experimented with cones at low temperatures, we do not know exactly what numbers should be used in overglaze work but think it must be about cones 013 and 012. Prof. Ed Orton, Jr. of the Ohio University, Columbus, Ohio, who manufactures these cones and sells them for 1 cent a piece, would undoubtedly be glad to give information on this point.

The cones should be imbedded in a lump of fresh clay, which should be left to dry thoroughly before the firing is done, otherwise it might explode in the kiln. With the base thus firmly set in clay the cones will stand upright and can be watched through the spyhole. When the temperature of the muffle reaches close to the point of fusion of the cone, the point of the latter is seen to bend and it will gradually go down until it touches the bed of clay in which the cone is imbedded. A little later on the cone will collapse entirely. These three stages mark three slight variations of temperature.

We would like to see some of our subscribers experiment with these cones and would be glad to publish the result of those experiments. It would be interesting to know at what cone, or what stage of melting of the cone, best results are obtained for the firing of different colors, lustres and gold, on Limoges, Belleek and other china.

ANSWERS TO CORRESPONDENTS

Mrs. W. T. C.—Powder colors are not so good for deep tinting as tube colors. Ruby, Purples and other gold colors are more difficult to handle this way than other colors. Try tinting with the following formula: As much fat oil (in bulk) as color, rub to a stiff paste, thin with oil of lavender. Depth of color is obtained by dusting powder color into the tinting. Dropping the color on the tinting and brushing it over with a pad of surgeons wool avoiding letting the wool touch the tinting, dust until the oil will absorb no more color. If the livid bright gold comes out spotty, the gold is put on too thick, thin with essence of lavender until it goes on a smooth golden brown, or perhaps there is dust on the china or gold, or occasionally, if the spy holes in kiln are not left open long enough, the moisture may collect on the china and make spots.

A. W.—Maroon is a rich, dark red for dusting. In doing a conventional design where there is an all over tinting of color, it is always safest to fire the tinting before dusting different colors on small spaces. Then tint the places to be dusted only, cleaning off the edges. There is no comparative list of colors published except a short list given in KERAMIC STUDIO answers to correspondents. There are slight variations in all the different makes so that one must learn the colors separately.

THE CRAFTS

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

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

PRACTICAL BOOKBINDING

Mertice Mac Crea Buck

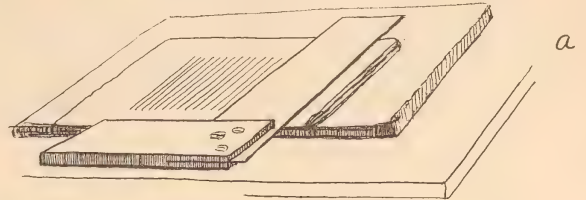
(CONTINUED)

EVERY book has what are called "end-papers," sometimes known as fly leaves, in this case made of charcoal paper like the sheets, and always as nearly like the printed paper as possible. The best end-papers are those made with a hinge joint, or zigzag sheet (Illus. No. 5,) to allow the book to open freely and must be made as neatly as possible, as a great deal depends upon their accuracy.

In making them take a sheet and divide it into four equal parts with a large try square by making lines crossing at right angles in the center. Mark these four corners x and cut along the line with a sharp knife on card-board or glass. Fold each of these pieces very carefully so that the corner marked x meets the other corner and the edges exactly coincide. Rub this fold with the bone-folder, open it out and measure one quarter of an inch from the fold on the right hand side top and bottom, turn this back over to the left and rub it down. Open it out and on the other side of the central fold mark points one-fourth of an inch less thickness of paper. Crease as before and open out. Cut a piece of strong thin paper, (linen bond does very well) the size of the folded sheet, this is called the tip, and paste carefully on to the wider of the two folds. Fold it over and rub down.

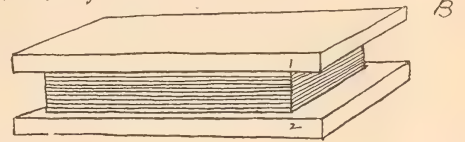
A word ought, perhaps, to be said in regard to the pasting. The paste should be made of flour, wet with cold

water and then rubbed through a sieve to get out the lumps. A half cup of flour makes a good amount, with about four cups of boiling water poured on. It must boil until well cooked, and if necessary strained again to ensure perfect smoothness. If it is not to be used at once a bit of alum should be dissolved in it to make it keep. For very thin paper,



V. Preparing sections for sewing.

a. Cutting heads of sections.



B. Pressing. 12 = head of book.

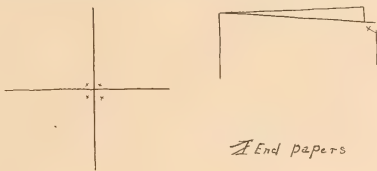
Test with try square verticality of 12 before screwing up press.

No. 6

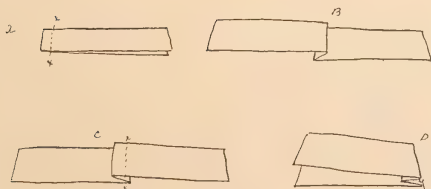
and especially for mending holes in the paper, half starch and half flour should be used. The paste must be put on with a small brush, in pasting the tip on an end paper, the space to be covered being outlined by a clean piece of paper, which should at once be crumpled and thrown away. This leaves paste exactly where is it wanted, and the tip being put in, another clean piece of paper should be laid over and rubbed down. Great daintiness must be observed in all pasting, as wet paper shows every finger mark. The end-papers must be laid between clean papers and pressed under a lithographic stone till dry. They may then be taken out, the two extra sheets slipped in, and the papers laid in position, tip out, at each end of the book (Illus. No. 6.)

If desired the edges may be cut by hand, the top or head being cut, section by section, with a sharp knife along the edge of a try-square at right angles to the back. If the edges are to be gilded this is a good plan. If the head is straight the gilder can cut the other edges by machine. The edges gilded before the book is sewn make what is called a "rough gilt" appearance when the book is done.

The top being cut and the end papers put in place, tip out, the book should be put in press. It must be knocked up very carefully, i.e. held between the two palms, exactly vertical, "head" (or top) down, and tapped gently on a horizontal surface. The back must also be knocked up in the same way. The book must be held with great care after being knocked up, and laid on a board without altering the position, for if a single section slips in, in putting the work in press, the correct position can never



A End papers



a = one sheet of end paper, 4 1/2 inch points 1/4 inch from fold. Turn back paper 1/2 inch left along dotted line.

b shows fold turned back. Reverse paper (bottom up). c shows position. Mark points a little less than 1/4 inch (thickness of paper less). Turn back paper along dotted line. d shows fold turned back. y = hinge joint or zigzag.

E = end paper with tip pasted to wide fold.

No. 5

be regained, and disastrous results will ensue in the sewing. After the book has been carefully laid on the board, it should be tested with the try square to see that the head and back are vertical, if not, the whole thing must be knocked up again. If the result seems satisfactory another board should be placed on top of the book, and the two boards, with the sheets between, carefully transferred to the press, and placed as nearly as possible under the center. The screw can then be tightened and the book left thus for twenty-four hours.

In sewing a book on tapes it is not absolutely necessary to use a sewing frame, but much more satisfactory results are obtained by its use. Ordinary tape answers very well, and either embroidery silk or book-binders' linen thread may be used to sew with. Silk, in a soft green shade, harmonizes with almost every cover, and it can be bought by the skein for three or four cents, while it is necessary to buy a large quantity of binders' thread, more than would be used in two or three years; the silk is more satisfactory. An ordinary large needle is used, and held in place at the top of the thread by running it backwards, say half an inch through the silk, and pulling it tight.

Let us suppose that the book is pressed sufficiently and ready for sewing. It must first be marked up; that is, lines must be drawn vertically across the back to show the sewer the position of the sewing tapes. Four tapes are generally sufficient, so the length of the book should be divided into five sections with the one at the bottom or "tail" slightly longer. On each side of these points a line should be drawn with a try-square *half the width of the tape away*.

In addition to these lines two others should be drawn, about three eighths ($\frac{3}{8}$) of an inch from each end, for the



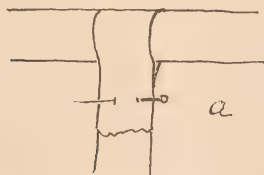
Position at sewing frame, on front with left arm at back of sheets.

No. 8

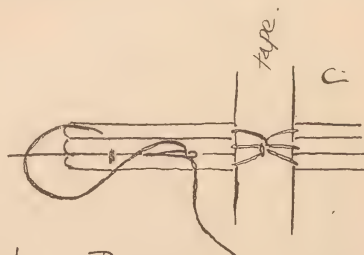
kettle stitch, which is a very essential part of the sewing. It is a kind of button-hole stitch, which will be referred to again later on, the name is said to be a shortening of the term "catch up" stitch. Some people saw in the line of the kettle stitches, but if this is done the end-papers must be moved down, or taken out, as the saw cut would show too much.

The tapes are pinned over the top bar of the sewing frame as shown in Illus. No. 7. and slipped along until

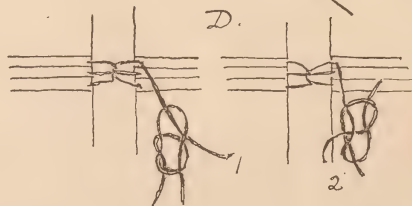
III Sewing on tapes.



A. Fastening tapes to sewing frame.

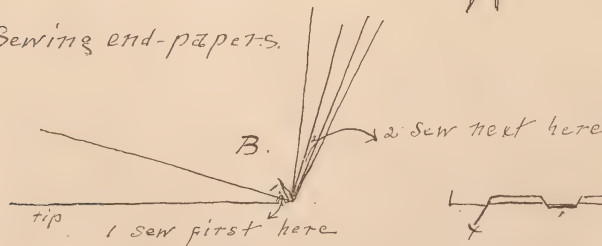


C. Kettle stitch. and crossing of tapes.



D Weaver's Knot.

B. Sewing end-papers.



E. Top view of sewing.

xk = Thread . 1 2 3 4 = tapes.

No. 7

they nearly as possible coincide with the spaces in the back of the book. They should be left well to the right of the press, so as to leave room for the sewer's left hand and arm to go in behind the sheets, as shown in the sketch.

The tapes should be tacked under the lower edge of the sewing frame to hold them in position, the screws of the frame then tightened, care being taken to keep the top bar exactly horizontal and the tapes quite taut.

The book should be left in a convenient position back of the tapes on a board. A board of good size should also be laid on the press, close up against the tapes. Often it is wise to lay the sewing frame upon the paring stones, so that the sewer need not stoop.

There is some difference of opinion as to whether or not it is better to begin with the front or the back of the book in sewing. Personally, I think a beginner should start with the back, for in this art, as in every other, practice makes perfect. It is well to prick through with a large needle the pencil marks where the stitches are to go through in each section, and in the end paper. In the latter it may be done twice as there are really two rows of sewing.

In starting the sewing of the back end paper, after it is laid in position, the thread to be used may be tied to a tack two or three inches from the end of the book. The needle goes in at the first kettle stitch, and is pulled through at the back by the fingers of the left hand, and comes out at the mark on the right hand side of the first tape. It crosses the tape and goes in again on the other side, and so on to the kettle stitch mark at the other end. The next row goes back through the end papers to the first kettle stitch, where the thread is tied to the loose end untied from the tack. The end paper should be rubbed down with a bone folder, then the next section laid on, open in the center, half the leaves being held upright by a weight tied to the top of the sewing frame. When this section is sewed a kettle stitch is made as in the sketch. In every third row a thread is caught over the preceding two in crossing the tape.

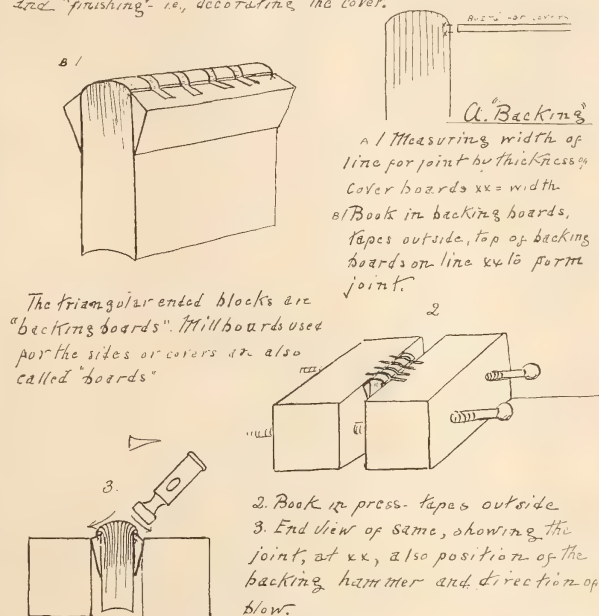
Care must be taken not to leave the kettle stitches too loose, on the other hand they must not be so tight as to leave the center of the book bulging. It is a good plan, especially in sewing charcoal or other heavy paper, to rub down each section after sewing. The head should occasionally be tested with a try square to see that it is vertical. Where the thread is exhausted a new one may be tied on by means of a weaver's knot (D in Illus. No. 7) and made so that it will come midway between tapes. It is pulled through to the inside and the ends frayed out. When the other end paper is attached the thread is fastened with a double kettle stitch. The ends should then be cut off almost three-fourths of an inch long, frayed out and pulled through into the book. The tapes should be cut off about two inches from the book, which is now ready to be put in the finishing press, back up, then the tapes pulled as tight as possible. These cut off ends are called slips by binders.

After taking the book from the finishing press, knock up the head and back and put it back in the press with a piece of waste board on each side, coming up to within an inch of the back. Glue the back all over, working in as much as possible between the sections. Scrape away as much as comes off easily. Take the book out of the press and lay it on a wooden board to dry, and let it stay until no "tackiness" remains, half an hour or perhaps on a damp day, an hour. It may be tested by touching it with the finger. It should not stick, neither should it seem dry and hard.

When it seems to be in the right condition it is ready for the process called rounding. Lay the book on a table with the fore-edge to the front, and with the hand spread out so as to use the full force of the fingers, push the top cover forward till it is considerably in front of the lower, and tap the back of the book with the backing hammer several times. Then turn the book over and repeat the process on the other side. Rounding is intended to make the book of the same thickness throughout by doing away with the extra width at the back due to the sewing. In a guest-book or a diary it is not necessary to have much of a round.

The rounding of the book is the first of the processes included under the general name of "forwarding," from the time the sewing is completed until the cover of leather is ready for "finishing"—(decorating). These processes are rounding, backing, preparing and attaching boards (sides), covering, etc., each of which will be described in its turn.

"Forwarding." This includes all processes between sewing and "pushing" i.e., decorating the cover.

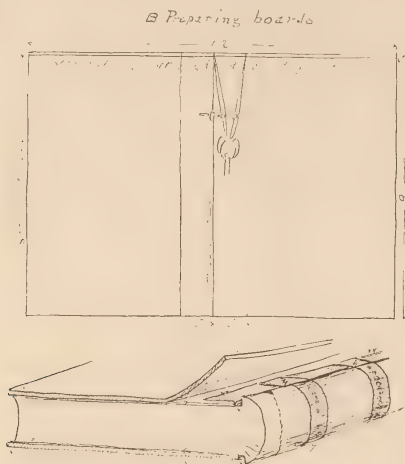


No 9

The book being rounded evenly, it is ready for backing, the most particular process of all. In the first place, the thickness of the mill boards to be used for the sides must be decided upon, as the joint, or groove, where the book opens, corresponds to them in size. Backing not only provides a groove into which the boards will fit, but it also helps weld the sections together. It forms the backbone of the binding and can never be omitted, even in the flimsiest commercial work. The width of the joint should be marked off on the top of the waste or "tip" paper, setting off the exact thickness of the board with dividers from the back of the book at each end and connecting these points with a light line. The book must then be put in the press, tapes outside with the top of the backing board exactly on this line on each side the whole length, (as shown in sketch B 1, Illus. No. 9) and the same degree of rounding at each end. The press should be partly tightened so as to allow the position

of the book to be corrected. Even professionals often have to try several times before the book is in the right position, when the press may be screwed up.

Backing is a wrist movement, literally "down and out," as shown in the same illustration. First beat the edges over to form the joints, then take out the book and see if the two joints are exactly alike and the two ends rounded equally, if not, and they are very likely *not* to be, correct the fault by hammering it again.



C Putting on boards. $\times \times$ = space between board + joint (French joint)
 V = thick board fitting up to board and waste and paper and tapes
 the narrow boards (from boards) $\frac{1}{8}$ " space.

No. 10

The joints being well started, screw up the press as tightly as possible, and begin the backing, striking with steady pressure all along the back, so that the sections slant slightly toward the joint on each side. Keep at it till the back is smooth and hard, and leave it to dry over night. The skill and speed of a good backer, and the peculiar twist of the wrist holding the hammer, come only by practice.

While the book is drying the boards may be prepared. Books sewed on tape should have double boards, between which the ends of the tape are glued. One of these should be of rather thin English mill board, the other of common straw board. A large piece of each, twice the width of the cover, with at least an inch margin all around, should be used, that is, if the book is 5 x 7 inches—twice that size would be 10 x 7 and an inch margin all around would make 12 x 9 inches. Square the board using a steel try square and a sharp knife. Draw a line along the long side of the board (see Illus. No. 10, sketch B marked V V) and a line down the center, marked middle line. On each side of the middle line, two inches from it, draw, with a compass, lines as marked in same sketch.

Cut a strip of paper four inches wide and as long as the board and lay it on the space formed by the two inch lines each side of the middle line—on either side of this paper cover the board quickly with glue, and lay the other board over, and put in press. The paper prevents the glue from getting into the space to be occupied by the tapes. The boards should be left in the press over night. The measurements for the sides of the book should allow one eighth of an inch margin, from the joint, and at the top and bottom. If the sheet is 5 x 7 inches, one eighth at the top and one-eighth at the bottom gives one fourth to be added to the length, and one eighth in front, making the boards $5\frac{1}{8}$ x $7\frac{1}{8}$.

The boards should be cut along the line marked in the middle of the mill board, and the two pieces folded together along this line, mill board in, and stuck together with a streak of paste, then put in the press a few minutes.

The press used for cutting mill board is expensive, hence not included in this outfit, so our boards must be taken to a bindery to be cut. The straight edges with the two inch spaces must be used as the basis of measurement. Give the binder the *exact dimensions* you wish the boards to be. The boards being cut, all the edges should be sand-papered, and are then ready to attach to the book. First paste the tapes down to the waste end-paper. Then on each end of this, measure one inch from the joint and connect these points with a line. Cut along this, and there remains a flap one inch wide which can be fitted between the two thicknesses of the cover board. Take out the slip of paper which was between the mill board and the straw board and put glue in the space. Put in the flap, mill board being outside. Push the board very carefully into position, one eighth inch from the joint—forming a "French joint"—and see that it is parallel the whole length, and that the top and bottom margins are equal, and parallel with the edges of the book. This is called "setting the square." In a book sewed on tapes it must be done when the covers are put on. Study the drawings well (Illus. No. 10, sketch "C. Putting on boards.")

Take a tin, covered with clean paper, a little larger than the size of the board, and press it well up to the joint, inside the cover. Put on the other cover and put a tin in it. Also put a tin outside each cover and put the book in press, being very careful that the book is not thrown "out of square" in doing this.

(To be continued)

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CONTRIBUTORS

AGNES AUSTIN AUBIN
MERTICE MacCREA BUCK
TEANA McLENNAN
HANNAH OVERBECK
MARY OVERBECK	..	..	..	..	..
HENRIETTA B. PAIST	..	..	..	..	..
HELEN PATTEE	..	..	..	..	..
F. ALFRED RHEAD
EDITH ALMA ROSS
MRS. A. SODERBERG
ALICE B. SHARRARD
CARRIE WILLIAMS

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CONTENTS FOR OCTOBER 1907

	PAGE
Editorial Notes	123
Asters (Supplement)	Teana McLennan 123
Class Room—Figure Painting	124-128
Locust Flower	Helen Pattee 125
Under-glaze Decoration (Illustrated)	Frederick A. Rhead 128-131
Plate Rose-leaf Motif	Mary Overbeck 131
Studies of Insects Used Decoratively	132-133
Azorean Pottery	Agnes Austin Aubin 134
Locust Flower Treatment	H. B. Paist 134
Seed Heads in November	Hannah Overbeck 135
Wild Flower Studies	Edith Alma Ross 136-137
Tile in Blue and Grey	136
Katydid	Hannah Overbeck 137
Passion Flower	Alice B. Sharrard 138-139
Cobaea	139
Plate—High Bush Cranberry	Carrie Williams 140
Cup Border in Acorns	Hannah Overbeck 140
Border for Water Set	Mrs. A. Soderberg 140
Barberry	Henrietta B. Paist 141
The Crafts	
Practical Book Binding—concluded	Mertice Mac Crea Buck 142-144
Art School Work of Y. W. C. A., New York	145-146
Answers to Correspondents	146

A WORD OF TIMELY ADVICE.

Just a word to caution our friends against giving their subscriptions to strangers. We have no agents; but complaints have recently come to us that swindlers are out taking subscriptions for our magazine and pocketing the proceeds. Be sure you know the party to whom you give your money. The best plan is to go to your regular dealer or send the subscription to us.

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KERAMIC STUDIO

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KERAMIC STUDIO announces the beginning in an early number, of a series of illustrated articles on "Design for the Decoration of Porcelain" by Caroline Hofman, whose work was so admired for originality and technique at the last exhibition of the New York Society of Ceramic Arts. This series of articles has been reviewed and endorsed by Mr. Ralph Helm Johannot, instructor in composition and design at Pratt Institute. From a hasty review by the editor it is judged that this series should be among the most useful published by the magazine.

+

The KERAMIC STUDIO management is taking under consideration the enlarging of the scope of the magazine. The space allotted to ceramics would be the same as always and as specially considered, but so many of our subscribers ask continually for instruction in water color, oils, drawing, etc., etc., that we feel that an added department of instruction in these branches would be gladly received. Opinions and suggestions on the subject would be welcome from our readers.

+

We have received a very interesting account of the exhibition of Mr. Fry's summer class work at the "Way-side" Southampton, L. I. As it arrived too late to make illustrations for this number we shall hope to give the fuller account in a succeeding issue.

+

This issue is filled with "odds and ends" in the endeavor to present new motifs drawn from summer studies and other sources for the use of the ceramic designer. The November number will be edited by Miss Jeanne Stewart, of Chicago.

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An interesting and helpful booklet on Classroom Practice in Design has lately come to the KERAMIC STUDIO editorial table from the Manual Arts Press of Peoria, Illinois. It is the work of James Parton Haney, is well illustrated and helpfully arranged. The opening paragraph will give an idea of the scope of the work:

"Any discussion of classroom practice in applied design, naturally divides itself into a consideration of the problems to be solved and the methods to be employed in solving them. The sequence of problems constitutes what is familiarly known as a course of study, and to the principles which underlie such a 'course' attention must first be directed. These principles may be stated as follows: (1) The designs made must be for use. (2) The forms decorated must admit of decoration. (3) The designs must be based on structure. (4) Their treatment must be conditioned by material. (5) They must permit individual interpretation. (6) Each problem in the sequence should develop through a similar series of steps with increasing complexity in the relations of the elements employed."

The booklet is full of good subject matter both for pupil and teacher.

ASTERS (Supplement)

WATER COLOR TREATMENT

Teana McLennan.

THIS study is painted on tinted paper in the opaque method, by this I mean that the ordinary water colors are used, being careful to have a clean wash with as much detail as is consistent, and then using the White with the high lights, and in this manner strengthening and purifying the lights and half tones. To those not accustomed to this method, it is advisable to leave the shadows as they were washed in adding a little detail here and there if necessary, but not using any White. After a little practice, one soon finds where it is wise to use the White. The pink asters are washed in first with Van Dyke Brown and Carmine in the shadows and Safflower in the lights, this is a very brilliant color and adds much to the purity of the color when the White is added. A little Emerald Green is a great help in the half tones.

The Lavender—New Blue and Carmine for the shadows and New Blue and Safflower with a little White for the high lights.

Purple—Carmine, New Blue, Paynes' Grey and a little Crimson Lake for the shadows and for the lights, a touch of Safflower and New Blue with the White.

The White—Lemon Yellow, Paynes' Gray and Hookers' Green No. 1 with White and Lemon Yellow in the high lights and perhaps a little Emerald Green.

The leaves—Hookers' Green, Prussian Blue, Paynes' Grey and Brown Pink in the shadows, in the lights Hookers' Green No. 1 and Emerald Green mixed with White.

The background—care should be taken to have clean water and a clean brush as any White mixed with the the background will prove disastrous. Another thing to be observed when laying in a background, work from the top down always. Use Prussian Blue very lightly, Paynes Gray and Van-Dyke Brown and no White.

ASTER TREATMENT FOR CHINA

Maud Mason.

THE pink flowers are laid in with Pompadour, Albert Yellow and Olive Green in the centres. The lightest purple asters are in Violet and Banding Blue, the darker ones in Violet and Royal Blue fading into a background of Royal Blue, Violet and Black, with a little Ruby introduced toward the lower part of the panel. The lighter parts of the background are painted with Blue Green, Russian Green Ivory, Albert Yellow, Olive Green and Brown Green. The leaves are in Yellow Green, Myrtle Green and Brown Green.

The background should be carried along with the painting of the flowers or put on before the flowers have dried so the whole thing can be blended together.

The same palette is used in retouching, keeping the washes as broad as possible and not being tempted into bringing out too much detail. The pinky flowers are flushed with Rose, the lighter purple ones with Banding Blue and Copenhagen, the darker purple one with Violet and Royal Blue.

CLASS ROOM

FIGURE PAINTING

First Prize—Emma S. Timlin, Kansas City, Mo.

THE art of figure painting on porcelain is a branch quite by itself both in application and technique. It is more difficult, more taxing work for the eye, more subtle in all its details than the painting of flowers or of conventional forms, yet by so much is it the more fascinating, and the more satisfying in its results. A graceful figure on a properly shaped porcelain, well done as to color, drawing and modeling has a quality in texture, due to the glaze no doubt, which makes it a work of art indeed.

There are many features which are essential to its being a work of art, namely, figure work is almost wholly applied to decorative pieces of porcelain, such as plaques, panels, vases, table tops, etc. One does not care for cupids on tea cups or a Diana on a chop plate. Large place plates however are very handsome with portrait heads, such as some of the Gainsborough or Asti heads. Punch bowls may be made attractive by a border of wood nymphs or light airy figures done in miniature. Then too the shape must be in keeping with the line of the figure or figures; just as daffodils look well on a cylinder vase, so an upright full length figure needs an oblong shape, while reclining figures may be applied to oval or circular shapes; heads look well on round or rectangular shapes; the china must be large enough to admit of a background in keeping with the size of the figure, since a harmonious background is as essential to the whole as any part of the figure.

Owing to the method of work it is next to impossible to paint from nature and since for decorative work, fanciful figures and pictures are largely used, it is necessary either to trace the figure on the china or else draw it free-hand. Very few are blessed with the ability to draw correctly enough for this purpose, therefore it is best to have a study just the size desired for the work and to trace it on the china carefully. The implements needed for this are, a very transparent tracing paper, a finely sharpened pencil, light transfer paper, a tracer or a large needle in the end of a cork, also India ink and an outlining brush, as well as some kind of mucilage paper to hold the tracing in place.

The main lines should be traced, always keeping the line on the dark portion and being very careful to get sharp corners such as those of the eyes and the pupil with its light; in case of strong shadows the line should be kept on the shadow edge. The tracing should then be fastened by means of the mucilage paper and transferred to the china by going over the outline with the needle. The tracing is then removed and the outline made secure, by means of the India ink and outline brush.

Next comes the painting for the first fire. The palette for flesh is quite different from the other palette; mixtures of the Dresden colors are used, but Mrs. L. Vance-Philips now has a palette in powder colors, all mixed for flesh: Blonde, Brunette, Reflected Light, Cool Shadow, Warm Shadow and other colors peculiar to figure painting. The medium is also different, being mixed with a view to working into it for some time, and for stippling. Mrs. Philips also has a medium or one may use six parts of copaiba to one part of clove oil.

The oil is first painted smoothly over the entire flesh surface with a large square shader; if there is a large surface and any drapery divides it, it may be easier to do it in sec-

tions as the oil is liable to get too dry to stipple in some places while one is working on the other parts. It is well to let the oil run into the hair a little, as this softens the outline when stippled.

The local flesh tint, either Blonde or Brunette as the case may be, is next painted with a square shader over all the high lights, and Reflected Light is painted over all the shadow portions. The Cool Shadow is then hatched in by means of an outlining brush, No. 1 or 2, on all the half tones and cooler shadow portions. By "hatching" is meant short lines of color, taking somewhat the direction of the shape of the figure, and these lines linked into each other, giving the effect of an Indian's war paint. A little Pompadour is hatched in on the cheek and the Warm Shadow on the deeper shadow portions, letting the Warm Shadow link into the Cool Shadow.

By this time it should be about ready to stipple, if the oil was not put on too thickly at first. The larger the stippler which can be used the better the results.

The stippler is always kept pointed toward the deeper shadow and is pounced lightly but firmly and moved gradually. The lighter portions are stippled first before getting the brush into the darker paint, until the entire surface blends and the texture is fine and firm. Care must be taken to hold the drawing in all places. Light hair is painted with Ochre mixed with Brown, Shadow color or other tints to get the desired effect; Finishing Brown is used for dark hair and may be mixed with a little Blue or Cool Shadow, if black hair is the aim. It must be painted in washes, keeping the lights, then stippled about the face and on the high lights, softening the hard lines. The effect of hair is then produced, by taking out lights with a very little cotton on the end of a tooth pick, or a fine needle may be used when the paint is dry. These are excellent tools with which to preserve the high lights on the flesh also.

If light drapery is painted and this is the most effective on china, care must be taken to make one feel that the form is still under the drapery. Study of the form will assist in placing the shadows in the drapery. The same principle is applied in flesh, drapery and background, half tones are kept cool and the deep shadows warm in coloring.

The background, whether of woods or marble or drapery effect must be in color scheme suitable to the coloring of the figure. If there is a good deal of high light it will have in it a suggestion of the light tone in the drapery. The general tones of background are put in with broad washes for the first fire and the details worked up later.

It is surprising after the first fire to see how pale the painting appears, all the outlines are gone and a good deal of the color, some of the important shadows may not be held, it may be necessary to place the tracing on again, or even to make a second tracing to find just where certain shadows and lights should be. In the second and third fires it is well to work in a little corresponding color on the high lights of the flesh, for instance if the background contains a good deal of Yellow this is carried through the high lights of the drapery and a thin wash painted on the high lights of the flesh and hair, thus the coloring of the work is kept in harmony, shadows having their proper values and the whole is blended softly and delicately. The same method of painting is repeated each time. At least three fires are needed to bring all parts into their proper values and to work up the details.

The difficulty of the work is apparent but the results are well worth the effort, since a thing of beauty is a joy forever.



LOCUST FLOWER—HELEN PATTEE

(Treatment Page 113)

COLORS FOR FLESH

<i>Vance Phillips' Powder Colors</i>	<i>Fry's Powder Colors</i>	<i>Dresden Colors</i>	<i>Campana's Powder Colors</i>
Blonde	Flesh No. 1	Pompadour 1 part. Canary 2 parts Flux $\frac{1}{2}$ part	Soft Flesh very thinly applied
Brunette	Flesh No. 2	Pompadour 1 part Yellow Ochre 2 parts Flux $\frac{1}{2}$ part	Soft Flesh
Reflected Light	Reflected Light	Pompadour 1 part Yellow Brown 2 parts Flux $\frac{1}{2}$ part	Flesh Shadow dark Small part Albert Yellow
Cool Shadow	Cool Shadow	Turquoise Green 1 part small Violet of Iron 1 part Grey for Flesh 1 part Flux $\frac{1}{2}$ part	Flesh Grey 1 part Flesh Shadow 3 parts
Warm Shadow	Warm Shadow	Sepia Brown 2 parts Violet of Iron 1 part	Flesh Shadow Dark
Tender Shadow	Tender Shadow	Cool shadow 3 parts Pearl Grey 1 part Turquoise Green $\frac{1}{10}$ part	Flesh Grey
Pompadour	Pompadour 1 Pompadour 2	Pompadour Superior Pompadour Red	Soft Flesh and a touch of Rose

COLORS FOR THE HAIR

Black hair	For lights For shadows	Turquoise blue Black and a touch of Rose Purple and Blue
Blonde hair	For lights For shadows	Albert Yellow and Yellow Brown Sepia and Auburn Brown
Brown hair	For lights For shadows	Sepia Auburn, Dark Brown and Black
Grey or White hair	For lights For shadows	Turquoise Blue Yellow, Brown and Black
Neutral Tint	Ivory, Yellow Brown, Baby Blue and a grey made of equal parts Apple Green and Rose.	

COLORS FOR EYES

Blue eyes	Turquoise Blue and Dark Blue
Brown eyes	Sepia and Finishing Brown and add a touch of Black for pupils.

MATERIAL TO BE USED

3 or 4 miniature quill brushes,	1 No. 00 short liner,
3 small stipplers in quill	4 square shaders, No. 2-4-6-8

Take court plaster and bind the stipplers half way over the hair, like a collar, to make them firm.

Use a medium of Balsam of Copaiba (six drops) and Oil of Cloves (one drop). Use Spirits of Turpentine in the brush in painting. Mix and grind colors well.

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Second Prize, Nellie F. DuBois Henderson, Herkimer, N. Y.

TO obtain the best results from the largest number of students in figure painting, my experience has taught me to shorten and simplify the method, as long drawn out and repeated explanations are more or less confusing, and are apt to fill the student's mind with more data than he or she can make use of at such an early period, and thus the student flounders about, accomplishing nothing.

China for figures should be free from all indentations, waves, black specks or scratches, and be of a fine highly polished surface.

Figure painting on china requires study and skill, with careful attention to detail. One should avoid all

corrections if possible, and rather erase and begin over again, if an error is made, so as to insure pure color and transparency.

First make a correct drawing or tracing of the figure on tracing paper. Fasten in place on china at the top by wax or gummed paper. Slip a piece of fine carbon paper between the tracing paper and the china. With a steel tracing point, go over every line perfectly. Then remove the tracing paper and go over the outline on the china with a pen and India ink, making a dotted line.

Moisten a piece of soft white silk with alcohol and wipe the entire surface of china, to remove all lint and dust. Then cover the background around the figure, with a wash of medium and a little turpentine. Pad lightly with the fingers to remove surplus oil. Then take a square shader and paint in the background in neutral tint.

Never use quick short strokes, or dabble in the color, as it will destroy the glaze. Paint the background in broken lights to secure an atmospheric effect, avoiding a solid appearance. Remember that light falls in angles and this will assist you in getting the right places for the high lights and shadows throughout the figure and the draperies.

Now treat the figure with medium, same as the background, and pad evenly with the finger. Take a square shader and apply the flesh tint in all the light parts, in broad flat delicate washes. In shadow parts apply Reflected Light and in half tones, between light and shadow, apply Tender Shadow. Put Pompadour No. 1 in the cheeks, lips, nostrils, ears, tip of chin and all rosy parts, and work rapidly with a clean brush, moistened with oil and wiped with the fingers, keeping the brush square on the end. Blend and model lightly. Put Tender Shadow on eyebrows and where the flesh and hair meet. Take a small stipler and blend lightest parts, gradually blending (where needed) to darkest parts. If the color comes off too freely, let dry somewhat. Now remove flesh color from eyes by using a pointed stick wrapped with cotton.

With No. 00 short liner, or miniature brush, paint in the eyes, adding a touch of Black in the pupils, wiping out the high light, also the reflection opposite. Place a touch of Pompadour in the corner near the nose, and a little Cool Shadow on the eye balls, and Warm Shadow over the lids. Blend softly with small stippler.

Work up the mouth with Pompadour No. 2 working towards the center where the fullness lies. Place a touch of Tender Shadow on the edges, and corners of the mouth. Use Pompadour No. 2 in the shadow under the lips, in the nostrils and ears. Paint the hair in masses, being careful of values and lights, keeping all lines soft, and blending to prevent a wiry appearance. Touch up the eyebrows same as hair, also the lashes.

In painting the drapery, bear in mind the figure concealed and model accordingly. Paint in broad washes. When thoroughly dry, remove all roughness with a curved knife and correct and soften lights and lines with an erasing pin. Scrape lightly where edges have overlapped and examine all carefully.

The china is now ready for the first fire, which should be a white hazy heat. Let cool very slowly. If the figure is properly painted, the flesh tone should be delicate and clear; Tender Shadow parts a bluish tint, and the Reflected Lights warm. Proceed as for first painting. Cover the figure with the medium, padding lightly. If the flesh tones are weak, go over again with Flesh No. 1. If the Reflected Lights are too cool go over with Reflected Light or



PLEADING—ALMA TADEMA

AUTUMN—ALMA TADEMA

SAPPHO—ALMA TADEMA

Warm Shadow. Touch up the cheeks, lips, ears and nose, or all rosy parts with Pompadour No. 2 adding a little Rose to Pompadour. Now model the light side of face or figure, where needed, with Tender Shadow. On shadow side, model with Cool Shadow. Use small stippler or brush and blend from clear Flesh to Tender Shadow and Tender Shadow into Reflected tone. Strengthen the shadows if needed with Warm Shadow, blending smoothly and gradually, allowing no brush marks to show. Touch up the eyes and mouth softly and strengthen where needed. Cover the background and hair with medium and work up with same color or washes of warmer color, blending all edges softly. Be careful of lights and shadows, avoiding all hard lines in the hair and keeping an atmospheric effect in background. Go over the drapery, keeping it soft and dainty. The china is now ready for the second fire, which should be rather hard so as to produce a good glaze.

In the third painting go over the whole surface with the medium and strengthen where needed, with a touch to give a warmer or cooler tone. To give softness four or five fires are not too many, and you will always find some thing to improve.

In conclusion, I might add that upward curving lines in the mouth give a smiling and pleased appearance, and in painting the faces of children, keep the nose short and the face round and chubby.

UNDERGLAZE DECORATION

Frederick A. Rhead

THE practice of underglaze painting is not sufficiently pursued. Not on account of its difficulties, for it is easier for a capable worker in water colors to do successful work right away in underglaze colors, than in overglaze mineral colors. The method of work is indeed somewhat akin. Transparent effects may be obtained on white biscuit in exactly the same way as one paints on white paper, while the water colorist who is fond of effects on tinted paper may obtain similar results on tinted bodies with the assistance of opaque underglaze white. Enamel painting on glaze is really not true ceramics. In its highest form—the enamel painting of Sevres,—it was applied to the *pâte tendre* which was actually not a porcelain at all, but a kind of hard, semi opaque glass. But underglaze painting is true ceramics. The colors, being fused under the glaze, are impermeable to atmospheric effects; to which all overglaze painting is subject. Besides, the best underglaze painting has a limpidity and freshness which may be compared (to use a charming simile which the writer heard Mr. Godfrey Wedgwood use) to the effect of a “pebble under water.”

The historical and supremely artistic wares of Faenza, Castel Durante, Urbino and Gubbio were painted under glaze. It will be our business to describe in detail the many ways of using under glaze colors together with the various technical devices adopted by masters in the art.

It is best at the outset, to use a simple palette. The complete underglaze palette is restricted for chemical reasons, but it is sufficient, properly employed, to yield almost any color effect. It is less garish than the overglaze palette, and the dubious colorist may have the consolation of knowing that harmonies are more easily obtained in under glaze colors; in fact it is difficult to get discords. All the colors necessary to get at the outset are: two browns—chocolate and red brown; two blues—mazarine and matt blue; two carmines—U. G. crimson and pink,

yellow and orange; three greens—chrome green, Victoria or golden green, and French green, violet, and U. G. Black.

The intermittent tones must be obtained by mixing or superimposition. The method of doing this will be fully described in the proper place. Of course intermittent tones are sold, but until the tyro is able to get his or her effects by the colors indicated, additional colors will be found confusing. It will be perhaps noted that no red is mentioned above. The reason is identical with the reason of the naturalist for neglecting to describe the snakes in Iceland. “There are *no* snakes in Iceland.” And there is no underglaze red. If red is needed, orange must be used, allowed to dry, and a wash of crimson or pink put over it. It is possible to mix crimson or pink and orange but the result is not so good. The reason is that the orange is made from iron, and the crimson and pink from tin and bichromate of potash; and these ingredients do not agree when mixed together. But when the pink is superimposed on the orange, it retains its brilliancy (which is dulled by mixture) and the warm orange glows through, giving the red tone desired. The same principle applies to the purple tints. There are purples supplied by color matters, but they are sometimes unsatisfactory and disappointing, on account of the blue and the crimson (of which the purple is composed) dividing in the fire. The purple may be mixed on the palette, but the same risk is present.

The best way is to put the crimson on first, and wash or “glaze” cobalt or mazarine over it. By this method, tones of extreme richness may be obtained. The exact tone of purple needed may be secured by varying the thickness of the crimson or blue. A little practice will enable the operator to do this almost automatically.

Having given a general idea of the colors required, we will consider the best method of procedure to be adopted by a beginner. The first thing needed, is, of course, a piece of biscuit pottery. The design may be sketched with lead pencil on the biscuit exactly as one sketches on paper. In “repeat” patterns, especially of an elaborate order, I use a device, which I think is not generally known, as it was my own idea. I measure out the “repeats” in their required divisions, and sketch one only. I then trace it carefully on tracing paper, and outline it carefully on the tracing paper with a fine pen in hektograph ink. This I print on a sheet of the gelatine sold for the purpose, and I cut it with scissors to the shape of the division. The gelatine will then print as many repetitions of the pattern as may be required, and its advantage is, that it will print on any surface, fluted or embossed, biscuit or glazed, or even on clay.

Any medium may be used for painting under glaze. But perhaps the best for general purposes is water. The color should be mixed on a slab with a palette knife, and sufficient mucilage (such as gum arabic) added to make it work smoothly. Then a few drops of glycerine may be added, to prevent the color from drying too quickly on the tile. The painting may then be done exactly as if one was working in water colors, on paper. But with one important difference. Some of the biscuit ware is extremely absorbent, almost as much as blotting paper. To some this is an advantage, and suggests technical “dodges.” But to others it is only perplexing and baffling. In the latter case, the remedy is very simple. A thin size or mucilage should be made of gum arabic and water, with a teaspoonfull of white sugar stirred in (in about a teacupfull) until it is dissolved. This should be brushed



IRIS AND SEED PODS—PAINTED UNDERGLAZE BY F. A. RHEAD

with a large soft brush, over the surface to be painted, and it will be found to partially or totally check the absorbency according to the desire of the operators, the result being regulated, of course by the quantity of size laid on. This can be done before or after the design is transferred. Underglaze painting lends itself most readily, and is most effective in decorative subjects, although naturalistic painting (which we shall deal with later) can be just as easily executed as in "on glaze" mineral colors. But the beginner should commence at first with subjects, preferably, having a firm outline. This outline may be done in dark brown, or any strong color, and if any flat tones are wanted, they can be added in the same medium or in colors mixed with turpentine fat oil, lavender, or any china painters medium. The advantage of this is that the outline does not wash up. I always prepare my

painting of naturalistic subjects, or any elaborate work, in this way. A landscape or figure subject; for example is "washed in" the first painting, in gum and water, and finished in oils. By this means, it is as easy to paint over the first preparation without disturbing it, or "muddying" the color, as it is to execute the second painting "on glaze" after the first is fired. Another advantage is, that the superimposition of one color over another is always clear and brilliant, and not blurred, as is often the case when one medium is used. But the double medium is quite unnecessary in the case of ordinary work when few colors and little shading is employed.

I give one or two examples of varied treatments of the Iris and its seed pods—a charmingly decorative motif, and one too rarely used—I refer more especially to the seed pods.

The tall vase No. 1 is meant to be in a colored body, cane, terra-cotta, or sage.

For a cane body, the outline and the flat, dark parts of the pods should be done in dark brown, the light parts in white, and the seeds in green (chrome). If a colored body cannot be obtained do the light parts with a very pale wash of French green.

For a terra-cotta body, use black in place of dark brown. For a sage or drab body, outline the design in chrome green, and do the seeds in Victoria green.

Mazarine blue should be used, for a dark blue, but if a delft blue is wanted, add a touch (about 1 in 20) of borate of copper. If a "Globelins" blue is desired add to the mazarine about 10 per cent, of chrome green.

It is imperative that one thing should be borne in mind. All underglaze colors (or nearly all) vary in strength according to the staining powers of the bases of which they are composed. Cobalt—and all colors made from cobalt—become stronger and deeper in tone after being fired. The mazarines, royal blues, Indian pearls, and neutrals, are of this class. Chrome green, and French green remain about the strength they appear before firing. Victoria or golden green, fires lighter and a little extra strength should be allowed in painting. The same thing applies to the pinks, crimsons and browns.

Yellows and oranges vary, i. e., they depend upon the make, and their suitability to the glaze. Some yellows fire darker, and some lose strength considerably in the fire. Generally speaking, the more lead a glaze contains, the more friendly it is to yellows and oranges.

If a glaze contains a small percentage of lead, the yellow will appear pale and washed out unless it is applied very thickly. This may be remedied by adding a little raw white lead—about 2½ per cent. to the color.

But the firing away of underglaze colors may be due to other causes besides lead. Some glazes contain whiting—a form of lime—which is a great decolorant. The best thing for the beginner to do is to get two plates or slabs, and to make duplicate trials of all colors in various thicknesses and shades, numbering them and taking care that both plates of trials are exactly similar. One should be fired, and the other kept unfired, and it will then be easy, by comparison, to tell how much each color gains or loses under the particular glaze available.

The materials and methods of application, are, it is hoped, described with sufficient clearness, and it only remains for the beginner to put them in practice. At the outset, it would be well to try a few pieces in monochrome, or in two colors at most. A vase or plaque, painted in dark blue, with arabesques, ornaments or natural objects,



VASE PAINTED UNDERGLAZE BY F. A. RHEAD



ASTERS—TEANA MCLENNON

and the background in orange, would be easy of achievement and the result would be similar to the effect of the early Italian majolicas. The majolica Plaque with cupids by Mr. G. Wooliscroft Rhead, R. E., (medalled by the science and Art Department of Great Britain) is an example of work suited to this treatment. Those more ambitiously inclined could paint it in colors after the manner of the bottegas of Gabbio or Faenza. In this case it should be done on ivory or cream colored ware, which could represent the local color of the flesh tones. The outline should be done firmly in dark brown, and the shading of the figures delicately done in pale red brown, relieved here and there by very delicate touches of grey. The grey should be a mixture of two parts of matt blue and one part of orange. The knees, elbows, cheeks and lips, should be treated with an almost imperceptible wash of pink, carefully softened

off so as to leave no edges. It will be found surprising how a general appearance of flesh color may be obtained by these simple means. The ribbons may be done in pink, and the draperies in different tones of green. The hair should be done in pale orange, shaded with brown, and the wings shaded in grey,—the mixture previously given. The Shield has green bars with orange circles, and the frame of the shield is done in shaded orange. The borders are outlined and shaded in "Indian pearl"—a dark blueish grey having something of the quality of the blue of delft, but more sober. The backgrounds of the borders can be washed in pale yellow, and the background behind the figures done in rich dark blue.

(Plaque not given, but treatment applies to all figure work.)

(TO BE CONTINUED)



PLATE—ROSE LEAF MOTIF—MARY OVERBECK

Center, Café au lait; border, three shades of olive green.



"PRAYING MANTIS"—STUDIES OF INSECTS USED DECORATIVELY, FROM "ART ET DECORATION"



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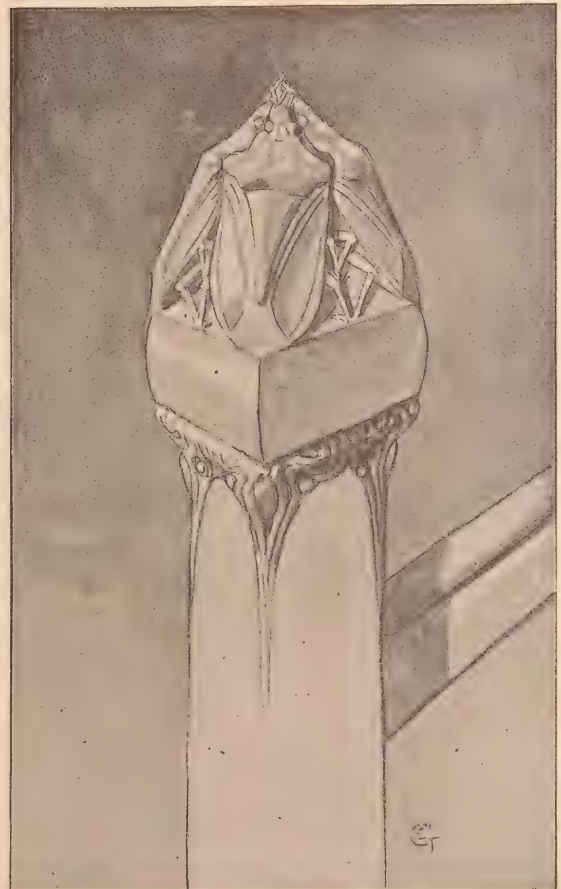
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WOOD LOUSE



NEWEL POST—WOOD LOUSE MOTIF

STUDIES OF INSECTS USED DECORATIVELY—FROM "ART ET DECORATION"



No. 1

No. 2.

AZOREAN POTTERY

Agnes Austin Aubin

In Ponta Delgada, the largest city of the Azores, down a narrow street by the wharves is a shop full of beautiful Azorean pottery, of all shapes and sizes.

Plates, flagons, jugs, bowls, cups and pitchers fill the shelves, while the floor-space is covered with piles of half-unpacked crockery, peeping from its protecting straw.

This pottery is made at Lagoa, a little place about eight miles from the city, and is of two kinds, the terra-cotta and the glazed ware.

The terra-cotta ware is used for water bottles (figure 1) and for large pitchers, which the island women carry on their heads to the fountain, where they fill them with water for household uses. Large jars of this ware are placed in gardens to hold rain water. These graceful jars



No. 3.



No. 4.

and pitchers are often decorated with borders pricked into the clay before it is baked.

Of terra-cotta also are the little figures of Azorean peasants (Figure 2). In these models the woman wears her enveloping *capote*, while the man's head is surmounted by that odd head-piece with its projecting horns known as the *carapuça*. The clothes of this clay couple have been painted blue and white, but their faces and hands are of the color of their own red soil.

When the terra-cotta is covered with a pinkish-gray glaze and decorated by hand with gay designs it becomes the ordinary household ware of the islanders.

The patterns are sometimes put on unevenly, for the hand of the decorator may sometimes slip, but there is a *naïveté* about the designs which is most attractive. Any object, from a canary bird to a pear, may be seen on this island crockery.

The prevailing color of the ornamentation is blue—the Portuguese national color. This harmonizes with the pinkish-gray of the glaze.

The graceful flagon, for oil or vinegar (Figure 3), is decorated with blue bands and wreaths, while the central stars are red.

The plate (Figure 4) with its blue zigzag border, has the golden crown and black castles of the Portuguese coat-of-arms, surrounded by the blue of its country's flag.

The large sugar-bowl (Figure 5), seven inches high by nine inches wide, is ornamented with blue flowers and green leaves. Why the natives use such large sugar-bowls I have never been able to ascertain. It is not because sugar is cheap on the islands, for it retails at fifteen cents a pound.

As for the mugs (Figure 6), one bears a yellow pear nestling in its green leaves, while the other is well covered with a conventional pattern in green and blues.

The pear decoration appeared particularly felicitous



No. 5.

No. 6.

to me, and I was bearing the unwrapped mug proudly through the streets when I met one of the English denizens of the town. An expression of surprise, mingled with horror, overspread his countenance when he beheld me and my burden. "Only fancy," said he, "a lady with a shaving-mug!"



LOCUST FLOWER (Page 125)

Photograph by Helen Patten.

H. Barclay Paist.

THE flowers are white, therefore, we have to do with nothing but values which may be held with Grey for Flowers and Grey Green. The leaves are Glossy Green on the face and Grey Green on the backs, and for all the lighter values. For the dark green, use Dark Green and dry dust or glaze with Moss Green. For the color of the background, some suggestion would be Neutral Yellow, Apple Green, Grey Green or Olive Green, tinted on flat. The study, however, would be quite pleasing in tones of green, using Grey Green tint for the background. This study could easily be used in place of Wistaria, in which case the flowers would be modeled with shades of Violet using a pale Ivory Yellow or Copenhagen Grey for background. If adapted to a vase, the background, of course, could be shaded if desired, but would be quite as effective kept flat.



SEED HEADS IN NOVEMBER—HANNAH OVERBECK



EUPATORIUM AGERATOIDES—EDITH ALMA ROSS



EUPATORIUM AGERATOIDES—EDITH ALMA ROSS



TILE IN BLUE AND GREY

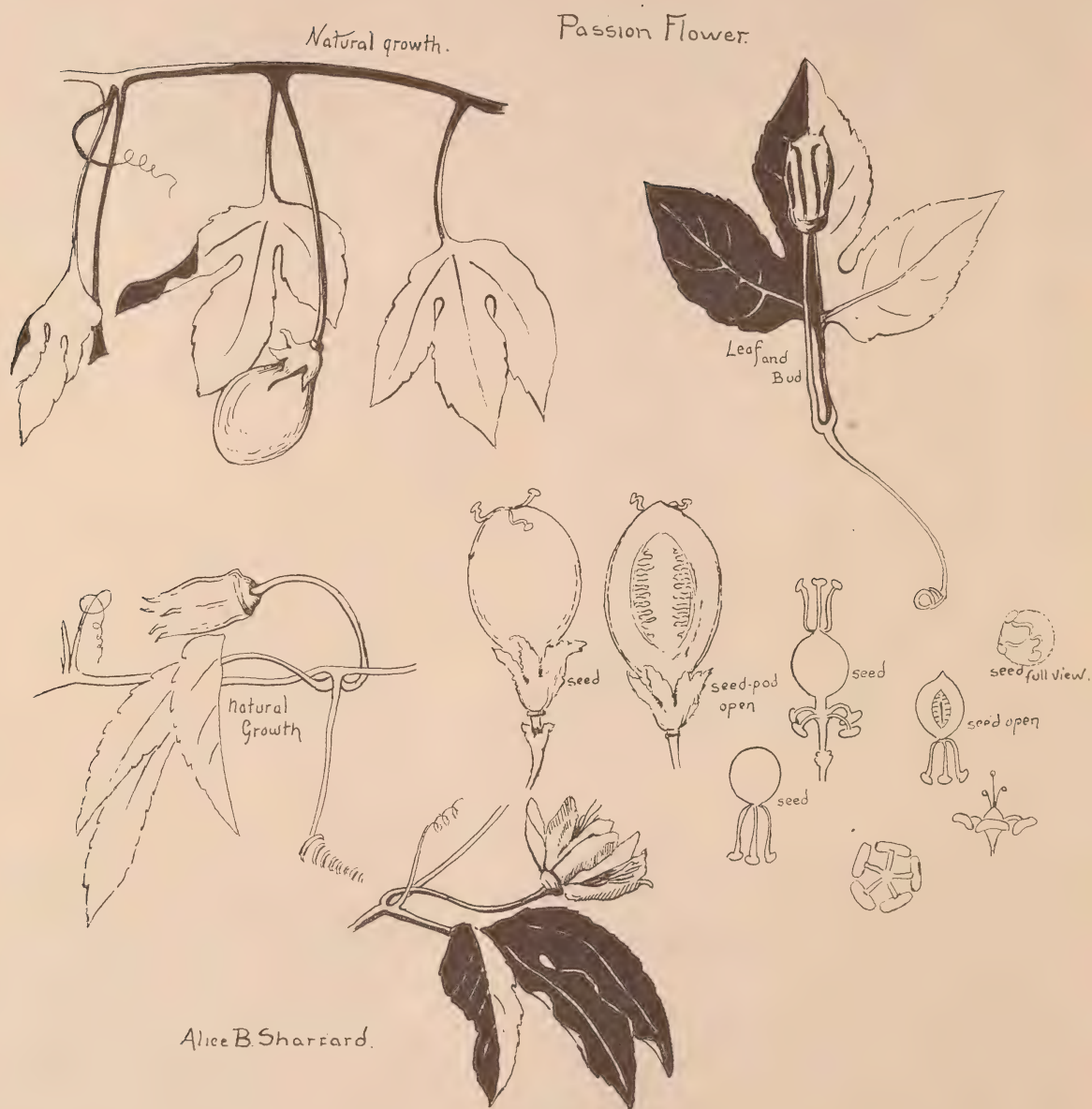


KATYDID—HANNAH OVERBECK



WILD HAWTHORN BERRIES—EDITH ALMA ROSS

Western Wild Hawthorn has smaller apples than the ones in the east and the leaves are a smooth brilliant green, almost evergreen.



PASSION FLOWER—ALICE B. SHARRARD

FOR first firing the flowers are painted a delicate Violet, deepening toward the center. Fringe of the deepest tones of Violet, with markings of richer color more of a red Violet. Keep the centers a very delicate yellow green and pale creamy tints. Ivory Yellow may be used to advantage here, but all must be kept quite soft in effect. The under side of flowers is yellow Green, use Lemon Yellow with a little Moss Green added. Stems

of darker shade, fringe of deep purple. Buds are all soft greens, the seed pod Moss Green shaded with Dark Green. For background beginning in darkest parts with Dark Green, shade to Yellow Brown and Egg Yellow, keeping all subdued in tone. Work gradually into delicate Violet in lightest portion up into Lemon Yellow beneath the large leaf and blossom. Deepen all in second firing, color can be dusted in darkest parts to give richness of tone.



COBAEA



PASSION-FLOWER PLATE—ALICE B. SHARRARD



BORDER, PASSION-FLOWER—ALICE B. SHARRARD



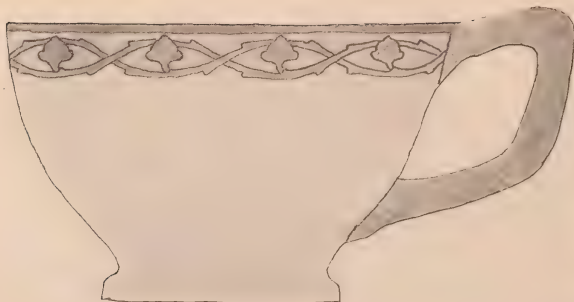
ALL-OVER PATTERN FROM PASSION-FLOWER—
ALICE B. SHARRARD



BORDERS, PASSION-FLOWER—ALICE B. SHARRARD



Highbush Cranberry—Carrie Williams



Cup border in acorns—Hannah Overbeck



Border for water set—Mrs. A. Soderberg



BARBERRY—HENRIETTA BARCLAY PAIST

THE CRAFTS

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

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



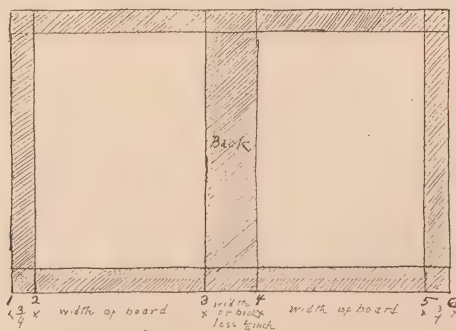
No. 13—Stretching leather over back of book on paring stone

PRACTICAL BOOKBINDING

Mertice Mac Crea Buck

(CONTINUED)

Now the leather may be prepared. It must be taken, if it is morocco, (the leather most used by amateurs) from the side of the skin, as the part directly over the back-bone is weak. A sufficiently large piece being found, a paper pattern is drawn. This must be very accurate. Draw the top line first and all the vertical ones at right angles to it, the second one three-fourths inch from the first, the third the exact width of the board from this, the fourth the width

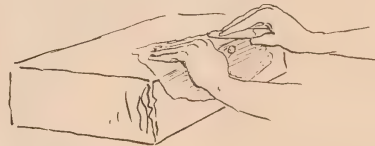


Pattern of leather for cover
Pare all parts shaded thus

No. 11

around the back less one-eighth inch to allow for stretching, and the others to correspond with these, the fifth measured by the width of the board, the sixth, three-fourths inch from it as shown in Illus. No. 11

The second horizontal line is three-fourths inch below the first, the next the exact length of the board below and the next three-fourths inch below that. Cut out this pattern on the outside lines and draw one just like it on the leather, making the lines three-fourths inch inside the edge very heavy, as these mark the limit of the paring. Cut out the leather. Paring should be practiced first on some scraps of leather. Illus. No. 12 shows exactly the position to be taken. The leather should be very thin on the edges, practically feather-edged. It must be quite smooth, when it is nearly smooth enough it can be sand-papered to expedite matters. The leather being ready to use, take the book from the press and prepare it for covering. Put it in



Leather paring. Fingers of left hand hold leather on stone, thumb holds leather against vertical edge. Fingers of right hand hold blade of knife flat, thumb bent under knife.

Cutting corners of boards next to back of book to allow space for leather to be shaped into head caps. Cut on tin with a sharp knife.

No. 12

the finishing press, back up, sandpaper the back of the book, then cut away the four back corners as shown in the same illustration, cutting them with a sharp knife on a piece of tin. If the back seems still a little rough, paste a piece of thin paper over it, let this dry and sand-paper again.

Before putting on the leather have ready a perfectly clean paring stone, a piece of canton flannel, a long thread of silk, clean water and a clean sponge. Paste, with a large brush, a small brush, and a bone folder. The leather is laid flat on the stone and covered all over with the paste which must be well rubbed in with a stiff brush. The back of the book is then laid on the leather, exactly in the space marked for it, the edges of course being upwards. The book is then turned over with the leather, so that the fore edges rest on the stone, and the leather worked down over the back with the palms of the hands as shown in the photograph, (Illus. No. 13), stretching it well, and rubbing it smooth. The leather must then be turned in at the head. This is done by standing the book up and pushing the boards away a little at the back so that the three-fourths inch margin can be folded down into the space, with the two thumbs, as shown in Illus. No. 14. It should be left a little loose to allow free play in the joint. The top margins are then folded down and well rubbed with a folder. The tail is then treated the same way—then the two front edges.

Each corner is folded down as shown in the sketch, but it is better not to try to finish these, as they can be done

Head Caps A Stretching leather into position with thumbs Book upright



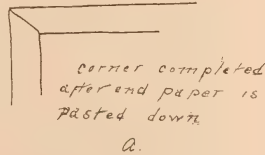
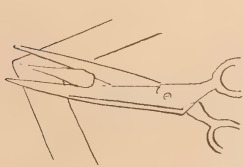
B. Top view of head cap.

C. Book tied up with cord/silk to hold head caps and joints in place x = cord

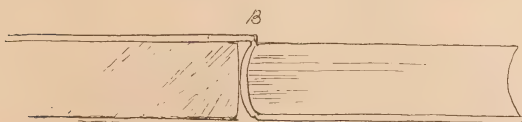
No. 14

later and need only be folded in so as to leave the edges of the board clear, and allow them to be rubbed down with the bone folder. At the head and tail the loose leather forms "head-caps." These are made by standing the book on one end, fore-edge in front, and gently tapping it on the stone, tipping it a little backwards. The little extra leather, where the corners of the book were cut away, is pushed into the shape shown in the sketch with a folder, and a long silk cord is tied around, after both head-caps are made, to keep them in place till dry. The book may now be put between tins and put in press with the silk thread still on. It is well to leave it thus over night. When about to open, moisten the joints on the outside, to prevent the leather cracking. The corners must then be slightly wet, by slipping a wet folder under each one, the superfluous leather cut away as shown in Illus. No. 15 and the corners neatly pasted down again—and rubbed well—and dried between tins in press. The forwarding is now completed. The next steps include the removal of the waste or tip and the pasting down of the first end-paper. These are known as "assistant finishing" and will be described in detail.

Corners. Cutting away superfluous leather.



"Assistant finishing" A finished corner.



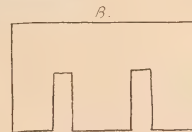
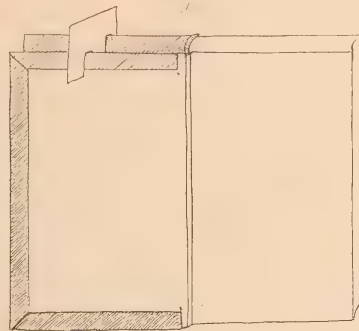
B. Book in proper position for pasting down end-paper. Corner turned back on block of wood joint vertical.

No. 15

The waste end paper is torn out and the joint cleaned carefully with a wet folder. Then a piece of thick paper the size of the board is stuck to the cover, and a line marked with the bone folder an equal distance from the edge all around, three-eighths inch is a good distance. This being cut with a sharp knife through both paper and leather leaves a paper exactly corresponding to the inside space, and the waste leather inside the margin is taken out with a wet folder. The thick paper is then pasted in and well rubbed down. The first end paper must be cut to fit, and little corners left as in Illus. No. 15, sketch "A" be pasted down with the cover opened back on a wooden board, as thick as the book. Paste should be allowed to soak into the joint (over which the paper must be rubbed until it is perfectly dry) and when the two covers are done they should be left open with the book on end. Stand the book on end, held in a piece of cardboard cut as in the sketch in Illus. No. 16, till the joints are dry.

This completes the book up to decoration or finishing and lettering. Finishing is an art in itself. Many good

Appearance of cut paper and joint Book fastened open to dry joint



Pattern of cardboard used to hold book open

No. 16

binders know nothing of it, and the amateur who attempted to even letter a title from printed instructions would probably come to grief; in order to get the decoration done properly it is necessary to have a slight knowledge of the tools and processes employed, and of styles of work. Several photographs are used in this article which show the beauty of gold decoration, as used by the most famous binders of the past. Some of them, like Le Gascon, Illus. No. 17, established styles still known by their names. Le Gascon revels in delicate and intricate design. Contrast his work with that of the simply and richly bound volume done to order for Louis le Grand Dauphin. (Illus. No. 18.)

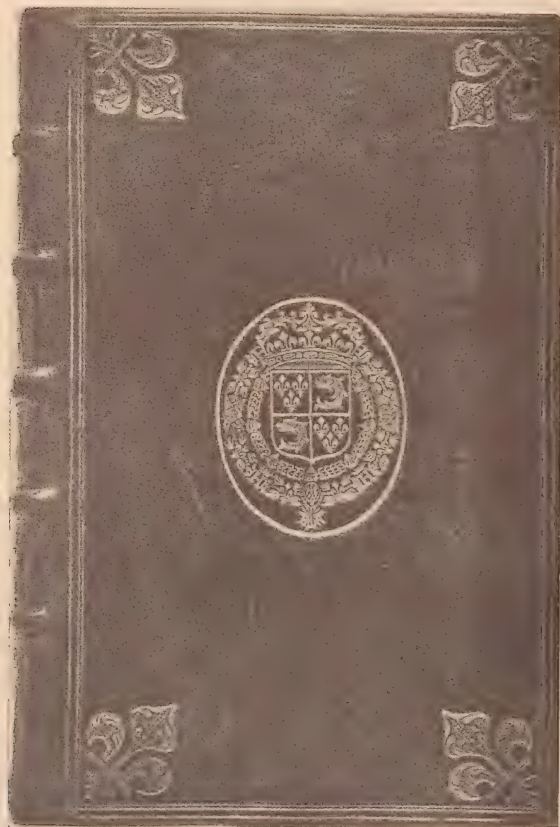
The decoration or "tooling" is done in gold, or in what is called "blind", burned darker than the leather. In either case the impression is made with a heated tool pressed into the leather. This process must be repeated several times.

To follow this through step by step, a design is first planned out on paper, using tools which are at hand, or can be procured easily ready made, as any original tool must be



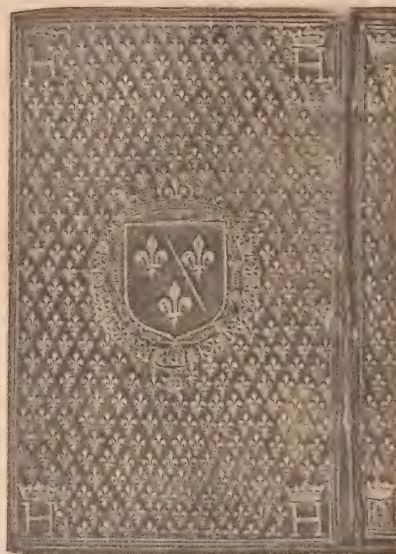
No. 17—*Nouvelles Observations et Conjectures sur l'Tris*. Bound by Le Gascon. Example of beautiful gold tooling. Courtesy Chas. Scribner's Sons

cut to order. The design is stamped on the paper with the tool moistened with India ink on a pad. The paper with the completed design is then attached to the leather with a little paste and the first impression made *through the paper* with a hot tool. The paper is then removed and the im-



No. 18—*Livre Curieux et Utile pour les Artistes*. Example of rich but simple decoration. Courtesy Chas. Scribner's Sons

pression deepened, and the lines are run with a roulette or wheel (see Illus. No. 20), first going over them with a straight edge and sharp wet folder to give a guide for the roulette. In gold tooling the design is gone over several times with vinegar, and with a substance called "glair" made from white of egg, which makes the gold stick. The gold is lifted from a cushion on which it is laid, with a little padded gold lifter, and dropped on to a small part of the design, into which it is gently pressed with a ball of cotton. The tool



No. 19—*De Rebus Japonicis*. Bound by Nicholas or Olovis Eve. Example of all over pattern in gold tooling. Courtesy Chas. Scribner's Sons

is then put on warm, exactly in the former impression, the heat makes the gold stick to the design, but it can be rubbed off the surrounding part. Sometimes it is necessary to go over the design two or three times.

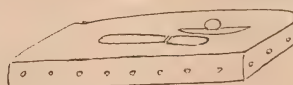
"Finishing" Gold tooling



Fleur-de-lis tool.



"Roulette" or wheel for making straight lines



Gold cushion, gold knife, and lifter.

No. 20

Lettering is done in gold in the same way, each letter being stamped separately in the best work, although many binders set up a "stick" of letters in a frame like type.



Terra cotta cylinders suggested by the Ancient Peruvian cylinders at the Natural History Museum, New York, and the fabric printed from them.
Second Year Design Class



Embroidered bags and scarf, by Misses Krackowizer, Leonard, Demareet, Kohlman, Jellinghans and Green

The classes are not large, so that each student gets individual attention.

It was noted with interest that one of the students,

EXHIBIT OF ART SCHOOL WORK OF Y. W. C. A., OF NEW YORK CITY

EACH year witnesses an advance in the Art School of this Association. The Art Embroidery Class, established to create a taste for design in those graduates who will find their sphere at home is in its second year and very progressive. Each student's work without exception showed not only good workmanship, but inventive quality, in design and combination of color and textiles. The instructor, Miss M. B. Jones, is a graduate of the school, and knows well how to utilize the grounding of historic ornament, and work in composition taught in the morning classes. During the three years course in the school the students are trained in design and composition, memory of form, and sense of color, and are taught to express themselves in clay, wood, fabric and other mediums.



Pottery by Students, Second Year Design Class

Miss F. Sutterlin, was the successful competitor in the competition for a seal to be used by the new National Board of Y. W. C. A.



Embroidered pillows and scarf, by Miss Demareet and Miss Leonard



Wood Block Printing, Second Year Design Class

The exhibit of pottery was smaller than usual, but most interesting were the terra cotta cylinders, suggested by the Ancient Peruvian ones in Nat. History Museum. These really were an experiment and probably fired too hard to absorb the proper amount of color necessary for printing, though these illustrations are fair examples of what can be done.

A competent jury made the following awards: First year scholarship, Rowena Van Woert; honorable mentions, Pauline Brainard, Gertrude C. Abbe; second year scholarship, Genevieve Wilgus; honorable mentions, Gertrude F. Minicus and Florence Sutterlin.

Art embroidery scholarship, Mimi Kohlman; honorable mention, Florence Demarest and Tilly Jellinghaus.



Curtain by Miss Demarest Chair by Miss Brainard

Graduates of the three year course, Florence Leonard, Sylvia Williams, Mimi Kohlman.

In the evening classes, the awards were as follows:



General Art Course, Gertrude Rudolph; first scholarship divided between Ethel Cochrane and Julia A. Percy; honorable mentions, Dorothy Neisel and L. Bach.

First year Costume Drawing; Scholarship, Elsie Strattmann; honorable mentions, Margaret Seidenstrick and Mary V. Pierce.

STUDIO NOTES

Miss M. Helen E. Montfort will return from her summer abroad, in time to open her studio November 1st.

Miss Ella A. Fairbanks has given up her studio at 15 Wellington Street and resumed her classes at Hotel Oxford, Copley Square., Boston, Mass.

Miss Emilie C. Adams, so long associated with the Emma Willard School of Troy, N. Y., sends out announcement of the opening of the Troy School of Arts and Crafts under her direction. The associate teachers will be Mrs. Viola T. Pope, mineral painting (floral and conventional); Miss Bessie H. Pine, wood carving, iron work, leather and basketry; Miss Mary Agnes Pomeroy, drawing and painting from nature in oils and water colors, designing, illustration and clay modelling; Miss Ruth Crandall, jewelry, metal work and enameling; Miss Helen Jennings Nolan, lace and embroidery; Miss Adams herself will continue to teach miniature painting on porcelain and ivory, also the carved leather work. We wish her every success of which she is eminently worthy.

ANSWERS TO CORRESPONDENTS

A. W.—Sorry these answers have been crowded out for lack of space. For dusting a deep rich red, dust first lightly with Ruby Purple then in a second fire with Pompadour or Blood Red. For a deeper color, use Maroon. When the directions for executing a conventional design call for dry dusting of several different colors, it is best to dry dust one color at a time. For instance, on bowl, page 60, July 1906, "dry dust leaves with Brown Green," paint the leaves, then when almost dry drop a little powder color on each leaf, one at a time, rub gently in with a little surgeon's wool until the paint will hold no more color, when all leaves are finished brush off bowl, clean any ragged edges. Then proceed to paint apples which are dry dusted with Carnation in the same way. The Carnation will not adhere to the leaves to any extent as they will hold no more color.

G.—Regret delay in replying. You have a right to reproduce by hand-work in any medium, any study which is published, although marked "copy right." The entire contents of KERAMIC STUDIO are copyrighted but it is expected that all subscribers may copy what they choose; the "copyright" prevents any one reproducing a study in quantity commercially, by a mechanical process or otherwise.

G. K.—For pastel work a fine prepared sand paper is used, no one prepares his own paper.

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

JEANNE M. STEWART

MERTICE MacCREA BUCK

NOV. MCMVII Price 40c. Yearly Subscription \$4.00

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CONTENTS FOR NOVEMBER 1907

	PAGE
Editorial Notes	147
League Notes	147
Editorial and the following Studies and Designs by Jeanne M. Stewart	148
Wax Berries	148
Plate—Cherries	149
L'Art Noveau	150
Golden Rod and Dragon Fly	150
Water Pitcher—Sea Gulls	151
Butterflies	152
Grape Study for Vase (Supplement)	152
Plate—Bittersweet	153
Stein—Corn Flowers	154
Vase—Single Daffodils	154
Plate—Scotch Heather	154
Marine Vase	155
Vase—Hops	155
Plate—Shells and Sea Weed	156
Jar—Woodbine and Landscape	157
Chop Plate—Sweet Corn	158
Birthday Cup and Saucer—Chrysanthemums	159
Vase—Grapes	160-161
Nut Plate in Acorns	162
Water Pitcher—Roses	163
Chocolate Pot—Larch Cones	164
Plate—Crab-apples	165
Vase—Milkweed	166
Vase—Pond Lilies	167
Plate—Wild Rose Apples	168
The Crafts—	
Indian Basketry	169-171
Exhibition Notes Nat'l Society Craftsmen	171-172
Ans. to Inquiries	172
Answers to Correspondents	172

A WORD OF TIMELY ADVICE.

Just a word to caution our friends against giving their subscriptions to strangers. We have no agents; but complaints have recently come to us that swindlers are out taking subscriptions for our magazine and pocketing the proceeds. Be sure you know the party to whom you give your money. The best plan is to go to your regular dealer or send the subscription to us.

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KERAMIC STUDIO

Vol. IX, No. 7

SYRACUSE, NEW YORK

November, 1907



THE November KERAMIC STUDIO presents an old friend to its readers. Miss Stewart's flower and fruit studies have been so popular that we are sure of the welcome her number will receive.

✦

It is not too late to still make some studies of flowers for winter use. In the garden, the Snapdragon and Salvia, here and there a belated Larkspur, Poppy and Hollyhock. The beautiful fall Anemones, the Pompon Chrysanthemums, Dahlias and Marigolds, Pansies, Gladioli, and even a Foxglove encouraged by a little fall sunshine.

Do not forget to make some detail drawings as well as your study for general effect. Even if you do not make designs from them, you will become better acquainted with your subject.

✦

The editor wishes to correct an error which occurred in the October number. The credit for the contribution of Tea Tile, "Highbush Cranberry," was given to Miss Carrie Williams. It should have read Jessie I. Williams. The best plan for contributors is to mark their designs plainly on the back of each one. There will then be no chance for mistakes being made in authorship.

✦

We have lately received an interesting letter from the St. Louis School of Arts which is attached to the Museum of Fine Arts of that city. The success of the applied art classes of that institution shows that the people of the American West are becoming no less appreciative of beauty in the every day things of life than are the people of France and Italy, and that our workers are destined to become as skilled and successful as any in making their productions attractive to the educated eye. The enrollment of new pupils this year is one-third larger than last year. St. Louis has built up one of the chief art educational institutions in the country, with imposing public collections and a magnificent home in the public park. It is supported by twenty-five hundred members paying annual dues of ten dollars each, and by a recent popular vote a special tax has been levied for the Art Museum, which has yielded \$102,000 this year and will grow with the city.

Western communities are decidedly setting the pace, and it would be well for some of our large Eastern cities to wake up and do things.

✦ ✦

LEAGUE NOTES

Problems one and two which according to instructions sent members were due October first, and Problem three due November first will be received for criticism up to November fifteenth. This extension of time is at the request of three clubs whose members wish more time. Many good designs have been sent and these will be

criticised and returned without waiting for the tardy ones.

At the last Advisory Board meeting the following were accepted as individual members:

Miss Sallie Patchen, Wayland, N. Y.
Miss Alice B. Sharrard, Louisville, Ky.
Mrs. C. H. Shattuck, Topeka, Kansas.
Mrs. R. E. Hurst, Bloomington, Ill.

Three of these have already proved valuable members, and the designs sent in by them are of a high order and they begin their League work with enthusiasm. One good individual member who is a worker is more help to the League than a club whose members are uninterested.

We hope that it will be possible to arrange, by next year, an exchange of designs by league members, individual, as well as club members, that will prove of great value to teachers and students of design. We should be glad to receive letters from members concerning this and stating whether they would personally work for it. If each working member would pledge themselves to send in two designs finished after correction we should have a fine collection of new and original designs that could not be obtained in any other way and each would get inspiration from the study of others' work. Some charge could be agreed upon and arrangements made so that the League members who wish to pay it could have the collection a certain length of time. It would possibly be a good plan to allow only those members who worked for it to have it.

All china decorators or designers are invited to join the League and take advantage of the opportunities offered by the League Study Course. Slips containing cut of the shape selected for Problem seven will soon be mailed to members. Special arrangements can be made by clubs desiring to entertain the exhibit by writing Mrs. Bergen, 7404 Harvard Ave. There has been no change in the League rules concerning this for years.

Intelligent criticism is always helpful and will be welcomed by the officers of the League. The League only exists for the purpose of bringing the affiliated clubs in closer relation and raising the standard of the work. If you wish to join the League send in your application and initiation fee and you can begin work on the Problems at once. If you wait until later before joining you miss the criticisms on the first three Problems which you can get if you join now. Address all communications regarding study course to

MARY A. FARRINGTON, Pres. N. L. M. P.

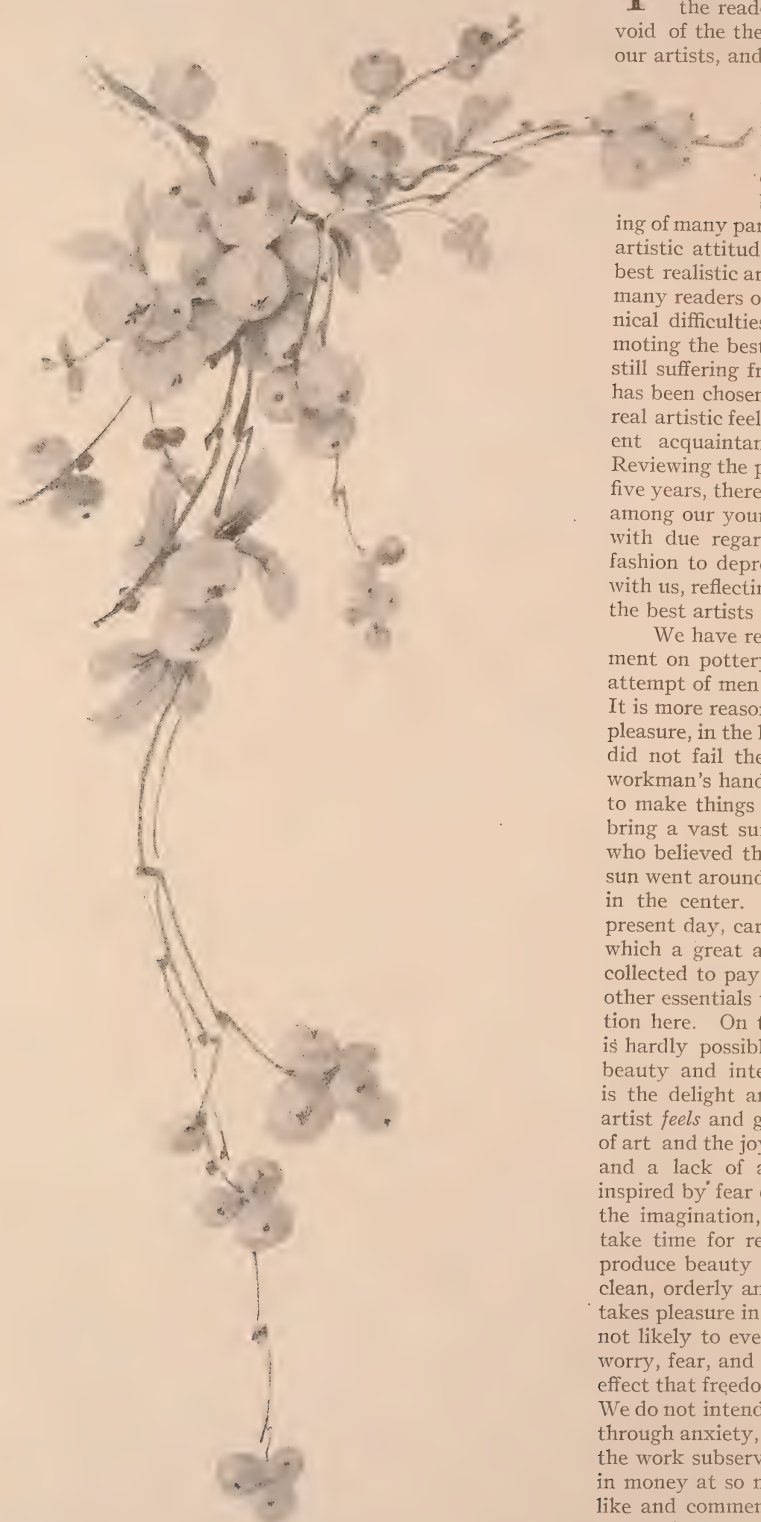
4112 Perry Ave., Chicago, Ill.

✦ ✦

STUDIO NOTE

Mrs. Vance Phillips writes from Los Angeles, Cal., that she will return to New York for lessons in the spring and will also have her Chautauqua summer class as usual.

A Studio note in the last issue gave the wrong impression that Mrs. Vance Phillips, who is spending the winters in California, would make her home there in the future. But she intends to come East every spring and summer.



(Treatment p. 155) WAX BERRIES

THE type of realistic work that is offered this month to the readers of the KERAMIC STUDIO, will be found void of the theatrical effectiveness which pleases many of our artists, and every care has been taken to exclude such color and technique, as would diminish the natural beauty of the work. The dominant note in these realistic studies, is simplicity. We all appreciate the fact, that the simplicity of nature is infinitely complex, and that her beauty is transcribed through a perfect weld-

ing of many parts, none of which asserts itself unduly. This artistic attitude is admirably illustrated in the work of our best realistic artists and we offer the following pages to the many readers of this Journal, who have mastered the technical difficulties of our art, hoping they may aid in promoting the best interests of an art, that has suffered and is still suffering from a want of proper standards. The work has been chosen as a pursuit by many persons who have no real artistic feeling, or understanding, and rather an indifferent acquaintance with the technical side of their work. Reviewing the pages of the KERAMIC STUDIO during the past five years, there is ample evidence of sound and serious study among our young workers, and a desire for creative effort, with due regard for modern feeling. It is somewhat the fashion to depreciate realistic work, but its influence is still with us, reflecting the thought and earnest effort of many of the best artists in ceramics.

We have read in some out of the way place, that ornament on pottery had its origin in the ages gone by, in an attempt of men to escape from the weariness of hard labor. It is more reasonable to believe that it was an expression of pleasure, in the hope of power and usefulness, which pleasure did not fail the artist. Things grew beautiful under the workman's hands in those days, and they did not know how to make things ugly. A piece of work of that period will bring a vast sum of money now, work done by some one who believed the earth to be like a flat dish, and that the sun went around the rim, with the city of Jerusalem exactly in the center. The workers were not the toilers of the present day, carrying the brush as a grievous burden, with which a great amount of work must be done, the money collected to pay Studio rent at \$10.00 per square foot, and other essentials to modern existence, too numerous to mention here. On these terms, and under these conditions, it is hardly possible for an artist to express in her work great beauty and intelligence. The essence of beautiful work is the delight and pleasure felt by the worker which the artist *feels* and gives expression to. It is really a question of art and the joy of the artist in the work, or a tired worker and a lack of artistic expression. The sordid weariness inspired by fear of a want of supply for every need, destroys the imagination, and the creative force is dulled. Let us take time for rest, and recreation for the mind. Let us produce beauty only, and while our surroundings must be clean, orderly and artistic, it is easy to find someone who takes pleasure in doing what to us is drudgery, and who is not likely to ever enter the field of art. Free the mind of worry, fear, and the effect of toil. Fill it with joy, and the effect that freedom, culture, and pleasure in existence offers. We do not intend to say that all of our work is accomplished through anxiety, but the pleasure rather consists in making the work subservient to time, which must be made to turn in money at so much per day. This is no doubt business-like and commendable, if out of the fullness of the heart we can impress upon the work itself the token of our love for it.

JEANNE M. STEWART



PLATE—CHERRIES

Cherries—Lemon Yellow, Yellow Red, Pompeian, Pompadour 23 and Ruby Purple.

Leaves—Lemon Yellow, Turquoise, Olive Brown and Shading Greens; Yellow Brown and Chestnut Brown.

Stems—Brown Green, Yellow Brown, Chestnut Brown and Pompeian.

Background—Ivory Yellow, Turquoise, Yellow and Shading Greens, Grey and Pompeian.

L'ART NOUVEAU

MANY authors begin their manuscript with some reference to the weather, which is often an indication that they hardly know how to begin. Some such feeling pervades the mind of the writer of this article, in her attempt to respond to a request for a few expressions concerning L'Art Nouveau; the need of the accessories of thunder, lightning, and moaning wind, is felt strongly, the term, after turning page after page of authorities upon the subject, seeming to require a few uncanny adjuncts to give it proper expression. The people who sustain and assail the new art, are about equally divided in number, and intensity of expression, and purpose. It is apparently not easy to frame any definition, or statement of the principles or the characteristics of the movement, for it is a movement and not a style. It certainly designates a great variety of forms and developements of decorative design, with a character of protest against the traditional and common-place. A great authority on the negative side has described our graceful L'Art Nouveau, as "the concentrated essence of a wriggle," and he also speaks of "squirming lines and blobs," in connection with the new work.

L'Art nouveau is certainly a dangerous thing to the designer in china painting, who is not blessed with good taste. In its best rendering it is reposeful, and essentially original, but in the hand of an amateur the wandering, snakey lines, squirming over everything, are all but artistic and have no correspondence to anything in nature. They are, in fact, a terrible nightmare, and have ruined much good work.

When lines for decorative purpose are set out to ignore the instincts and preferences that have guided artists in expression for centuries, those instincts being the facts and forms in nature, let us hope that the strolling pencil may be handled always by the trained artist, and one possessing practical knowledge, distinct artistic aim, and definite principles.

If we are really to have an entirely new method of artistic expression, which shall be different from anything that has ever gone before, let us hope that on every occasion the inventors of the strolling lines may be skilled in the work, before any application of them to an exquisite piece of china is "fired in." Originality is valuable only when combined with beauty and fitness. Unless these qualities are strictly observed, excentricity, rather than originality, should be the term used. We live in an age of progression, an age when a thing is welcome simply because it is new, nor will it be rejected because it is an innovation. An innovation in art will not be tolerated long if it violates the teaching of nature. L'Art Nouveau has been tried by certain standards, essential to its application, and has not been found wanting. It has made an influence felt which is stamped upon many of our industries, and has given ample proof of its valuable means of artistic expression, in the hands of skilled artists. In its charm of simplicity and graceful lines is the tremendous advance made by L'Art nouveau, during only a few years. It has been the means of reviving several branches of decorative art, and is in fact a general revival showing it not to be a fictitious movement. It is based upon excellent and positive principles. It attempts to create, and does not copy, and creation is the life of decorative art. In the work-shops of artists who lead the movement, art-craftsmen are trained, looking to flowers, foliage, grasses, and an infinite variety of living forms for new beauty, rather than copying antique ornament, and it is really better to fall into

some error trying to create, than to become sterile, copying.

Let us encourage and acknowledge L'Art Nouveau, remembering that imitators are condemned to an impulse of exaggeration, which may produce shocking results, in our line of work especially. Every true expression of art is founded upon the patient study of nature, and L'Art Nouveau can never give results, without the work that precedes every accomplishment in any branch of art.

JEANNE M. STEWART



GOLDENROD AND DRAGON-FLY (Treatment page 154)



WATER PITCHER—SEA GULLS

Gulls—Black and Grey. Sky—Turquoise Green, Ivory Yellow, Yellow Brown. Distant hills—Banding Blue and Ruby Purple. Water—Turquoise Green, Yellow Green, Olive Green, Ruby Purple. The handle and base are finished in Shading Green.



SUGGESTIONS FOR TREATMENT OF STUDIES

AN old truism, which nobody denies, is "learning to draw is learning to see." Its antithesis is also true—learning to see, is learning to draw. While much depends for the treatment of the designs given in these pages, upon a perfect harmony of color, it will be found no easy matter to produce beautiful pieces from these studies, if the drawing does not express the design with some degree of accuracy; therefore, first in order is your drawing, which must be correct before the color is applied. It is most difficult to explain, in words only, the artistic method of applying the color to these designs, and especially in the background. No directions can carry with them the eye trained to accuracy and to delicate discernment of subtleties of line and color. Most students who will attempt to carry out the suggestions given in the following pages have this training, and we therefore give the palette of colors used, leaving the rest to the good taste of the artist.

GRAPES (Supplement)

WATER COLOR TREATMENT

FRUITS of any kind present more difficulties, and involve more modeling than most flowers, and are therefore rather to be avoided by the actual beginner, who usually commences work upon an elaborate piece in grapes, a most difficult accomplishment for an amateur.

Keep tones clear and crisp, leaving the lights very delicate. The dark tone in the purple grapes is made of Indigo and Crimson Lake and should be applied as dark as possible in first wash. The light tone is a thin wash of the same

color. The reflected lights in the green grapes are Gamboge or Lemon Yellow, with very light Sap Green in the lights.

The shadows are Sap Green and Burnt Sienna. A thin wash of lightest tone should be washed over leaves, and allowed to dry, before the shadows are put in. The largest leaf may be painted in autumn colorings, to represent one touched by the frost. It may be tipped with browns, Burnt Sienna, and Payne's Grey, with brilliant spots of Gamboge, and Cadmium Orange running into occasional touches of Vermilion. The rest of the leaves may be kept in Green and Blue Grey tones. A light sketchy background may be applied, using Gamboge, New Blue, Light Red, and Payne's Grey.

After the whole study is laid in, touch up the high lights, and represent the bloom of the grape with Chinese White, to which a bit of New Blue has been added.

VASE—GRAPES (Pages 160-161)

THIS vase is to be worked up in purple and green grapes. Purple grapes—Banding Blue, Ruby Purple and Black. Green grapes—Yellow and Turquoise Green, Lemon and Egg Yellow, Yellow Brown, Yellow Red, Pompeian and Brown Green. Shadows for green grapes—Egg Yellow and Brown Green.

Leaves—Yellow, Turquoise, Shading, Olive and Brown Greens, Lemon and Egg Yellow, Yellow Brown, Yellow Red, Pompeian, and Chestnut Brown.

Background—Ivory Yellow, Grey, Banding Blue, Ruby Purple, Turquoise Green, Shading Green, and Brown Green.

JAR—WOODBINE AND LAND- SCAPE (Page 157)

THE bands are in Grey or Black, done with the wheel.

The landscape and tint of the vase is in Grey.

The leaves are done in Yellow Brown, Wood Brown, Chestnut Brown, Pompeian, Ruby Purple, Brown Green and Yellow Red.

The berries are painted in Banding Blue, Ruby Purple and Black.

NOVEMBER BIRTHDAY CUP AND SAUCER (Page 159)

Lines—Shading Green. Flowers—Rose, Ruby Purple, Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, Pompeian and Wood Brown. Background—Turquoise Green, Ivory Yellow and Stewart's Grey.

Tint above L'Art Nouveau lines, light tone of Shading Green.



PURPLE AND GREEN GRAPES—JEANNE M. STEWART

NOVEMBER 1907.
SUPPLEMENT TO
KERAMIC STUDIO

SECTION IN COLOR OF VASE PRINTED IN
BLACK AND WHITE IN NOV. '07 MAGAZINE

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SYRACUSE, N. Y.



PLATE—BITTER SWEET

THIS plate is charming if carefully done. The lines should be placed in Black with a banding wheel. After the lines are drawn, paint the design in Yellow Brown, Yellow Red, Pompeian and Ruby Purple. The greens are

Yellow, Turquoise and Brown Greens. The dark band is Stewart's Brown Green; the outside and lighter band is a light tint of the same color.

The center of the plate is tinted Ivory Yellow.

PLATE—SCOTCH HEATHER

LINES Grey with Grey tinting. Heather—Rose, Ruby Purple, Banding Blue, Brown Green, Shading Green, and Wood Brown. Background—Ivory Yellow, Turquoise Green and Grey.



PLATE—SCOTCH HEATHER



STEIN—CORN FLOWERS

FLOWERS—Turquoise Green, Banding Blue, Ruby Purple and Black. Tint at base—Banding Blue and Turquoise Green in first fire, Stewart's Special Blue in second fire, and the same dusted in the third. Tint at the top of stein—Turquoise Green and Banding Blue.



VASE—SINGLE DAFFODILS

FLOWERS—Lemon Yellow, Egg Yellow, Yellow Red and Yellow Brown. Leaves—Turquoise Green, Yellow Green and Shading Green. Tint—Black at the top, shading into Shading Green.



VASE—SINGLE DAFFODILS

GOLDEN ROD AND DRAGON FLY (Page 150)

THE palette for the golden rod is Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, and Brown Green. Dragon fly, body—Yellow Brown, Wood Brown and Ruby Purple. Wings—Turquoise Green, Yellow Green, in very thin washes, with a few strong touches of Ruby Purple. Veins—Brown Green.



VASE—HOPS

THE vase is banded in Black with the banding wheel. The dark band is dusted on with Black and Shading Green. Hops are painted in Yellow, Turquoise, Olive and Shading Greens. The tint of vase is Ivory Yellow and Yellow Green.



MARINE VASE

THE Marine Vase is best carried out in warm grey tones. Stewarts' Grey and Pompeian,—one-third of the latter—is used in a very light tone in sky, while the same is used in water, applied somewhat heavier. Light clouds in delicate tones of Pompeian and Yellow Brown for first fire, toning down in second fire, with light wash of Grey. A touch of Pompeian should also be used in lighter parts of the water. Sails are white shaded with grey, and boat is a very dark grey.



WHITE WAX BERRIES (Page 148).

THE background should be applied first, and the berries carefully wiped out and shaded with Grey and Lemon Yellow with Brown Green touches in blossom ends. Stems are a dark red brown and leaves a delicate green with dark shadings.



VASE—HOPS



PLATE—SHELLS AND SEA WEED

PALETTE—Ivory Yellow, Lemon Yellow, Yellow Brown, Chestnut Brown, Wood Brown, Yellow Green, Turquoise Green, Brown Green, Shading Green, Pompeian, and Ruby Purple. Inside of shells a very light wash of Pompeian is used, and the outside of the shell is painted in Yellow Brown shaded with Wood Brown and Chestnut. Star fish is Yellow Brown shaded with coral, made of Pompeian and Ruby Purple.

Sea urchins—a cool green with stripes of Laven-

der made with Ruby Purple and Turquoise Green. Heavy sea weed is Yellow and Brown Green with lighter weeds in pink, Pompeian being used. Background—On rim of plate should be applied to represent water, strokes following the shape of plate and high lights picked out. Ivory Yellow, Turquoise Green, Shading Green, and Pompeian may be used in the background. Bands are done in Black. Center of plate is tinted in a very light tone of Ivory Yellow.

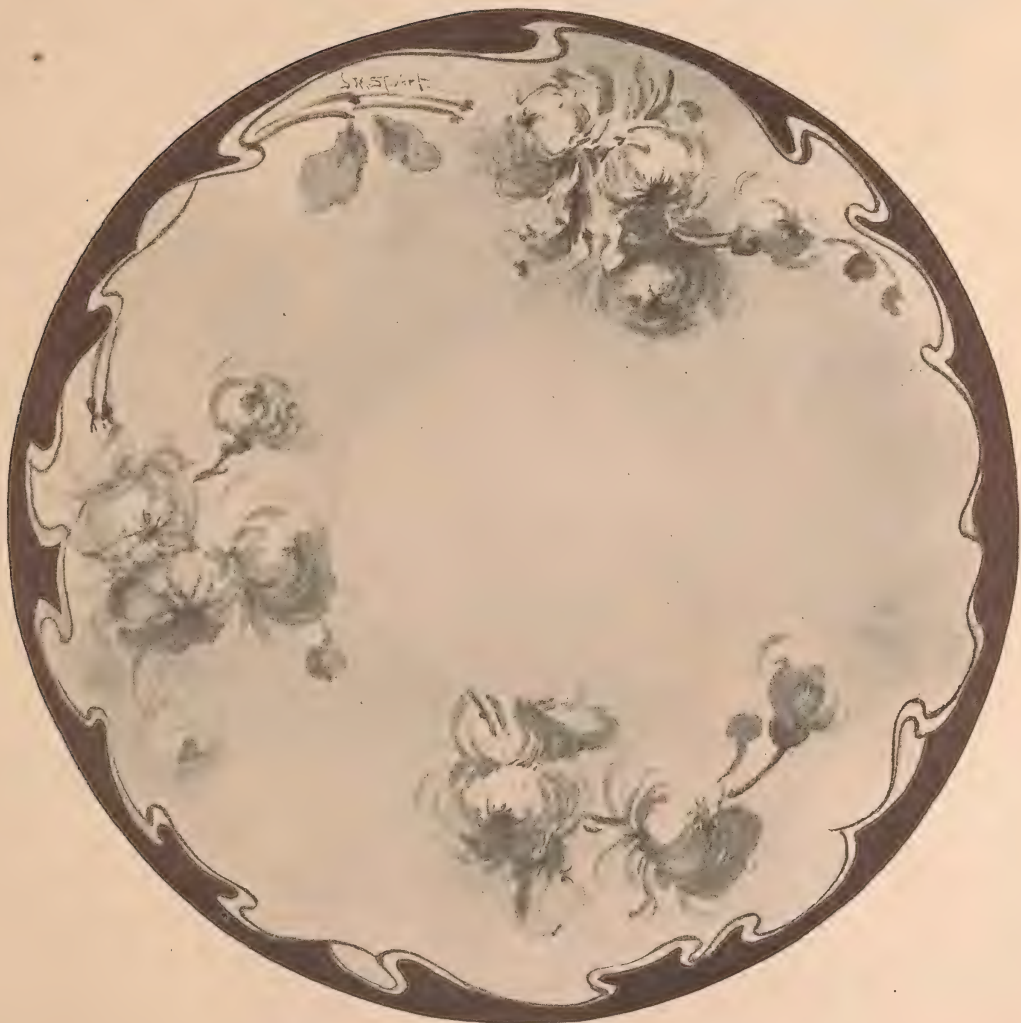


JAR—WOODBINE AND LANDSCAPE (Treatment page 152)



CHOP PLATE—SWEET CORN

Corn and leaves—Yellow Green, Turquoise Green, Brown Green, Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, Wood Brown, Chestnut Brown and Ruby Purple. Background—Ivory Yellow shading into Yellow Brown and Wood Brown on the rim.



NOVEMBER BIRTHDAY CUP AND SAUCER—CHRYSANTHEMUMS (Treatment page 152)





NUT PLATE IN ACORNS

THIS plate decoration may be given with pleasing effect in the brown tones. The Art Nouveau lines should be traced in Chestnut Brown with a finer line or pen. It is very important that the lines be clear cut and fine. After the lines are finished, the design in acorns should be laid in, using Yellow and Brown for the general color scheme, running into a dull warm green on lighter bunches.

Palette for nuts and leaves—Lemon Yellow, Yellow Brown, Chestnut Brown, Brown Green, Yellow Green, Tur-

quoise Green and Shading Green. Palette for background—Ivory Yellow, Yellow Brown, Wood Brown and Chestnut Brown. The background should not be applied until the second fire. Shade it from the pale yellow to darker browns. For third fire, strengthen, add detail and shadows, and dust darkest background with Chestnut Brown, drawing it over the edges of the leaves to soften them. This however should not be done until the tint is almost dry, and only in the darkest part.



WATER PITCHER—ROSES

THE method for treating roses has been given so many times in the pages of the *KERAMIC*, that any detail would be a repetition.

These roses are painted in Rose, and Ruby Purple.

The leaves are given with pleasing effect in Turquoise Green, Yellow Green, Olive Green and Shading Green.

The background is produced with Ivory Yellow, and Turquoise Green for sky. The water is done in Turquoise Green, Shading Green, Yellow Green, Olive Green and Ruby Purple.

The piece requires three fires to produce good results, and the base and handle are dusted in the last fire.



CHOCOLATE POT—LARCH CONES

Place the bands with a banding wheel in Chestnut Green, Shading Green, and Wood Brown. Pitcher tinted Brown. Cones—Yellow Brown, Wood Brown, Chestnut Brown, Pompeian, and Brown Green. Leaves—Brown with Wood Brown. Band between lines tinted with a very light tone of Yellow Brown.



PLATE—CRAB APPLES

Apples—Lemon Yellow, Yellow Red, Pompadour 23, Pompeian, Ruby Purple and Banding Blue. Leaves and stems—Turquoise Green, Yellow Green, Olive Green, Shading Green, Pompeian and Chestnut Brown. Background—Ivory Yellow, Yellow Green, Grey, Shading Green, and Brown Green.



VASE—MILKWEED

VASE—MILKWEED

UNDERGLAZE effects in browns.

Yellow Brown, Wood Brown, Chestnut Brown in the background.

A principal source of brilliant effect in the backgrounds is the contrast of softly shaded and graduated color, with flat rich ground produced by applying color, and dusting over it, after standing over night to dry. This dusting is done in the last painting, and the color must be almost dry, before applying the powder.

The pods are painted in Turquoise Green, Yellow Green and Brown Green.

The down must be wiped out of the background. This vase is particularly attractive, and will repay one for careful handling.



VASE—POND LILIES

THE yellow flowers are done in Lemon and Egg Yellow, with stamens of Yellow Brown and Yellow Red shaded with Chestnut Brown. The leaves are painted in blue green tones of Turquoise and Yellow Green shaded with Brown Green. The body of the vase is tinted with Ivory Yellow and Brown Green shaded into a darker tone at the base. The dark band back of the flowers is a Brown Green and Black with outlines of the same.



VASE—POND LILIES



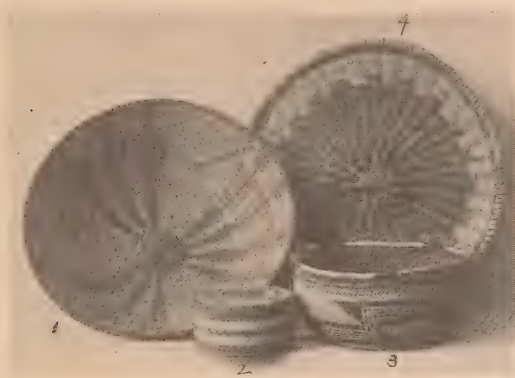
PLATE—WILD ROSE APPLES

The colors used in this decoration are the same as for crab apples, although some of them may be painted with Yellow Brown, shaded with Chestnut Brown. The leaves are a dull green, running into brown. Background in cool greys and greens.

THE CRAFTS

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

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



No. 1.

INDIAN BASKETRY

Mertice MacCrea Buck

AS this paper aims to give a brief, but definite, description of a few ways of applying Indian basket-makers' methods to our own materials, it may not be amiss to call to mind the two great classes under which all baskets—diverse as they seem—may be grouped:

- (1) Those which are twined or woven.
- (2) Those which are sewed or coiled.

Under the first head are included all such as are made by twining a flexible material around spokes, usually crossing at the centre in a wheel-like arrangement, but sometimes forming an ellipse or an oblong.

The methods of weaving are infinite. Three typical Indian styles are shown in Figures 2, 3 and 4 in Illustration No. 1. Ordinary reed and willow baskets are also classed under this head.

There are many varieties of coiled baskets. Some of the familiar stitches used in them are the "lazy squaw," "the pine-apple," the "Mariposa" or "knot stitch," and the "Navajo" or "figure eight" stitch. The "Navajo" is an excellent stitch, as it produces a basket practically watertight and as firm as a rock. It is not confined to the tribe of Navajos, but is used with slight variations by the Apaches, Washoes of Nevada, Tulares, and others.

The basket marked 1 in Illustration No. 1 is an excellent example of this stitch. One of the most famous basket makers in the world is an old Indian woman of the Washoe tribe named Dat-So-La-Le. Her work commands fabulous prices. The basket in Ill. No. 2 contains 50,000 stitches, about thirty to the inch, although it is only seven and one-half inches high and ten across. It sold for \$1,500. Her baskets are wonderfully beautiful in form, they also excel in strength, and smoothness of execution. She uses very simple designs, and very few colors, depending on perfection of craftsmanship rather than on elaborate ornamentation. All Indian workers use such materials as are native to the regions where they live, simple grasses and barks and sometimes twigs. Usually these are of the colors of the desert from which they were gathered, dull browns and blues, and the creamy yellow of the willow twigs from the springs, the reddish brown of red-bud bark, and glossy black of maiden-hair fern. Such as must be dyed are pre-

pared with vegetable dyes, which only deepen with age, but these, too, are of the same scheme of brown, worked into a ground work of cream color.

In the East there are a few native materials in the shape of meadow grasses, corn-husks and rushes, but unless prepared at just the right time, they are not satisfactory.

Raffia is perhaps the best material for the outer covering in coiled baskets, but it should be confined more or less to the color scheme of the Indians, the natural color for a basis, with touches of tan, brownish red, golden brown and a little black. Olive in a dull tone can also be used. Natural raffia can be obtained from a florist at about twenty cents a pound. It should be washed with soap, well rinsed, and hung in the sunshine to dry. Excellent colored raffia may be procured from Old Deerfield, Mass., prepared with vegetable dyes. A cheaper grade, and fairly reliable, can be bought from Milton Bradley Co., Kindergarten supply dealers, who also handle reeds, or as it is sometimes called, rattan.

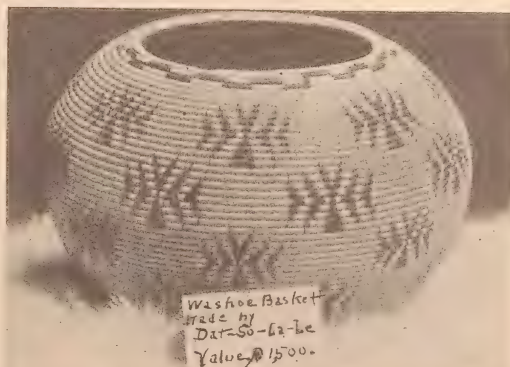
No. 2 reed is a good average size. A basket made in this number in Navaho stitch should be practically watertight. A very simple design is given of a Tulare bowl-basket in illustration 5. The reed used must be soaked for ten minutes in warm water, then sharpened to a point as in Fig. 1, Illus. No. 3.

Thread a needle with the *large* end of a strand of raffia to prevent fraying. Fig. 2, Illus. No. 3, shows just how the raffia is wound round the end of the reed for about an inch. This end of the reed is coiled with the fingers into a small spiral as shown in Figs. 2 and 3.

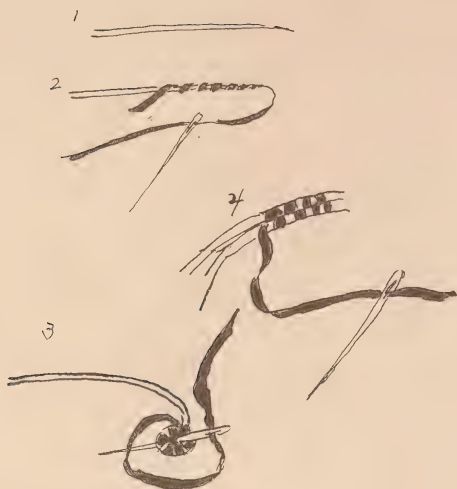
The centre is sewed over and over, the end of the reed always extending to the left. The real figure eight stitch begins at the third row. This stitch is so named because it crosses between two reeds, forming a loop over each, in a perfect figure eight.

The part of the basket sewn is called the coil. It is not always made of reed. Some workers prefer a flexible coil of raffia, corn-husks, or even cord. However, when a new thread is started the ends should be secured by sewing them into the coil. The last row of the coil is called the *lower* reed and the reed which is being sewed in, the *upper* reed.

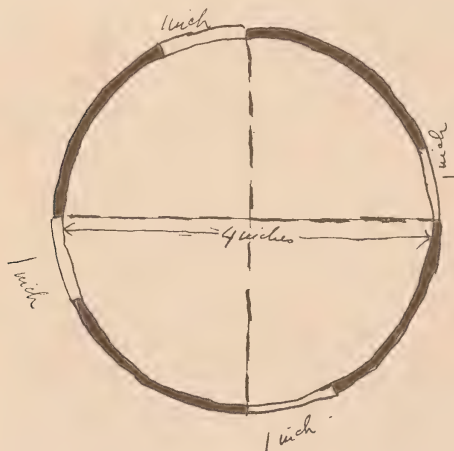
In the figure eight stitch, the thread comes out toward



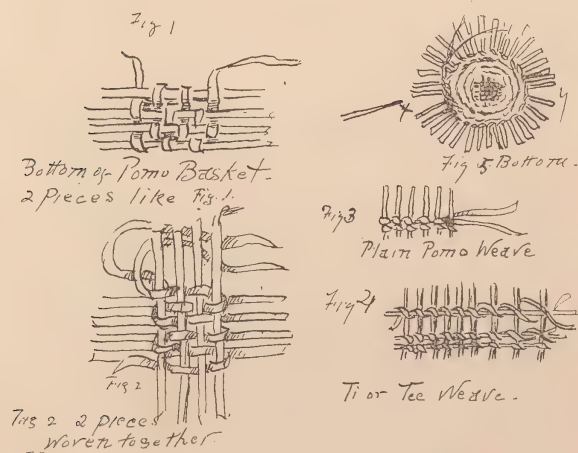
No. 2—This basket is one of the best made by Dat-So-La-Le. It is 7½" high, and contains 50,000 stitches, 29 or 30 to the inch.



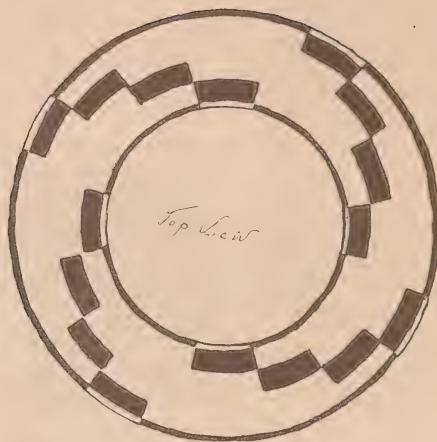
No. 3—Navaho or "Figure eight" stitch.—1. Reed sharpened to make coil.—2. Winding reed with raffia to make a tight centre.—3. Centre.—4. Method of making stitch, thread in front of lower reed and around back of it, out between upper and lower, in front of and around upper, out between the reeds.



No. 4—Bottom of sewed basket. Method of marking off design with thread.



No. 6.



Totare Bowl Basket



Front View

No. 5.



No. 8—Suggestions for designs.

the workers between the two reeds and is carried down in *front* of, *under*, and *behind* the lower reed, coming out again between the two, which completes the first half of the figure eight. It then goes in *front* of, *over*, and *behind* the upper reed, and comes out again between the two reeds.

The thread must be pulled taut, or the surface will be rough.

To make the Tulare bowl-basket shown in Illus. 4 and 5, make a bottom four inches across. Then fill a needle with coarse black cotton and sew two lines of stitches across through the centre, at right angles to each other, as shown in the illustration, leaving the needle with natural raffia attached to the basket. Take a thread of dark raffia and sew from the end of one of these guide lines, carrying the light raffia in the coil, to within an inch of the next guide line. Then sew this one inch with the light, carrying the dark in the coil, then again with dark to within one inch of the next guide line. Finish this now to correspond. Start the turn-up of the basket by pulling on the reed. It must turn gradually like a bowl, so do not pull too hard, and hold the reed in position in working the following rows.

To start the oblong figures work over each light space with dark, and fill in between with light. Make five rows like this, the fifth row will be covered, as each row is gone over twice. To start the next figure carry the black one inch to the left of the last figure and go around in this way, one inch to the left up each figure. Make five rows like this.

Make the other oblongs in the same way. Four rows from the top begin to pull the reed to make the upper edge curve in.

Sometimes Indians sew in the new threads but leave the ends on the inside to be cut off afterwards, as in Illus. No. 9. This basket could be worked in black, yellow and natural raffia.

The Pomo twined baskets are famous for their lightness and flexibility. They are made with spokes of the wild grape vine and very close-woven as they are often conical, they are easily carried in a net and form a kind of portable granary. The principle of weaving is always the same, very few spokes are used at the centre, and to these

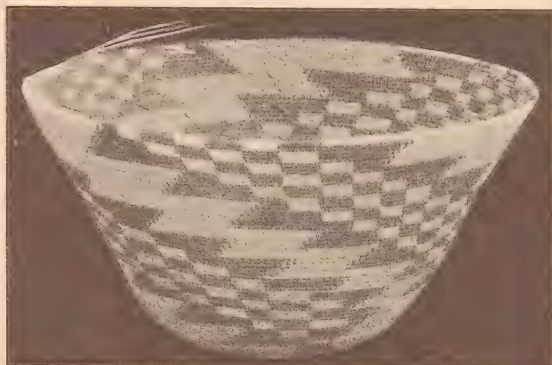
are constantly added new ones as the basket grows in size.

Very small reed, number one or what is called "double nought", would answer very well. Cut eight pieces fourteen inches long and about fifty pieces seven inches long. Take four of the long pieces and weave a strip of raffia near the centre as shown in Illus. No. 6, Fig. 1, weave another piece like this and put the two together as shown in same Illus. Fig. 2, so that the two ends of raffia come to the same corner. Weave these two ends around and around, crossing them over each spoke as shown in Fig. 3. Whenever there is an open space stick a sharpened spoke through the last stitch, as shown in Fig. 5.

After about an inch of weaving, the bottom may be stiffened by putting an extra reed called a ti or tee on the outside, including it in the weaving as shown in Fig. 4. Go two or three times around with this band, as it makes a foothold into which to stick spokes.

To turn up the basket put in another ti band of three or four rows. This style of weaving can be done to advantage bottom-side up. The Indians do it, by fitting the basket on the bottom of a stone jar.

It is better not to attempt a regular pattern or a large basket at first, rather make a small one and weave in bands of color.



No. 9—A coiled basket which could easily be copied in raffia, using natural colored for the light part and brown for the dark.



No. 7—Pomo basket in Ti or Tee weave

EXHIBITION NOTE

The National Society of Craftsmen will hold an exhibition in the studio of the Society and the galleries of the National Arts Club, 119 East 19th St., New York City, from November the 19th until December 11th. It is expected that this exhibition of Arts and Crafts will be the most important one ever held in New York. The vice-president of the Society has been in Europe during the Summer making careful search for modern examples of work there for the exhibition. A full and complete exhibit is expected from the craft workers in this country. It is promised that each craft will be carefully placed and as far as possible together.

This exhibition will differ from those previously held in the fact that there will be examples of antique craft work representing as far as possible their development during different centuries till the present day. Many interesting examples have been promised. Lectures will be given by prominent craftsmen during the exhibition in the galleries of the Society.

The Handicraft Guild of Minneapolis announce an im-

portant exhibition in their new Handicraft Guild Building, 926 Second Ave., South, Minneapolis, from November 25th until December 6th. The Handicraft Guild Building has been specially designed for them and in addition to the attractive salesrooms and well equipped shops, the building contains a number of studios. These will be occupied permanently by craftsmen making an unusually-interesting centre of more than local importance in the city.

The Craftsmen in the East would do well to take a leaf from the note book of their Western brothers. Why haven't they buildings specially designed for them, with well equipped shops and comfortable studios?

The Society of Arts and Crafts, Detroit, Mich., are to have a comparative exhibition of jewelry enamels, and metal work, in their rooms, 1 Knowlson Building, 122 Farmer St., Detroit, from November 5th until November 25th.

A member of the Society is in Europe collecting the work with the aid of Mr. Alex. Fisher, whose enamels will form a large part of the exhibition.

The Hartford Arts and Crafts Club, Hartford, Conn., will open a permanent salesroom in the Ballerstein Building 904 Main St., September 3d. Craftsmen are invited to submit their work.

ANSWERS TO INQUIRIES

S. M. G.—Raffia can be bought from S. O. Burnett, 288 Fulton St., Brooklyn. We shall try to publish other addresses later.

ANSWERS TO CORRESPONDENTS

F. L. P.—For background to border of Posteresque Placque, page 30, Fruit Book, use Gold on inner band with Black outlines. On the outer band use a Matt Brown or Bronze, a golden brown shade if possible, with Black outlines, also Bronze 21 which is an Olive Green is effective or a Matt Black.

A. R.—We certainly will give methods of doing figure painting in water color if we start the new department of KERAMIC STUDIO. For flesh painting use Yellow Ochre and Rose Madder for flesh tint, more Yellow for brunette, Cobalt Blue for tender shadows, for heavy shadows add to Blue, Indian Red for blonde, Burnt Sienna for brunette. For hair, use the same colors, adding New Blue and Brown Madder, for darker hair, you will have to select and mix the proper colors for the desired shade.

Mrs. S. B. P.—To make colored enamels, as a rule use from one-fifth to one-eighth color according to depth of color desired, the flux, about one-eighth, is added only for flat enamels. Only the delicate or transparent colors should be padded, the heavier colors give a better effect when allowed to stay as they flow from the brush. The High Bush Cranberry design can be carried out in two shades of green and pink on a white ground or the colors can be changed to any desired color scheme, for instance, brown leaves and pink flowers on gold ground, black outlines.

The Barberry design can be executed in the same colors as used for the Red Haw given in KERAMIC STUDIO.

Mrs. C. L. O.—The cracking at base of German china jugs which were fired on platten was probably due to unequal expansion as usually such pieces are made heavier at base than at top. Fire upside down or use large stilts underneath to give good circulation of air.

M. C. A.—You will find studies of Golden Rod in KERAMIC STUDIO, August, 1904. Another study by Miss Stewart will be found in this number. Lemons and blossom border in December 1903 KERAMIC STUDIO could easily be adapted to a tray. We expect to publish a study of the Purple Bean after the January issue. You can use any grade of china in an overglaze kiln. We would advise trying one piece of the kind you wish to decorate, in the ordinary firing. We have never heard of injury being done to other china by firing the lower grades with them. Keep the spy-hole open until a good red heat and any moisture will be evaporated. However, if there is any doubt do not put valuable pieces in with your first firing of the experimental piece. Why not try the method of affixing jewels on a broken bit in some firing. Put on your flat dot of enamel with a setting of paste dots and fire. Then

affix the jewels and fire the piece in an upright position to see if it will drop off. The method used on glass should be satisfactory for china also. A dot of the paste is made and the jewel pressed firmly into it, so that a little ring of paste comes up around it. The setting is then added and when thoroughly dry the paste is covered with the Roman gold and fired. For china, fire the setting first and gild it. Then put a dot of soft enamel and press the jewel into it and fire lightly at rose or glass heat. Haviland china is very hard for enamels, always add one-fifth to one-eighth flux. English china is best for enamels but is risky to fire. German china is fairly satisfactory.

APPRECIATIVE LETTERS

Chicago, 9832 Charles St., August 27, 1907.

Editor of the Ceramic Studio:

I received your notice that my subscription had expired with the August number, and renewed it for one year through the McClurg Publishing Co., about July 28th. I have always sent it in myself, before, but as I had several renewals to make I gave them the order. I will stir them up as the other books have come and I can't raise the family properly without the Studio in the house.

Very respectfully,

Jean Mills Foster.

370 E. 2d St., Corning, August 9, 1907.

The Ceramic Studio, Syracuse, N. Y.,

Enclosed please find check for \$4.00 for the "Studio" for one year, beginning with the July number.

I consider it invaluable to a person who paints china at all, but especially is it necessary to the average teacher.

Yours very truly,

Mrs. A. B. Holmes.

Chicago, Ill., July 29, 1907:

Keramic Studio Publishing Co., Syracuse, N. Y.,

We are "Delighted" with results from Ad. Last inquiry was from New Mexico.

The Artists' Supply Co.

H. E. R.

309 S. Spring St., Springfield, Ill., August 29, 1907.

KERAMIC STUDIO, PUB. CO., Syracuse, N. Y.

Dear Sirs: Your communication of the 27th arrived this morning, also the September number of KERAMIC STUDIO. Yes, the August number you sent to replace the one I did not receive came safely to hand. You are quite welcome to use the postal card you refer to, in advertising. It is always a pleasure to further the interests of KERAMIC STUDIO.

Very sincerely,

Louise M. Jefferson.

Eagle Pass, Texas, Sept. 16, 1907.

Keramic Studio Publishing Co., Syracuse, N. Y.

Enclosed find Post Office Money Order for \$4.00 for the renewal of KERAMIC STUDIO beginning with October number. I can't tell you how much good your magazine has done me. I am only an amateur living away out on the border of Mexico, but I cannot thank the editors enough for the good the magazine has done me.

Very sincerely,

Mrs. C. L. Ostrom.

COMPLAINTS

Have recently been received that amounts in currency sent to us for subscriptions and books have been lost in the mails.

The safest plan is

MONEY ORDER

either post office

or express

If check is used, add 10 cents for exchange.

KERAMIC STUDIO PUB. CO. - - - SYRACUSE, N. Y.

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CHRISTMAS

CONTRIBUTORS

ADELAIDE ALSOP ROBINEAU

JULES BRATEAU

EMILY F. PEACOCK

DEC. MCMVII Price 40c. Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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CONTENTS FOR DECEMBER 1907

	PAGE
Editorial	173
Anemone and the following Studies and Designs by Adelaide Alsop-Robineau	174
The Color Supplement	174
Wistaria, Seed Pods and Flower Clusters	175
Suggestions for decorative treatment of Wistaria and Anemone motifs	176
Studies for Fans—Wistaria, Wild Carrot and Sunflower	177
Robineau Porcelains	178-180
Study of Purple Clematis	181
Studies in Phlox	182
Decorative Panel for Sconce in Phlox	183
Wild Phlox and Wistaria	184
Answers to Correspondents	184
Freezia Design for Bowl	185
The Freezia as a decorative motif	186-187
Foam Flower in decoration	188-190
Studies of Daisies	191
Study of Moths arranged for decoration	191
All-over designs	192
Utilization of designs for various crafts	192
The Crafts—	
Finger Rings	Emily F. Peacock 194-195
Answers to Inquiries	194
Art in Pewter (continued)	Jules Brateau 194-197
Metal Work by students of Pratt Institute	198
League Notes	197
Exhibition Notes	198

Look Out for Swindlers !

A WORD OF TIMELY ADVICE.

Just a word to caution our friends against giving their subscriptions to strangers. We have no agents; but complaints have recently come to us that swindlers are out taking subscriptions for our magazine and pocketing the proceeds. Be sure you know the party to whom you give your money. The best plan is to go to your regular dealer or send the subscription to us.

KERAMIC STUDIO PUBLISHING CO.,
108 Pearl St.,
Syracuse, N. Y.

Know to whom you pay money !

KERAMIC STUDIO

EXTENDS best wishes for a Merry Xmas to its many friends and offers as a Christmas gift drawings and suggestions by the Editor in the hope and belief that they may be of benefit to those who do not understand quite how to utilize their summer sketches and studies.

¶ It has been the Editor's endeavor to present such subjects as are not too hackneyed and to present them in such a way that they may be especially helpful to those who have not yet mastered the principles of design and decoration, while furnishing suggestive material for the use of the more advanced workers.

¶ It has also been the endeavor to follow in some degree the line of study indicated in the series of articles on design by Mr. Hugo Froehlich in *Keramic Studios* 1903 to 1904 in order that those who followed that course with the Magazine may have their memory jogged with fresh examples.

PINK ANEMONE (Color Supplement)

THE color study is of the pink anemone. The arrangement is suggestive of stained glass although the study is not sufficiently simplified for such a purpose, being a sort of "compromise" between the naturalistic and the purely decorative. It would be difficult to translate the color effect exactly into the mineral palette. To apply the study, first tone the piece to be decorated with a deep buff tint, using Yellow Brown and firing. Then paint the flowers with Pompadour and Albert Yellow, the leaves with Moss, Brown Green, and Dark Green 7. Outline with Pompadour and Banding Blue, about one-eighth of the Blue. If the colors are sufficiently strong after this fire, dust with Pearl Grey. If a deeper yellow undertone is desired tint with the Yellow Brown for the third fire and dry dust with the Pearl Grey. For a darker tone in background, tint with Pompadour for last fire and dry dust with Blue Green.



CONVENTIONALIZATIONS OF ANEMONE MOTIF

Having arranged the study to our satisfaction, the next thought is the conventionalization of the motif (page 176) and suggestions for application to ceramic forms considering whether the flower is best adapted to a border arrangement or to a vertical decorative scheme.

The very act of conventionalizing a form will often suggest a pleasing arrangement. In this case, the pre-arranged idea was to make a border for the editorial page which could also be adapted to other purposes. In the suggestions at the top of page 176 will be found some adaptations of this border to both tall and low forms. The piece to be decorated will often decide certain necessary changes in the arrangement. Work until the mind will furnish no further suggestion on the simple conventionalization of the motif itself, then exhaust your ideas as to the arrangement of the motifs in borders and vertical decorations. Then try the adaptation of these decorations to various ceramic forms which will suggest other changes in the designs. This practise with every flower or other motif will be of the greatest benefit in making these borders and designs, do not forget to apply all of the principles which underlie the arrangement of the study itself: spacing, harmony of line, dark and light, color, etc. Also keep in mind that simplicity is the greatest art and requires the most thought and work. Go over every design with the intention of eliminating every unnecessary feature; every detail which can possibly be spared should be omitted, and do not forget that there should not be too many different forms in one design, nor should the lines run in too many directions. The result in such a case is distracting.

Color suggestions for designs—Milk pitcher, Dark Blue on Pearl Grey, white outlines and panels; water pitcher, Ivory tint, two shades of Grey Green; first salad bowl, Ivory tint and outlines, Yellow Brown lustre bands, design in gold with Brown outlines; first cup and saucer, gold and white; second salad bowl, Ivory tint, Apple Green tinted border, flowers white with Apple Green leaves and stems, centers Albert Yellow, outlines in Apple and Moss Green; second cup and saucer, gold border, flowers, white, leaves Yellow Green, Black outlines; vase, tint of Neutral Yellow, flowers, Yellow Brown, leaves of Olive green on darker Olive ground, Deep Olive top and outlines; third salad bowl tint first with Ivory, when all is finished, with Pearl Grey over all, division lines of gold and gold lines on white inside flower panels in darker shades of Ivory and Olive Browns.



THE ANEMONE

THE white and pink Fall anemones are among the most beautiful and decorative of the latest blossoms of the year. The only noticeable difference between the white and pink varieties is the color and the larger size of the white flower. Perhaps the white anemone japonica is the more beautiful, but the pink is more rare and is of a soft and sympathetic tone which makes a delicious combination with the whitish green of bronze.

First, the drawing was made in pencil directly from the growing flower, then the lines were traced in India ink to preserve the study. The next step was to rearrange the drawing so that it would compose well in a rectangular frame. Whether one wishes to make a naturalistic arrangement or a purely decorative one, this will be the order of work giving thought to the "spotting." The balancing of larger areas by smaller ones both in the design and the background, seeking an harmonious flow of line, an agreeable and unusual arrangement of the motif, noting that the shapes of background spaces should be as interesting as the study itself.

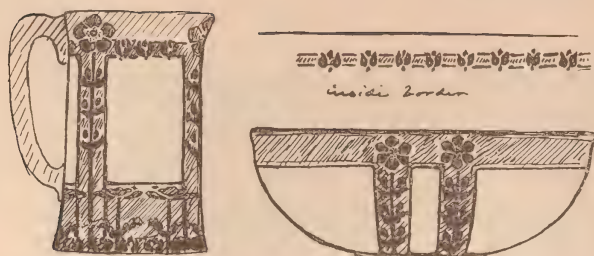
The crowning problem is that of color; to suggest sufficient contrast of color without making spots which catch the eye and prevent seeing the study in its entirety, to keep every part in harmony and to give due importance to principal and subordinate motifs by a judicious toning of the color, and balancing of light and dark.



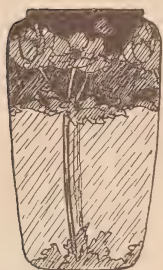
WISTARIA SEED PODS



WISTARIA FLOWER CLUSTERS



inside border



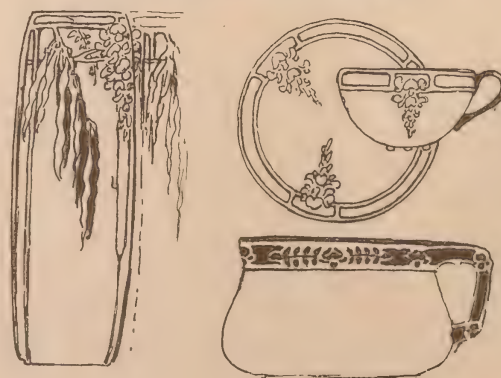
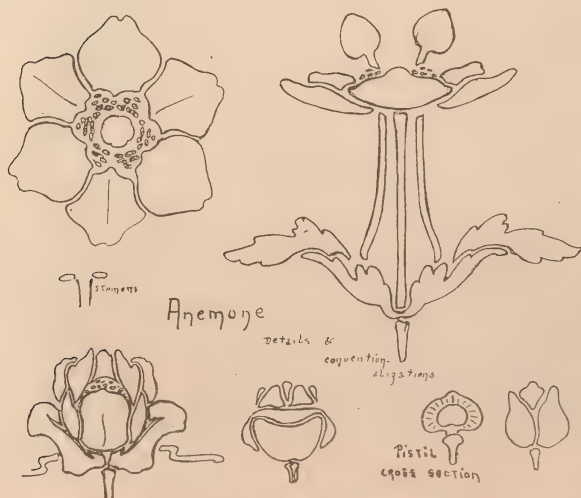
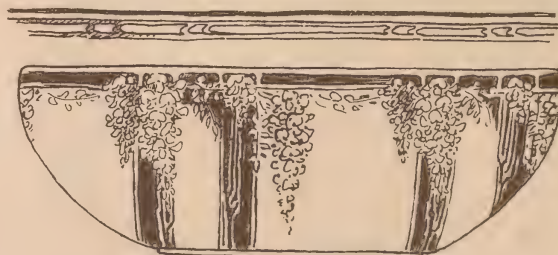
SUGGESTIONS FOR ARRANGEMENT OF ANEMONE MOTIF



TILE ARRANGEMENT OF ANEMONE



ANEMONE BORDER IN GOLD AND BRONZE



SUGGESTIONS FOR DECORATIVE TREATMENT OF WISTARIA MOTIF



FAN—WISTARIA



FAN—WILD CARROT



FAN—SUNFLOWER



UNGLAZED PORCELAINS—ADELAIDE ALSOP ROBINEAU



GLAZED PORCELAINS—ADELAIDE ALSOP ROBINEAU



VASE—WHITE CRYSTALLINE GLAZE

PORCELAINS

THE editor presents two page illustrations of her own latest porcelains that she may be justified in claiming place with ceramic workers.

The first page is of pieces thrown and carved, and ready to be "biscuited" before glazing. The little covered tea cup, Japanese style, is of egg shell porcelain, of which delicate material only a few pieces have yet been attempted, this work still being in the experimental stage. It is carved with a little border of plum blossoms, the background being cut back so thin that even before firing the light shines through the clay. The large jar with the moose decoration is unusually large for a porcelain thrown on the wheel in one piece, being eleven inches high and ten inches diameter, yet the light shines through the cut back portions almost as much as in the tea cup.

The rims at the bases of many of the pieces are ground off after glazing. They are necessary for safe placing in the kiln.

To show the vicissitudes of firing at high temperatures, which explains somewhat the difference in technical and money value between porcelain decorated with colored glazes, and pottery, it must be explained that of the eighteen pieces illustrated only seven came out of the kiln perfect and four were spoiled beyond redemption. However this was a very unfortunate firing. Ordinarily from thirty to fifty per cent are injured but rarely more than ten per cent are spoiled utterly.

The bowl with the viking ship decoration and large handles is a thrown piece eleven inches in diameter after firing, but, alas! at the moment of placing in the kiln a handle was broken, so that both handles had to be removed before firing. The tall gourd shaped vase was suggested by the summer squash and is a very difficult piece both to

throw and burn. It is twelve and one-half inches tall, (fourteen and one-half inches with stand and stopper) and in firing a vase of this slender shape, there is a great risk that the neck will be bent to one side; occasionally it will come out twisted in corkscrew shape. But this one was drawn from the kiln perfect.

The wistaria vase supported by modelled snails is given on the second page enlarged as a suggestion for overglaze decoration.

It is a curious fact that when the editor had misfortune with one design she continued to have misfortune with it, or if she had luck the luck repeated itself. The vase carved in relief with crabs and seaweed, and which has an open work ring of the same motif to prevent tipping, is the fourth of this design, and the first two were broken. The tall rose vase is the second of this design and both have been injured in firing. Naturally these vases with duplicated designs were not identical in size, form or color, but were as similar as one piece may be to another when made by hand.

It seems natural for a potter to run to certain forms and curves, so that one has to keep oneself well in hand to prevent continual repetition. It is the editor's aim to constantly improve her shapes, and as much as possible to have variety both in form and decoration. But this can be done only at the cost of a greater percentage of loss in the kiln, and a great deal of time spent in experiments. In pottery, more perhaps than in any other craft, the more one strives for artistic and varied work, the quicker profits go to smoke in the kiln.



VASE—MATT GLAZE

You don't know what persistent effort is! Think of the violin student in the Paris Conservatoire, who was more than a year trying to bend his thumb as he had not been taught to do in the provinces!—*W. D. Hunt.*



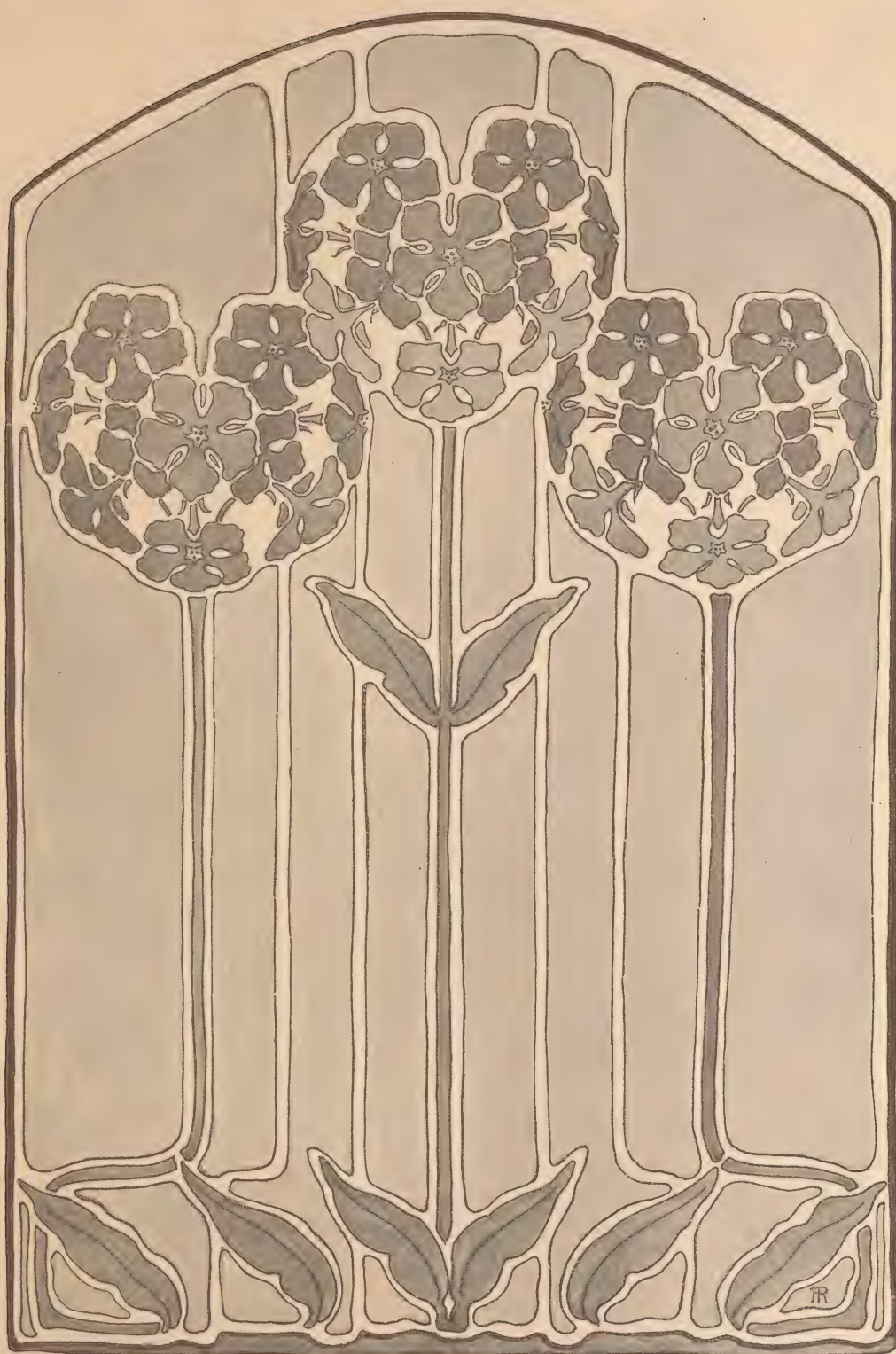
STUDY OF PURPLE CLEMATIS



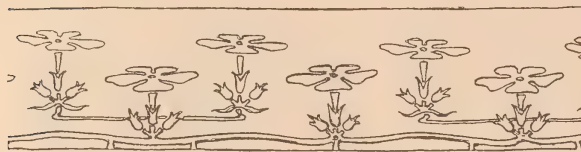
PHLOX IN SILHOUETTE



PHLOX WITH HEAVY OUTLINES



DECORATIVE PANEL FOR SCONCE—PHLOX



Suggestions for Application of Design



WILD PHLOX

THE wild phlox, as well as the cultivated varieties, is a flower well adapted for decoration although little used. The color, white or a pale lilac, is of little moment as in design one can take liberties with this attribute. Of the cultivated varieties, the coloring is infinite, the individual flowers are more beautiful, but the clusters are not so easily managed as in the wild flower, when they ordinarily take the general outline of a loose ball or hollow hemisphere. A good plan, in looking for general characteristics of a flower, is to make a pencil-drawing, fill in the background with black and then erase all the pencil details. This gives a silhouette and perforce you are confined to the large forms and main distinguishing points.

In order to avoid the scattering effect of the loose cluster, a good idea in arranging a design is to enclose the cluster in an outline making a compound motif as in the panel (page 182) which can be easily adapted to overglaze decoration. On this page will be found suggestions for ap-

plication to ceramics together with some simple borders made from the single flower unit. These can be executed in flat color, gold, or enamels with or without outlines.

WISTARIA

RANGING in color from white to purple through various shades of lavender and blue, the long drooping clusters of the wistaria have always been a favorite subject with Japanese artists. Western decorators have not seemed generally to appreciate the possibilities of the flower, though here and there one finds it in design. The wistaria lends itself most easily to conventionalization. The flower is well balanced as well as the cluster, while the leaves, which vary in color from green to tender pink, lie generally open and flat, the pinnate divisions being opposite and balanced. The ends of the leaves never curl, though occasionally, and especially in young leaves, one will find them folded together, two and two, closed like the leaves of a book and hanging down.

Some suggestions for adaptations to ceramic forms will be found on page 176. Many of the best effects, however, are made by a strict conventionalization into borders, etc. The fan, top of page 177, is also an arrangement of this motif. At the right end of the top group of vases on page 178 will be seen a more conventional arrangement of this motif carved in relief. This is shown before glazing. On page 179 will be found two views of the same vase after glazing. This arrangement could easily be adapted to overglaze decoration. To approximate the color scheme paint the leaves Grey Green, the flowers a light yellowish brown, using Yellow Ochre and letting the color vary from light to dark. Outline in darker shades of the same colors or gold. This design would be very effective in blue and white.

STUDIO NOTES

We acknowledge receipt of the catalogue of the Mae Benson School of Applied Design, New York City. One of the features of the school is teaching by correspondence. The eighth annual exhibition of the pupils' work will be given at Mrs. Benson's studio, December 6th and 7th, days and evenings.

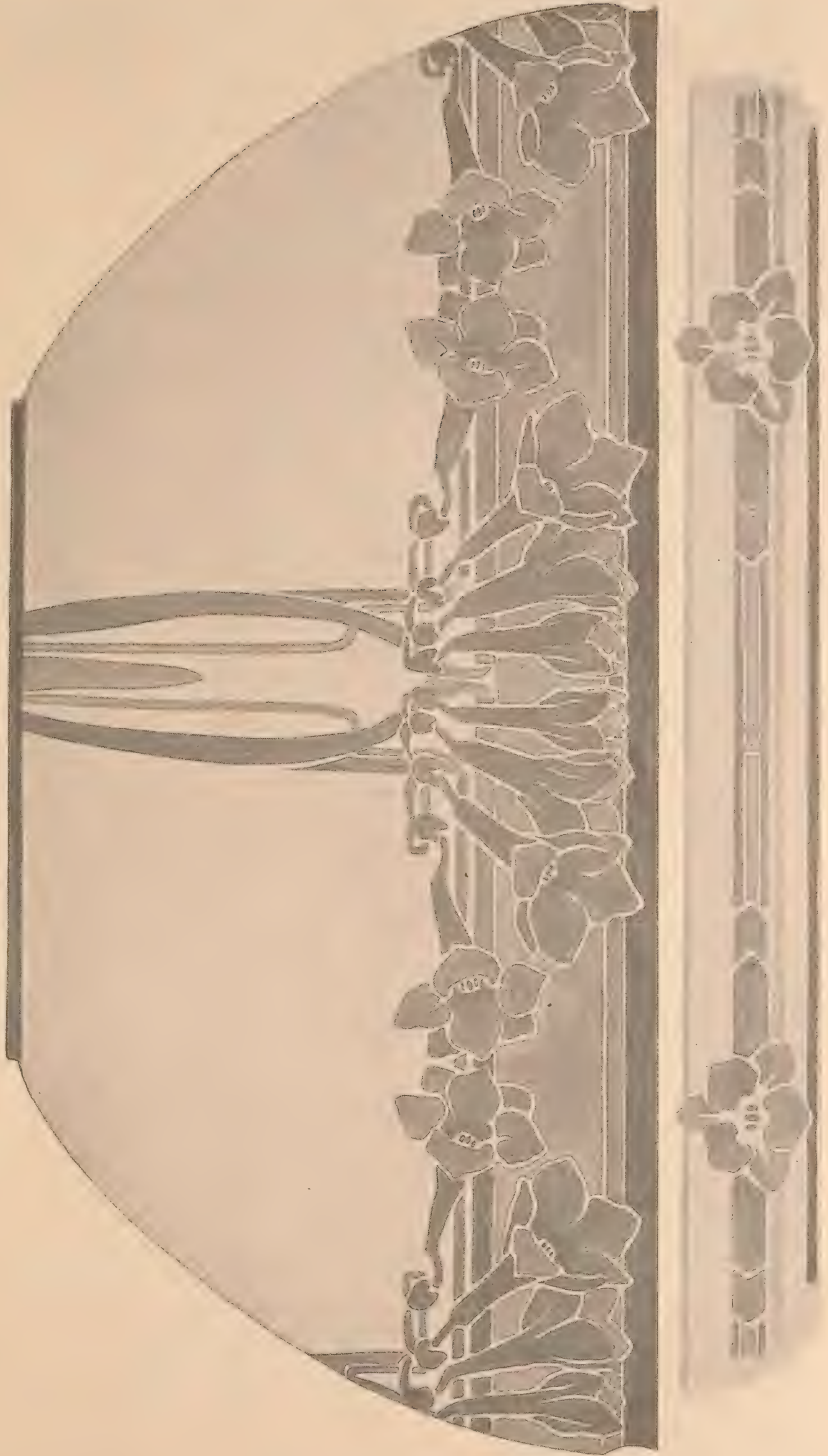
ANSWERS TO CORRESPONDENTS

A. S.—None of the prominent water color flower painters have written instructions as to their methods. De Longpré is one of the best known painters of flowers which are botanically correct. Katherine Klein is also well known and safe to copy. Write to our advertisers for safflower or to Mrs. McLennon Hinman who uses it.

F. H.—Designs done in silver, gold or gold bronzes, as a rule look better outlined with black or red. The outline straightens up any ragged edges. When designs are made in metal without outline, the edges must be very clean cut. Mrs. Safford's breakfast and lunch sets, illustrated in the last account of the exhibition of the N. S. K. A. were executed in silver without outlines on white and on celadon.

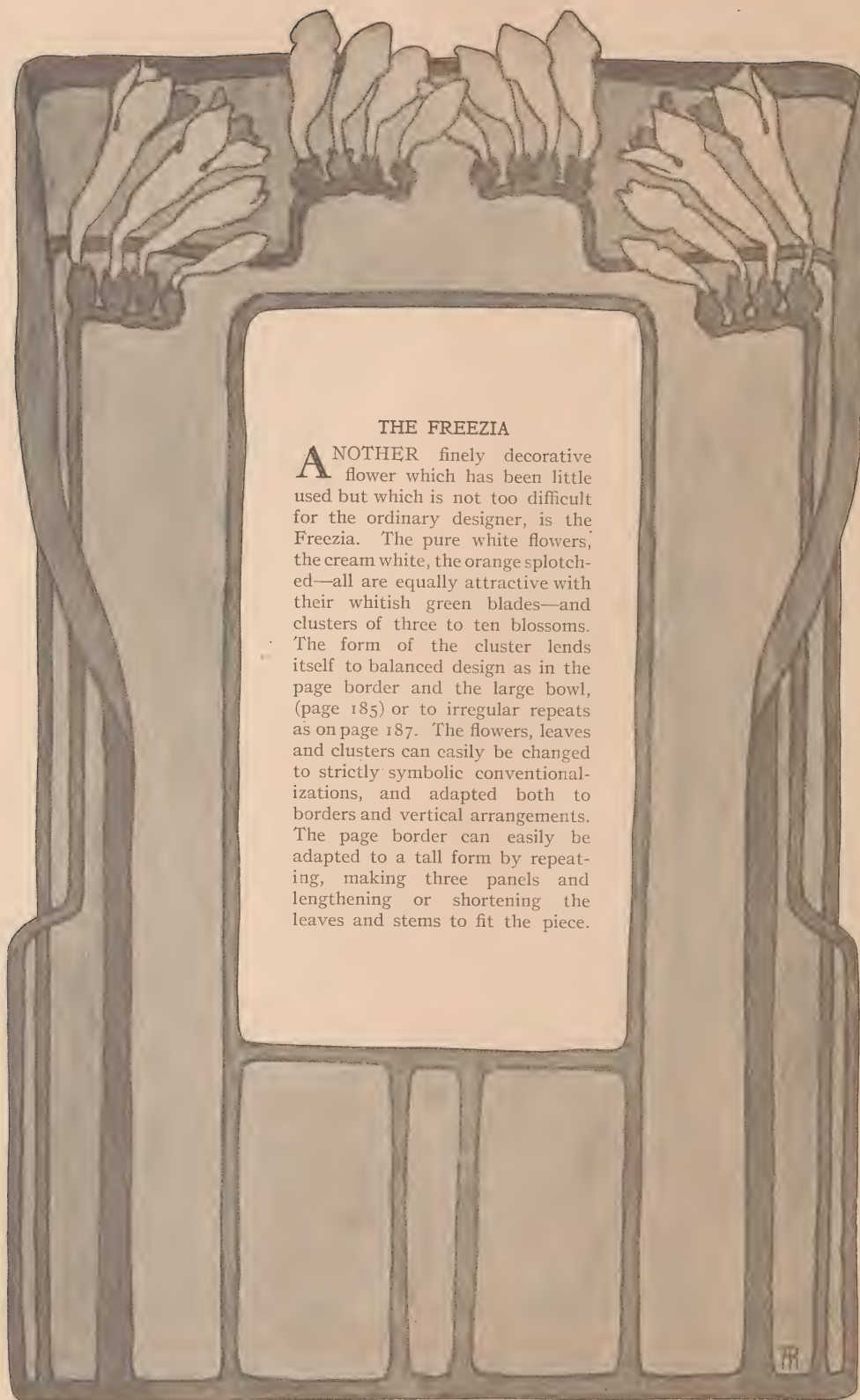
V.—A vase such as you describe could be made by dusting about two-thirds of the vase with Matt Blue such as is sold by Miss M. Mason and other dealers in color; then dusting bronze powder from the top down letting bronze dust into color. The bronze may need to be put on for a second fire also. Draw design with a sharp wooden point. Clean out design and paint in golds of various tints or in flat gold using lustres over different portions for a second fire when the outlining would be put on in Black. Instead of bronze for the upper third of the background gold could be used and lustre put over for a second fire. Dark Green and Ruby lustres are especially fine over gold but other lustres may be used.

There is an orange lustre sold by that name. For lining cups, use Mother-of-Pearl lustre, Rose lustre over Yellow lustre or Yellow lustre alone. There is no lustre called "lining."



FREEZIA DESIGN FOR BOWL

Make the bowl inside and out an ivory tint and fire. Retint the outside of the bowl with Ivory and fire again. Make the darkest bands Yellow Brown. The second band from the top should be a light Grey Green and the centre large band of Pearl Grey; flowers a lighter shade of Yellow Brown and leaves Grey Green. Pad the color after painting as you put it on. Clean out the light outlines with cotton on a stick. If the colors come from the fire weak looking, repeat the painting.





ANEMONE—ADELAIDE ALSOP ROBINEAU

DECEMBER 1907
SUPPLEMENT TO
KERAMIC STUDIO

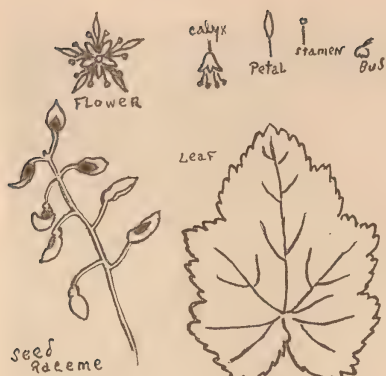
COPYRIGHT 1907
KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



FREEZIA PANEL FOR REPEATING DESIGN



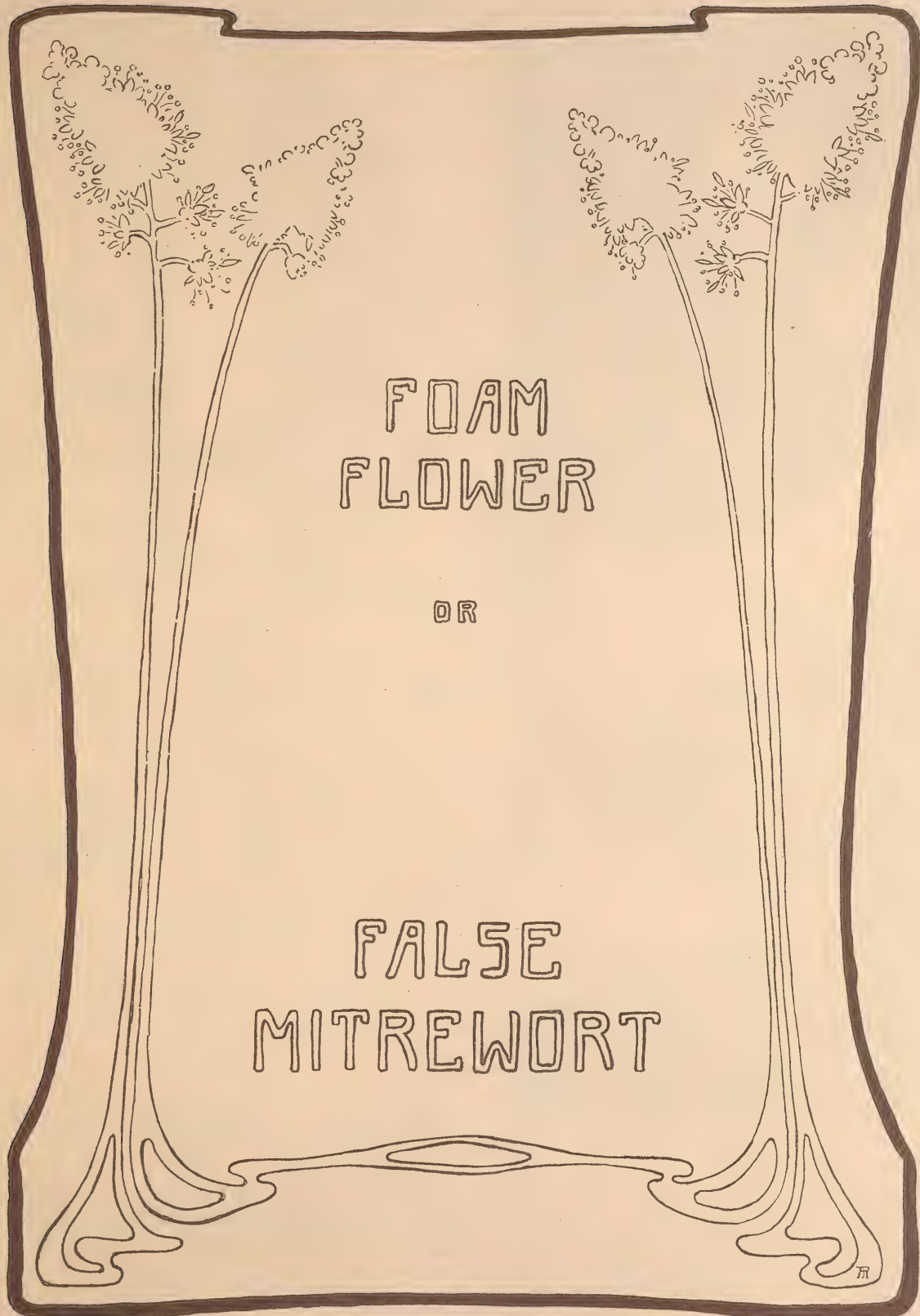
FREEZIA—STUDY



DETAILS OF FOAM FLOWER

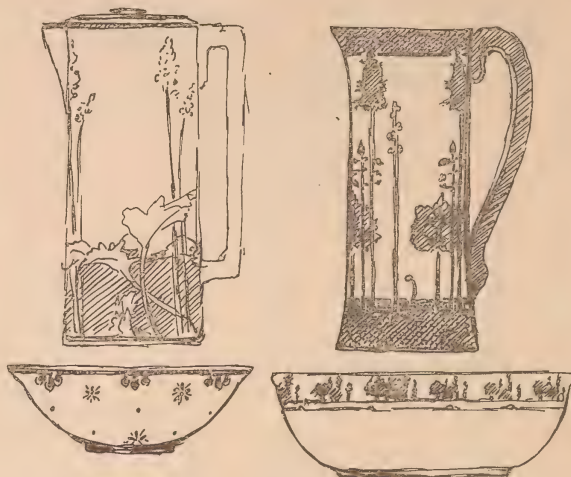
CONVENTIONALIZATION OF
FOAM FLOWER

FOAM FLOWER





FOAM FLOWER—SILHOUETTE



*Suggestions for
Applying of Designs.*



FOAM FLOWER

FOUR different manners of treating this delicate white wild flower are given on pages 188, 189 and 190: the outline drawing from nature and beside it, a strict conventionalization; a semi-conventional arrangement for a title page and a silhouette. It was the silhouette which suggested the strict conventionalization. The naturalistic drawing suggested the title page. The attempt has not

been made in any of these studies or those of other flowers, to exhaust the possibilities in the line of conventional design or arrangement.

A few only of the first thoughts have been given in each case as a stimulus to the imagination. The designer can go on from this beginning and improve on both the artist and nature.



DAISIES—SILHOUETTE IN GOLD ON WHITE



BORDER—FOAM FLOWER



DAISY BORDER—WHITE ON GOLD



STUDY OF MOTHS—ARRANGED FOR DECORATION



ALL-OVER DESIGNS

THESE four all-over patterns are given as food for thought. See how many suggestions for decoration you can draw from each. Utilize them for borders, for all-over patterns on the necks of vases, or the bodies, or take the units and change to vertical ornaments. Send your results to KERAMIC STUDIO for criticism, if you wish; we will attend to them promptly.



UTILIZATION OF DESIGNS FOR VARIOUS CRAFTS

"EVERYTHING is fish that comes to your net." Never let a design slip past you, whatever your line of work, without first extracting all the ideas you can. If you are not naturally original, you can by practice learn to adapt and that leads surely to more and more selection and finally orig-

inal thought. Do not ask to have everything shown you. You learn better what you draw up for yourself out of the well of truth.

According to your medium, the design must be changed to suit. For instance, the anemone border on the editorial page, by translating into color may be adapted to ceramic decoration; by carving back the outlines, or the design, leaving raised outlines, it may be adapted to wood work such as the ends of a book rack, panels for cabinet work, etc., by etching or repoussé it can be adapted to metal work as in a sconce. It can be adapted to needlework by embroidering the design and darning the background or by any other needle work method it may be arranged for scarf ends, curtains, and so on, through all the crafts. So every motif, arrangement, and design should have some suggestion for you.

THE CRAFTS

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

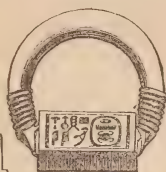
All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Egyptian porcelain ring.



Etruscan.



Egyptian gold signet ring.



Venetian.



Venetian.

Ill. No. 1—Several of these illustrations were taken from Jones' Finger Ring Lore, and others from Davenport's Book on Jewelry.

FINGER RINGS

THE custom of wearing rings on the fingers is a very old one, and has been followed by the people of most countries. They are more particularly the outcome of civilization than necklaces, bracelets, or earrings, probably because primitive man was essentially a workman and a tiller of the soil. And while savage tribes covered themselves with jewelry of either colored stones or metal rudely worked, their only rings were of bone, plaited grass, or tortoise shell.

For so many reasons finger rings are the most interesting of all jewels. They may be divided into two classes, official and personal; the official including ecclesiastical, civil, and military; the personal, marriage, betrothal, symbolic and heraldic, besides a number with miscellaneous meanings, such as the mourning, poison, portrait, key, charm and the old fashioned poesie ring.

It was to fulfill a need that rings were invented. The Babylonians and Egyptians used seals which for convenience sake were attached to a ring of gold and worn on the finger. Illus. No. 1. The less wealthy had rings of ivory and blue porcelain, they also had simple bands of silver set with scarabs on a pivot. The scarab ring was valuable then as an amulet and signified long life; it was also the emblem of the sun and of immortality. Later precious stones were used, so by degrees the rings passed from an article of use into the category of ornament and their use was extended to women. People were no longer satisfied with one but wore several, and sometimes a single ring was constructed to appear like a group of two or three upon the finger, as in Illus. No. 2.

Key rings were used by Roman housewives when a wax seal was not sufficient security.

Papal rings were very large, the shoulders and sides were often ornamented with emblems and designs in relief, Illus. No. 3.

Jewish betrothal and marriage rings of the XVI century were remarkable for their size and elaborate decoration. They represented often the model of a Jewish temple and were engraved inside with Hebrew inscription. Illus. Nos. 4 and 5.

Decade rings were made of gold, silver and bronze, they had ten projections on the outer side and were worn by the monks in the XIV century for repeating Aves, and probably as a penance, as they must have been most uncomfortable.

Interesting for decorative beauty were the later Italian rings made in Venice, usually in the realistic form of baskets or bouquets of flowers wrought in gold, precious stones, and pearls, though the Venetian rings illustrated are more simple in style.

Anglo-Saxon rings. Illus. No. 5.

The Allistan ring which was found in Carnarvonshire, is a very important specimen of Anglo-Saxon jewelry. It is of gold with the inscription Allistan and devices, inlaid in black alloy or niello. There is every reason to believe that the ring belonged to a Bishop of Sherborne of this name, who lived in the IX century. History speaks of him as a man as much at home on the battlefield as in the church and this ring was probably lost when he was on an expedition with King Egbert in North Wales. The Darnley ring is a gold signet and a record of the marriage of Mary Queen of Scots with her cousin Lord Darnley. On the ring are the initials M. and H. entwined with lovers knots and inside is engraved the name Henry L. Darnley, the lion of Scotland and the date 1563.



Roman bronze key ring, about 1st century, A. D.



Ill. No. 2.
Roman ring of gold about 1st century A. D.



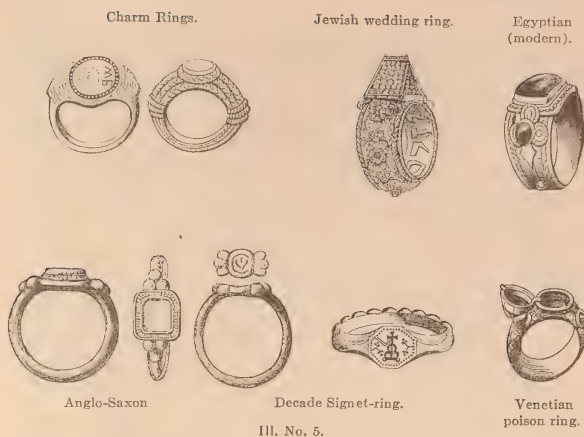
Ancient Egyptian "ouza" ring of blue porcelain.



Ill. No. 3.
Papal jewelry ring of gold, 15th century.



Ill. No. 4.
German Jewish gold and enamelled ring, 16th century.



During the XVI century in Europe poison rings were used, the poison was in or under the setting. Illus. No. 5.

Mourning rings were worn in the XVII century, especially in England. A number of the earlier ones have small skulls enamelled on them and many are set with black enamel and diamonds.

Poesie rings were so called because of the poetical words inscribed on them, these however conveying more sentiment than art, as the following rhymes show:

In thee my choice I do rejoice.
True is the love that I O U.

From studying the history of rings we find they have taken an important part in the every day life of many people. In these days, excepting for weddings and betrothal rings they have lost much of their meaning and are worn mostly for adornment.

Modern rings and some problems in making them will be given in a later article.

(TO BE CONTINUED)



ANSWERS TO INQUIRIES

R. D.—You can get tools for metal work from W. Dixon, 39 John St. The book on silver work and jewelry by H. Wilson published by D. Appleton, New York, might help you.

M. E. S.—The Davis Press, Worcester, Mass., have lately published a book on copper work by A. F. Rose.

A. O.—You can get leather for all kinds of work from M. B. Willcox, 21 Spruce St., New York.

L. W.—The leather must be kept quite damp while the modeling is being done. Wet the underside with a sponge carefully, using very little water, so that it will not soak through to the other side.

ART IN PEWTER

J. Brateau

(CONTINUED.)

TECHNICAL PART

MOULDS ADAPTED TO THE CASTING OF PEWTER

These moulds can be made of various materials, and of different degrees of resistance; thus allowing greater or less delicacy and finish in the objects produced.

Of these materials we shall first consider copper, and explain its technical treatment in detail; since we place it in the highest rank, as a metal giving the best results in solidity as also in the perfect accuracy with which it renders all details of engraving and chasing.

For such moulds iron, steel, lithographic stone, or similar substances, such as slate, or dried clay, and even wood, may be employed. But it is evident that a wooden mould can produce only a rude object, which is in no wise comparable with the results to be obtained from the use of a copper matrix.

If the object be a tray, or a plate (these articles being the easiest ones to execute from a practical point of view, since the moulds do not require complicated construction), the craftsman having made his preliminary sketch, must cut or model a general form, either in wood, or plaster; the latter material being preferable. Upon the edge of the plaster he leaves a margin of a few centimeters lower than the height of the relief to be given to the object. (Fig. 1 A)



Fig. 1.—Tray turned in plaster. A, margin; B, cut.

Next, having coated with shellac the plaster form, he models the decoration upon it; using for this purpose wax, plastiline, or other sufficiently adhesive material. Proceeding thus, and arrived at a somewhat advanced point of his work, he must examine carefully all parts of his piece, down to the points in the slightest relief, in order to provide that the mould may "draw"; the term just used and the principle involved being easily understood, if we assume the piece to be a sphere, any point of relief upon whose surface must not exceed its greatest convexity. (Fig. 2.)

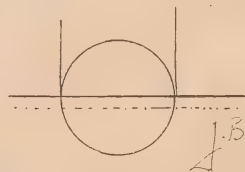


Fig. 2.

Upon the same principle a small figure, a flower, or a conventional ornament must not be sunken below the level of the general outline, as with this undercutting, it would be impossible to make a cast without spoiling the modeling of the piece.

VARIOUS PLASTER MOULDS.

After having applied with a brush a thin coating of oil to the modeling, so that the plaster about to be poured on may not adhere, the workman makes a first cast. He thus obtains a mould which he examines with extreme care, to



Nó. 52. Two slate molds, die cut. XIV.-XV. centuries. Cluny Museum, Paris.

discover any accidents; such as air bubbles which may have formed during the flow of the plaster, or fractures made when the plaster was loosened.

To prepare the plaster, the operator puts into a vessel whose inside surface is perfectly smooth, the quantity of water which he judges necessary. To whatever the quantity of water, he adds three-fourths the same amount of



Fig. 3.

plaster; proceeding slowly until it nearly reaches the level of the water. He allows it to stand a few minutes, then he stirs it with the spatula (Fig. 3) without beating, until the mixture begins to thicken; next, with the spatula or soft brush, he spreads the plaster, while still liquid, thoroughly over the modeling; finally pouring the remainder over the piece. This process should be finished in one casting if possible.

If, accidentally, certain details of the modeling do not "draw," an iron tool will remove the plaster which tore away the wax, and, by this means, the removal of the cast in relief about to be taken from this plaster mould, will be made much easier.

SECOND CASTING.

The workman now coats his mould regularly and plentifully with a mixture of common soap melted in water, having the consistency of a thin sauce; after the plaster has absorbed the soap, he brushes it lightly with oil, so as to form a glaze which will render the plaster to be moulded impervious.

Now again he carefully prepares fresh plaster, neither too thick nor too thin, and pours it into the mould, providing against air-bubbles and lumps, and covering with extreme care every detail of the modeling; to this end, removing, if necessary, and repacking the plaster. The mould being filled, the workman waits until the plaster has thickened. When it feels hard beneath his finger-nail he carefully loosens it from the mould.

If the proof be successful, he repairs this cast in relief,

taking care to weaken the low details; which are very liable to be exaggerated when worked out because they differ in tone from the plaster background, and, when chased, are always accentuated.

This series of special operations ended, the plaster cast in relief must be subject to a new experiment; care being taken to preserve intact the margin around the contour, to which reference has already been made.

The workman now places upon this margin an addition technically termed *neck* (Fig. 4, 5, 6, A), in order that he may begin to construct the mould which he wishes to perfect.

Whether this neck be added in plaster, or in wax, it is imperative that it be made before a hollow cast is taken from the cast in relief above described.

THIRD CASTING.

The cast in relief must be rubbed with soap; care being taken not to dull the modeling by the use of a hard brush; next, it should be lightly oiled; then, the margin and the neck must be surrounded by a thin and very even band of wax, or plastiline, which will serve as a wall for the liquid plaster.

The height of this band, which should not vary a hair's breadth, must be from one to two centimeters above the margin, according to the thickness to be given to the copper mould, and the degree of resistance required.

Care must be taken to make the plaster adhere to the margin and the neck, so that the plaster does not injure the casting by flooding, and that it remains within the limits prepared for it.

The plaster must again be prepared, stirred very lightly with the spatula, and poured on quite gradually, so that it enters every small detail of the modeling, and does not give rise to air-bubbles. To effect this purpose a brush could be used in case of necessity.

In order to give the cast its proper thickness, when the plaster begins to "set," the workman follows the general outlines of the piece. With a wide spatula and a light touch, he spreads the liquid over the less covered parts, so as to obtain a well distributed and even layer.

When the plaster is set, (this is evident by its tempera-

ture, which, after having risen to the point of warming the hand, has again fallen), the mould is removed; the band of plastiline having been first taken away.

To remove the mould, the workman uses a tool sufficiently sharp to penetrate the point of contact of the two plaster bodies; he presses lightly at various points, being careful to fracture nothing, and, as a result of skillful handling, he obtains a superb hollow cast, perfect in every detail. But however complete it appears, it must again be treated, in order that it may fully meet all requirements.

The outlines of the hollow mould must be cut by a knife or rasp, in order to regulate the thickness according to the dimensions. For example, if the mould have a diameter of from thirty to thirty-five centimeters, it should be given a thickness approximating one centimeter.

An even thickness having been assured, if the mould requires greater solidity, it can be strengthened by casting plaster braces one centimeter in height by a half centimeter in width. (Fig. 4, B. B.). One of these braces must run from the neck through the center; the second crosses the first at right angles; while, at the point of junction of the two lines, which corresponds to the center of the tray, a stem of plaster is fastened (Fig. 4-6, C), as a necessary device for the future handling of the mould. For a mould thirty or thirty-five centimeters in diameter, this stem, or handle, should be ten centimeters long, three centimeters thick at the point of contact with the braces, and two at the upper end.

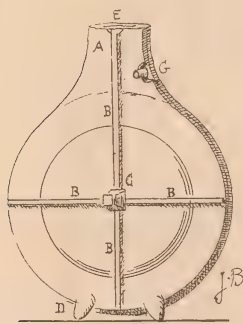


Fig. 4.—Closed mould. A, neck; B, braces; C stem; D, feet.

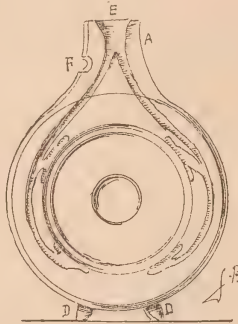


Fig. 5.—Inside of mould, graved side. E, opening of neck; F, cut for bolt.

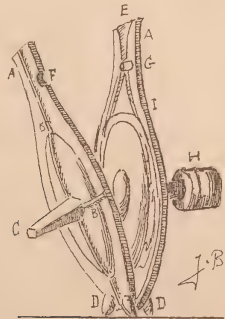


Fig. 6.—Half opened mould. G, bolt; H, wood handle; I, counterpart of mould.

On the back of the mould, and at the base, two small feet are indispensable. These must be fixed six centimeters apart. Set in position, they form inverted cones which support the mould, and prevent it from slipping when in use. (Fig. 4, 5, 6, D D).

This important work being finished, it is necessary to

obtain the counter part of the hollow mould. To do this it would suffice to scrape the modeling from the plaster cast; a process which would give a complete and perfect reverse. But the workman refrains from such action; reserving the cast carefully, since, in case of accident, he might make from it another hollow mould.

FOURTH CASTING.

The operator, with less care than before, casts a plaster proof in his first hollow mould, which has been thoroughly soaped. From this proof he detaches the modeling, so that the space between the two moulds is wide enough to allow the pewter to flow in. The background will be cared for later by the turner, who, when the copper proof is made, will provide space for the metal. To this reverse, or counter part, the same accessories, braces, stem, and feet, must be added.

Enlightened by the foregoing explanation, we shall now readily understand the making of a piece-mould serving for an object of cylindrical form. It is useless to repeat what has been said regarding the designing and the modeling of a tray. But the reader should refer to it, and remember that he must support his modeling upon a resisting surface. He must employ the same processes for the cylindrical piece as for the tray, and have his required forms built, or turned, in plaster.



No. 54.—Workshop of a pewter turner, turning goblets. From the treatise by Salmon, 1788.

All profiles are not permissible, as all exterior lines leading from the top of the object must be at least vertical, or inclined outward, rather than inward, so as to allow a proof to be obtained in a single piece. For, if the edges inclined inward, the orifice at the top would be narrower than at the base, and the core could not be loosened from the mould.

For example, let us take a goblet of modern design, recalling the work of the eighteenth century. The goblet to be decorated must be divided from top to bottom into three or four geometrical sections; care being taken to introduce into the composition decorative motifs, architectural lines, or smooth, plain sections which may be well and easily joined together in the pewter proof.

We decide to divide the goblet into three sections, and after having modeled the decoration, in order to cast it in



No. 55.—Pewter goblet, shape XVIII. century, illustrating technical instruction in text. Composition and execution by J. Brateau.

plaster, we mark off one section with a band of plastiline softer than the wax used for the modeling.

The band of plastiline must follow exactly the dividing line, and adhere closely so as to prevent the plaster from flowing upon the neighboring section.

When the plaster is set and separated from the model, the line of division must be leveled from top to bottom with a knife. This makes the thickness of the mould. Upon the side of the cast and in the thickness, bench-marks should be hollowed out, so that the following section may fit precisely (Fig. 7 A.)

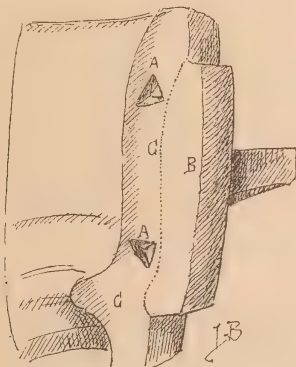


Fig. 7.—A, bench marks; B, wall or partition; CC, thickness of mould.

The sides thus joined must be thoroughly soaped and oiled. The first section is placed anew upon the model, and attached firmly enough, to prevent the casting of the following section from moving it; for plaster in "setting", has a tendency to expand and thrust outward.

A wall of plastiline is placed on the side opposite the marked plaster section, and this second part is cast in the same way as the first; the third also, except that the plastiline partition is omitted, since the last section is enclosed by the walls of the other two.

The three sections being fastened neither at the top nor the bottom of the vase, are tied with a cord drawn so as to form the whole into a solid block upon the plaster model. The exterior of the modeling is then rounded with a compass; a margin of scarcely a centimeter being left at the base and the top, and the surplus cut away. To the thickness of the edges which are marked off by compass, is given a slight outward inclination of about one centimeter. (Fig. 8 B.)

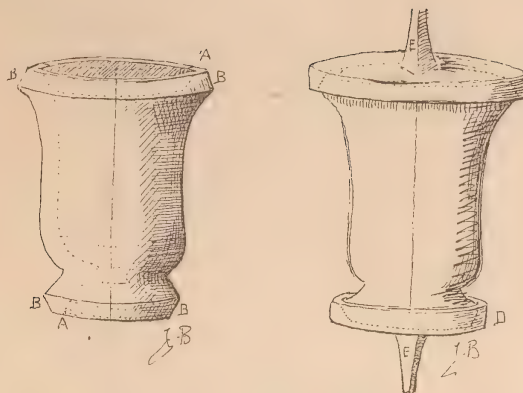


Fig. 8.—A, plane surface; B, slope. Fig. 9.—C, shape; D, cap; E, stem.

These parts must be soaped, as well as the plane surface (Fig. 8 A A) which forms the top and the bottom of the model of the goblet. A band of wax, or plastiline, is attached to the bottom of the inclined edges, in order to confine the plaster which is alternately run from the top and the bottom of the goblet, so as to form the bands, or caps, which will hold together the three pieces of the model.

(TO BE CONTINUED)

LEAGUE NOTES

IF members sending money to the League will kindly send it to the Treasurer of the League, Miss Minnie C. Childs, 4742 Evans Ave., Chicago, it will simplify matters and assist the officers in their work.

The League welcomes the return of two of the older Clubs this month, The Springfield, Mass. Ceramic Club, Miss Effie G. Shaw, President, whom we gladly place on our council list, and also the Denver Mineral Art Club, Miss Ida Miller Warren, President. Our ex-Vice-President, Miss Ida C. Failing, has long been a member of this Club and has worked always in a thoroughly unselfish way for the good of her own Club as well as that of the League and we now number its best working members as co-workers in the League. This Club is progressive and on account of its methods of creating interest in its work would be helpful to other clubs. The President has held office for a long time, and has maintained a spirit of harmony among them that is charming.

Several encouraging letters have been received from the following members of the Council: Miss Ella A. Fairbanks, President of Boston Mineral Art League; Miss Percis Martini, President of Augusta China Club; Mrs. Sara Stevens, President of Portland China Decorators Club. These letters are not only encouraging but promise financial support to the League and although not taking an active part in the work at present they entertain the League exhibit and keep their members interested in the League. It is a pleasant thing to feel there is such a genuine feeling of helpfulness among the china decorators, here are three loyal clubs whose financial support makes it possible for the League to do so much for its smaller clubs and individual members, and while welcoming the newer members we remember it is these staunch friends of the League among others that we depend on so largely to help us raise the standard of the work in United States.

A charming letter this month from Mrs. J. Brown, the Secretary of Oregon Ceramic Club, Portland, Oregon, contains names for League membership and a desire to enter-

KERAMIC STUDIO



Mr. Cheney Miss Nebble Mr. Gardiner

Miss Soule

Mr. Johonot

Miss Mumford



Mr. Johonot

METAL WORK BY STUDENTS OF PRATT INSTITUTE

THE illustrations on this page are of jewelry and metal work done by the students at Pratt Institute, Brooklyn. The work done by this class is always interesting and of excellent workmanship. The workshop and equipment have lately been enlarged and students will find great possibilities afforded by these surroundings.



EXHIBITION NOTES

tain the exhibit. We hope it will be possible to send it to the far West but the cost of the transportation is great and unless enough Clubs respond to warrant the expense some must be disappointed.

All who sent in designs for Problems one and two on time had them corrected and returned the first of November. Those who sent later will have theirs corrected with Problem three due November 15th and cannot expect them before the last of December. Promptness in sending in designs helps the League and also the student as they have the benefit of the criticisms to help with the next Problem. Address all communications in regard to the study course to the President of the League.

MARY A. FARRINGTON,
4112 Perry Ave., Chicago.

THE National Art and Craft Institute, 1170 19th St., N. W., Washington, D. C., began the first term of the school year, October 1st, when the instructors in the different departments gave an exhibition of their work. The object of the school is to train men and women in the useful arts and to afford these students an opportunity to turn their knowledge into practical results. The Teachers' and Craftsmen's agency is connected with the school.

There will be an exhibition of the students' work at the close of each school term, and all possible encouragement will be given to earnest students.

The Society of Arts and Crafts, 9 Park St, Boston, will have a special exhibition of silver work, from November 11th to the 23rd, and of jewelry and small enamels from December 2d to December 14th.



Miss Knapp

Miss Sherwood
Mrs. Pilcher

Mr. Miche

Miss Pilcher
Miss Soule
Mr. Jeffery
Miss Soule
Mr. Jeffery

Mr. Bieberbacker

Miss Harlow

Miss Soule

Mr. Miche

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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CONTENTS FOR JANUARY 1908

	PAGE
A New Year Greeting	199
Rosebud Border	Maud E. Hulbert 200
M. Fry's Exhibition at Southampton	Caroline Hofman 200
League Notes	Mary A. Farrington 200-201
Placque	Albert Pons 201
Underglaze Painting—Continued	F. Alfred Rhead 202-206
Study of Japanese Orange	Edith Alma Ross 203
Tea Pattern for Underglaze	F. A. Rhead 204
Primrose	Maud E. Hulbert 205
Lady's Slipper	Maud E. Hulbert 206
Cosmos (Supplement)	I. M. Ferris 207
Lady's Slipper (Treatment by H. B. Paist)	Helen Pattee 207
Facts from Wild Rose	Mrs. C. H. Shattuck 208
Violet Bowl	Mrs. C. H. Shattuck 209
Design for the decoration of China	Caroline Hofman 210-212
Tiles in Monochrome	Ruth E. Kentner 212
Apple Stein—Landscape Stein	Katherine W. Lindsey 213
Plate	Georgia Parr Babbitt 214
Terrapin Set	S. E. Price 215
Plate and Bowl	C. Babcock 216
Answers to Correspondents	216
Pears	Mary Burnett 217
Cider Pitcher	Ophelia Foley 217
The Crafts:	
Decorative Possibilities of Metal Work	F. C. Featherstone 219-220
Answers to Inquiries	220

Look Out for Swindlers !

A WORD OF TIMELY ADVICE.

Just a word to caution our friends against giving their subscriptions to strangers. We have no agents; but complaints frequently come to us that swindlers are out taking subscriptions for our magazine and pocketing the proceeds. Be sure you know the party to whom you give your money. The best plan is to go to your regular dealer or send the subscription to us.

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Syracuse, N. Y.

Know to whom you pay money !

KERAMIC STUDIO

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SYRACUSE, NEW YORK

January, 1908

Wishing You A Happy New Year



All

I could never be.

All men ignored in me.

This I was worth to God whose wheel the pitcher shaped.



Any note that Potter's wheel.

That metaphor and feel

Why time spins fast why passive lies our clay.



All that is at all.

Lasts ever past recall.

Earth changes but thy soul and God stand sure.

What entered into thee.

That was is and shall be.

Time's wheel runs back or stops Potter and clay endure.





THE exhibition of the National Society of Craftsmen in collaboration with the National Arts Club, closed December 11th, too late for this issue, but a full account will be given with illustrations in the February number.

✱

The lettering on the Editorial page and the Rose border on this are by Maud E. Hulbert.

✱

When held in Southampton, Long Island, of it Marshal T. Fry's summer classes was of the National Society of Craftsmen.

Mr. Fry's work as a painter, designer, and teacher, naturally leads us to look for the most advanced methods; and this expectation has been more than fulfilled by the summer's work at "Wayside."

The course of study included out-of-door work in oils and in charcoal—for composition and the handling of these two mediums,—and an interesting course of design specially adapted to ceramics.

To illustrate the work of the entire term the big barn at "Wayside" had been turned into an attractive exhibition-gallery; and here, hung against walls covered with gray-toned canvas, were selections from each department of the summer's study.

Beginning with interpretations of beautiful designs from the best periods, the exhibition led on to original work of the students which showed, in a marked degree, their appreciation of the fine qualities in the ornament they had been studying.

One feature of the work met with special enthusiasm: a collection of designs for small porcelain panels done in soft brilliant colors. They were in absolutely flat tones, each designed as carefully as a bit of old mosaic; and in such splendid color-harmony that they fairly glowed in their narrow black frames. The students who came for the study of landscape exclusively had two walls of the improvised gallery allotted to groups of their work; and the oil studies and sketches, and the charcoals, showed a painter-like quality, a vigor of handling, and a sympathy with the summer's training, that would do credit to an exhibition of far greater pretensions.

Mr. Fry's earnest study with such masters of landscape

composition as Whistler, Dow, and Brangwyn, together with his unusual talent, has given him ability as a painter and instructor which the public is not slow to appreciate.

In the house one room was entirely given to ceramic designs and the finished pieces; and here the members of the class who were ceramists, had done themselves and their instruction great credit, while the interesting and well planned design, and the beautiful colors, had all been resolutely held within the bounds of suitable decoration over the glaze.

Plates, bowls, and other pieces of china, of quiet line and good proportion, showed a beauty of pattern and a charm of color which were a delight both to the visitors and to the students themselves. CAROLINE HOFMAN.

✱ ✱

LEAGUE NOTES

The illustrations on pages 208 and 209 of this number of KERAMIC STUDIO will be of special interest to students of design as well as to League members who have followed the League study course this season. If these members will compare their own drawings of "Facts from Roses" with the excellent one by one of our League members, Mrs. C. H. Shattuck, of Washburn College, Topeka, Kansas, they can easily see where they failed to make as complete an analysis of the plant. In most of the drawings submitted the analysis was much too general and dreamy and while many were pleasing they lacked a certain vigor necessary for style or emphasis in design. Vigor and snap is a characteristic of most rose plants. Nature's facts should be represented in no uncertain outlines and with a minute attention to all detail. This familiarity of detail is invaluable as a suggestion to our creative mind when conventionalizing for design.

The question has been asked by many "how shall I apply the facts gained from my study of the rose to a design." To answer briefly, the design must be an orderly arrangement of these facts, it must first be in the mind, then depict it. First, consider what it is for, second, the constructional arrangement, third, the superstructure or enrichment. As the growth of the plant differs under the different conditions of its environment so must the use of it in design vary according to the shape to be decorated.

We must keep the proper proportions between the details and the space to be decorated, avoiding over-crowding and collision of lines. The construction or framework must be good, for beauty of design depends upon excellence of construction, which must be strong enough to support the detail just as the branch is strong enough to support the leaves, flowers and fruit. If the construction is poor no amount of enrichment can redeem it.

To illustrate with our study of "Facts from Roses," take a leaf in the abstract apart from the plant. First you will observe a leading line or support, the midrib and other ribs dependent upon this, each has a certain office to

fulfil, the midrib supports everything, the little fibres even have their office to hold together the detail between the ribs, giving contour to the leaf; cut out the construction and no beauty remains. The detail of the design must be held together by the construction as in the leaf, else it is uninteresting. It is the framework that first attracts one.

Then also the design must show the beauty and variety of line. In nature we do not find many lines of unvarying thickness neither are they pleasing in a design. Keep a just distribution of covered and uncovered surface, an equal division of background and foreground is seldom desirable.

MARY A. FARRINGTON,



PLAQUE IN FOUR SHADES OF GREY GREEN—ALBERT PONS



Karchesium, adapted from Greek example in British Museum, painted underglaze by F. A. Rhead. It is executed in a scheme of greens with a black background. The handles are Chrome Green, the light bands Victoria Green, and the flowers shaded pale Pea Green. It was exhibited with other vases at Paris.

Terra Cotta vase, painted underglaze by F. A. Rhead. Background Red with Russet and Citron bands. The peacock is natural colors with bright Turquoise eyes in tail.

UNDERGLAZE PAINTING

F. Alfred Rhead

(CONTINUED)

The best palette of underglaze colors was made by the late Mr. Thomas Brougham, of Staffordshire, England, and on his death his stock and recipes were bought by Mr. Wenger who has agents in America. Brougham supplied the whole Continent of Europe, and many color makers purchased his colors and re-sold them; and his palette will be found the most complete and best available. Poulenc, of Paris, has an excellent palette, but he has no agent in America.

The Chromo Transfer Company, of Stoke on Trent, England, make a very fine range of underglaze colors. These may be obtained from Mr. Frederick H. Rhead, of Zanesville, Ohio, and a set of samples sufficient to do quite a number of articles can be got at a very cheap rate. The English underglaze colors are much the best, and are chiefly used all over the Continent of Europe. Mr. G. T. Croxall of East Liverpool, also supplies both Wenger's and the Chromo Company's colors.

Good effects may be secured in underglaze colors by the use of the atomizer or aerograph. Shaded or blended grounds can be done by this means, but if applied to painted pieces, the process should be employed after, and not before the painting is executed. Grounds may be also done (on flat surfaces) with a printer's roller, rolled in color mixed with an adhesive oil, such as linseed, and rolled upon the tiles or slabs until quite level. This process gives a quality of surface something between Morocco leather and primed canvas, and is valuable on that account. The well known Austrian flower painter, Mussill, always had his tiles and slabs prepared in this way.

Any color may be chosen for the ground. But the painting must be done in opaque colors applied in exactly the same manner as oil colors. It is, in fact, one of the great advantages of underglaze painting that the technique may be varied indefinitely. The water color or mineral color painter can employ his or her little technical devices, and the decorator accustomed to oils may use his own method of painting by the employment of impasto underglaze colors. But this requires some variation in the preparation and application of the colors, and this will be dealt with later.

The method of painting naturally, either flowers,

birds, animals, figures or landscapes, cannot be laid down arbitrarily. It depends upon the ordinary practice of the worker, who may easily find a means to adapt his own style to the necessities of underglaze painting. As has been pointed out before, the absorbency of the "biscuit" may be either utilized or discarded. Assuming that the artist is accustomed to water color work, the vase, pitcher, or what not, may be done in a series of successive washes, as many water colors are done.

Or, assuming that a certain "on glaze" method is preferred, i. e., that of putting on the color in smooth pulpy masses, and taking out the lights with a brush, this may be done also. In this case, a pretty strong size (as already described) must be used to absolutely check the absorbency, and to even give the appearance of a slight glaze, and the color must be made more flexible by the addition of a little vaseline or similar medium. An experiment or two will demonstrate the exact amount. For ordinary painting, white should not be used except in certain mixtures, such as the blue already described, or when the painting is on tinted bodies. In landscape, the ordinary water color method is best. Care should be taken that each successive "wash" or painting is perfectly dry before the next is applied.

In painting portraits, heads, or the human figure, much depends upon the style and amount of finish desired. The great French painter, Lessore, whose underglaze paintings command fabulous prices, painted with great dash and freedom. He dashed in a sketchy outline with a pen, in manganese brown, and with a large and vigorous brush put in the draperies, backgrounds and skies. The flesh he did with a smaller brush, but with equal vigor. He seemed to absolutely ignore the peculiarity of the material, and to paint just as though he was working in water color on paper. With a curiously restricted palette he got great variety and richness of effect, and his plaques and vases had all the amplitude and dignity of the best Italian majolicas.

Boullemier, accustomed to the high finish of Sèvres, found at the Minton firm at Stoke a new outlet for his technical skill and fine sense of color in Minton's underglaze wares. He had three methods of painting in underglaze, cleverly adapting each to his subject and the particular class of ware he was decorating. One method was similar to that employed by Lessore, except that he carefully finished and "stippled" the heads and hands. The rest was done in square and expressive touches. His second method was the employment of "impasto" colors. He mixed white with his colors until they had the requisite body (the colors cannot be used beyond a certain thickness without the admixture of white) and boldly applied them with hoghair brushes, and even a palette knife. The colors, used in this way, are apt to have a chalky effect, but Boullemier neutralized this by painting over the opaque preparation with transparent washes. By this means he obtained depth and richness. His third method was the application of his ordinary "china painting" style. He worked and "stippled" until he achieved a degree of finish surprising to the ordinary painter in underglaze colors. He proved, in fact, that almost anything can be accomplished with the underglaze palette. I have often sat with him while he worked, and have to thank him for many little technical tricks. In his ordinary work (on glaze) he made a very free use of the needle,—an ordinary sharp darning needle lashed with silk to a pencil stick. This he used to break up surfaces, and obtain a "texture"



STUDY OF JAPANESE ORANGE—EDITH ALMA ROSS

Suitable for application underglaze or overglaze.

on which he worked with a fine pointed brush until he got the requisite "quality" and finish.

I was once surprised to see him using the needle on a vase which he was painting underglaze. On the glaze, the color, of course, is easily scratched with a point, but on biscuit, under ordinary conditions, it would make no more impression than it would on a water color drawing. Boulemier, however, by sogging the surface of his vase highly, had obtained a smooth and non-absorbent surface similar (on all essentials) to glazed ware, and had mixed his colors with just the right amount of "tackiness" for the needle to make a fine clear line.

Of course, with this kind of painting, one must make a perfect net work of scratches—something like a wood engraving—and when the whole surface is covered, the minute white patches, must be touched and stippled with a fine pointed brush in the proper color. These must in turn be broken up with the point, and again finished with the brush. Washes may be put over the stippling in parts, according to the discretion of the artist—for this process must be only used by the artist, and not by the tyro. It is a laborious method of working, but the delicate and exquisite finish obtainable by its use well repays the trouble, if the operator can draw and paint.

For the ordinary kinds of underglaze painting no more instruction is necessary than the simple rules laid down. A very little experiment will demonstrate its possibilities, and every one who practices the art will find little devices for obtaining new effects. It is (while preserving all the advantages and possibilities of enamel or on glaze painting) to on glaze painting, what oil color is to water color painting. It can, besides, be wedded to other processes. Underglaze painting may be followed up and finished on glaze, thus allying the vigor of the one method to the delicacy of the other.

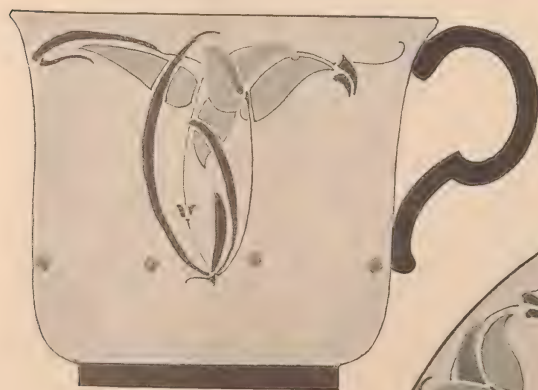
Underglaze painting may be glazed with colored glazes, and effects of extraordinary depth and richness are possible in this way. It has the great advantage to the amateur, that while a person having some skill with the brush or pencil cannot paint on glaze in mineral colors

without some instruction and practice, they may paint successfully under glaze right away.

But even the practiced painter will find, at the outset, that the impasto method of painting under glaze needs some experiment and practice before successful results can be attained. But once it is tried, it is found so fascinating that it is rarely discarded. The painter Mussil, before mentioned, was a master in this style of ceramic decoration. His adoption of the method was partly accidental. He left Paris just before the siege by the Germans in 1870, and went to England, where he found employment in the Minton Studios. Mr. Arnoux, the well known ceramist, was art director at the time, and he noticed that Mussil's fine studies of flowers were invariably made either in oil or *Gouache*, which is opaque water color on tinted paper. Being translated to china, they lost much of their force and power, and the idea struck Mr. Arnoux that Minton's fine red body would be an admirable ground for these powerful studies painted underglaze in impasto. Mussil therefore tried some pieces, and they achieved an immediate and immense success, both in England, the Continent of Europe, and America. He declined a fixed salary, and was paid an arranged price for each piece. He was incredibly swift, and would perfectly represent the down on the breast of a bird, the bloom on fruit, or the light on a rose, with a few flicks of his brush. He died in 1906 and left a little fortune of \$200,000 made chiefly by his underglaze painting. It is Mussil's palette which I give here, as well as his method of painting. I use it myself for this class of work, and find it simple, convenient, and expressive.

The colors needed are those already specified, with the addition of U. G. white. Wenger supplies a good white, but the perfect one is made by Aidney, Stoke, England. Some of the colors will not mix with white, or are unsatisfactory when mixed, and this should be borne clearly in mind. Others, again, have sufficient opacity to be used alone, and retain their color even when put on a colored ground. The best grounds for general purposes are drab or red (*terra cotta*).

Of course, a number of other stained bodies are available, and these may all be utilized for novel decorative effect, so long as the painting or decoration is schemed to harmonize with the color of the ground. But with the drab and red bodies, almost any color effect (so long as it is not discordant in itself) will agree. It will be well to bear in mind that the color of these stained grounds may be effectively pressed into service. For example, a thin



TEA PATTERN FOR UNDERGLAZE
F. A. RHEAD

Outlined in French Green. Flowers, Wenger's "Brougham's Unique," or Poulenc's Violet, or "Chrome" Mauve. Leaves, Apple Green (1 part Victoria Green and 1 part Yellow).





PRIMROSES—MAUD E. HULBERT.

(Treatment page 212)

wash of mazarine on the red body gives a rich purplish grey, a thicker wash a sober violet, and a still stronger coat a luscious velvety black. Greens, according to their tone and thickness washed over the red, give an immense range of tones varying from dull drab to suave subdued greens of all hues, while chrome and Victoria green if applied thick enough for opacity, retain their own inherent brilliancy and are not affected by the ground, unless they are washed on thinly enough for the ground to be seen through. On the drab body, a wash of blue produces varying tones of slate color, and greens are affected (in tone, if not in tint) as they are by the red, except that the contrast of the red ground makes the greens appear brighter. Yellows and oranges give a wide variety of tones on the drab, according to the thickness of the wash. When opaque, they show yellow and orange, but not quite so bright as on white or cream.

Yellow flowers may be very simply and effectively treated on a drab ground, by washing a very thin wash of yellow for the shadows, and brightening the lights by repeated thickness of yellow until the necessary opacity is attained.

It will be easy to judge of this during the process of painting, for the colors, when mixed with the necessary mediums, show a similar degree of opacity and semi-transparency to what is seen after firing.

Still, the method previously suggested, of making trial slabs or plates of tinted bodies with all the colors applied in various strengths, will be more helpful than columns of written instruction.

(TO BE CONTINUED)

CLUB NOTE

At the regular monthly meeting of the New York Society of Ceramic Arts, held on December 10th, three very interesting talks were given. First, Miss Sheldon, an art teacher of the Normal College of the City, addressed the Society on jewelry: she spoke about the copper, silver and gold workmanship of the craft, illustrating her talk with fine examples. Then the Society had the pleasure of listening to Miss Hibler's talk on block-printing: in a few words we were given a true idea of the successes and failures of this undertaking. The third but not the least of the speakers was Mr. J. Wm. Fosdick of the National Arts Club, who spoke on crafts in general.

ROSES WITH BAND AND LETTERING (Page 200)

Maud E. Hulbert

"Gather ye rosebuds while ye may;
Old Time is still a-flying;
And those same flowers that bloom today
Tomorrow may be dying."

DRAW the design, paint in the roses first, with Pompadour, Warm Grey, Yellow Ochre and Lemon Yellow, the lightest leaves, with Moss Green shaded with Brown Green and the deeper ones with Shading Green and Brown Green. The shadowy leaves in Copenhagen Grey, the stems with Finishing Brown. Finish it with some delicate green. Apple Green with a little Ochre in it is good, tint it with Ivory glaze.

Paint the band a Green Gold. Parts, about a third Silver and two-thirds Gold, mixed well together. This will have to be put on for the first and second fires and the

lettering for the third firing. The capital may be done with the Yellow Green with black outlines and the letters Black or Shading Green. Make the letters dark and even.

The band would also look well if it were done in a Mat Green, the same shade as the flushing, with the letters in Gold. This would require only two firings if the mat color were painted on evenly the first fire.



LADY'S SLIPPER—MAUD E. HULBERT

THE petals of the flowers are white, use Warm Grey and Brown Green for the shadows on them. The lip is white striped with purple, use Rose, Ruby and a little Violet of Gold. In the center is a very little Yellow with a few tiny spots of Orange Red.

The leaves and stems require Deep Blue Green, Brown Green, Yellow Green and Moss Green. Some Ochre and Copenhagen Grey might be used in the background.

COSMOS



COSMOS—ALICE WILLETS

COSMOS (Supplement)

I. M. Ferris

FOR the pink flowers use Peach Blossom and Ashes of Roses, keeping only one or two blossoms prominent, the rest in shadow. Make background tones warm and yellow for first fire, leaving detail for second or third fire. Keep the greens soft and grey, and blend flowers, leaves and background together, except in most prominent part where strong accent may be placed.



TREATMENT FOR LADY'S SLIPPER

Photograph by Helen Pattee.

H. Barclay Paist.

THE sepals and lip-like center of the flower are white. The values may be secured by shading with Grey for Flowers or soft Grey Green. The cup of the flower is shaded delicately with Rose and spotted at regular intervals near the top with Ruby. This is a difficult flower to describe and if a student is not familiar with it, it would be much safer to use monochrome treatment. The backs of the leaves would better be kept a soft grey green, rather light; the inside or front of the leaves, stronger. Paint first with Dark Green and dry dust or glaze with Moss Green. The prettiest background for this study would be a light tone of Grey Green or Apple Green. If the study is to be applied to a vase, one can use a shaded back-

ground running from Grey Green at the top to Dark Green at the base.

For monochrome treatment select green or grey. For green scheme use Grey Green, Olive Green, Dark Green and Moss Green for glazing. For grey scheme, Copenhagen (Blue and Grey); if too cold glaze *delicately* with Ivory Yellow.



LADY'S SLIPPER—PHOTOGRAPH BY HELEN PATTEE



FACTS FROM WILD ROSE—MRS. C. H. SHATTUCK
(Instructor in Painting and Ceramics at Washburn College, Topeka, Kansas.)



COSMOS—IDA M. FERRIS

JANUARY 1908
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



VIOLET BOWL—MRS. C. H. SHATTUCK

THIS study is for the bowl which was given as Problem II of the National League course.

It should be warm in tone, with Black outline. Tint the bowl inside and out with an Ivory Yellow of rather grey yet luminous quality. In the repeated fire slightly deepen the background of the large panels in the border.

Make the interlacing bands which form the panels of a soft green, which with the violet of the flowers will pro-

duce a harmony of tone. The same green may be laid flat for stems and leaves, though the leaves may be slightly darkened and modeled, blending into violet. Flowers to be in tones of violet with gold centers; and panels containing flower motives to have gold background.

Work for purity of color and luminosity, repeating the painting until a fine harmony and depth is secured.



DESIGN OF THE EARLY CHRISTIAN PERIOD

DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

[This series of articles has been reviewed and indorsed by Mr. Ralph Helm Johannot, Instructor in Composition and Design at Pratt Institute.]

INTRODUCTION

THE thoroughly trained workman is the successful workman in any line of service and bread winning, whether craft, business, or profession. The trained mind, the practiced hand, will win the prizes in the long run, and so receive the reward of careful preparation.

For a while it may be possible for the careless worker and the thoughtless designer to hold a public, but always the hold is brief and the returns small.

What is true of our own craft is equally true of the others; but although most of the statements made, and all of the principles followed in these articles are applicable to a wider field of decorative art, our present concern is for the one craft, and we will follow that, leaving our readers to carry the methods and principles into other fields if they choose to do so. Considering, then, our own craft; the trained worker thinks out his whole plan of decoration at the outset, building (spacing) it upon the shape of the piece to be decorated; and then hunts for the details he may omit, knowing that his design will be finer, stronger and more enduring for each unnecessary stroke left out. Concentrating his effort upon the three essentials of all beautiful decoration; good dark-and-light pattern, graceful line and proportion, and harmonious coloring, he works out his design with care and love and patience.

With this effort constantly brought to bear upon his chosen handicraft he will cultivate the keen appreciation of beauty which is the chief characteristic of the master-craftsman.

The student of design who will test his work honestly at each step of the way, by considering whether he is putting into it something of these three qualities, will shorten his way toward success by many a weary and discouraged day. The earnest student will soon recognize the forms that are beautiful and the colors that harmonize.

His business is to make something *beautiful*; and in

just so far as he succeeds does he entitle himself to a standing in his art.

The student will reach the best results in the most direct way, (shall we not, as artists, look for directions and thoroughness, rather than "quick methods.") by trying to master the first exercises in "space art" before undertaking anything ambitious.

"To do a great thing is to do a simple thing better than anyone else has done it." You do not know what possibilities of originality may be in your nature. Make each design, however simple, express yourself alone; your own taste, your own judgment, your own sense of proportion; and you will soon see that you are growing and developing in your art. There is no reason why, with ordinary knowledge of line and color such as the beginner in china-decoration must possess, he should not, from the first, produce interesting work. But the student who intends to master his art, must be content to go slowly at first, realizing that more ambitious things can only be reached step by step.

The artist-nature, always enthusiastic and eager, is in an ecstasy of joy while creating, but perhaps sees, the next day, that what he created is so faulty or common-place as to mortify and discourage him.

The surest way to avoid these wearing alternations of hope and discouragement and to keep the attitude of mind that is truly workman-like, is to attempt only a little progress at a time, limiting ourselves strictly in the elements of decoration to be used; and then, by faithful effort, to accomplish that little skillfully.



PORTRAIT BY FRANZ HALS

As designers, let us open our eyes and minds widely to all that is beautiful in nature, and to the best things that have been done by decorative artists.

Let us use our motif in whatever way will best express our taste, so long as that taste is guided and ruled by the broad principles which underlie all beauty in decoration.

Whether we are at present in any danger of falling into a limited way of planning design for china is a question that each china-painter has to decide for himself; but when we look at the wonderful work of the old oriental designers we can all agree that there are *many* fine ways of composing designs for china.

For, consciously or unconsciously, those old-time ceramists had a decorative feeling in the use of whatever motif came to hand; a feeling for proportion, for spacing, for subordinating interests, and for movement of line,—and these were the spirit of their work.

And it is these principles which we propose to study in our articles, for through them alone we can reach the spirit of beautiful composition and design.

You will see in the illustrations the difference between these two ways of beginning a design. To divide our space in a big frank way helps us to feel the whole proportion at the outset; and above everything design rests upon good proportion.

When we work in this way we are compelled to think of proportion, and not of our motif, as the important factor in our design.

Any given space can be divided into a well proportioned design in an infinite number of ways,—each person finds his individual way of doing it by following the broad first principles of composition, by practicing, and by growing, (as he is sure to do if he cares to,) in appreciation of beauty.

We all want recipes for working, and often we would be more ready to work out, mathematically, the exact amounts of given tones to be used in a design than we should be to go out under a pine tree and note the beautiful dark pattern of its branches against the sky.

Where do the best designers get their inspiration.

Not from scientific recipes for dark-and-light patterns.



LANDSCAPE BY DAUBIGNY

FIRST PAPER

Anyone can make a design of a sort, but to very few is it given to make a good design without considerable study and practice.

In making simple designs children are often more successful than grown persons, because they work with frank space divisions and do not try to draw into their designs artificial and awkwardly planned shapes.

Good design always means dividing space in a big way, by careful planning, so that every shape in the whole space may be a graceful and well-proportioned one; while weak and uninteresting design shows us certain shapes drawn into a space for the sake of what they *represent*, (a flower, a tree, or whatever it may be,) with no thought given to the shape of the spaces that are left.

We cannot make *designs* by cutting pieces out of a given space in this fashion. The method will answer when one is cutting cookies out of dough, because the rest of the dough can be kneaded together to make more cookies. But our background spaces in design have to be left right where they are, and they form a prominent part of our design, so it behooves us to consider them carefully.

When a Japanese art-dealer was asked whether the designers among his countrymen worked from given theories he answered mockingly, "No, we make the designs, and let others make the theories."

Broad principles the designers of every race and time certainly have, and, consciously or unconsciously, always follow.

These principles of design are what the present series of articles is intended to teach, and there will be much insisting upon them, much harking back to them, with which you will have to be patient.

Principles we must have, but in addition let us be sure that we can always recognize beauty; let us feel it and seek it, and it will surely find its way into the work of our hands.

Do not conclude that because you do not care for modern "conventional" design you are opposed to all abstract ornament. There are plenty of rare and beautiful designs among the classics that every artist-nature delights in, cannot help liking.

Copies of a few of these, some of which are given with this article, hung on the walls of his work-room, will improve a designer's work more surely than will months of theorizing.

Helpful, really beautiful, things that are within the reach of everyone will be mentioned from time to time in these papers, and sometimes given with the text, and the student who is really eager for the best examples of design to study will be constantly finding them for himself.

Now, with this preliminary lecture well over, we must go to work to design. When we want a design we must try it in half-a-dozen different ways, and if it will not go this way, perhaps it will go that way,—and this need of ingenuity soon gives us active imaginations.

But we must do our trying without wasting time by round-about methods, so we can learn to "blot in" our designs, roughly at first, working wholly for a good space-division instead of carefully drawing our motif.

Get your design well proportioned, well spaced and you can polish your drawing later.

Shall we try, first of all, a border of "line and dot" pattern. This will serve to bring our principles into service, and you will be surprised to see how much beauty and variety can be achieved with these simple elements of decoration.

TO BE CONTINUED.

PRIMROSES (Page 205)

Maud E. Hulbert

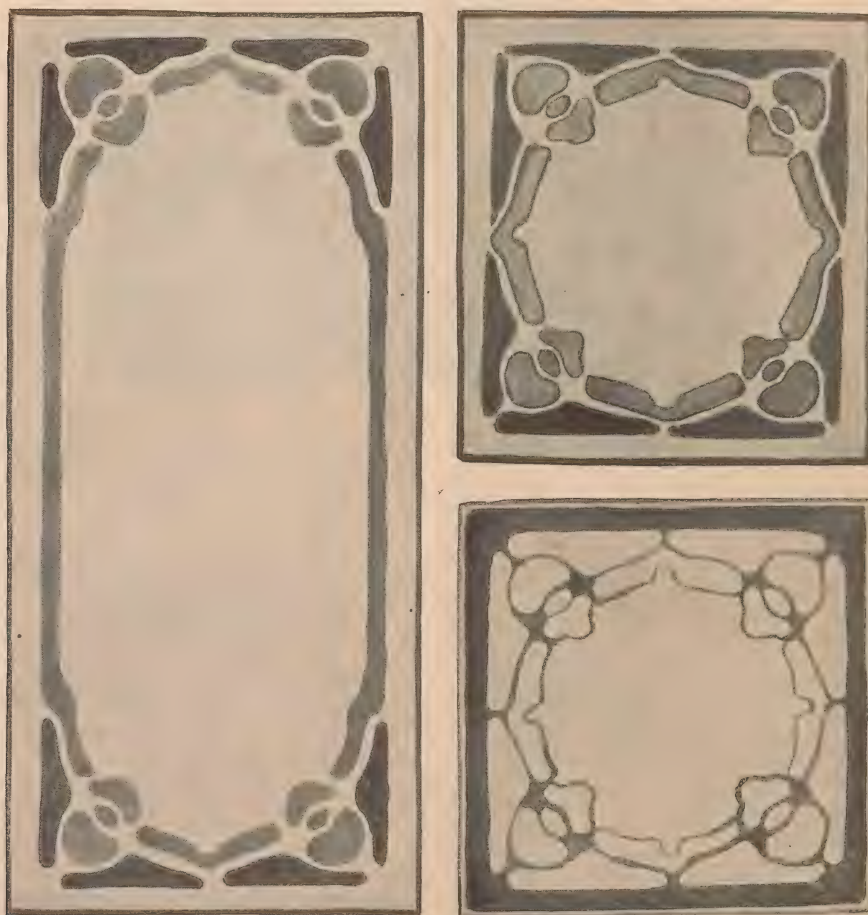
USE Warm Grey and Lemon Green for the shadows of the flowers and Lemon Yellow and Moss Green for the markings on the petals, and Brown Green for the centers and a little Chestnut Brown to give the depth of the centers. The green of the primroses is very bright and tender, use Moss Green, a little Deep Blue Green and Brown Green. A very light wash of blue in the last firing over the white flowers in the high light, usually makes it appear whiter.



STUDIO NOTES

Miss Fannie M. Scammell has removed her studio to 43 West 27th Street, New York.

Miss Mellona Butterfield of Omaha, Nebr., has opened a new studio at 894 Brandeis Bldg., where she will be pleased to see her friends.



TILES IN MONOCHROME—RUTH E. KENTNER

APPLE STEIN

Katherine W. Lindsey.

Outline and fire, all Black. Second fire: Tint all over with Special Tinting Oil and a little Meissen Brown, just enough color to make it easy to see when the color is patted smooth and even. After standing until tacky, dust with 2 parts Pearl Grey, 1 part Grey for Flesh and 1 part Meissen Brown. Third fire: Put leaves and stems in with one-half New Green, one-half Shading Green. Wash Yellow Red on dark side of apples. If these colors do not come out dark enough do the third firing over.

LANDSCAPE STEIN

Katherine W. Lindsey.

First firing: Outline with Black. Put trees in with one-third Copenhagen Blue, one-third Banding Blue, one-third Grey for Flesh.

Second firing: Use Special Oil over all the stein with a little Meissen Brown in it, dust when tacky, Grey Green in back of landscape, the rest with one-third Copenhagen Blue, one-third Sea Green, one-third Grey for Flesh.

Third firing: Go over trees with same colors. Paint flat wash over dark parts of stein with one-half Banding Blue, one-half Grey for Flesh.



PEARS (Page 217)

Mary Burnett.

KEEP the foremost pears warm in color or else the design will be dull and uninteresting; using Alberts' Yellow and Brown Green for edges and Fry's Blood Red for flush with a little touch of Finishing Brown for darkest part of red. The side pears may be kept more green, using Brown Green, Moss Green and softening with Yellow.

Paint the leaves with Dark Green, Brown Green and Moss Green, making a few of them warm with Brown and Red. The stems are Brown and Green.

TERRAPIN

S. E. Price

PAIN'T the dark part of the design with one part Copenhagen Blue, one-half part Sea Green, three parts Copenhagen Grey. Fire. Tint border with Neutral Grey and fire. Tint the whole surface with Pearl Grey and fire.

DARK BLUE TREATMENT.

Paint design with Banding Blue and dust with Royal Blue. Fire. Tint border with equal parts of Copenha-

gen Blue and Banding Blue and fire. Ground lay whole surface with Grey Blue Glaze and fire lightly.

CIDER PITCHER (Page 217)

Ophelia Foley.

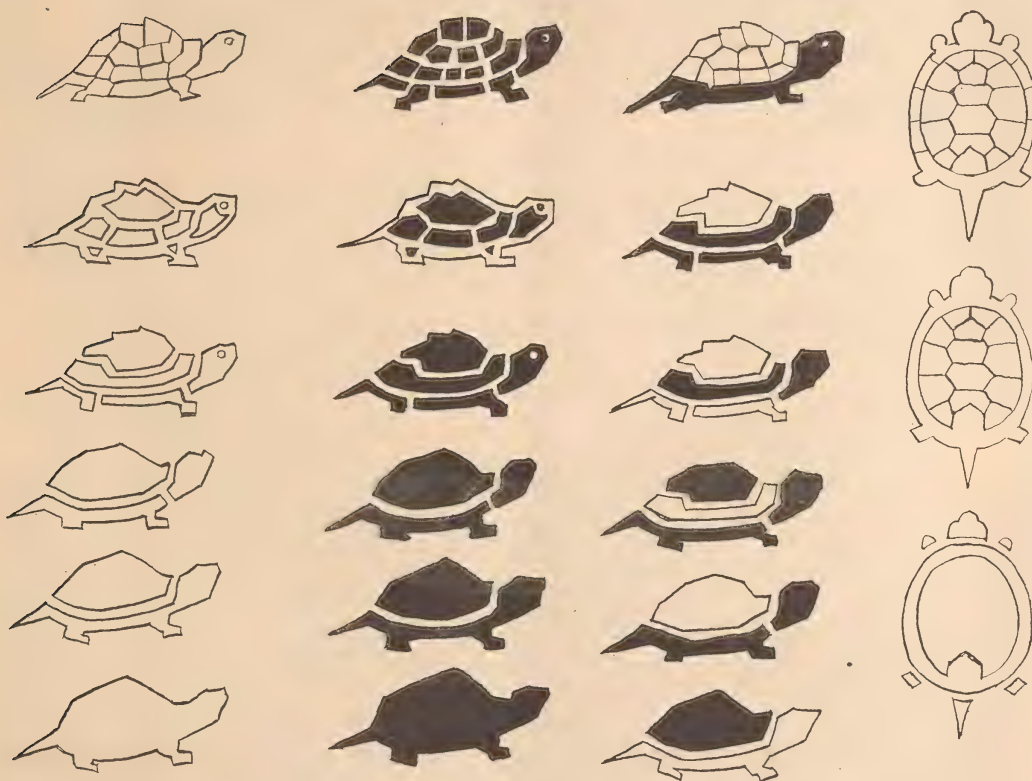
Darkest tone should be Black, body of vase, Dark Olive Brown, background of border, Dull Ochre, apples, dull Ochre with a tinge of Pompadour, darker on one side. Leaves, a dull Olive Green.

*Georgia Parr Babbitt.*

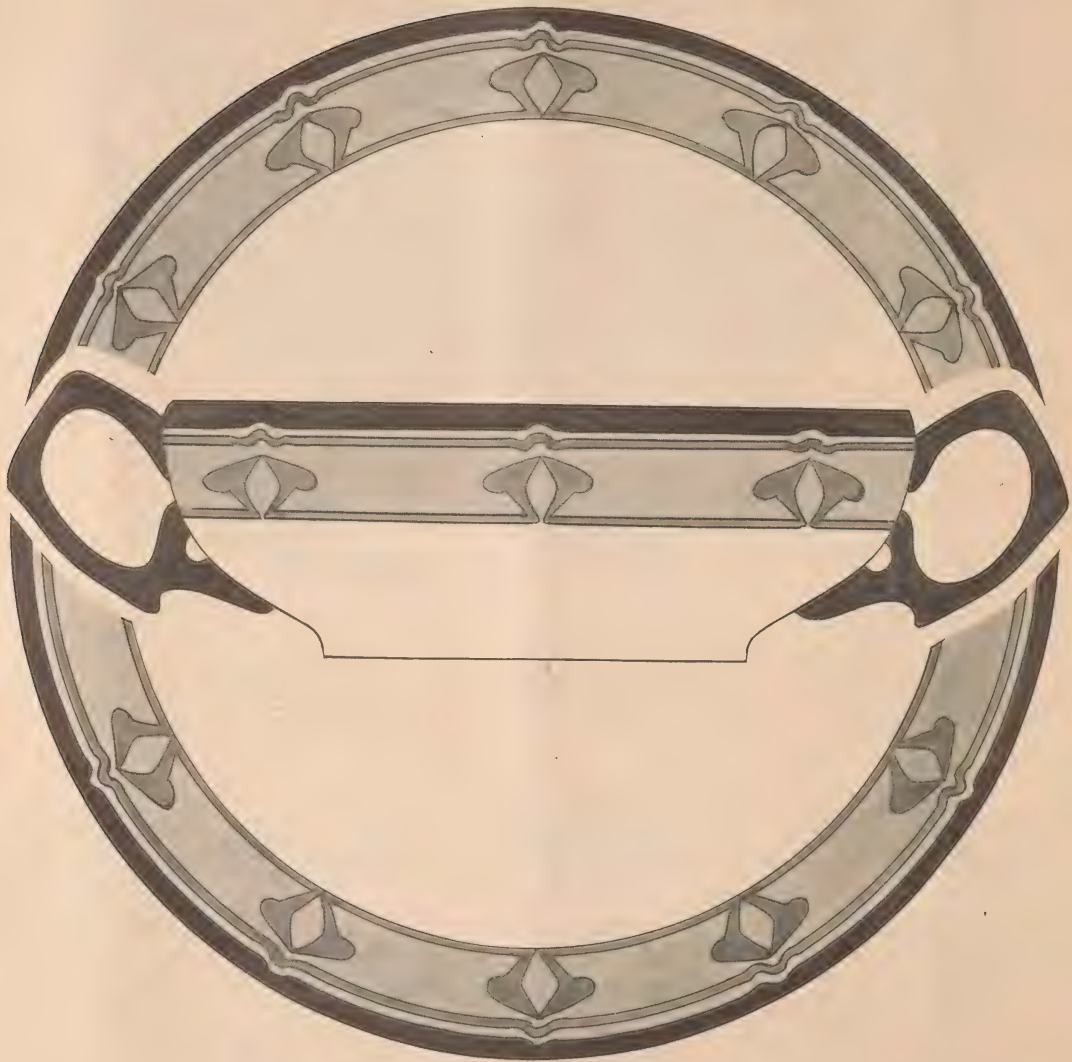
PLATE—GEORGIA PARR BABBITT

DRAW one portion of plate design carefully and trace remainder, going over all carefully in India ink. Tint border a good blue, not a weak suggestion of a color, using two-thirds Light Green, one-third Deep Blue Green. Clean out design; then either outline design all in Black, or all in gold; or, Swastika and line portions in Black, remainder in gold.

When perfectly dry, fill in Swastika and connecting lines with Liquid Bright Silver, forget-me-nots in Blue, deeper at edges, roses in Pink, turnover portions and edges deeper, leaves Apple and Moss Green. Fire hard. For second fire strengthen any weak lines or imperfect silver, put gold in center of forget-me-nots and dotted shading in roses and give a medium fire.



CONVENTIONALIZATIONS OF TURTLE FOR TERRAPIN SET—S. E. PRICE



DESIGN FOR PLATE AND BOWL—C. BABCOCK.

* Two tones of green or grey blue with gold on handles and edge.

ANSWERS TO CORRESPONDENTS

Mrs. J. W.—The use of a banding wheel is very simple. The piece to be banded is placed in the center of the whirling disc. The hand with the brush is steadied by the rest. The brush, well charged with color as for tinting, is held steadily at the point where the band is desired while the other hand whirls the disc, thus carrying the color around in a band.

Mrs. S. E. B.—To put a dark blue conventional border on a pale blue ground—First tint and fire your ground, then paint your design with a square shader well charged with color. This gives a vibrating tone which is generally considered more pleasing than solid color. However if you prefer the latter, after the tint is fired, paint the design with grounding oil, padding it evenly and cleaning off whatever runs over the design. Then dust on your color, cleaning edges again with surgeon's wool on a pointed stick.

C. E. D.—For a dinner set, the idea of gold bands and monograms for the main part of the service is very good. The fancy dishes we should prefer in that case, decorated with borders in gold with monogram in medallion

in border or center. Colored enamel could be introduced if necessary. We would not care for naturalistic treatment of flowers in a dinner set.

Mrs. A. W. J.—If you use powder enamel, mix with fat oil of turpentine so that it just holds together, thin with oil of lavender to the desired consistency breathing on it and mixing again if it shows a tendency to spread. If tube enamel use oil of lavender only. See November, 1905, number KERAMIC STUDIO. Class room article in enamel.

M. M. C.—We will give some letters and monograms later. Liquid bright gold does very well for first coat, is saving and wears well.

Mrs. E. B. K.—Liquid bright gold cannot be used over paste for raised gold. It can be used over enamel but is tawdry looking. We should judge that your paste was not fired sufficiently.

Mrs. S. R.—Belleek china is treated exactly the same as white china in overglaze decoration with the exception that reds must be painted stronger and that moss green, yellow green and brown green are liable to come out brown. Also it must not be fired quite as hard.



PEARS—MARY BURNETT

(Treatment page 213)



CIDER PITCHER—OPHELIA FOLEY

(Treatment page 214)

THE CRAFTS

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

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



Illus. No. 1.

DECORATIVE POSSIBILITIES OF METAL WORK WROUGHT WITH THE MOST RUDIMENTARY TOOLS

F. C. Featherstone

WE are awakening, thanks to the critical attention given to craftsmanship by Ruskin and Morris. Public taste and appreciation are increasing and we are beginning to realize that good things are not necessarily costly ones. How to make art pervade the industries is the problem we must meet. To achieve this, handicraft and design must be taught at the same time.

The best designs for any medium are only obtained by working in it. The limitations imposed by material and process of working should be recognized and accepted. These very limitations will often be a source of inspiration to us.

We should imitate the art of the early craftsman whose work was direct and fearless—the hand and the brain worked together—the process suggesting ideas that were unfailingly strong and national. One is impressed with the sincerity of these early workmen as well as with their patient skill.

It is our wish to further encourage the handicraft movement. These papers will deal with metal craft in its simplest forms.

Metal work is an ancient art and we may claim as fellow craftsmen and patrons Tubal Cain and the Cabiri. It is advisable for the worker to visit museums to see what has previously been done. Many interesting jewels, trinkets and household utensils will be found made by our primitive people, and marvels are to be found in the Indian collections. In the middle ages the practice of covering wooden coffers and caskets with thin metal, either cut (in which case it was frequently backed by rich colored velvets), or embossed, was quite general.

The very general impression that expensive tools and a special place in which to work are necessary, have proved great drawbacks to the art of metal work being extensively practiced. It is quite true that the more advanced processes—enameling, chasing, and heavy forming—require an elaborate, expensive outfit not to be found outside of the studio, but a great deal may be done with a very simple equipment the cost of which will be practically small.

Steel metal work is very easy in its simplest stages where only very thin ductile metal is used; the work can be done by a student who can draw a pattern. In this article will be shown what can be done with but two tools, a common nail and an ordinary hammer.

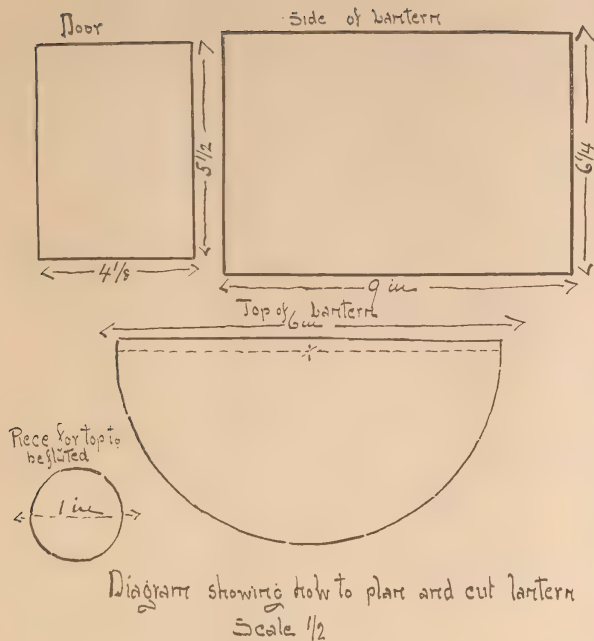
Of all metals brass and copper are best for beginners, they are cheap and easily worked and are sold in sheets or rolls of different widths by weight and cost twenty-five cents a pound. The thickness of metals is known as their gauge. The gauge or thickness decreases as the numbers increase. No. 30 is the best for the first work. It comes hard rolled, and soft rolled—hard is the smoother, but the soft is best for this purpose, as it need not be annealed.

Annealing is softening metal by making it red hot and afterwards cooling slowly.

Two of the simplest methods of decoration are piercing, and decorating by a series of single dots. For the first is needed an ordinary hammer or mallet and a wire nail filed to a conical point. After filing the nail, carefully smooth with emery paper to do away with any roughness; this filing heats it, and takes away its temper, therefore, it is necessary to heat the tool to a red heat through the point and then dip into cold water at once. For the second, a light hammer and a nail filed to a smooth blunt point. This decoration, by a series of single dots, was an ancient practice, and many beautiful examples are to be found in our museums. This treatment gives a lacelike effect both delicate and refined. To trace the same design in lines, would require far greater skill and would be far less effective. For this work your design must be traced on the back of the metal which is screwed to a board covered with either felt or blotting paper. Great care must be taken not to pierce the metal; the dots must be simply embossed. By



Illus. No. 2.



filing nails to different degrees of bluntness the pattern will have more variety and as the student becomes familiar with tools he will be more keenly alive to the artistic possibilities of this work and these possibilities are infinite.

DIRECTIONS FOR MAKING THE LAMP SHADE OR LANTERN

Preliminary work. Having unrolled the metal, rub it flat with a piece of wood, or a wooden mallet and with scissors cut a piece a trifle larger on all sides than the article to be made. It is better to have the design carefully drawn on paper. Place the piece of metal on the drawing board, the design upon this, fixing it at the top with drawing pins or tacks. Under this slip a sheet of black carbon paper. With a hard pencil firmly follow every line of the design. Remove both papers and you will find a print of the pattern on the bright metal. This, however, will rub off easily, so it is best to scratch the lines with some sharp pointed instrument, a steel crochet needle makes an admirable tracer. Look the traced lines over carefully, if there is the least error, correct it; do not count upon making correction later; what seems to be a trifling fault in the drawing will be a serious blemish when beaten in metal.

Let me impress upon those attempting to learn a minor art, the importance of care and thoroughness in the beginning; careless habits acquired at first are seldom overcome.

Having perfected the pattern the metal must be attached to the felt-covered board. The felt not only protects the board but keeps the tool from getting dull, also it prevents the metal from bending. With your pointed nail-punch in the left hand and the hammer in the right begin by following carefully the outline of the center form, piercing the holes at a regular distance apart. Outline the entire pattern first. Always work from the center outward, the metal then is less likely to buckle. Having finished the outlines gradually fill in between, puncturing the entire background. This will give relief to pattern, and make it appear raised. The lamp shade III. No. 1, is made of 28 gauge copper. When the work is finished you will have

to seek the assistance of the local tinsmith and have him turn the edges, top and bottom, over a wire to give the shade firmness. He will also join the sides in either a clutch joint, or by riveting. For this joint you must allow on either end one-half an inch margin parallel to the ends.

Riveting is much the more decorative way of joining and is not a difficult problem. This paper deals with the simplest form of this art and that requiring the least expensive equipment, therefore riveting will be described later.

Nothing could be better than perforated decoration for lamp shades, lanterns, electroliers, candle shades and fire screens. The light shining through is most effective. The beauty may be still further enhanced by lining with colored silk. Be sure to select a silk which is rather thin and transparent so that it will not exclude too much light. Lamp shades of brass require to be made in panels, for the reason that brass comes in rolls not over twenty-two inches wide. Copper, however, may be obtained in sheets 28 by 40 and even larger.

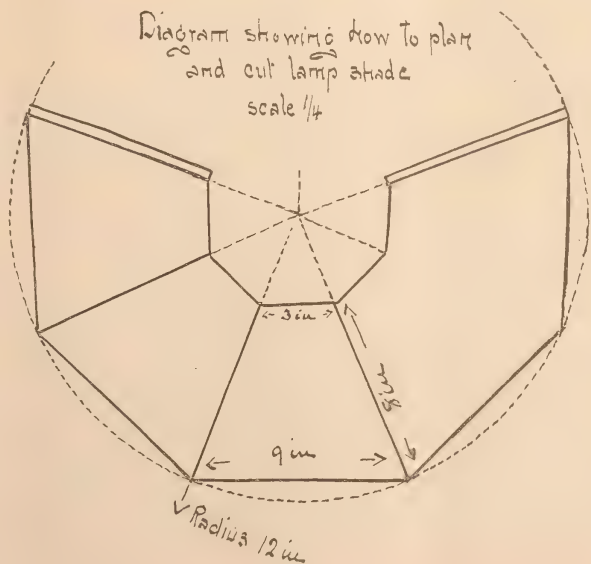
When decorating an article like the sconce or bellows III. No. 2, where the perforations are used only to give the effect of repoussé, and not to admit the light, it is well to make the holes rather small. This is attained by a lighter blow of the hammer so that only the point of the tool penetrates.

The bellows are very stunning made of either brass or copper. The length from the tip of nozzle to top of handle is three feet. Instead of the English coat-of-arms the arms of the person for whom they, the bellows, are designed could be used. A conventionalized salamander or dragon makes an effective design. The salamander seems, because of its mythological significance, particularly well suited to a bellows or fire screen.

Two other methods of decorating metal are what is known as repoussé and chasing.

Repoussé is embossed ornament in relief, done by forcing out the metal from the back.

Chasing is done entirely by working on the face of the metal. Chasing is used by itself or in connection with repoussé.





Illus. No. 2.

CUT BRASS

For this work a metal hand-saw will be needed. They retail for sixty cents and the small saws come in sets of twelve for ten cents a set. It will also be necessary to have a saw board, which in shape greatly resembles a boot-jack. Screw this securely to the edge of the work table. By this means the work is supported at both sides of the board over the opening, while the metal is firmly held. It can also be turned about in any direction to conform to the movement of the saw as it follows the pattern to be cut. In the scone Ill. No. 2 there is a combination of pierced and cut work. The cut part is not intricate however. It would be advisable though to practice first with some small scraps of metal. Trace the form to be cut out, with a fine brush charged with India ink or black water-color. Punch a hole just inside the space to be sawed out. Take the saw in the frame, unscrew one end which should be threaded through the hole. Readjust the saw, screwing so that it is quite taut and by a vertical movement up and down, follow the line of the pattern, sawing out the entire piece. When one section is finished it will be necessary to again unscrew the saw and thread through another part in the same way.

There is quite a knack in managing this tool. Many saws may be broken before dexterity is acquired, but, nearly every one has the same experience. Fortunately

the work itself is not easily injured and the saws are inexpensive. It should be mentioned here that the saw must be frequently lubricated with kerosene applied either with a small splint of wood or with a feather. Beeswax also can be used.

When the management of the tool is understood, metal one-eighth of an inch in thickness can be cut easily. Combs for the hair and belt buckles of heavy copper, in simple cut work designs are charming.

The conventional design on book ends, Ill. No. 1, lends itself equally well to cut work. The parts of the design which in this illustration are beaten down, might be sawed out instead. For these ends which must be firm use metal of greater thickness, 20 or 22 gauge.

Candlesticks can be made of three-fourths inch, 26 gauge seamless tubing. To form the feet or base the tube is slotted with a file or fret saw. With a pair of flat nose pliers extend these feet so that the base is broadened. The candle socket is expanded by twisting any round hard instrument in it.

The bobèche and handle are cut from a flat piece of metal, a hole is cut in bobèche the exact size of tube filed and slipped on before the nozzle is expanded, which will keep it in place. The bobèche is the little saucer like receptacle intended to catch the candle grease. The handle is riveted to the tube. Tall slender vases may be made in the same way using tubing correspondingly larger in circumference.

Summary of tools and materials: Saw frame and saws, steel punches blunt, drill, saw board, wooden or rawhide mallet, metal.

The following in the order of their difficulty is a list of the articles that may be made in metal: Finger plates, escutcheons, false hinges, blotter ends, door plate, name plate, trays, photo frames, mirror frames, boxes, chests, flower pot covers, fern dish holder, sconces, candle shades, lamp shades, jardinières, candlesticks, vases, belt buckles, mountings for bag, pen holders, casserole covers, lanterns, fire screens, bellows.



Illus. No. 3.

ANSWERS TO INQUIRIES

J. H.—A short article on Repousse was given in the December number of 1903. We hope to have an article on the making of bowls in metal very soon.

E. B.—Try using Devoe and Reynolds Indelible Tapestry dyes for your leather, they claim its adaptability for that medium.

KERAMIC STUDIO

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SARAH FRANCIS DORRANCE
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DOROTHEA WARREN

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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CONTENTS FOR FEBRUARY 1908

	PAGE
Editorial	221
League Notes	Mary A. Farrington 221
St. Paul Loan Exhibition	Elizabeth Hood 221-222
Underglaze Painting (concluded)	F. Alfred Rhead 222-225
Mirror (Supplement)	224
Design for the Decoration of China (1st paper continued)	Caroline Hofman 226-227
Valentine Plate	Nellie V. Hamilton 228
Crabapple Study	Amy Dalrymple 229
Ceramic Crafts at the National Society of Craftsmen Exhibition	230-232
Copy of Persian Vase in South Kensington Museum	Dorothea Warren 233
Dandelion Design for Vase	Henrietta Barclay Paist 234
Dandelion, Photo by	Helen Pattee 235
Conventional Design of Dandelion	Henrietta Barclay Paist 236
Cracker Jar, Plate, Bowl, Dandelion Design	Henrietta Barclay Paist 236-237
Teasle Design for Stein	Albert Pons 236
Tile in Monochrome	Maud Chapin 236
Chrysanthemum—Design for Vase	Georgia Parr Babbitt 238
The Crafts—	
The Needlewrought Decoration of Homespuns	Sarah Francis Dorrance 239-241
The Crafts at the National Society of Craftsmen Exhibition	241-244
Answers to Inquiries	245
Answers to Correspondents	245

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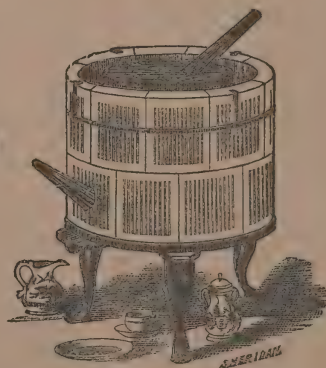
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KERAMIC STUDIO

Vol. IX. No. 10

SYRACUSE, NEW YORK

February, 1908



WORK is for the workers and Heaven for us all," is only another way of saying that "virtue is its own and only reward." We may talk about arts and crafts movements and all they are intended to do for the workers—but after all "The Lord helps those, who help themselves."

And the especial good which we derive from arts and crafts exhibits, to which we contribute in many instances our heart's blood, the real benefit, lies in the effort of the work itself; whether we attract attention, or sell our handiwork, is a secondary matter, a mere question of bread and butter for the flesh that is weak. For the spirit, the reward accompanies the effort. But, after all, without the bread and butter the spirit grows faint; so we sacrifice the soul's effort for the body's need and thus lose our reward, and in the end the bread and butter too. For the public may for a little while support a fad or fancy, but only the really good work—the soul's expression—lasts through fashion's changes.

LEAGUE NOTES

DESIGNS cannot be accepted for criticism after March first. All received up to that time will be returned if possible by April first.

The annual exhibition of the National League of Mineral Painters will open at the Art Institute, Chicago, April 30th, continuing until May 26th. After that the work will be exhibited at Burley & Co.'s for a few weeks. It is hoped that every member who has had the criticisms, will send in the finished piece and that those members, who have not had time to submit their designs for criticism will send in their work for the exhibit.

This is the cut of shape selected for problem seven in place of the one we hoped to have manufactured from a League drawing. Please remember that my address has been changed and now is 4112 Pery Ave. The following notes by Mrs. Bergen will be of interest to all League members.



"Conventional" Sugar No. 8022
A. H. Abbott & Co., Chicago.

MARY A. FARRINGTON.

In the Traveling Exhibition of the National League of Mineral Painters this year we should first look at the advancement in quality rather than quantity. No one who has followed the work displayed from year to year can fail to notice the wonderful growth of each exhibition. Our study with Miss Bessie Bennett of the Art Institute of Chicago, has been of great benefit as well as pleasure to all who have availed themselves of this privilege. The number of pieces is not as large as in previous years, but that in a measure is due to the fact that the study course last year called for larger pieces and therefore necessitated much more time and thought being given to their execution.

The exhibition opened in May 1907 and was at the Art Institute, Chicago, for three weeks in connection with

that of the Chicago Ceramic Art Association. During the Summer months it was stored as no club would consider entertaining it until Fall.

In October it was started east stopping first at Pittsburgh, where it was favorably mentioned by the press of that city. From there it was sent to Augusta, Maine. The Augusta Club was enthusiastic in its praise and thought it surpassed the work in any previous exhibit. Portland came next and thought it ahead of any other year's work. From Portland it was sent to Boston in November. These three Clubs have entertained the exhibit every year.

Springfield, Mass., for the first time, asked that they might have a chance to view the work and on December 5th and 6th the work was on exhibition in that city. It seems to be a difficult task to decide what to do about the West this year. All of the Clubs have been written to from three to four times, some of them have responded very promptly and are anxious to have the exhibit. Others have not been heard from at all and as the distances are so great and transportation so extremely high, the committee hardly know what to do. The itinerary has been made out however and appears below, all clubs not having written the committee in regard to the matter would greatly accommodate them by communicating with them immediately. We have made the time between each city long enough to admit of shipment by fast freight. Whether this itinerary will be carried out to the letter depends largely on the responses received from the clubs and also on the transportation, it is as follows:

Topeka, Kansas, January 8th to 12th.
Baker University, Baldwin, Kansas, Jan. 18th to 21st.
Denver, Col., Jan. 30th to Feb. 3d.
Los Angeles, Feb. 24th to 27th.
San Francisco, March 19th to 23d.
Portland, Ore. April 12th to 16th.
Miss Florence Davis, Seattle, April 23d to 26th.
St. Paul, Minn., May 20th to 23d.
Returning to Chicago for distribution.

LULA C. BERGEN,
Chairman of Transportation Committee.
7404 Harvard Ave., Chicago, Ill.

ST. PAUL ART LOAN EXHIBITION

Elizabeth Hood

IN Italy, the Renaissance may have occurred four hundred years ago. In St. Paul, it is just beginning. In opening the Art Loan Exhibition given by the Arts Guild of St. Paul, Governor Johnson said: "Whistler and Sargent, Hawthorne and Lowell and MacDowell, will mean as vitally the United States to the future as can any financier and captain of industry; and will mean more permanently as contributors to the future of this nation."

Under the direction of Miss Wheelock, President of the Arts Guild, and Miss Newport, Chairman of the Art Loan Committee, the first week of November saw gathered together in the Auditorium such an assemblage of rare and beautiful objects as would do credit to a much older and larger city. With the exception of paintings and manu-

scripts, nearly every thing was of local ownership. Antique furniture, old jewelry, silver and lace, Japanese prints and curious musical instruments,—of all these things there was wealth unlooked for.

No department, however, was finer than that devoted to old china. Here, as elsewhere the rule was not quantity but quality. Doubtful pieces were not admitted, and few duplicates. Even so, it was impossible to find room for all of the fine pieces that were offered.

The Germann Collection contained about one hundred pieces formerly the property of George III, which have come down to the present owners from an ancestor who was Bailiff of Windsor Park, during the last years of the eighteenth century. Old Worcester and Sèvres, with their scarcely humbler companions, made up a collection so notable that it may ultimately become the property of the city.

Decorators of china who are prone to overload could have no better object lesson than the gold and white Sèvres formerly owned by Napoleon III, or the delicate cup with simple bands of pink and green and gold, bearing the crest of Maximilian, Emperor of Mexico.

Of still greater historic interest was a platter from the set presented to Washington by officers of the French fleet. In the center of the blue bordered oval, was painted the insignia of the Order of the Cincinnati. Washington pitchers and plates commemorating the early history of our country, seemed things of yesterday, beside old Delft tiles whose soft blue and creamy white proclaimed their age. Two plaques of Capo di Monte bore youthful likenesses of Marie Antoinette and Louis the Dauphin. A teapot with braided handle and other choice pieces of Lowestoft; Delft hot water plates, copper and silver lustres, curious Italian faience, delicate Chelsea, a Bow figurine;—all these claimed attention. But for china to live with, and use and enjoy, nothing surpassed the Meissen. It is a pity that for table-ware, our decorators do not work more along those lines.

The exhibition was most successful from all standpoints. It was educational; it made scores of new friends for the Arts Guild; and the profits will serve as the nucleus of a fund to erect a permanent fine arts building in St. Paul.

UNDERGLAZE PAINTING

F. Alfred Rhead

(CONCLUDED)

The painting of a snow effect—studied from my studio window—struck me as peculiarly decorative and Japanese in character, if not in method of execution.

I made the study with a view to its execution in under glaze colors on drab tiles, so I did it on drab tinted paper answering to the tone of the tiles on which I proposed to paint it. I saw, too, in it, a decorative motif which had not been worked to death, and I made two designs, as an object lesson, keeping closely to the motif suggested. It will be seen from these drawings, that the most unlikely subjects present opportunities for decoration of an original character. Nature, after all, is the best designer, and a close adherence to its suggestions will always give far better results than the trickiest "ringing of changes" on popular decorative "properties".

Snow is always difficult to paint. On the one hand, there is a danger of getting it leaden and dirty, and on the other hand there is the risk of going to the opposite extreme and getting it hard and garish. "White as the driven snow" is a poetic phrase, but like many other poetic phrases, it is misleading. Snow (at any rate for the painter's pur-

pose) is *never* white. It must appear white certainly, and the snow in the drawing does appear white, although there is really not a touch of pure white pigment in the whole drawing, a bit of white paper put on any portion will prove this.*

Another paradoxical fact. Snow must look cold, yet cold tones must not be used in painting it. All the white must be faintly warmed with yellow, and the greys in the shadows must be warm, and not cold greys, or the effect will be leaden, plasterly, and otherwise unnatural.

It is the most piquant instance of what Ruskin calls "the faculty of seeing true color." There are no pure primary, or even secondary hues in nature. Of course, if you take a brilliant scarlet flower, and compare it with scarlet pigment, it will be found that no tint prepared by the chemist can hold its own in brilliancy with "nature's vermeil dyes," but it is easy to remember that all colors become modified by the atmosphere the moment they are removed even a yard away from the point of vision and no object should be painted as being nearer than five or six feet away.

The warm greys in the snow are the drab color of the ground left untouched. The distance and parts of the background are also the drab of the ware with a few washes of a lighter opaque grey, intensified nearer the spectator. The bluish reflected lights are done with a mixture of about two parts of matt blue to one of orange. This is the general grey for the shadows to all white objects. If it is needed warmer, a little more orange is added, if colder, more blue. If a slightly violet tone is needed for the greys add a little pink. It may be graduated up to pure white by the admixture of white as needed. Almost any tone of grey may be obtained by this simple mixing. Impasto painting in underglaze colors should be done in exactly the same way as oil painting. The shadows (generally) should be kept transparent, and the lights opaque.

The shadows should be painted first, and the lights painted into them. By this means blending and softening of tones and shades is assured, and the drawing is kept firm and pure. If shadows are painted after the high lights are done, the result is blurred and slovenly. Paint firmly your darkest tones first, and graduate up to the lightest. No dark tones should be put in afterwards, except possibly a few selected touches for emphasis. Sometimes it may be necessary to "glaze" or put a thin wash of local color over some of the light parts after they are dry, but on the whole, it is better if the work is done spontaneously and decisively.

The light parts of the snow in the panel should be done with white stained with the tiniest portion of yellow. The white must not be yellow or yellowish but rather warm, or "creamery" white. This must be done with a broad, flat soft brush—camel hair or sable, perfectly clean and just dipped in lavender oil or any other medium, and worked flat on a clean tile. The brush is not to be dipped in the color, that is to say, it must not be filled with color, but a little color should be scooped from the heap (which should be about as stiff and smooth as oil color) as though taking it on the end of a chisel, and applied plumply and solidly on the ware. The shading is done by taking up a little color on one side or corner of the flat brush, and a dip of oil on the other corner. By drawing this lightly over the tile, it will be found to give automatically a graduated shadow. The strokes should be tested on the color

*The printing of these snow studies on cream paper somewhat spoils the effect. (Ed.)



STUDY OF SNOW—F. ALFRED RHEAD

tile before applying it to the ware. This represents the shadow side of an object. For the lights, the white should be taken up on the corner of the brush in the same way, and applied to the light side, while the shadow is still wet. It will be found that a few, light, feathery strokes will blend the shadow and the lights so that the transition is gradual and imperceptible. An ounce of practice is worth a pound of precept, and a few experiments will show what fascinating results may be achieved.

But keep your shading brushes clean, and moist, so that they will work smoothly, but not *wet*. This refers to shading brushes. Tracers (for lines) and similar brushes should be charged with color, although, as a general rule, it is better to take up the color on the point, or to wriggle it about on the color tile until the bulk of color settles near the point. The greens for the foliage are chrome, French green, and Victoria green. Chrome should never be mixed with white. It is a dense color made from bichromate of potash, which is also the base of pink. White is made chiefly from oxide of tin which has a tendency to "strike" the chrome and turn it pinkish. The very dark greens should be put in with chrome green, slightly stained with black, the next dark tones pure chrome green and the other greens French green mixed with yellow or orange according to the warm or cool tones desired. The bright green with the light shining through, under the mass of snow, should be done in Victoria green mixed with an equal quantity of yellow. The lighter and cooler touches in the leaves below should be done with French green and white, warmed in some places with a very little added yellow. The stems are pure dark brown, and the lights and the stems the same color, with more or less white and orange added according to the tint required. The shadows of leaves on the snow are done with the same grey as the snow itself. A very pale wash of pink thinned down with oil or medium, washed over the light parts of the snow after it is thoroughly dry, to suggest the pale winter sunlight, complete the panel.

The design for an ice pail—which may be applied to a vase or pitcher—is the same motif conventionalized.

The idea is a drab or red body, with the stems in black or Indian pearl, the leaves in "dead leaf brown" (3 parts chrome to 1 red brown) and the snow in pure white. The other ornaments in Indian pearl or neutral.

On a vase or pitcher of this kind very brilliant and rich effects may be got by applying different colored glazes over the painting. But this process, to be quite successful, requires two glaze fires. The colored glazes have a habit of eating away the oxides from the underglaze colors if they come in direct contact, so that it is necessary to glaze the piece thinly with white glaze and fire it. Then apply the colored glazes as desired, with a brush. The thin film of white glaze interposes between the underglaze color and the colored glazes, and the painting retains its brilliancy.

Sunset effects, painted broadly in impasto, and glazed with orange glaze (with perhaps a touch or two of crimson glaze) are very rich and mellow, and marine effects glazed to the horizon with orange, and over the sea with copper green have a depth attainable in pottery by no other means. It is not necessary to blend two or more glazes if applied to a piece. Quite a rigid line of junction may be left and the glazes will melt and blend together imperceptibly.

All underglaze painting needs "hardening on" before glazing. That is, they must be passed through an easy fire such as an enamel kiln to fire out the oils, or the glaze

would not adhere properly. As an alternative to this, the glaze may be ground in oil and applied over the painting (when quite dry) with a brush.

Another fascinating type of work, generally classed as underglaze painting, but really rather inglaze painting, is the Stanniferous enamel work as practiced by the Delft potters—those of Rouen and Nevers, and the ceramic artists of Italy. In this case the artist glazes his own work first, with a tin glaze. This glaze varies in its ingredients according to the body it is desired to apply it to. But a tin glaze which will suit nearly any body may be made from

Oxide of Tin	6 parts
China Stone	3 "
White Lead	3 "
Borax	4 "

These ingredients can be obtained from any merchant. They should be weighed, mixed and ground together on a large slab, or if this is not convenient, mixed with water in a pitcher, well stirred with a stick and passed through a fine sieve.

About 3 per cent. of the bulk of strong liquid gum should be added, and half the quantity of a thick syrup of sugar and water, or molasses (to prevent the gum from cracking on the ware). If sufficient of this glaze is mixed the piece could be dipped in it, otherwise it may be applied with a brush. It should then be thoroughly dried.

This glaze is extremely white (it is really an opaque white enamel) and can be applied to any colored ware, on which it will still appear pure white. In the fire, the painting sinks in the glaze, and the chemical properties of the mixture make it extremely friendly to colored oxides, giving the colors that quality and brilliancy which is peculiar to Dutch, Staffordshire, and Lambeth Delft, and the beautiful tin glazed wares of France and Italy. So far as I know this branch of ceramics has not been practiced in the States, which, considering the simplicity and convenience of the process and the number of practicing ceramists, is peculiar. In the foregoing notes, though necessarily fragmentary and incomplete, I have tried to make clear the *modus operandi* of a beautiful and important branch of ceramics, which has hitherto been neglected, at any rate by amateurs. It is not at all difficult of achievement, and if my notes are the means of directing the attention of ceramists to this fascinating branch of their art, I shall be more than satisfied.

MIRROR (SUPPLEMENT)

Helen S. Patterson Williams

THIS design can be adapted to a plaque center, re-arranging the handle design for the border. The handle design can be adapted to candlesticks, necks of vases, cup borders, etc. The outlines are all to be in gold as well as the background of the lettering and all other spaces indicated by the light brown in the design. The design may be executed in flat color or in flat enamels with raised enamel jewels on handle. The colors to be used are Banding Blue and Black, Deep Blue Green, Yellow Brown, Royal Green, Grass Green and Pompadour. The Black is to be used in toning the other colors so that they will not be too brilliant. For the jewelled effect the soft red enamel will have to be used as there is no red which can be used with the white enamel to color it this shade. Raised gold outlines may be used in which case do not raise very high and raise the dots on the blue ground also.



VASE, SNOW MOTIF—PAINTED UNDERGLAZE BY F. ALFRED RHEAD



DESIGN FOR THE DECORATION OF CHINA

Caroline Hoffman

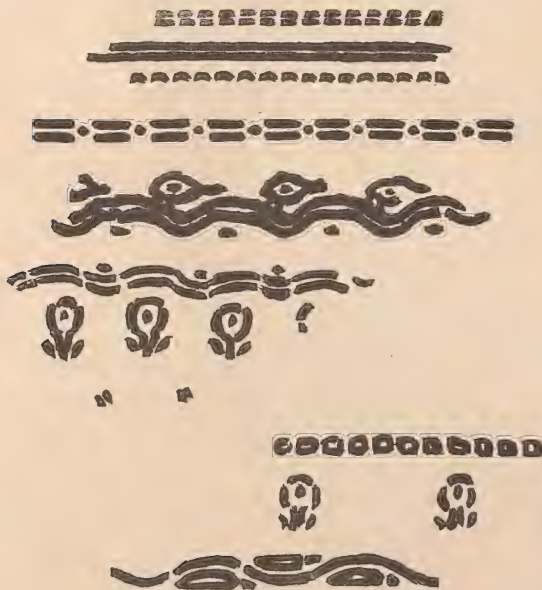
(FIRST PAPER—CONTINUED)

Shall we try, first of all, a border of "line and dot" pattern? This will serve to bring our principle into service, and you will be surprised to see how much beauty and variety can be achieved with these simple elements of decoration.

Taking a stick of charcoal, or a Japanese brush and ink, you might make a series of beginnings like the illustrations. When we compare them we find that the most interesting patterns are those where groups of lines or dots are spaced closely (the lines that form a single group is meant), this giving us a mass of dark against the light background.

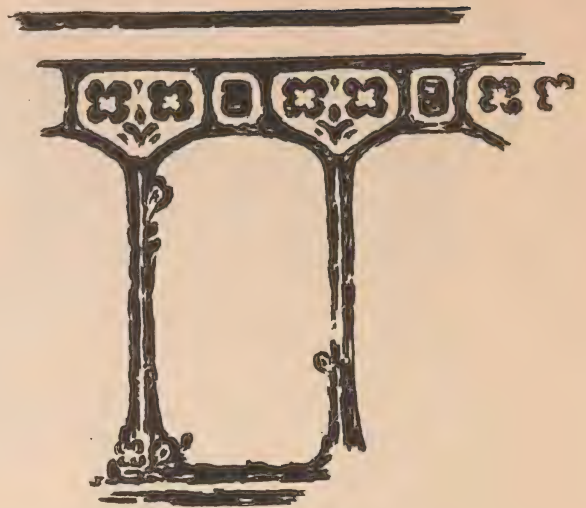
Where the lines intended to form a group scatter, we get only a thin grey effect that misses entirely the aim to be decorative. But there is a second reason why certain of the designs please us more than others. Isn't it because a large mass of dark is supported by smaller, detached darks?

This alone will not insure a good design by any means; but it is an essential of good design, and takes us directly back to that question of effective space-division. It is



first a matter of *proportion* of dark-and-light, then of *subordination* of smaller masses to greater ones. (This last is not always the same as "subordination of interest" about which we will have considerable to say later on.)

Let us look now for this plan of spacing in every good design, and in every well composed picture we can lay our eyes upon. Notice how well-supported the main darks are in the Gothic window, the Rheims cathedral, the Daubigny landscape, the Franz Hals portrait*, for they are all designs, just as your little line and dot pattern is, except that they



are each a unit, while your pattern is a repetition of a unit. Now with this principle of "picturesqueness" well in mind let us try again for a simple space-division; this time with the purpose of using it to decorate a small vase or cup.

This gives us an added problem; that of spacing the whole article to be decorated in such a way that our little band of "trimming" may be in just the right place and proportion to divide it effectively.

Doesn't the bottle-shaped vase in the illustration give a good example of a space divided in a decorative yet simple way?

See what you, yourself, can do with white lines on grey. The most direct way of doing this is to draw in outline the side view of the article to be decorated; not in perspective, but flat, with a straight line at top and bottom.

Fill the outline with a rather strong tone of charcoal, (use soft sticks of charcoal,) and rub it lightly, until even, with a soft rag.



*The landscape and portrait were published in the January issue.—Ed.

Then, with a bit of kneaded rubber take out lines and spaces to divide your vase or cup in good proportion. Yes, you have to judge the proportion yourself, but you can do so, if you will make three of these flat drawings and divide each one differently. And unless we do make several plans of each exercise that is given we cannot hope to develop our critical judgment, for judgment must be based on comparison.

So let us try several of these designs, all for the same piece of china, and we will place our bands differently, changing the proportions, and will alter the shapes of the little white spaces until we achieve something that we feel is the very best we can do.

Working on a charcoal tone prepared in this way is as easy as working on a slate, for the cotton rag with which the tone was rubbed in will quickly erase a mistake, freshening the surface to be used again.

For our last exercise this month let us see what we can do with a design for a small oblong tray, square-cornered. When we make a variation of a given design we so change the proportions as to give a practically new design. Mr. Arthur Dow has made this exercise in variation such a helpful one to his students that we feel that the study of proportion would be many times more difficult without it. In our space representing the tray we are to design let us make some variation of one of the little squares given in our illustration.

Blot in your design on paper with a brush filled with ink or black water-color, using the same shapes and general plan as one of the squares, but altering the proportions.

Depend wholly upon this good proportion of spaces for your decorative effect, and study to have not only a good pattern of dark on light, but also a good pattern of light on dark,—for you remember what we said of background spaces being part of every design. Do not use any outlines, work in mass.

Now compare the designs you have chosen out as the best you have done, with the Gothic window and the Daubigny landscape. No, I am not joking, we must measure everything we do by something that is so fine that there is no



CATHEDRAL, RHEIMS, FRANCE.

appeal from it; we will not grow nearly so fast or nearly so strong if we are content to emulate something that we think *may be* good; we want something to measure by, which we *know* is good.

The one thing to consider is whether, in the work you have just done, you have caught *any* of the spirit that is in these great works of art.

Perhaps you will conclude that one of your designs has "quality," perhaps there will be two that have. If so you may be happy; and by all means put the best one you have done upon a piece of china.

Work it out in two tones of the same color, or in a soft grey and one color, keeping the same arrangement of dark and light; that is, don't put the spaces that are dark in your design into light tones on your china. To *fix* your designs on paper so that the charcoal will not rub you must have a bottle of fixative, which can be sprayed over the design with one of the small tin atomizers that art-students use.

(TO BE CONTINUED)





VALENTINE PLATE—NELLIE V. HAMILTON

To be executed in violet blue, green and gold.

TREATMENT FOR CRABAPPLES (Page 229)

Amy Dalrymple.

FIRST fire: Carnation, Primrose Yellow and sometimes Apple Green for lightest parts, using Carnation with Blood-Red and a bit of Ruby for deepest darks. Let the bloom show toward some of the edges of apples, using for it Deep Blue Green, just tempered with Ruby. For leaves, Apple Green and occasionally Primrose Yellow and a little Yellow Brown and Moss Green for light parts, keeping shadows cool with Myrtle and Shading Green, kept quite grey by adding Carnation in parts. Dust with same colors.

2d fire. Darken and blend above colors as needed, taking care to get light and shade strong enough in this painting so it shall need nothing in the 3d fire but harmonizing washes.

3d fire. Wash all surfaces as needed. Thinnest Yellow and Yellow Brown for sunlight touches on edges of leaves. Strong color where desirable and dust all surface once more.

The flowers and leaves will need a second painting to strengthen and show shadows, but the seed heads must remain very light, showing little detail and melt into the background at the edges.



CRABAPPLE STUDY—AMY DALRYMPLE

(Treatment page 228)



Tea Set—A. E. Baggs—Handicraft Shop, Marblehead, Mass.

THE CERAMIC CRAFTS AT THE NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION.

CONSIDERING the number of individual potters at work all over the country and the national character expected of the exhibits, from the sponsorship of the National Arts Club and the aims of the Society itself, the ceramic exhibit was somewhat of a disappointment. Whatever the reasons may be, it is certain that many of the best workers were not represented at all, and few of the exhibiting potters were adequately represented—while of the overglaze decorators, not only may the same be said, but it must be added that most of what *was* exhibited had already been shown in the same galleries.

While it does not seem kind for criticism to be made by those who have not borne the brunt of the work—and while the difficulties of getting together a good exhibition in the present condition of handicrafts in this country are fully appreciated—it is to be sincerely regretted that the juries could not be composed in every case, of persons well enough versed in their particular craft to be competent to sit in judgment on even the best and able to discriminate between what was fit for a school exhibit and what for a "Comparative Exhibition of the modern crafts with the best to be obtained of ancient crafts." A few choice things from every good craftsman would be of inestimable educational value, while a larger exhibit of good, bad and indifferent, may show the kind-heartedness, or the inexperience of the different juries, but is very confusing to the general public who come to the exhibition to learn to discriminate between handwork and machine wrought. One could not blame much the lady who remarked that she "preferred an article designed by an artist and well made by machinery to one designed by a tyro and executed badly by the same."

Nevertheless there were several good new things in ceramics and some good things which had been seen before but could bear being seen again.

The work of Russel Crooke, potter, which aroused so much interest at the last exhibition of the N. Y. S. K. A. was in this category as well as that of Mrs. Sara Wood Safford, the Misses Mason, Mrs. Anna Leonard and others of the overglaze decorators. Doubtless the latter are reserving their new work for the next exhibition of the Ceramic Society.

The best new work in ceramics was undoubtedly that sent by the Handicraft Shop of Marblehead, Mass., of which Mr. Arthur E. Baggs is guiding spirit. The forms are simple and good, the designs also are restrained and in good taste. The colors are soft and subdued, yet varied, with a pleasant matt texture. The designs are in flat glazes with incised outlines—showing a good control of the medium—an altogether noteworthy exhibit.

The tea set, in brown and olive with landscape motif was exceedingly attractive, the handle of the teapot was finished with rattan in much the same fashion as the Japanese employ. The tiles were unusually nice and were evidently popular as most were sold—as were many of the other pieces. Many of the best pieces were impossible to photograph since they were in two tones so near in value as to lose the design in a reproduction. We understand that the handicraft shops were started to give employment and, by the way, health to nervous invalids. We doubt if a saner and more practical treatment can be found. Evidently the plan is a success for there is no sign of nerves, or lack of nerve, in this pottery.

The new Grueby tiles have raised designs in a rather antique effect both of design and color which is a cream with brownish edges, something of an old ivory tone.

The Newcomb College Pottery was good, as ever, in much the same style, nothing particularly new, but always in good taste.

Mr. Walley's jars and bowls in browns and greens, matt and bronze effects, were good and harmonious for their purpose of holding flowers and flower pots. Mr. Volkmar's familiar work also greeted one like an old friend. There was a small case of the Robineau porcelains in matt and crystalline glazes with carved designs but the new feature of interest in this exhibit was a collection of sixteen experimental pieces in flammé reds of copper from the dark purplish browns through the various shades of reds, and peach blow. These are the experiments in glaze and firing of Mr. Robineau, Mrs. Robineau making the vases only. While few pieces were perfect, they represented the preliminary work in this line and before long it is hoped that perfect pieces may be exhibited.

Of the overglaze work which has not already been illustrated in KERAMIC STUDIO, perhaps the most interesting was the exhibit of Miss Matilda Middleton of Chicago. The flat enamel work was exquisitely executed, especially in the Satsuma coffee pot which was a marvel of painstaking and sympathetic execution. The sandwich set of large and small plates was also charmingly designed and executed. Next in interest, or rather, equally of interest in a different way were the quaint reproductions of old English porcelains by Miss May McCrystle, also of Chicago. Miss Dorothea Warren of New York showed some fine copies of old Chinese plates, and Mrs. Anna Leonard a few new things in an agreeable combination of blues, greens and gold. A few of the other good new things are shown in the illustrations. It is to be regretted that nothing was shown by Mr. Marshall Fry, and nothing new by Mrs. Safford or the Misses Mason.



MIRROR—HELEN S. PATTERSON WILLIAMS

FEBRUARY 1908
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



A. I. Hennessey—Handicraft Shop, Marblehead, Mass.



A. E. Aldrich

A. E. Baggs
Handicraft Shop, Marblehead, Mass.

A. I. Hennessey



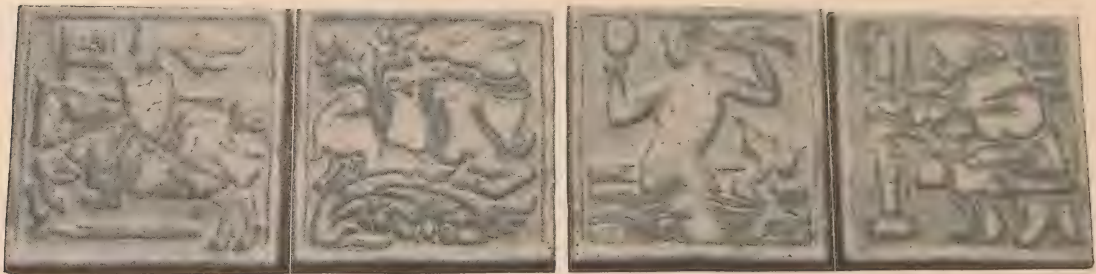
A. I. Hennessey—Handicraft Shop, Marblehead, Mass.



Anna B. Leonard
Mary McCrystle

Dorothea Warren
Mary McCrystle

Matilda Middleton



Grueby Tiles



Joanna Hibler

Genevieve Leonard

Eleanor Stewart
Anna B. Leonard

C. W. Rosegrant
Eleanor Stewart

Anna B. Leonard



COPY OF PERSIAN VASE, 16 INCHES HIGH, IN THE SOUTH KENSINGTON MUSEUM—DOROTHEA WARREN

Design in dull blue and brown on ivory ground.



DANDELION DESIGN FOR VASE—HENRIETTA BARCLAY PAIST

TREATMENT FOR DANDELION VASE

Henrietta Barclay Paist.

THIS design was intended for a cylinder vase, to be carried out in Green Gold and Light Green lustre. Lay the entire design and panels (treating the seed heads as suggested in the drawing) with two coats of Green Gold, leaving only the path around the design white. Burnish and lay over the entire vase two coats of Light Green lustre, padding to get an even coat. This gives an extremely decorative and beautiful effect. If one prefers, the path only may be laid with lustre. This is also a fine effect. The Gold is then left natural and not influenced by the lustre but harmonizes perfectly.

TREATMENT FOR DANDELION

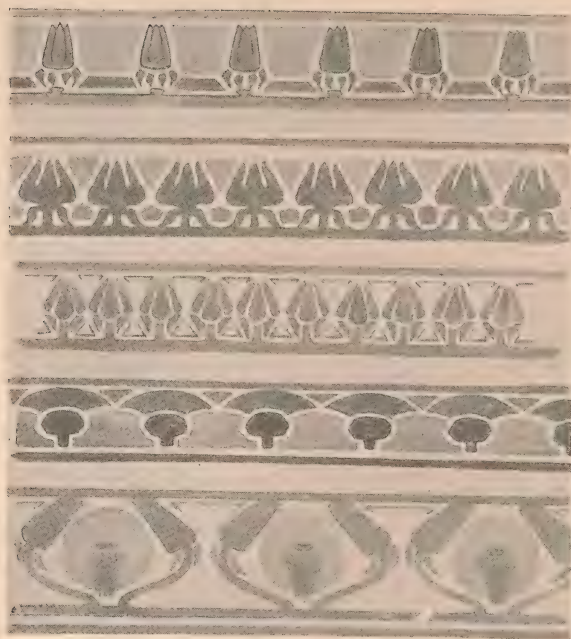
[Photograph by Helen Pattee]

Henrietta Barclay Paist.

IF this study is used on a panel for framing, choose for a background a soft grey green. This will harmonize with the yellow blossoms and give a good background for the seed head, which will be first pounced out and then picked out from the background, strengthening with Olive Green when the calyx shows through. The background may be made stronger at the bottom if one wishes, shading gradually from top to bottom—use Olive and Brown Green for strengthening. The flowers are painted with Lemon and Egg Yellow, shaded with Grey Green and Copenhagen



DANDELION—PHOTOGRAPH BY HELEN PATTEE



CONVENTIONAL DANDELION BORDER—H. BARCLAY PAIST

Grey. The leaves and buds painted simply with Olive and Brown Green. The stems delicately with Grey Green. The dragon fly which has lighted on a bud, and was induced to remain there long enough for the exposure by a slight dose of chloroform, may be handled as follows: Paint the body with Dark Brown, modeling after the study. If the background has been left grey green at this point, the wings need not be wiped out but scraped a little for the light and the edges and veins strengthened with touches of Brown. The surest way would be to have a model and place him over a background similar to the one used and observe the effect on the wings.

The flowers and leaves will need a second painting to strengthen and show shadows, but the seed heads must remain very light, showing little detail and melt into the background at the edges.



DANDELION DESIGN—HENRIETTA BARCLAY PAIST



TEASLE DESIGN FOR STEIN

Albert Pons

Teasle to be executed in Grey Green, background light Grey Blue, light parts in Yellow.



TILE IN MONOCHROME—MAUD CHAPIN



DANDELION DESIGN FOR CRACKER JAR OR STEIN—HENRIETTA BARCLAY PAIST



DANDELION DESIGN FOR PLATE—HENRIETTA BARCLAY PAIST

Color scheme—Ivory tint over all, design in grey greens.



CHRYSANthemum DESIGN FOR VASE—GEORGIA PARR BABBITT

TREATMENT FOR CHRYSANthemum

Georgia Parr Babbitt.

SKETCH design for vase in ink. Either dust or paint body in Black. Clean out design carefully, then fill in with liquid bright silver. Put this on with as little working over as possible and sufficiently heavy to insure a bright mirror like effect. Should either silver or black be uneven after firing, repeat and fire again. The petals of chrysanthemums may then be brought either in brownish Silver, Gold or Black outlines.

STUDIO NOTES

Mrs. Charles F. Palmer, formerly of Indianapolis, Ind., and former president of the Indiana State Ceramic Association, has removed to Houston, Texas, and has established a studio at 412 Moore-Burnett Building.

T. McLennan-Hinman will teach in Chicago for a few weeks, beginning Feb. 10th. She will use an entire new set of studies, which are now on exhibition at A. H. Abbott's, where any information regarding the classes may be obtained.

THE CRAFTS

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

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



Pillow Slip—Mrs. Dorrance

THE NEEDLEWROUGHT DECORATION OF HOMESPUNS

Sarah Francis Dorrance

THERE can now be found in the shops an ever increasing group of textiles which are peculiarly adapted to housefurnishing and other decorative uses. Among these are a few really homespun and handwoven fabrics, such as the Russian crashes and other linen stuffs woven abroad, and many more, including the burlaps, arras cloths and the like, which, though machine made, are loosely woven and approach in character the more artistic handwork. In the Southern mountains also cotton, flax and wool are hand-spun and woven as in colonial times. These latter textiles are of course more difficult to obtain than the materials of the shops, but certain schools, as Berea College in Kentucky, are trying to preserve these industries and to create a demand for their finished work.

The usefulness of such materials for decorative purposes is at once evident, but a simple method of applying ornament to so loosely woven a fabric is less apparent; it is too coarse in texture to be easily decorated with design in appliqué while the surface is too rough to seem consistent with rich embroidery. It is a simple needlewrought decoration of such textiles as these which is now to be considered.

First the character of such a material demands the utmost simplicity in method of treatment, decoration on such fabric should itself be as simple in design as in manner of rendering—the coarser the surface, the heavier and simpler the design. By darning into the surface of the material some fiber or floss of suitable color and texture, designs may be freely rendered with effects quite as pleasing as those produced by more labored methods.

This method is so simple and one requiring so little time that one's best strength should be spent in planning the design; this, in fact, is not only desirable but essential. If one has access to Museums of Art or Ethnology, a veritable storehouse of suggestion for the designer of textiles is found therein. In New York the American Museum of Natural History has a peculiarly rich collection of prehistoric Peruvian or Aztec textiles, the designs of which are woven

in the fabric, these are most interesting for their crude conventionalizations of the human and of animal forms and for the perfect subjection of the design to the demands and limitations of the method of construction. The result is beauty of design, however grotesque in itself each unit of that design may be.

The Metropolitan Museum of Art has also many cases filled with fragments of embroidery and textiles of Greek, Roman and Alexandrian origin, these are easy of access and beautiful both in color and design.

Whatever motif be chosen for the work in hand, it must be simplified to meet the requirements of the material upon which it is wrought, hence the value of studying carefully these early results of distaff and loom, so harmonious, even in crudity, because the decoration is perfectly adapted to the material of which it is made.

Given now the definite problem of a portière (a simple curtain) for a summer room which is light and cool in its appointments. For a material we may use Cheviot burlap; though inexpensive it has a soft silvery sheen of surface quite delightful. In a room with more color and heavier furnishings, arras cloth is better, being richer in texture and hanging in heavier folds.

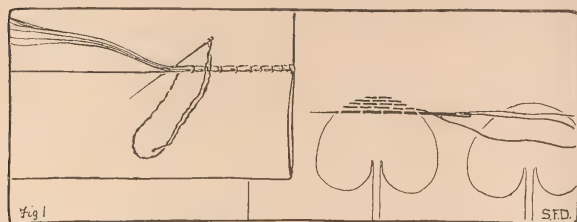
Provide an ample quantity of burlap, several very large strong darning needles and an abundance of floss—a moderate quantity of cream white and dark dull green and more of a lighter shade of the same soft green (if preferred browns may be used in the place of green). The color scheme of the room of course determines the colors used for curtain and for needlework.

Any untwisted, or loosely twisted, floss of linen, silk or mercerized cotton may be used. There will also be needed plenty of paper, pins, and a bit of soft white crayon. A hem of six inches is first turned on the right side, thoroughly

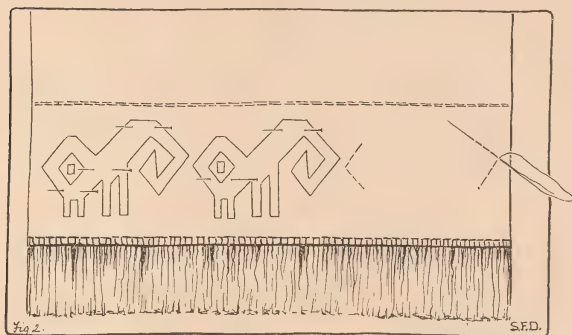


Table Runner—Mrs. Dorrance

pressed and fastened by a rope of floss, couched at the top with a ravelled thread of the burlap, (Fig. 1) this thread must secure the top of the hem to the curtain as well as



Method of couching hem and of darning the design



Design for table runner. Peruvian motif. Showing paper units in place and threads marking the placing

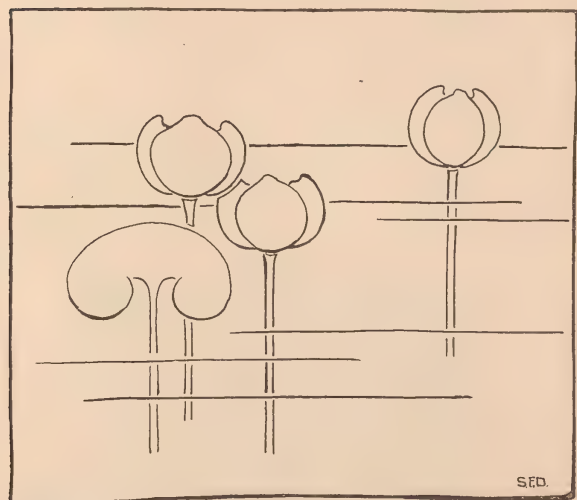


Fig. 4.

Sketch for pillow slip

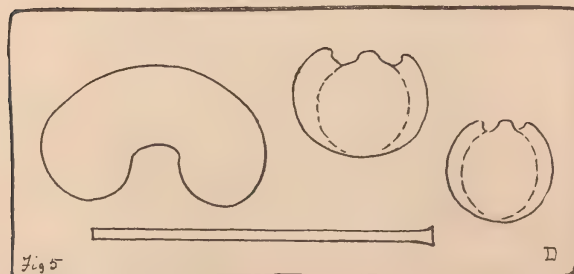
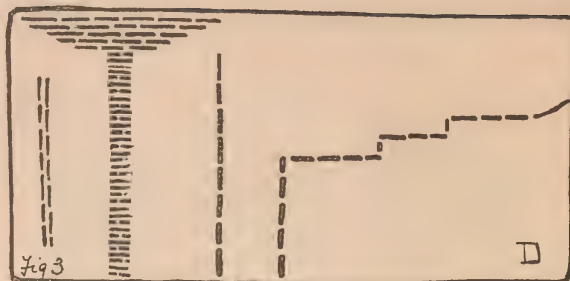


Fig. 5



Stems and oblique line

hold the floss in place. This makes a firm heavy finish, far more suitable than fringe for large pieces of needlework.

The next step is the planning and placing of the design. Having a rough sketch of it at hand, hang the curtain conveniently over a door or screen, with the hem touching the floor, cut from paper the various units forming the design (in varying scales of size so the size, exactly suited to the curtain may be chosen) pin these paper patterns upon the material as nearly in accordance with the sketch as possible. Change and rearrange until the result is a well placed design.

The scale and placing of such simple designs is so important that many units are oftentimes cut and many times placed; the merit of the paper forms is their quickness and ease of preparation and arrangement, they can be changed many times without injuring the material and give a better impression of the finished work than does an outline; when once in place the difficult part of the work ends.

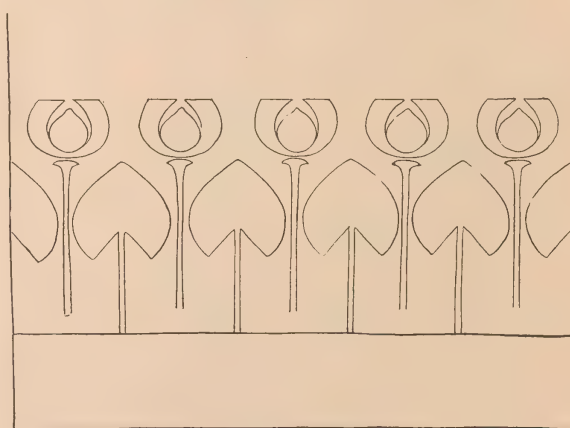


Fig. 6.

Design for portiere

A certain freedom is gained by working in the design without further drawing, but, as this is often impossible, the outlines of the paper units, may be lightly sketched on the material with soft light crayon; on darker fabrics a darker (never black) crayon should be used. The placing of a simple repeat like the Peruvian motif shown in Figure 2 may be indicated by threads, the design wrought free-hand and the threads removed, no drawing being needed. Always aim toward simplicity of line as well as of form—all lines to be structural should follow either warp or woof as the line is to be vertical or horizontal. If an oblique line is needed it should be approximated by a series of succeeding upright and transverse lines (Fig. 3). Masses must be simple and loose or intricate forms avoided.

The needle must be heavy enough to carry the thread without strain and should be fitted with enough floss to equal in size the threads which compose the material (it is often necessary to use from six to twelve threads of the fine untwisted mercerized cottons). Too thin a thread gives a "meagre" effect most undesirable, a thick thread drawn over every second woof thread is more pleasing than a scanty thread drawn in more closely. Untwisted floss should be used if possible, the loosely twisted may be rolled in a damp towel before using and partially untwisted in working.

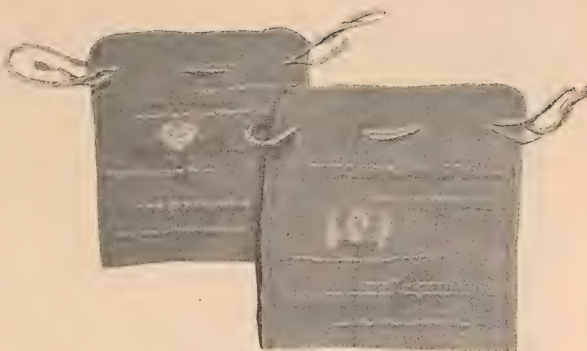
The prepared floss is now darned into the surface of the material, the needle passing under every fourth or fifth warp thread, the length of stitch may vary with the texture of the material; it is neither necessary nor desirable that each stitch be the same length, but each thread must follow the woof thread over which it lies. Work the masses first, back and forth on each (or every second) succeeding thread until finished (Fig. 1). Use white or ecru for the flower motif, dark green for the flower stems and the lighter green for leaf forms and their stems, the dark green should be used for the couching of the hem also. When the masses



Table runner by Mrs. Dorrance

are done the upright lines may be drawn in on the warp if narrow. If the design is very large these lines may be darned across the thread in the same manner as the masses. Experiment alone will show when this may best be done.

A word regarding colors may not be amiss. Many of the commercially dyed materials for needlework are harsh and crude in color. Most of these may be easily toned ("saddened" the old time dyers said) by steeping them a short time in some vegetable dye of neutral color. A decoction of walnut bark or husks may be used, or coffee even will soften certain reds and yellows. If one can color all the floss used with vegetable dyes a much more harmonious range of color is the result. Most of the vegetable dyes used in basketry, such as fustic, logwood, indigo or saffron are available and it is most interesting to experiment in dyeing one's own materials. A small bit of floss should be colored and allowed to dry before coloring a large quantity for the moist color changes much in drying.



Bags—Miss Mary Evans Francis

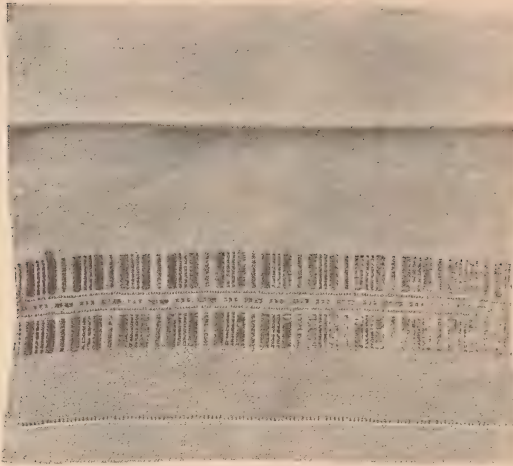
When the needlework is finished a thorough pressing is needed, this should be done through a damp cloth and with a very hot flat, and the material pressed until thoroughly dry. This causes the floss to sink into the mesh of the fabric and seem structurally a part of it. The method of decoration described above may also be used on finer materials than those mentioned, (provided that the textile is loosely woven) and various belongings of dress and household may be enriched by simple designs wrought with correspondingly finer floss. The peculiar field however for this simple needle rendering of design seems to be in the ornamentation of rough heavy homespun which do not lend themselves kindly to other methods of decoration.



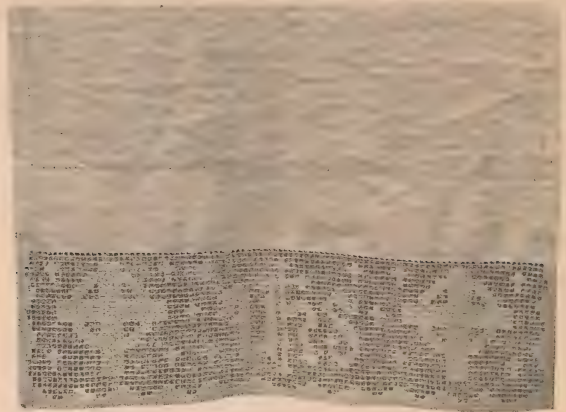
THE CRAFTS AT THE NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

The exhibition of handicraft lately held in the galleries of the National Arts Club, of work done by craftsmen in America and other countries was certainly the largest and best yet held in New York. Considering that the Arts and Crafts movement in this country has only so recently been taken up with enthusiasm, and that many of the workers have had comparatively little real training, the result accomplished is remarkable. On the other hand especially in the exhibition of jewelry, which was one of the largest sent in, there was much that was disappointing. A jewel is such a personal thing, it should be so carefully designed and so beautifully wrought, as to make it something that can be lived with, a perpetual joy. It is all very well to copy Barbaric jewelry, there is a great deal that is attractive in it, but we are not Barbarians, seldom anything in our dress or environment harmonizes with heavy crude jewelry. Not that copying good old things or making adaptations of them is to be scorned, it is far better to carve a belt pin in a design copied from the Celtic as the two illustrated, or to adapt a well known scroll to the stone to be set, as in the platinum and diamond necklace, exhibited and made by Emily F. Peacock, than to personally conduct a bad design in so lasting a medium as metal. We cannot agree with the writer in the January Craftsman, who says that the result of such copying is the loss of any well defined standard, that might serve as a base for growth. We work out ourselves in our work naturally, so that if we are not capable of good designing, we cannot design, though we may have the feeling for good things that have been done before.

Doing these good things must raise our standard, we must grow with them,—but, we do agree with the same



Woven table scarf from the Institution for the Blind, Cleveland, Ohio.



Altar cloth designed and executed by Helen Turk, Greenwich Handicraft School.



Table cover designed and executed by Margaret Whiting, The Deerfield Society of Blue and White Needlework.



Woven table scarf from the Institution for the Blind, Cleveland, Ohio.



Woven table scarf, from the Institution for the Blind, Cleveland, Ohio.



Woven scarf, from the Institution for the Blind, Cleveland, Ohio.



Pendant in silver and opals, designed and executed by Emily F. Peacock.

Silver belt buckle in repousse, by Harriet McDonald Ide

Copper belt buckle by Virginia Senseney

Scarab pendant and chain, designed and executed by Emily F. Peacock

Silver belt buckle, by Mrs. Froehlich

Carved silver belt pin, by Margaret Ivins

Silver and niello belt buckle, by Margaret Ivins

To return to the exhibition, and the jewelry section, among the most creditable work was a silver belt buckle by Mr. Herbert Kelly, which unfortunately is not illustrated.

The work from the jewelry department of Pratt Institute was well represented by a number of students. Among them was Mr. C. H. Jhonnot, who sent a carved silver,



Guest book in brown leather after
Mediaeval Siense of the 15th Century.

Prayer book in tooled leather
with bronze cross.

By the Misses Ripley



Guest book in white leather after Mediaeval Siense of the 15th Century,
by the Misses Ripley.

bracelet good in design and very well made; Mrs. F. S. Gardiner, a silver locket in repousse, beautifully modeled; Mr. H. C. Jeffery some well made rings; Mrs. Westbrook, and Miss Underwood bracelets.

In the metal work, we would mention the beaten silver from the Handicraft Shop in Boston, a silver porringer made by Mr. C. H. Johonnot, a stamp box by Mr. G. Rodgers, and a silver teapot, sugar bowl, and cream jug, made by Miss Mills.

The fire screen by Miss Minna D. Behr was most successful. The color and nice adjustment of wood, copper, and glass was well thought out. It was a very satisfying example of simple decorative art.

Mrs. H. Butterworth had a very delightful panel for the back of a mantel; it was carved in a broad and simple way, in low relief. In the centre of the panel a green tile was set, which made an harmonious note of color.

There was a small but good exhibition of hand-bound books. The Misses Ripley exhibited two guest books bound in tooled leather which were excellent in workmanship and very interesting as copies after the Mediaeval Siense of the 15th Century.

The exhibition of textiles, including weaving, embroidery, wood-block printing and stenciling was one of the best sent in. We illustrate some wonderfully good work sent from the Institute for the Blind in Cleveland. A table cover by Margaret Whiting, of the Deerfield Society, of blue and white needlework, and a linen altar cloth, by Miss Helen Turk, of the Greenwich Handicraft School. The ends of the altar cloth were beautifully worked in fillet lace.

Mrs. L. E. Heuche sent a portiere of Russian crash, the narrow strips of crash were joined together in a design of old blue and natural colored floss, which was very effective in color and design.

It was a matter of great regret that the exhibition was not better arranged for the exhibitor, and the invited public, —as in only one or two instances was the name of the exhibitor plainly indicated with his or her work. True there were catalogues, but every one does not buy one, and even possessing one, people do not always have the time and patience to look up the different articles in which they are interested. A crafts exhibit differs from an exhibition of pictures in this, that there are so many small articles, and for the benefit of the workers which the Societies are meant to represent, we would suggest the following: That the



Fire screen of wood panels, of cut copper with golden-yellow glass background
by Minna D. Behr

articles of each exhibitor, as far as practicable, be grouped together, marked with his or her name in plain lettering, and each article labeled with a specially designed label, and tied with neutral colored thread, plainly marked with the price; that the number corresponding with the number in catalogue be subordinate to these things. Let there be a catalogue by all means, but only as an additional aid to the public, for whom things cannot be made too easy.

ANSWERS TO INQUIRIES

C. P.—Batik is a craft which originated in Java and the natives there excel in it. It is a method of covering, in a design, material with melted beeswax which is absorbed by the material without running, and when immersed in the dye bath, prevents the dye from penetrating the covered parts. It is allowed to remain in the dye until the color is thoroughly absorbed when it is hung out to dry. When quite dry it is placed in boiling water, which melts the wax and causes it to rise to the surface when it is skimmed off for use again.. This process is for one color, for several colors separate dippings are required. Batik which is to be brown blue and white must have the brown and white parts covered with wax. The sheet is put into the blue dye, dried and the wax removed. The wax is again applied to those parts which have to be white and blue, the sheet put on the brown dye and again dried. This is rather a tedious process and craftsmen usually confine their work to two contrasting shades.

(See articles on the Batik by Theo Neuhuys, May and June issues 1907.)

C. R.—Niello is a compound which is used as an inlay in all kinds of silver articles. It was done principally in Russia where its composition for a long time remained a secret. It is said to have been invented by Mašo Finguerra, an artist, and was found among his belongings after his death. It is also claimed that the Egyptians used a similar substance in olden times. It first became known in the 15th century in Italy, and was much used by the jewelers there. Cellini decorated some choice work with niello. It was used by engravers too, who filled copper engravings with it and also used it for decorating ecclesiastical vessels.

It comes in sticks like sealing wax, the silver is heated and the stick rubbed in the engraved part until the niello is level with the surface of the silver when the whole is polished. Some kinds of niello are very hard and will take a high polish.

ANSWERS TO CORRESPONDENTS

A. B. C.—The glaze of Belleek china if over fired, will crawl and absorb gold in such a way that it can not be remedied. We hardly think you could secure an even surface by applying a thin layer of raised paste over the gold. We would suggest making a fine pattern in raised gold and enamel using the rough gold band for ground, a fine scroll with enamel flower or jewel ornament should hide the roughness fairly well. Use unfluxed gold over the paste.

J. H. P.—You can put a monogram on a tinted plate by using unfluxed gold. You can even put it on the unfired tint if well dried first. But the tint must not be heavy. The unfluxed gold ought to be sufficient without going over with Roman gold.

Mrs. A. J. M.—For your dragon handle we would advise first a good coat of Dark Green lustre well fired, then a coat, not too heavy, of Ruby lustre. If you wish you can use touches of Ruby alone on nostrils, eyes, etc., or if you prefer the underside of the dragon lighter, use Yellow lustre over Rose which gives an opalescent pearly effect.

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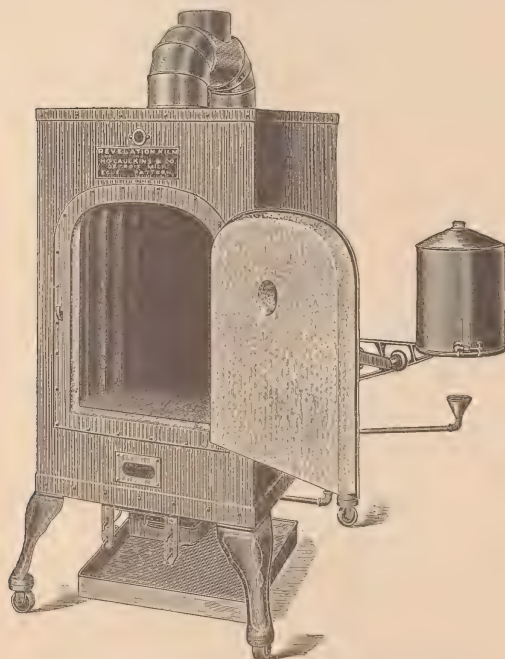
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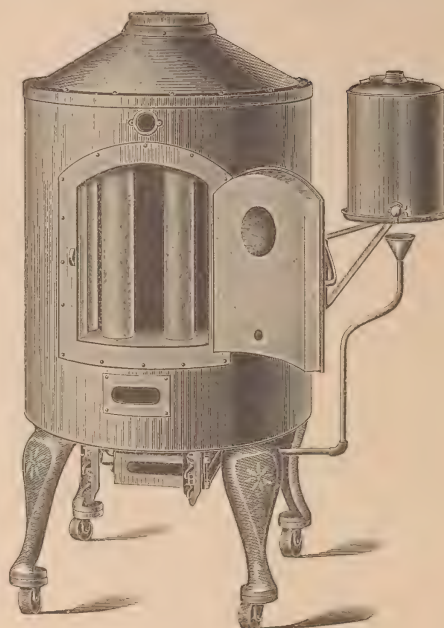
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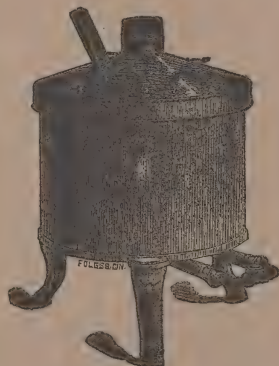
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

CONTENTS FOR MARCH 1908

	PAGE
Editorial Notes	247
Metallic Deposits on Glazes	248-252
Studies of Yarrow and Wild Grapes	249
Grapes	251
Bowl Design in blue greys	252
Bowl Design in Cafe Au Lait and Olive Green	252
Plate	253
Design for the Decoration of China, 2d paper	254-255
Arbutus (Supplement)	256
Cup and Saucer	256
Ten Weeks Stock	257
Plate, Border and Bowl	258
Tree Design for Plate or Tray	259
Hawthorns and Rose Haws	260
Vase or Stein	261
Wild Rose Plate	262
Wild or Single Rose	262
Bowl	263
Salad Bowl in Olive Greens	264
Small Violets	264
Salad Plate	265
Wild Carrot Border for Salad Bowl	265
The Crafts—	
Waste Paper Baskets	266-267
Art in Pewter—Technical part, continued	268-270
Answers to Inquiries	270
Answers to Correspondents	270
Shooting Star Design in Gold on White	271
Louis Franchet	
Mary J. Coulter	
Henrietta B. Paist	
Lucia Jordan	
Nancy Beyer	
Mabel C. Dibble	
Caroline Hofman	
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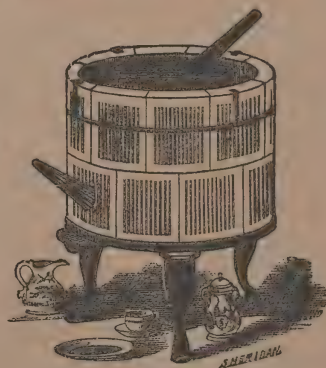
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KERAMIC STUDIO

Vol. IX. No. 11

SYRACUSE, NEW YORK

March, 1908



OME time ago we asked in our editorial columns for an expression of the ideas of our subscribers on the subject of an added department of water colors and oils. If we decide to issue this new publication, which would be uniform with *KERAMIC STUDIO* in size of page and cover, the first number will be October, 1908. And, although many points are not yet decided, it is very likely that the Crafts Department will be included in the new publication, thus leaving more room in *KERAMIC STUDIO* for exclusive china and pottery instruction.

There would be, besides the Crafts, reproductions of subjects suitable for execution in oil and water color, one of them given in color as a supplement, all accompanied with technical treatments and with instructive articles on water color or oil painting, drawing, etc.

The subscription price cannot be determined yet, but a special price would be made to subscribers who wish to have both *KERAMIC STUDIO* and the new publication.

Any suggestions by our readers in regard to the new venture will be welcome.

✱

A new department is to be added to *KERAMIC STUDIO*. We have not quite settled what we shall call it. One of our foremost decorators who has great sympathy for the struggles of beginners and those who must make a living of their art, has expressed herself as willing to give us monthly helpful talks on any and all subjects which come up in the daily routine of ceramic work. All who have vexed questions in relation to their work may address them to *KERAMIC STUDIO* with full assurance that they will be fully and sympathetically answered in these talks. Let us hear from those who need help soon, as we expect to begin these talks in an early issue.

✱

We have a number of special features planned for the coming year. Among these several will be of special interest to lovers of flowers. An early issue will be devoted to "Wild flowers of Texas," from the brush of Alice Willits, of Cincinnati, a former decorator at the Rookwood pottery. These are executed in a semi-naturalistic manner which we are sure will please both schools of decorative art. Another number which will be helpful to both naturalistic and conventional workers, will be entitled "In a New England Garden." This from the brush of Sara Wood Safford, of New York. We have other good things in store which we will announce later.

✱

Casting about for a subject of timely interest, the editor appealed to a member of the staff for a helpful suggestion. The answer was a jocular allusion to the editor's absorption, these past few weeks, in the pages of the plant and seed catalogues of various nurserymen. After all, why not? Now while the snow covers the ground and the thermo-

meter wavers between zero and "way below" is by way of contrast the season of all seasons when our attention should be distracted to the glory that is to be in our gardens, and as for suggestions! these catalogues are full of them, flowers, whose description brings to our minds forgotten friends, or new ones; subjects for design or color suggestions. Why have we not thought before what useful material they would make. Let us begin alphabetically.

Anemones, of all kinds, for both Spring and Fall, so wonderfully decorative. Antirrhinum (snap-dragon) with its tall spikes of magnificent blossoms in every conceivable color combination from white through yellow to pink and crimson. Aquilgia (Columbine). white, blue, yellow, pink, red and purple. And all these new strains of our old familiar friends are so much larger and more varied in coloring than ever before. Aristolochia (Dutchman's Pipe), Asters, which grow yearly more like the Japanese chrysanthemums. Here is one seedsman's catalogue with such a beautiful picture on its cover that we must surely spend our pennies to have this to study. A large branching aster with long curled petals twisted in and out and striped in such a dainty violet and white effect.

Bachelor's Button, the real blue Kaiser Wilhelm; why do we not use it more? Bellis Perennis, the English Daisy, that sounds full of possibilities. Calliopsis, yellow and maroon in great variety, we need yellow to reflect the sunlight. Campanula, Canterbury Bells, The Blue Bell of Scotland and Chinese Bell flower. Blues are so restful and the Bell-flower especially so dainty and graceful. Carnations, so many new colors and the ragged edges are so attractive. Clematis, especially the fine white paniculata is so dainty and refreshing. Cosmos, Cowslip, Cyclamen, Dahlia, Digitalis (Foxglove). We must hurry through the list or our space will give out. Indeed, we must skip half the letters of the alphabet. Gentian, another rare blue. Heliotrope, white lilac, and purple. Hollyhock, single and double, all shades but blue. Iris, German and Japanese. We must surely have these. Larkspur, the most beautiful blues of all, and such gorgeous tall spikes. "Love lies Bleeding," "Love in the Mist," Marigold, Mignonette, Monkshood, Morning Glory, Nasturtium, Nicotina, Oxalis, Peonies, Pansy, Phlox, Primrose, Poppy, Roses, Salvia, Spirea, Stoksia, Sweet Peas, Verbena, Violet, Zinnia. Dear me! dear me! no more space and we have not named half and there are the Daffy-down-dillies, the Narcissus and Tulips, the Hyacinths and Lilies of the Valley that we almost overlooked. Who says it is wasting time to study seed catalogues in mid-winter. It is time now to start our seeds in the house and hot bed to give us material for summer delight. All hail to the seedsman's catalogues in February.

✱ ✱

SHOP NOTES

We have just received a new catalogue of Air Brushes and Air Brush materials from F. Weber & Co. The use of air brushes and mechanical sprayers by designers, potters, etc., is becoming quite general, and this catalogue will undoubtedly be of interest to many of our subscribers.



Hispano-Moresque Tiles in the Metropolitan Museum. By courtesy of the Museum.

METALLIC DEPOSITS ON GLAZES

Louis Franchet

FROM tradition and from rare manuscripts, we learn that ten centuries ago, at a time when the application of metals over enamels was unknown, ancient potters obtained by reduction deposits of copper and silver on the glaze which covered their wares. Modern ceramists have attempted to imitate these lustres by simpler methods, in the oxidizing atmosphere of their muffles, but the results have been disappointing and have only made the question of glazes and glasses with iridescent reflections still more confused.

The uncertainty which has always existed in regard to these metallic deposits is due to the fact that those obtained by reduction have been considered similar to those obtained in an oxidizing atmosphere. They are two entirely different kinds of deposit, however, and the difference in their properties enables us to establish a marked distinction between them.

The time of the discovery of metallic deposits over a vitrified substance is uncertain; it seems to date back from the foundation of the first potteries established by the Arabs in the East about the period of their great conquests. The oldest examples of faience covered with iridescent enamels date from about the IX. century and are claimed by Orientalists to be of Arabian manufacture. Persia has transmitted to us some remarkable iridescent pieces, but none seems to be anterior to the Mussulman invasion, and all bear the characteristics of Arabic art.

It is only at the beginning of the XIV. century that this manufacture developed to any extent, when the Moors, according to Baron Davillier¹ established in Malaga their first faience factories; the iridescent wares were then, under

the name of *golden ware*,² exported all over the world, and potteries multiplied in Spain. This fabrication was prosperous until the end of the XV. century, when Ferdinand V., king of Aragon, delivered the peninsula from Mussulman domination and it disappeared almost entirely when in 1610 Phillip III expelled the Moors who were still residing in Spanish provinces. Spain, however, has never entirely ceased producing faience with metallic reflections, but the few potters who have succeeded to the Moors have never given to their manufacture the importance which it had under the Mussulmans.

In the XV. century, Italy, which had always been an important market for the *golden ware* of Spain, undertook its production. This attempt would probably have failed if a Sienna potter, Galgano di Belforte, had not gone to Valencia and succeeded in obtaining the secret of the Moresque process. The Italians even improved upon this process, and Giorgio Andreoli has left us majolicas with metallic deposits, the splendor of which has never been surpassed.

France also had once factories of iridescent wares; one in Narbonne, about which little is recorded, and one in Poitiers much better known.³ At the end of the XIV. century, the Duke of Berry secured from Valencia a Moorish potter, and established in Poitiers kilns and the necessary installation for the manufacture of ceramic tiles with metallic iridescence.

In 1882, an Italian potter introduced among the potteries of Golfe Juan and Vallauris the use of a decoration with metallic deposits. The method there employed, which we will study later on, is the same which was used in the Middle Ages, and the same tradition is observed by

1. Davillier—Histoire des Faïences Hispano-Mauresques à reflets métalliques, Paris, 1861.

2. In Spanish, *obra dorada*, in French, *œuvres dorées*.

3. L. Magne—Le Palais de Justice de Poitiers, Carreaux émaillés du XV^e siècle (La Céramique, T. VII, p. 157).



YARROW OR WILD PINK. BLUE PRINTS BY MARY J. COULTER



WILD GRAPE LEAF AND TENDRILS. BLUE PRINTS BY MARY J. COULTER

the many artisans who during late years have left Golfe Juan and Vallauris to practice their trade in Marseille, Paris, Aubusson, Limoges, etc.

PREPARATION OF MATERIALS

For several centuries the process for obtaining metallic deposits on the glaze was transmitted in Spain by tradition only. But, in Italy, in 1548, a ceramic painter, Piccolpasso, wrote, giving a very exact description of the method in use in all Italian potteries.¹

Besides this, in 1785, in answer to an official request the alcaid of the city of Manises, the great center of Hispano-Moresque ceramic fabrication, sent to Madrid the old Arabic recipe. The manuscript was published only in 1877 by Don Juan F. Riano.²

The following are the directions given by the alcaid Manuel Martinez de Frugo:

"First firing—Biscuit.

"Second firing—Glazing.

"The pieces, after being made, fired and glazed with a stanniferous enamel, are submitted to a third firing to obtain the golden effect.

"Five ingredients form the composition of the golden matter, these are:

Copper, the older the better.

Silver, about which the same remark may be made.

Sulphur.

Red ochre mixed with clay, called here *almagra*.

Strong vinegar.

"The mixture of these ingredients is made in the following proportions: Copper, 3 ounces; Silver, a small piece; Sulphur, 3 ounces; Ochre, 12 ounces; Vinegar, 1 azumbre (3½ pints.)

"To this mixture is added three pounds twelve ounces of the scoria which is scrubbed off the ware after the firing of the golden color, the ware being at that time washed in a basin full of water in which the scoria is deposited.

"Here is how the combination of these ingredients is made: a little ground sulphur is placed in a metal spoon with two small pieces of copper and between them a small piece of silver; then it is covered with sulphur and copper. The spoon is placed on a fire and left there for a thorough combustion of the sulphur, which is completed when the flame naturally dies out.

"When the material contained in the spoon has cooled off, it is carefully ground; then the ochre and scoria are thoroughly mixed by hand, and the whole is again ground to the consistency of a fine powder which is placed in a basin. Water is added so as to form a paste which will adhere to the sides of the basin, and it is fixed there with a trowel, one being careful not to leave any paste at the bottom of the dish. Of course in order to obtain this result, the water must be added gradually until the paste is of the proper consistency.

"After being thus prepared the basin is placed in the kiln during six hours, and in Manises this is done at the time of the first firing of the ware. The contents of the basin are scrubbed off with a piece of iron and crushed in a mortar, then placed in a hand mill with the vinegar which so far has not been used. The whole is ground during a

couple of hours and the result is the golden color ready for the decoration of the ware (Valencia, February 18, 1785)."

So far as the preparation of the golden color is concerned, the manuscript of Manuel Martinez de Frugo thus gives us very thorough instructions; but, although it mentions the third firing, which is the reducing firing, it does not say how this firing was done. Fortunately this important information, as we will see later on, is found in the accounts of the Moresque manufacture established in Poitiers by the Duke of Berry.

The manuscript published in 1548 by Piccolpasso, also gives, in addition to formulas, the method of firing which is required for the production of metallic deposits. This is worth considering, as the Italians had obtained the process from the Moors. The French translation of Piccolpasso's work by C. Popelyn being incomplete, I have consulted Passeri who in 1758 compiled from it a small treatise.¹ Unfortunately this treatise is full of erroneous conclusions and discrimination must be used when consulting it. But Passeri gives the technical details without any of his strange comments, and we find the following formulas:

	a	b
Terre rouge.....	3 ounces	6 ounces
Ferret d'Espagne..	2 "	3 "
Bol d'Armenie	1 "	"
Cinabre mineral	3 "	"
Argent calciné	1 "	"
	6 ounces	13 ounces

"Terre rouge" is red ochre which was used mixed with "Bol d'Armenie," a ferruginous clay. Passeri also mentions *red toccalapis* which is hematite. "Ferret d'Espagne" is copper sulphide. "Argent calciné" (calcined silver) is undoubtedly silver sulphide which was obtained by heating the metal with sulphur.

Translated into modern chemistry, Italian and Hispano Moresque formulas correspond to

	H. Moresque	Italian
		a b
Red ochre	71,98	66,67 49,49
Silver sulphide	1,15	.... 1,03
Copper sulphide ...	26,87	33,33 24,74
Cinnabar .....	....	.... 24,74

It will be noticed that the Moresque formula and the Italian formula *b* contain very much the same proportions of copper and silver sulphides which are the active factors in the formation of metallic deposits. But for a certain proportion of red ochre has been substituted in the Italian formula, cinnabar or mercury sulphide which at that time was frequently introduced, and generally at random, into most chemical preparations.

In formula *a* there is no silver sulphide, only copper sulphide which is sufficient to give the ruby red metallic deposits. This is very likely the famous secret of Giorgio Andreoli, who, according to J. Marryat, had obtained it from another artist who had preceded him in Gubbio.

In Moresque faïences, the red which decorated the Giorgio ware is never found, because with copper sulphide they used silver sulphide which produces yellow tones.

Brongniart was evidently unfamiliar with these old formulas published by Passeri one century before his time, as, when he experimented on the production of metallic

1. C. Piccolpasso—*Li tre libri dell'arte del Vasaio*, 1548. Manuscript in the South Kensington Library.

2. Don Juan F. Riano—*Sobre la manera de fabricar la antigua loza dorada de Manises*, Madrid, 1877. This pamphlet cannot be found to-day but an English translation was published in 1879 by the South Kensington Museum. I owe much useful information on this subject to Mr. L. Solon, of Stoke on Trent, whose ceramic library is one of the most complete in the world. (L. F.)

1. G. Passeri—*Istoria della pitture in maiolica fatte in Pesaro e ne luoghi circonvicini dell'abbate Gaimbatista*. 1st Ed. Venice, 1758. 2d Ed. Bologna, 1775. 3d Ed. Pesaro, 1838; translated into French by H. Delange, Paris, 1853.



GRAPES—HENRIETTA BARCLAY PAIST (See Treatment *Keramic Studio*, January 1907)

deposits, he simply used copper oxide in a muffle containing faience heated to a red heat.

I have tried the old processes by following strictly the instructions which accompany them, and I have obtained deposits absolutely identical to those found on Renaissance faience. I have also sought to determine the blue and green tones which are found there occasionally, also the golden, yellow and brown tones which were obtained at Deruta toward 1530. My experiments convince me that the blues and greens are due to the metallic mixtures, while colors shading from golden to dark brown are due to the more or less prolonged action of reducing gases.

I have composed the following formulas:

No. 1	No. 2
Copper carbonate 30	Copper carbonate 28
Red ochre 70	Silver carbonate 2
	Red ochre 70
No. 3	No. 4
Silver carbonate 3	Copper oxalate 5
Subnitrate of bismuth . . . 12	Silver carbonate 1
Red ochre 85	Subnitrate of bismuth . . . 10
	Red ochre 84
No. 5	No. 6
Copper sulphide 20	Copper carbonate 95
Tin protoxide 25	Silver carbonate 5
Red ochre 55	
No. 7	No. 8
Silver sulphide 5	Copper sulphide 2
Red ochre 95	Silver sulphide 1
	Subnitrate of bismuth . . . 17
	Red ochre 80

These different combinations were applied over enamels of various compositions vitrifying at 990° C. (Seger cone 08), then heated to 650° C. (Seger cone 020), the third firing mentioned in the Moresque process, and submitted there to an intense reduction. Formulas Nos. 1, 2 and 5 gave metallic iridescent effects similar to those obtained with the old Arabic and Italian formulas. Nos. 3, 4 and 8 gave indigo blue deposits, sometimes green with No. 3, or a mixture of blue and green with Nos. 4 and 8. No. 7 gave brilliant tones, pale yellow, golden and brown (similar to the effects obtained at Deruta), and No. 6 a brass yellow tone.

The influence of bismuth oxide is evident; its presence determines an intense blue shading into green in silver combinations, while the latter, if used alone, produce yellow or brown deposits. It is then very probable that the Italians used this metal which is mentioned for the first time by Agricola in 1529 and was considered by some authors as an



Valencian water bottle with the arms of the Duke of Segorbia, about 1450-1470. Courtesy of the Metropolitan Museum of Art.

impure silver. It is as such probably that it was tried and frequently employed later on by Francesco Xanto Avelli di Rovigo (1530-1550), the last artist who used in his studio in Urbino, the ruby red and golden effect. The violet and purple lustres on his ware show us that he had thoroughly mastered all the processes of the manufacture, even more so perhaps than Giorgio Andreoli whose fame is much greater.

The different tones obtained with silver combinations are due to the action of reducing gases, as I have studied it by modifying somewhat the Moresque process. Instead of applying the metallic mixtures over the glaze, I have incorporated them into the glaze itself, thus making the observation of phenomena much easier, because the fusing of the ochre mixture with the underlying glaze was not then to be feared, while in the ordinary process this fusing occurs every time that the temperature of the muffle is allowed to rise during reduction.

(TO BE CONTINUED)



STUDIO NOTES

Mrs. Vance-Phillips is back from Los Angeles and has resumed her classes in her New York studio, 647 Madison Avenue.

Miss Laura Overly has resumed her classes in porcelain decoration in her New York studio, 27 West 26th street.



BOWL DESIGN IN BLUE GREYS—LOUISA JORDAN
OF NEWCOMB COLLEGE



BOWL DESIGN IN CAFE AU LAIT AND OLIVE GREEN
—NANCY BEYER



PLATE—MABEL C. DIBBLE

THIS is a simple design suitable for a beginner. Divide plate into sevenths. Make perfect tracing of one flower group, transfer to china laying the tracing directly on a line not between lines. Outline in Black and put gold edge on plate for first fire

For second fire, prepare your enamels. For green leaves use Apple Green, Yellow for Mixing, Brown Green No. 6. Divide this, making part of it lighter by adding more Yellow for Mixing and darken the rest with more Brown Green and a little Brunswick Black. Then add one-fourth Aufsetzweiss to each. Make fine small leaves and calyx in the lighter and stems and larger leaves in the

darker green.

For pink flower and buds prepare mixed enamel. One-third Hancock's hard white enamel (ground down with a very little Dresden Thick Oil) and two-thirds Aufsetzweiss, thin with turpentine. Take Hancock's Carmine, grind down with Dresden oil, add one-eighth Flux, thin with turpentine. Add a little at a time to the mixed enamel until a delicate pink. Add more Pink to part of it, for the darker petals. Pistil, a light green and stamens yellowish brown. Touch up gold edge and fire. Not too hot a fire as the flux will help the pink enamel to develop with less heat.



DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

SECOND PAPER

HAVING begun to think of design as space-division, and to grasp the principles which govern it, we want, naturally, to gather the best material to use in our work. And we find nothing more valuable, nor more filled with suggestions for beautiful pattern than plant form. These we will study in the ways that make them most directly useful to our purpose.

The very first quality in plant-growth which the designer must feel and interpret is the *line*.

No matter how closely he has represented parts of the flower or leaf, if he has failed to give the structural line, the direction and attachment of flower to stem and stem to stalk, he has fallen short of the true aim and his drawing is of little value in designing. A designer who is also a very successful teacher said to me: "When I draw plants and flowers I try to fix in my mind just the way they *grow*, the characteristic line. Then I do not copy each little accident of that particular plant, but can seize the whole nature of it with a few strokes, and get the crispness and vigorous growth instead of toiling over every inch of it until both plant and drawing are limp and lifeless."

Everywhere plants give us strong yet delicate turns of line, and wonderfully graceful forms. Now if these forms are coarsened by careless or unsympathetic drawing, and then enlarged, (as they often must be,) for use in abstract design, what is left to us wherewith to "decorate" our china? Isn't it quite necessary, then, to preserve in our drawing the grace of proportion and charm of line?

Flowers! The way in which some of the best Japanese porcelain-painters used growing plants on their wares would give us modern china-painters enough to study throughout our lives. With them it was never a question of realistic arrangement, for they gave us the very spirit of nature with the soul of decorative art. But suppose that we are going to use our flower-studies in designing an abstract unit to repeat as a border or a surface-pattern. Then, quite as much, we need a careful record, in our flower-drawings, of what is most *alive* in the plant-form; for we must make our unit graceful and well proportioned even though it should be a bunched little tree or a plump little mushroom. Whatever it be, (unless it is wholly geometrical,) it must in some way suggest and follow nature.

For our pencil-drawings we must be sure that the lead is rather soft, (the "B" grade is best) and it must be carefully sharpened to a very fine point, with enough wood cut away so that we can see constantly what the point is doing. If we can possibly do so let us draw from a growing plant. Cut flowers will do if they have been cut with a good deal of stem, and even of stalk, with them, and if they have been long enough in water to have risen firmly into their natural lines. But nothing makes a more satisfactory model than a growing plant. You may only in-

tend to draw a spray of leaves or a single flower from it, but you have nature herself, in her best mood, before you. In the summer there are beautiful models at every turn. Some weeds are delightful when treated decoratively, and there is rich material for the designer in a flourishing vegetable garden. Scarcely a vegetable that has not a blossom of interesting form and delicate modeling, while clusters of pea-pods, and the small tomatoes with their fern-like leaves, might fill whole pages of our sketch-books and be worked into innumerable designs.

You remember the border in one of Ghiberti's doors, where he has used an egg-plant in such a beautiful way.

Whatever model we have chosen for this exercise, let us come to it with no previous notions as to how it *ought* to look, give no thought to the ways in which other people have seen it. It will tell us its story in its own way if we look at it with open mind and loving heart.

First let us draw the main lines of growth, to give us the action and construction of the model, as well as the placing of the drawing upon the paper.

Upon the feeling in these first lines all the success of our drawing depends; so, if our first attempt looks heavy or limp let us throw it aside and begin again. We shall make all the better progress for this slight sacrifice.

Having now drawn lines that express the growth, let us construct the rest of the drawing with relation to them,—in outline only,—keeping the pencil very sharp and not indicating any shadows. The perspective is sufficiently





shown by a careful outline. Where, however, one part of the flower or leaf laps over another, we can strengthen and darken the outline; and the same where we want to indicate any part of the plant coming toward us. This management of outline, used skillfully, will give a surprising amount of movement, and even of atmosphere, to our drawing.

We use a sharp point because it enables us better to study nature's way of putting graceful forms together, and to learn how her fine curves, be they great or small, spring crisply one from another, giving a feeling of unity and strength to the whole growth, however light and delicate it may be.

Now, putting our pencil drawing by, let us try to interpret a part of the same plant with a brush and ink (India ink).

Again we must keep in mind the structural line which holds the entire plant, stem, leaf and flower together, and with our brush we will try with clear crisp touches to interpret the different forms.

The brush drawings that are among our illustrations will give you a better idea of the way to do this than words can. Do not hesitate to try the same thing several times, altering the dark and light until you find how you can best



express just what this plant means to you.

Now having Nature's lines and curves and forms freshly in mind, let us use something from one of our drawings as a motive for a little design. Our practice in proportion and spacing, in the first exercise, and our interpretation of plant-forms in this one are to be combined.

Perhaps we will use a very much simplified flower from our drawing, perhaps only a leaf, but we will study how best to space it in a little seal, in the same spirit of decoration as that of the seals and crests among the illustrations. It could be used inside a small bowl, or on a hatpin, or in various other ways that will occur to you. A nicely designed seal is an ornament that always makes the article it decorates seem especially one's own.

Although our design is not a large one it gives us every opportunity to use our principles; the shape of it, to begin with, must be good, the space must be planned to give us principal and subordinate shapes of both dark and light, and we must have only one main interest, that is, one part of it must attract the eye more than any other.

You will notice how well the spaces in the corners of the Byzantine panel comply with these principles, and how the Japanese have followed the same laws in designing the crests and seals.

Compare all the compositions and designs which have thus far been given in these articles, and you will find that they all follow the same general rules.

(TO BE CONTINUED)



ARBUTUS (SUPPLEMENT)

Maud E. Hulbert

ROSE (or Pompadour 23), Lemon Yellow, Yellow Ochre Chestnut Brown, Copenhagen Grey, Warm Grey, Deep Blue Green, Yellow Green, Moss Green J, Brown Green.

Paint the buds and outside of the flowers with Rose (or Pompadour) for the first firing and the insides with a thin wash of Brown Green, in some a very little Ochre or a little Copenhagen Grey, in the very centers a touch of Lemon Yellow and Brown Green, and in some Chestnut. Use the Moss Green and Yellow Green for the lighter leaves and Brown Green and Chestnut for the darker ones.

For the stems use Chestnut and a very little Pompadour. Use Deep Blue Green, Warm Grey, Copenhagen Grey and Ochre in the background.

Do not mix the colors on the palette with a knife but wash one into or over another. If possible avoid using the

Rose in the second firing but shade with light washes of Lemon Yellow or Brown Green. Do not use Warm Grey with Rose but if the Pompadour is used in place of Rose, the Warm Grey should be used with it.

WATER COLORS

Carminé, Lemon Yellow, Roman Ochre, Hooker's Green 1 and 2, Olive Green, Sap Green, New Blue, Burnt Sienna.

To keep the colors clear and to get good greys in water colors avoid mixing the colors on the palette by rubbing one color into another, but take the two or three colors to be used into the brush without mixing. For instance the background is New Blue, Carminé and Roman Ochre (or Brown Pink) and one can easily see by a little experiment that a muddy grey is obtained by mixing and a clear one by taking the colors into the brush separately. Use rather a heavy paper and if possible a large sable brush.



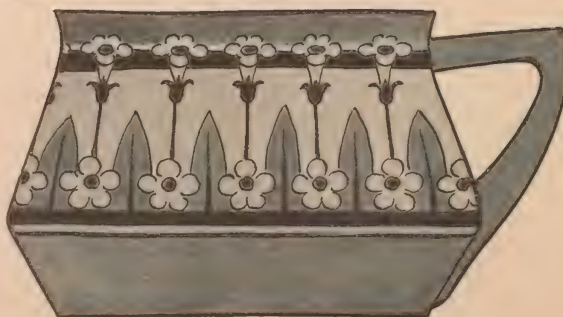
CUP AND SAUCER—IDA C. FAILING

BLACK—Duck Green or Shading Green. White—Palma Rosa Salmon (Fry). Halftone—Duck or Shading Green lighter than black bands or Olive Green.

Flowers—Russian Green. Flower centers—Yellow Brown.

2. Reverse, have flowers Pink, background Blue with Olive or Brown Green bands. Last fire, wash of Ivory Glaze or Chinese Yellow, thin.

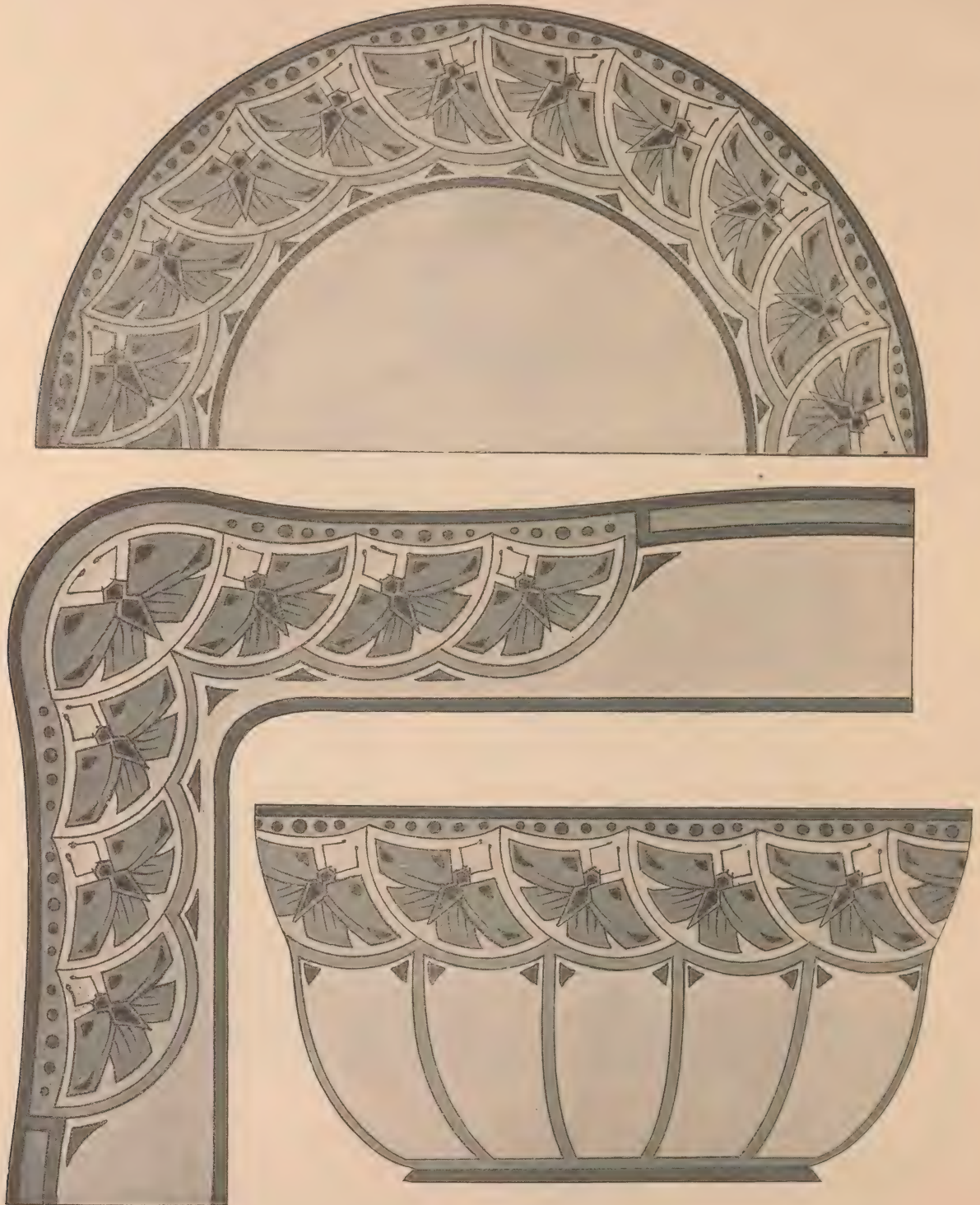
3. Yellow Brown lustre background. Pale Blue flowers. Gold, leaves and outside band. Black or very dark blue, dark bands. Black or dark blue for markings, outline and stems.





TEN WEEKS STOCK—I. M. FERRIS

Soft blues and greys are best for this study with a touch of Yellow in the heart of both the white and purple flowers. The most prominent ones are White shaded with Dark Yellow and Brown Green. For the purple ones use Violet and Banding Blue. Leaves, a soft Grey Green.



PLATE, BORDER AND BOWL—ROSEDALE*

Darkest tone and outline, black. Medium dark tone, dark grey blue. Medium light tone, light grey blue. Lightest tone, ivory.

*This design was sent in competition under the name of Rosedale, but the name of designer was lost.



ARBUTUS—MAUD E. HULBERT

MARCH 1908
SUPPLEMENT TO
KERAMIC STUDIO

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TREE DESIGN FOR PLATE OR TRAY—A. L. B. CHENEY

DIVIDE the plate or tray. Trace design on and outline in India ink. Paint background of tree and portion between circle and border with Copenhagen blue. Dry well and dust Copenhagen blue over this. Dark portions of border painted with Fry's Special Oil, colored with very little Copenhagen. This must be applied smoothly and not padded; let stand an hour and dust with Copenhagen blue;

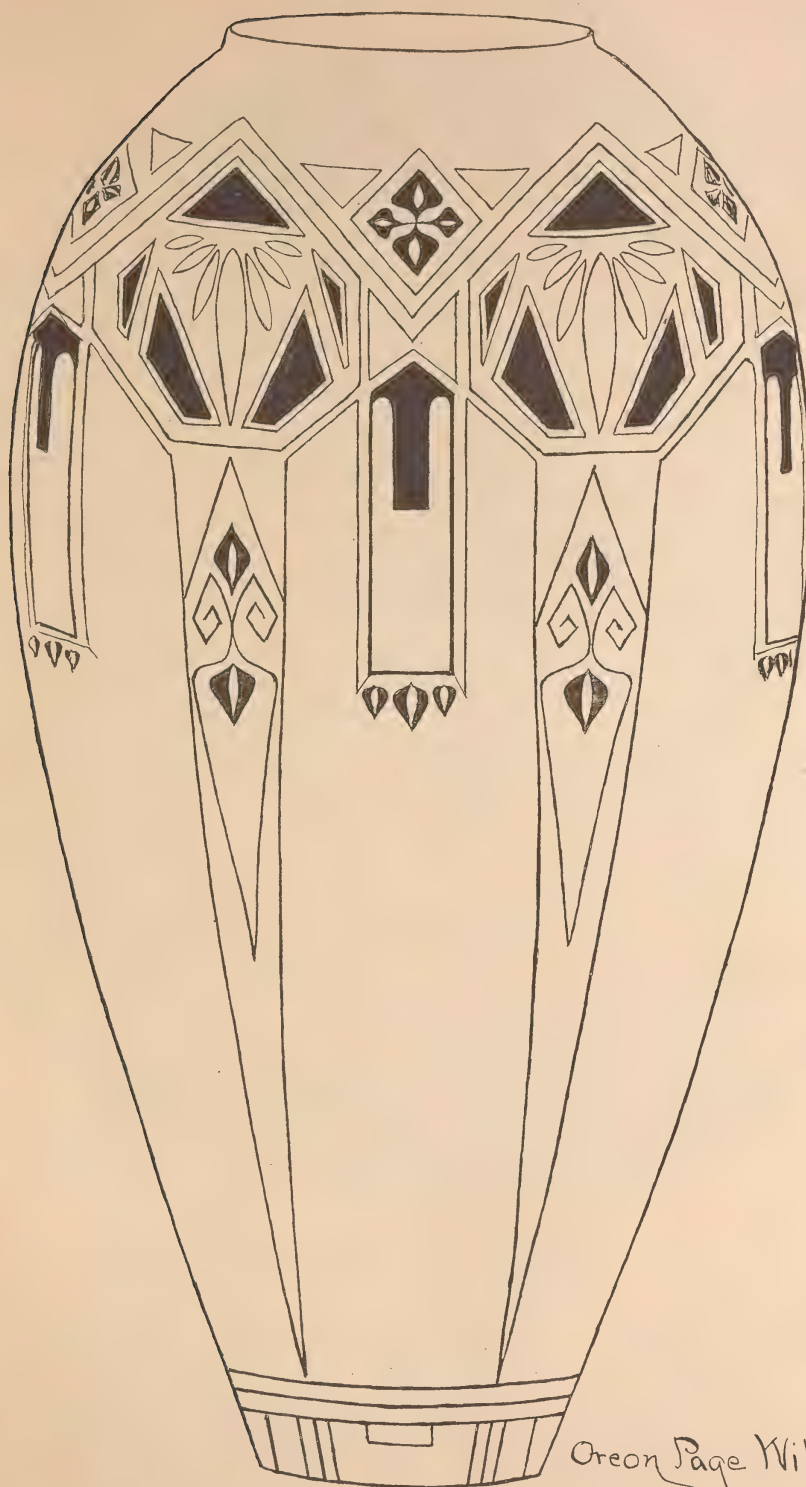
clean out and fire.

Second fire. Paint over all the Blue with oil, pad, let stand for an hour, then dust with Copenhagen blue.

Third fire. Apply special oil for tinting mixed with a trifle of Pearl Grey to the foliage and band enclosing tree, grass, etc., and dust with Pearl Grey; Grey-yellow for light portion of border.



HAWTHORNS AND ROSE HAWS—EDITH ALMA ROSS



VASE OR STEIN—OREON P. WILSON

A Conventional flower design to be used as a repeat pattern on either vase or stein, leaves and stems green, flowers light blue.



WILD ROSES—BLANCHE VAN COURT SCHNEIDER

WILD OR SINGLE ROSES*

Anne Seymour Mundy

FIRST Fire: Paint design in flat with Ashes of Roses, Purple Black and Grey for Flesh. Do not get any Purple Black on the high lights.

Second fire: Tint the whole, dividing the surface diagonally with Pale Pink and Russian Green. Allow the tint to cover the edges of flowers and leaves and all over stems.

Touch up leaves with Apple, Moss and Brown Green, the blossoms with any good pink thin and with flat strokes all in one direction. Do not paint over the turn overs but make them with the Pink and little Purple Back.

Centers, flat wash of Yellow, flat touch of Yellow Brown on one side, Brown Green in the middle, and stamens of Yellow Brown and Purple Black. Use same for brown stems.

Shadow leaves, flat wash of Yellow Brown thin. Some should not be touched up. Pad down any ragged edges.

*See also treatments for wild rose in *KERAMIC STUDIO*, June 1906.



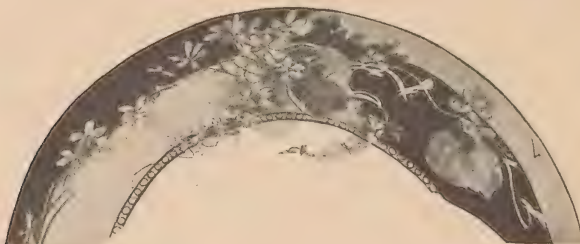
BOWL--B. H. P.*

Ground of bowl, a dark cream; background of borders and bands, Grey Green. Design in Cream and Yellow Brown.

*This design was sent in competition, and name of designer was lost.



SALAD BOWL IN OLIVE GREENS WITH A TOUCH OF VIOLET OR ROSE—OPHELIA FOLEY



SMALL VIOLETS—ANNE SEYMOUR MUNDY

Light Violet of Gold almost entirely with Ruby and Black, a very little on the same brush, in darker tones.
 "Eyes and whiskers" Black and Violet. Leaves, Apple, Moss and Brown Green, shadow leaves, Violet and Greens, in flat washes.



SALAD PLATE - OPHELIA FOLEY



WILD CARROT BORDER IN GREENS FOR SALAD BOWL—ALICE WITTE SLOAN

THE CRAFTS

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

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



Illus. No. 1

MODERN BASKETRY

Madge E. Weinland

WASTE PAPER BASKETS.

THE waste paper basket in Ill. No. 1 is black and natural raffia, woven with the bridge stitch over a filling of fifteen double strands of natural raffia. It is thirty-two rolls high and its diameter is eleven inches.

There are six figures of men, three large and three small. These are separated by a step design (see Ill. No. 1). In the border at the top of the basket there are six dogs uniformly spaced. Above and below there are single rolls of black raffia.

In Ill. No. 2, the lazy squaw stitch is used. For the filling in this basket nine double strands of natural raffia are put together. There are forty-five rolls in the side, making the basket a height of ten and one-quarter inches.

The coloring is natural and light brown raffia. Figures of light brown are inserted so that the spacing is well balanced.

There are two groups of men in the lower part of the basket with one woman between each group. In the middle of the basket, and just above the figures are four dogs and two swastikas, one dog being on either side of each group of men, with a swastika between the dogs. In the top and on each side, as is partially shown, is a group of men with the figure of a woman between each group. These figures are somewhat smaller than those in the lower part. In the top of the basket there are four figures of dogs set between the figures just below.

The basket in Ill. No. 3 is also woven with the lazy squaw stitch, though a much thicker filling is used. There are thirty-five rolls in the side, its height is ten inches and its greatest diameter eleven and one-half inches.

After weaving ten rolls of natural raffia, a large step design is inserted. The darkest parts of the design are dark red, while the medium tone is olive green. Three



Illus. No. 2.

rolls of natural raffia separate this design from the border which consists of twenty diamonds, woven with yellow ochre raffia. Alternating with these diamonds are black dashes. Above and below there are single rolls of black raffia. The basket is finished with three rolls of natural raffia.

A SWASTIKA BASKET.

MATERIAL

The material necessary for making this basket consists of one bunch of yellow raffia, one bunch of black raffia, one-half pound of natural raffia and a package of No. 2 darning needles.

In connection with the weaving there are three points to be understood, namely:

1. There are three doubled strands of natural raffia used for the filling.
2. The basket is woven with the bridge stitch, except the swastikas which are woven with the lazy squaw stitch.



Illus. No. 4.



Illus. No. 3

3. When ready to change weavers, remember to place the weaver in with the filling, so that it is always ready for use at the proper time.

TO MAKE THE BOTTOM

Thread three No. 2 darning needles, one with black raffia, one with yellow raffia and the third with natural raffia. Weave from the center in the following order: Five rolls of yellow raffia, one roll of black, five rolls of natural, one roll of black, five rolls of natural, one roll of black, five rolls of natural, one roll of black, one roll of yellow, one roll of black and finish with seven rolls of natural. This completes the bottom, making altogether thirty three rolls.

TO MAKE THE SIDE STRAIGHT

In order to keep the sides straight while weaving, hold each roll above the roll previously woven until the side is completed. With the black, yellow and natural raffia, weave as follows:

One roll of black raffia, one roll of yellow, one roll of black and one roll of natural raffia. The fifth roll of the side is woven with the natural raffia, but is broken with black in the following manner: After weaving the fourth roll around to the starting point, weave one inch more of natural raffia, then twice the width of the roll in black, twice the width of the roll in natural and six times the



Illus. No. 5

width of the roll in black. This forms the base or foundation of the first swastika. Complete the fifth roll, inserting the bases of nine more similar swastikas, spaced at equal distances apart, with natural raffia between them. Weave the sixth roll the same as the fifth.

The seventh and eighth rolls are similar to the foregoing, excepting that the second weaving of black is the same as the first, that is, the width of two rolls. (See Ill. No. 4).

The ninth and tenth rolls form the centers of the swastikas and the weaving of black is carried the full length of each figure. The eleventh, twelfth, thirteenth and fourteenth rolls are the same as the eighth, seventh, six and fifth, excepting that the figure is reversed, as is shown in the illustration. Complete the side by weaving one roll of natural, one roll of black, one roll of yellow and one roll of black. Now weave four more rolls of the natural raffia and from the last weaving of black, turn the rolls directly toward the center. This forms a rest for the cover.

TO MAKE THE COVER.

Make the cover somewhat similar to the bottom of the basket and of such size that it is two rolls larger all around than the opening into the basket. Weave a separate roll, with a filling of fifteen doubled strands, to form a ring that will pass through the top of the basket. Attach this to the inside of the cover to hold it in place.



Illus. No. 6



Illus. No. 7

Select three doubled strands of natural raffia for filling and with black raffia make a handle four and one-half inches long, using the button-hole stitch. Sew this, at the center and each end, to the cover with black raffia. (See illustration.)

Illustration No. 7 shows a basket woven over a small cotton rope with the "Bridge Stitch." The design, simple and effective, can be easily made by carefully following the photograph. The squares of bright orange raffia are separated by vertical and horizontal black lines, against a ground of natural raffia. The coloring, in the top of the cover, is orange, outlined with black and natural raffia.

Rope filling will be found very satisfactory, as it makes a firm basket.

NOTE—The bridge stitch referred to above is made as follows: With a weaver of ordinary size and any filling desired, weave by winding toward you nine times around the filler, covering about one inch. Now fold the work so that the beginning and the end meet and fasten firmly. For further weaving wind three times around the filling and insert the needle in the hole in the center. Continue weaving in this manner around to the beginning of the roll. From this point to the end of the work wind three times around and pass the needle under the roll previously made.

ART IN PEWTER TECHNICAL PART (CONTINUED)

Jules Brateau

Detaching the whole, we draw out the model and we obtain five pieces to be treated as follows:

The mould is reduced regularly and throughout to a thickness of barely one centimeter. I give this dimension from experience, as adapted to an object like this goblet, thirteen inches high, nine and one-half at the top, and five and one-half at the base.

On the line of juncture of these three sections must be made a plaster wall, or partition (Fig. 7, 10, 11 B), a kind of border of about six millimeters over and above the thickness of the mould, following closely the line of the sides having the bench or section marks, which will be removed later. As soon as these borders are exactly fitted to the several pieces of the mould, one should be able to assemble them as easily as when they were joined together on the plaster model.

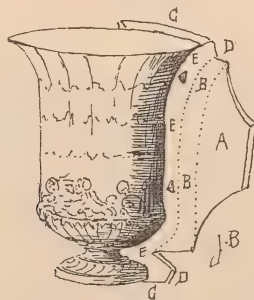


Fig. 10.—Goblet with piece of plaster mould. A, neck; B, partition; C, plane surface; D, slope; E, thickness of mould.

Again, the workman takes two of the sections in order (since they must fit exactly), and builds above each of the two adjacent partitions, an extension in plaster (Figs. 10, 11, 12, 13, A A A), about four centimeters in height; quite wide at the point of contact and growing narrower as it rises. This extension is called the neck or funnel.

At the center of each piece a square handle is attached. This is wider at the base than at the top, in order that the

pieces may be easily handled when they are made of copper. (Fig. 9, 11, 12, 13, E E E).

Let us now take the *shapes*! One of them is called the *core* the other the *cap*. We regulate them to a thickness not exceeding one centimeter. On the core, which is here the smaller of the two shapes, we fit a cylindrical body of plaster, which assumes the precise form of the interior of the vase. This body is obtained by cutting from a mass of plaster, or by making a rough-casting (Fig. 12).

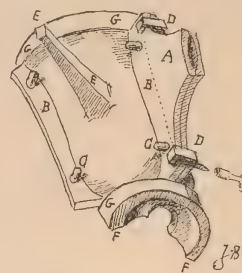


Fig. 11—A, necks put together: B B, wall or partition; C, bolts; D D, clamps in place; E, handle; F F, plane part; G G, inclined part.

The section of the core of the foot being separated from the section of the core of the vase proper, we attach it on the shape, or the cap, well centered and firm. (Fig. 12 C).

These indispensable preparations build the core, allow the object to be hollow, and assure the proper thickness to the pewter which is to be melted.

The plaster mould being thus finished is allowed to dry thoroughly; then, a very even coating of modeling wax, from one-half to one millimeter thick, is applied at the junction of the three pieces (that is to say, the inside of the partitions), on the inclined parts of the shapes of the core and of the cap, and upon the flat surfaces of the top and the bottom.

The pattern maker, to insure the accuracy of his work, needs a slight excess of metal beyond the lines of division and friction, and he could not produce a good mould, if he had not this resource at his command, in cases when the copper varies slightly at the casting. Moulds may also be made perfectly smooth and plain, which need no modeling.

To produce these latter it is no less necessary to make a model in plaster, wood, or other hard substance, so as to allow the caster in copper, or iron, to reproduce in his own way, which differs from the way of the caster in pewter.

THE CASTING OF MOULDS IN IRON, COPPER, ETC.

We have seen that the plaster mould is finished, but to be practically useful, it must be reproduced in copper, iron, or even in steel.

If the model have a certain artistic value and the proofs be not destined for the market in great numbers, it is cast in brass.

This model is taken to the foundry, where highly skilled artisans mould it in sand; beating and cutting it, and dividing it into several pieces which they fit together, as the maker of the model did with his plaster.

These artisans assemble their separate pieces according to the necessities of the casting, into frames, (Figure 14, A A A) which they completely fill with sand well beaten and closely packed (Figure 14, B B). Gates are carefully made and located in order to lead the metal to a more important canal which, itself widening, ends in a sort of funnel (Fig. 14, C) into which the metal flows, when the

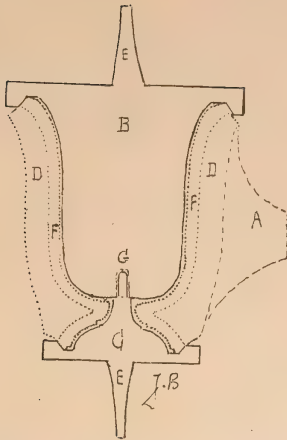


Fig. 12.—A, neck; B, large core; C, core of the cap; DD, partition; EE, stem; FF, thickness of mould; G, center-pin of the cores.

sand of the frame is very dry, well cleansed and, above all, well smoked.

The founder, having placed the frame in an inclined position, firmly grasps the crucible with the tongs, brings its edge, or spout, near the funnel of the frame and pours out the molten metal constantly and evenly, until it reaches the opening of the mold. The operation is now complete.

Having allowed the mass to cool for several hours, the founder breaks open the sand-mould and removes the casting, which, if successful, appears covered with an intricate pattern of channels (Figure 15, B B). These gates are removed with saw or file and the casting is left clean (Figure 15, A A).

Our five pieces are obtained as well as as the core. The core is much the thickest and this portion the judicious founder will feed by wider gates in order to provide it with the necessary metal.

THE ADJUSTMENT OF HARD METAL MOULDS

The fitter finishes the mould. He begins by cleaning the separate pieces in diluted nitric acid. He rinses and

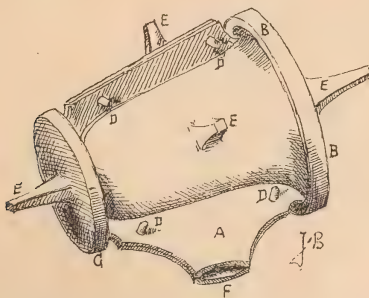


Fig. 13.—A, neck; B B, shape of large core; C, cap, core of the foot; D D D D, bolts; E E E, stems or handles; F, funnel of the neck.

dries them, and files away the surplus metal which the founder removed roughly. The fitter then examines minutely the three sections to assure himself that during casting, or cooling, they have not changed in form.

After annealing his pieces, if it be necessary and possible, he can rectify them with the hammer, striking them on the outside and resting the sections upon lead, or wood. He shapes them at the points which, in his judgment, require attention; his work with the file having simply removed superfluous metal.

At this point, we recognize the usefulness of the surplus metal allowed at the joints; for, if the mould be not absolutely impervious, the pewter floods in all directions and no complete proof can be obtained.

The fitter files, or planes, the six sections of the walls which may be joined perfectly. He measures by compass the upper and the lower openings of the model, so that those of the casting may correspond exactly. As the benchmarks no longer exist, he begins by joining his three sections exactly and holding them together with steel clamps so as to form a single piece (Figure 16, 11 D D).

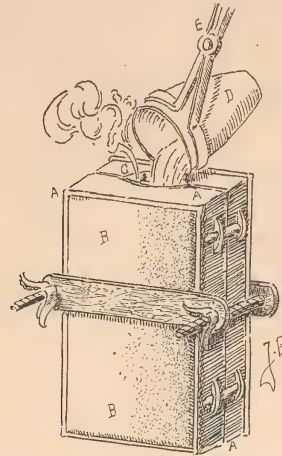


Fig. 14.—A, frame; B, beaten sand; C, funnel; D, crucible; E, pincers.

At the top and the bottom, he perforates the metal walls surrounding each section, so as to insert a dowel; a kind of round-headed clamp which will project but slightly on the inside of the joints of the sections thus united. He returns to the two pieces containing the neck and cuts with the graving-tool in each flat surface of the neck a canal (Figure 17, A A A) which he expands into a funnel at the outside of the sections, diminishes progressively toward the inside, in order to lead the metal into the mould. But close to the inside edge of the mould, the depth of the channel must be lessened, to allow the flow of metal to be broken in the canal when the casting is completed. This important point obtained, we can now easily handle the mould which has been thus made firm.

We next place it on the lathe and center it with pre-

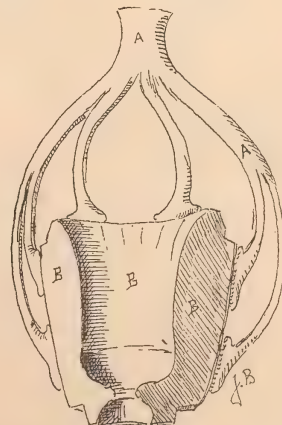


Fig. 15.—A A, channels; B B B, piece of mould cast in copper.

cision, reducing the plane surface (Figure 11, F F) with the chisel or other tool to the size of the model. We also turn on the lathe the inclined portion (Figure 11, G G), and we may attempt to produce the lines of modeling which, inside the mould, give the profile of the vase; but this last must be done with great discretion. If the



Fig. 16—Steel clamps.

tool can penetrate further than the opening, the shape may be "beaten up" by slight taps; the tool being held firmly and care being taken not to injure the design. Then, the mould is turned end for end upon the lathe, and the process is renewed.

The cores are also placed upon the lathe, provided that they are successful castings, without air-bubbles and holes. The shape of the top and the cap of the base are hollowed to receive the ends of the mould, fitting over the flat and the inclined portions (Figure 12).

By passing the tool over the very smooth core which must go inside the vase (Figure 12), the workman removes enough material to create space sufficient for the pewter to flow in and form an object of such thickness as will assure a due amount of resistance without excessive weight.

But the goblet must not be too thin, as the parts in bold relief must be held in shape by the solidity of the background.

The cap of the base which holds the core of the foot is treated like the core of the body of the goblet, but, in the upper part of the cap, a clamp must be inserted; a kind of dowel which will penetrate it. This will support the two cores when they shall have been put into their respective places and cover the pieces of the mould (Figure 12, G).

The caps of the cores must be exactly fitted to the parts which they cover and support, but yet they must be given a degree of freedom to avoid unnecessary friction (Figure 13). The expansion of the metal from the heat to

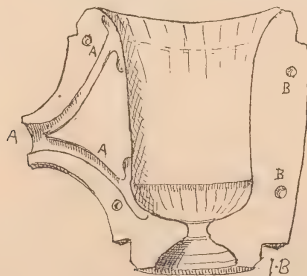


Fig. 17—A A, canal or neck; B B, holes for bolts.

which they must be subjected, demands this precaution, in order that the object may be easily and safely removed from the mould.

The assembling of the mould of the tray mentioned at the beginning of this article, offers less difficulty by reason of its form. It may be effected by turning on the lathe.

With a light stroke of his tool, the turner will sharpen the mouldings, if there are any, in the design of the tray. He will groove the outside edge, called the margin. (See Figure 1, B), to the depth of a half centimeter. He does this so that the counterpart may fit in, or over, this groove and that the two parts of the mould may turn easily on each other.

To stop this rotary motion and to keep the two parts exactly in their place, a notch should be made in one on the outer edge of the margin and near the neck (Fig. 18, A); while in the corresponding part of the other piece spirally or

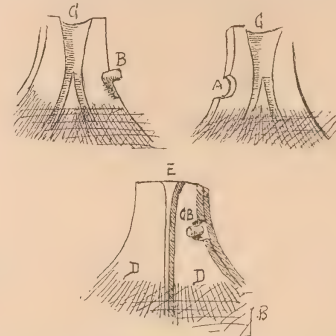


Fig. 18—A, notch; B, dowel; G G, neck; GB, dowel in notch; D, mould put together; E, brace.

ordinarily riveted, a dowel (Fig. 18, B) is fixed, which abuts upon the notch and thus fulfils the desired end.

As in the case of the core of the goblet, the turner must remove with a proper tool a certain quantity of copper in order to make room for the pewter which is to be cast. In the present case, the counterpart of the tray serves the purpose of core (Figure 6 I), and it is cut away, as much as is needed to give the proper thickness to the pewter proof.

The measure of the necessary thickness can be gained by repeatedly pouring into the mould a readily fusible alloy, half tin, half lead, admitted to both parts of the mould, which is perfectly closed, heated and lightly covered with a kind of coating, or glaze, adapted for use upon inside surfaces. Finally, if judged necessary for the success of the piece, a further amount of copper may be removed from the core.

Usually, the mechanic to whom this work is entrusted, is a skilled workman who specializes in making moulds for pewter, and who must also understand foundry processes, as otherwise he would be but the unintelligent adjunct of his tools.

Thus the mechanic and the founder work together, each profiting by the observations and experiences of the other. In this way they produce excellent moulds and assure the success of the objects to be made from them.

(TO BE CONTINUED)

ANSWERS TO INQUIRIES

COPPER.—If you cannot find copper rivets the proper size for your work get copper wire and make the rivets. Silver solder is used for copper though you can use a soft solder also. Iron wire for building work while soldering comes by the pound and also on the spool, numbers 22 and 28 are the most useful.

M. B.—You can use cattail leaves for a basket, but the leaves must be gathered in August when the tips are beginning to dry. Dry them on a floor or shelf, where the sunlight does not come and turn them occasionally so that they will dry evenly. When perfectly dry wrap in a damp cloth to make pliable. Sweet grass is more easily gathered and dried.

E. B.—Colors for printing on thin materials can be bought by the ounce,

mix with a little gum tragacanth, and water. To launder printed materials, first shake out all dust then soak for an hour in a strong solution of salt. Wash with a white soap, and do not boil.

LEATHER.—F. W. Devoe & Co., Fulton and William streets, sell a book on leather by Marguerite Charles. You will find the information you want in this. They also keep tools for leather. All work on leather is generally finished before the article is made up.

ANSWERS TO CORRESPONDENTS

K. S. C.—See recipe for making gold for china from gold leaf, *Keramic Studio*, December 1905.

A. P. K.—A gold coin can be used to make the gold for china decoration. The powder from a coin will be darker than that from ribbon gold and will not need the flux.

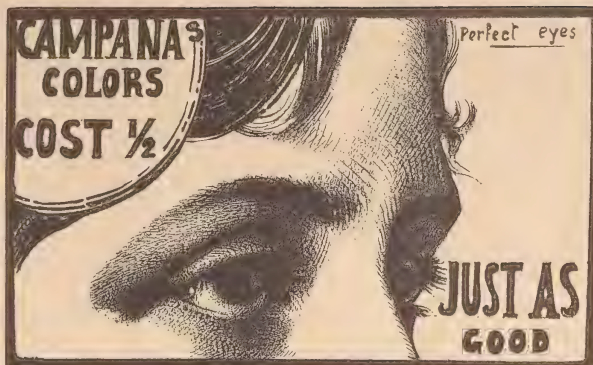
A. J. M.—Rose lustre will easily turn out bluish in firing. It is a sensitive lustre and should be fired just at a certain point. You probably fire it too hard, or it may be affected by other lustres in the kiln.

S. M. J.—Burnish silver can be bought in powder from any of our large dealers. Use the same as powder gold, an underpainting of liquid bright silver will help and lessen expense. It should not be fired on the same piece with pinks. It would be well if it could be fired entirely apart from the gold colors, carmine, rose, etc.

W. S. W.—It is difficult to say what heat you reach in your overglaze kiln, it may vary by 100° F. or more. China decorators judge of the point of firing from the color in the kiln. This is guess work and it is impossible with guess work to always stop at the same point. Fortunately overglaze colors will not be, as a rule, much injured by quite marked variations of temperature, and they do not all require the same heat. Liquid bright gold will fire as low as 1364° F. (cone 017). Other colors need more, all the way from 1472° F. (cone 015) to 1580° F. (cone 013) or perhaps more; it should also depend on the kind of ware used, whether hard French china or soft English china or Belleek. China decorators would do better firing if they used pyrometric cones, so that, after a little experimenting, they would know exactly where to stop. These cones are sold by Prof. Ed. Orton, Jr., of the Ohio University, Columbus, O., and cost one cent a piece.

S. J.—A tankard with dragon handles should be decorated with a conventional design, using perhaps some of the dragon's parts conventionalised. But if you wish to have a naturalistic decoration, we would suggest some of the grape studies published in *Keramic Studio*, for instance in November, 1907 or January, 1907.

R. C. E.—The set of tea plates with gold bands and initial letters should be worth \$10 to \$12 a dozen for the work, adding to this the cost of white china and gold. The salad dish should be worth altogether \$5 to \$6.



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STUDIO NOTE

Mr. Franz A. Bischoff has permanently located in South Pasadena, California, where he has opened his art school and gallery.

APPRECIATIVE LETTERS

Owensboro, Ky.

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

CONTENTS FOR APRIL 1908

	PAGE
Editorial	273
League Notes	Mary A. Farrington 273-274
Metallic Deposits on Glazes	Louis Franchet 274-278
Sagittaria	Photo by Helen Pattee 277
Teapot	Ina C. Britton 279
Tulip Plaque	B. H. P. 280
Cherry Bowl	Alice B. Sharrard 280
Sagittaria Design for Plate	H. B. Paist 281
Sagittaria or Arrowhead Design for Stein,	H. B. Paist 281
Design for the Decorating of China	Caroline Hofman 282-283
Plate	Chas. Babcock 284
Thorn Apple	M. E. Hulbert 285
Tulip Study	Nancy Beyer 286
Bowl	Anne L. B. Cheney 287
Happy Study Hours	The Happy Worker (Illustrated by Sara Wood Safford) 288-289
Calla Lily Design for Vase	Ophelia Foley 289
Calla Lily (Color Supplement)	Ophelia Foley 286
Plate	Dorothea Warren 290
Cowslips	M. E. Hulbert 291
The Crafts	
The Making of a Metal Box	Edmund B. Rolfe 292
Art in Pewter	Jules Brateau 293-294
Answers to Inquirers	296
Answers to Correspondents	297

A REQUEST

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

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

It is our purpose, providing we publish such a magazine, to have it strongly edited in all departments.

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

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KERAMIC STUDIO

Vol. IX. No. 12

SYRACUSE, NEW YORK

April, 1908



WE have opened in this number a new department under the title of "Happy Study Hours." It is especially for the home workers and students who have no access to teachers in the larger cities. We are sure that these articles are going to be very helpful and you can help them to be more so by writing about your own special needs and troubles to the "Happy Study Hours" department, KERAMIC STUDIO.

We call the attention of our readers and especially would be designers for reproduction, to the letter from the Central City Engraving Company's manager; it is remarkable how few know the proper way to prepare designs for publication. Because a design looks well on Japanese tracing paper, or in color, it is taken for granted it will look well in reproduction. But the little light or glistening spots in the tracing paper all show in the reproduction and give a mussy, spotty effect. India ink on Bristol board or black and white wash drawings on a smooth paper or, as Mr. Minor suggests, sepia, give much the best effect. A rough paper shows also the mottled effect of its little shadows and makes a poor reproduction.

To the Publishers of Keramic Studio:

GENTLEMEN—Having had several years experience making engravings for your publication, I am satisfied that there might be much improvement in the quality of your illustrations if the design contributors understood better the requirements of the engraving processes to which their work must be subjected. In order that justice may be done to the efforts of the artist, it seems desirable that we "get together" for the mutual good of all concerned.

That you receive many beautiful studies which are desirable copies from the engraver's standpoint, will not permit us to overlook the many others from which no amount of skill and process handling could ever produce satisfactory plates.

Allow me therefore to suggest that you accept for publication *in one or two colors*, only drawings made in monochrome. The best half tones are made from wash drawings in sepia with burnt umber for the deeper shadows. These wash or brush drawings should be made on a suitable surface, *not too rough*, as the action of the lenses, during the making of the half tone negative, will reproduce the grain of the drawing board or paper at the same time that they reproduce the various shades in the drawing itself.

Of course when the plates are for supplement subjects in colors, the drawings should be made in full color, but for reproduction in one or two colors, *never*. The artist should bear in mind the actinic values of the different colors of the spectrum in the following order: Violet, Indigo, Blue, Green, Yellow, Orange and Red, remembering always that the lighter colors visually, like yellow and orange, if put into the drawings, will reproduce darker than the colors

nearer the violet end of the spectrum. Thus the relative values of the different colors in the copy will be more or less changed in the reproduction.

All pen drawings should be made on a fine, smooth quality of Bristol board, using jet black drawing ink. Occasionally designs made on a rough board with black crayon (not pencil) can be reproduced by the engraving process with the interesting and artistic spotted effect of the copy, but of course this process is to be recommended only in exceptional cases.

Studies should not be made smaller than the size they will have in the reproduction. The enlarging of a copy is seldom satisfactory. But studies can be made larger than the size of reproduction, as they will not suffer from reduction in the engraving process, on the contrary will often be improved by it.

Copy should never be folded or creased.

It might be a good business proposition for the KERAMIC STUDIO to furnish to its art contributors a moderate quantity of the proper materials necessary to produce the desired effects.

Should any of your artist friends care enough about this matter to take it up personally with me, it will give me pleasure to answer any possible inquiries on the subject, without further encroaching on your space.

Very truly yours,

I. L. R. MINOR,

Central City Engraving & Electrotyping Co.,
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LEAGUE NOTES

The annual exhibition of the National League of Mineral Painters opens at the Art Institute, Chicago, the evening of April 28th, two days earlier than the date given in February number of KERAMIC STUDIO. It will remain until May 26th and then will be exhibited in its entirety at Burley and Co's. 120 Wabash Ave., for one week.

The Chicago Ceramic Art Association and the Water Color Exhibitions will open the same evening. Members of the League may secure cards for themselves and friends by applying to the Secretary of the League. The Exhibition Committee of the Municipal Art League have arranged a special Gallery Tour May 14th for the Ceramic exhibition at which the President of the N. L. M. P. has been asked to speak on Ceramics. These Gallery Tours are arranged for the benefit of the fifty-six clubs of Chicago and Cook County affiliated with this Exhibition Committee and are largely attended by their members. It is evident that the interest in Ceramics is increasing.

Every League member ought to be represented by one or more pieces at this exhibition. The honor of having one's work pass a critical jury and exhibited at the Art Institute is as gratifying to the china painter as to any artist. Entry blanks containing directions for sending the work have been mailed to every member. Those who wish to send work for exhibition in *Chicago only* should mark this plainly on their entry blanks, otherwise they will be sent with the traveling exhibition. These entry blanks should

be mailed to the President of the League previous to shipping the china. The date for receiving entries at Chicago is April 20th. They will be submitted to the jury April 24, this will give time to arrange and catalogue them in time. It will be difficult to insert other pieces after the cases are arranged without destroying the whole effect as the backgrounds will be specially selected to harmonize with the colors in each case.

The annual meeting of the League which is open to all members will be held at the Art Institute May 5th in the morning from nine-thirty to twelve o'clock. Afternoon two to five o'clock. Amendments to the By-Laws will be voted on, also plans for the coming year. Every criticism or suggestion which has been or may be sent to the Advisory Board in reply to request made in our Finance Report issued last June will receive careful consideration. The work of the Advisory Board has been arduous the past year, made more so by the lack of printed matter. It is thought after the annual meeting there will be sufficient money in the Treasury to print and distribute information in regard to the League and its work in a more business like way.

At the last Advisory Board meeting an unexpected enthusiasm was shown, as letters were read and reported from different cities showing a great increase of interest in the League. At this meeting plans were made for placing the study course on a self supporting basis, these plans will be presented to the members and decided upon at the Annual meeting. We expect a great increase in membership from the cities and towns in the middle and far west who must look to the greater educational centers like Chicago and New York or Boston for expert instruction.

We hope by July first to have printed statements ready to mail to every person whose name appears on our mailing list. Any college School, Club or Individual interested in designing particularly for ceramic forms will do well to request that their names be added to this list. It is criticism of the highest order that the League offers—helpful alike to the professional and amateur. We have members who have written us this year offering twice the price of our entire course for a single criticism on other than the shapes selected by the League. These requests have come from members who have studied under good teachers and understand the value of our criticisms by Miss Bennett, whom we have been fortunate enough to engage for another year.

Individual members should watch for the League Notes in KERAMIC STUDIO, these will keep them informed on all League matters outside of the Study Course Criticisms.

It should be evident to all, that the officers of the League can not write many personal letters to members, to do this it would be necessary to employ a stenographer. This would be impossible without raising the yearly dues and this we do not contemplate. These dues of one dollar for each member are due May first for the year ending May first, 1909. Upon receipt of these dues from members their names will be placed on our membership list for the year, and literature issued by the League will be sent as soon as published. New members are required to pay an initiation fee of two dollars in addition to the yearly dues. This initiation fee is not required from members of affiliated clubs of five or more League members. Application blanks for membership will be mailed upon request.

MARY A. FARRINGTON,
4112 Perry Ave., Chicago,
President of N. L. M. P.



Large Sevillian panel, XVI century, in the Metropolitan Museum of Art, by courtesy of the Museum.

METALLIC DEPOSITS ON GLAZES

(CONTINUED)

Louis Franchet

I have prepared a translucent glaze fusing at 970° C. (Seger cone 09), which I will call glaze A, and which is composed of:

Quartz.....	12
Sand of Decize.....	20
Kaolin from Eyzyes.....	2
Cornwall stone*.....	10.5
Red lead.....	30
Cristallised borax.....	19.2
Cristallised boric acid.....	2
Dry carbonate of potash.....	2
Sodium chloride.....	1.8

This mixture is ground, sifted through sieve No. 60, fritted and then ground wet.

With this glaze A I made the following combinations:

No. 1a		No. 2a	
Glaze A.....	100	Glaze A.....	100
Kaolin.....	10	Kaolin.....	10
Silver carbonate.....	2	Zinc oxide.....	1
		Tin protoxide.....	1
		Silver carbonate.....	0.5
		Copper oxide.....	3
No. 3a		No. 4a	
Glaze A.....	100	Glaze A.....	100
Kaolin.....	10	Kaolin.....	10
Subnitrate of bismuth.....	4	Silver carbonate.....	2
Silver carbonate.....	2	Copper sulphide.....	2
Copper carbonate.....	1		
No. 5a		No. 6a	
Glaze A.....	100	Glaze A.....	100
Kaolin.....	10	Kaolin.....	10
Copper sulphide.....	0.3	Zinc oxide.....	1
Silver sulphide.....	2	Tin protoxide.....	4
		Copper sulphide.....	0.5

Each of these glazes is ground with gum tragacanth which makes it possible to apply it evenly over the ware. It is applied like any other glaze with the brush or the atomizer, or by dipping. The fusibility may be increased by reducing the amount of kaolin or decreased by the addi-

*Cornwall stone or pegmatite should not be confounded with feldspar. It is a mineral similar to feldspar but richer in silica and less fusible.

tion of five to eight percent alumina. Similar glazes may be prepared for grès and porcelain.

I fired these glazes in an ordinary muffle, provided at the base of the chimney with a damper, which closes hermetically to prevent the oxygen from the air combining with the carbon monoxide during the reduction.

When the temperature at which the glaze is developed is reached, I let the fire go out and the muffle cool down to a red glow, when I give the reduction or smoking according to the method which will be described further.

With these metallic glazes the variations in color of the metallic deposits are much more sensitive than they are with the metallic mixtures applied over the glaze according to the old process. With glaze No. 1a I was able to study the changes produced by the longer or shorter time of the reducing action, and to understand how in the XVI century the golden, yellow and brown tones of the iridescent faïences of *Diruta* were produced. The time of reduction was certainly very closely watched by Xanto and Giorgio Andreoli.

Thus glaze No. 1a passes through five different stages:

First stage—Brass metallic tone.

Second stage—Gold metallic tone.

Third stage—Yellow brown tone, few metallic reflections.

Fourth stage—Blackish brown tone, few metallic reflections.

Fifth stage. Black tone, no metallic reflections.

The gold tone of the second stage has such a remarkable brilliancy that it may be taken for gold. But when gold itself is introduced into those glazes in any form it does not seem to have any action whatever.

In the three last stages the metallic brilliancy disap-

pears but if the ware is fired again in an oxidizing atmosphere, and then submitted to a new reduction, the metallic reflections will reappear either with the brass or the gold tone.

Glaze No. 2a retains the copper appearance with varied iridescent reflections caused by the presence of silver oxide.

Glaze No. 3a shows the intense action of bismuth oxide, as it always has a strong blue tone which entirely overcomes the colors determined by copper and silver oxides. This blue glaze is generally mat with a more or less marked mother of pearl effect; when combined with glaze No. 1a it gives a green metallic deposit of very brilliant color having also nearly always a mother-of-pearl effect.

Glazes No. 4a, No. 5a and No. 6a give deposits with very brilliant and varied iridescent reflections. No 6a is generally mat.

I have also tried these glazes, using in place of metallic salts the corresponding minerals, replacing subnitrate of bismuth by bismuthine (Bi^2S^3) and the copper compounds by chalcocine (Cu^2S), covellite (Cu S), chalcopyrite (Cu Fe S^2) and philipsite ($\text{Cu}^2\text{Fe S}$). The deposits were good but generally of a darker tone. We know that the old potters prepared their copper and silver sulphides themselves, as is shown by the manuscript of Martinez de Frugo.

Some Italian potters who work in the Golfe Juan and Vallauris potteries introduce into their mixtures pulverized charcoal or bone black, but this substance does not seem to have any particular action, neither has the use of copper sulphate instead of copper sulphide.

The many experiments which I have made convince me that free sulphur or sulphur combined with the metals is not absolutely necessary (formulas Nos. 1, 2, 3, 4, 5 and 1a, 2a, 3a), neither is ochre (formula No. 6). Cinnabar has no



Hispano Moorsque plates in the Metropolitan Museum of Art, by courtesy of the Museum.

action. Silver and copper may be used either as oxide, sulphide, carbonate, arseniate, phosphate, chromate or any organic salt; however, when these metals are combined with sulphur, the deposits have a red tone which is produced only exceptionally in other combinations. Silver chloride may be used, but, as it is volatile at a very low temperature, the results obtained with it are not constant and it has some action over surrounding pieces. I have also tried arsenic and antimony in different combinations but without any results.

GRINDING OF THE METALLIC MIXTURE

I have tried to find out what could be the action of vinegar which the Moors used in their grinding, especially so as this tradition has been faithfully preserved and the Italians who work in the Golfe Juan and Vallauris potteries are convinced that it is absolutely necessary in order to obtain successful results. I have prepared the Moresque formula and divided it into five parts which I have respectively ground with vinegar, gum tragacanth, dextrine, essence of turpentine and fucus.¹ I have applied these different mixtures on the same piece of glazed faience and have found that results were identical in every case. There is consequently no reason to use vinegar, which was formerly used for lack of a better product, as ceramic colors are always more easily applied when added to some organic matter in place of water. In practice gum tragacanth and fucus are the most convenient and should be generally used.

The metallic mixture is applied over the glaze to the depth of about one and one-half millimeter, and very varied iridescent color effects may be obtained by making, for instance, a design with a copper mixture and covering the whole piece with a silver mixture, or vice versa; the design will appear in more vigorous tones and these tones may be varied ad infinitum by the superimposition or juxtaposition of the different mixtures.

INFLUENCE OF THE UNDERLYING GLAZE

The glaze or enamel over which the mixtures for metallic deposits are applied plays an important part in the final result. The underlying glazes which are the most favorable to the production of brilliant deposits are those containing oxides of copper, cobalt, iron, antimony, nickel and chrome, especially in presence of tin and lead. The Moors evidently knew this for they always applied the iridescent mixture over white and blue plumbo-stanniferous enamels.

The glazes which must be used in preference to all others are green and turquoise glazes of copper, and the blue ones rich in cobalt. At Golfe Juan and Vallauris the former are generally used.

The finest ruby reds are applied over a green glaze corresponding to:

Feldspar.....	7
Quartz.....	33
Sand of Decize.....	19
Carbonate of potash.....	6
Carbonate of soda.....	5
Red lead.....	25
Copper oxide.....	5

This mixture is thoroughly blended, then fritted and ground wet.

Very fine color effects are obtained over a turquoise glaze which has been splashed with spots of a grey or celadon glaze made from nickel oxide.

Lead glazes colored red by chrome oxide are also very

favorable to the production of iridescent reflections, the more so as they have a natural tendency to become iridescent by themselves under the influence of atmospheric agencies.¹

FIRING AND REDUCTION

The firing of metallic deposits requires great care, because the ochre mixture which determines them must not be incorporated into the underlying glaze, and on the other hand the metallic coat must adhere sufficiently not to be rubbed off by contact with hard substances.

Old potters, notwithstanding their empirical methods, fired to the right point, as can be seen from the many specimens they have left us, on which metallic deposits have resisted the wear of age very well.

Having used a glaze the point of fusion of which is 990° C. (cone 08), I have observed that the point of firing must not exceed 650° C. (cone 020), otherwise the ochre mixture is incorporated into the underlying glaze.

When the metallic mixtures are introduced into the glaze (formulas 1a to 6a) the firing is carried first to the point of fusion of the glaze, cone 09, but the reduction is made in the same manner as in the first case. The muffle is left to cool down to red glow, about 500° C., then the reduced firing is given, care being taken to keep the temperature as uniform as possible all the time.

Old potters had realized how important it is to have an even distribution of the reducing gases, and as they could not obtain such regularity in their primitive kilns, they had made a kind of inside muffle or cylindrical box in refractory clay, the sides of which were pierced with many holes. This was enclosed in brick masonry built around it at a distance of about fifteen centim., so that the reducing gases emanating from the fire mouth at the bottom might penetrate into the box through the holes. Piccolpasso has given in his manuscript many figures illustrating the details of this contrivance, and Passeri gives us a rather thorough description of the firing.

"... the vases, after being drawn from the kiln (meaning the second or glaze firing) were touched with the red color and fired for the third time in a muffle kiln. A 'cestone' or large vase in the shape of a basin pierced all over with holes, and filled with vases colored with the red, was placed in the kiln. The firing lasted six hours, not more, and was done with broom wood."

This tradition has been preserved to our day and modern potters use the inside muffle described by Piccolpasso, also use broom for fuel. I have proved before² that metallic deposits can be obtained in any kind of a muffle and with any kind of fuel. I have used in my experiments an ordinary muffle with a damper at the base of the chimney, and in order to have the muffle hermetically closed, I had this damper made of cast iron and sliding closely into iron grooves. When it is closed, the gases coming from the fire mouth pass between the brick sides and the muffle proper, penetrate, through the evaporation hole of the vault, into the firing chamber, then go out through the spy hole, which is left open, except when the reduction is made with gas or sugar compounds.

The Italians, from information which Passeri borrowed

1. *Fucus crispus* is much used by European ceramists who call it *lichen*. It is a sea weed very common in European waters

1. There are at the entrance of the Villa des Dunes, at Cannes, on the Mediterranean shore, twelve jardinières in red glaze of chrome, which bore no trace of iridescence when they were placed there, about 1890. They are to-day as iridescent as if they had been submitted to the action of reducing gases. They were made by a pottery which never manufactured iridescent ware.

2. L. Franchet—*Les lustres à reflets métalliques*, Paris, 1896.



SAGITTARIA—PHOTOGRAPH BY HELEN PATTEE

(Treatment page 296)

from Piccolpasso, also used for the smoking process broom wood, the green branches of which burn with much smoke. Martinez de Frugo's manuscript does not mention the fuel used by the Moors, but we find this information in the accounts of the Duke of Berry's tile manufacture in Poitiers, for which, as I said before, he had hired the services of a Moorish potter "Jehan de Valence, over de carreaux", who ordered to be brought from Mintré "des fagots de genet" (sticks of broom wood). These accounts have been published by Mr. Magne.

I have given much attention to this question of broom for fuel, as it was evidently considered by the old potters as absolutely necessary for the development of metallic deposits. I have tried a number of organic matters and have found that results were identical to those obtained with broom. Coal however has the great disadvantage of increasing the heat too much, a thing which it is important to avoid in this work. Ordinary green wood burns irregularly and the formation of gases is at times slow, at other times intense. Tar, petroleum, resins and oils are very good, because they give an abundant smoke without raising the temperature in any noticeable way. Pieces of wood, paper or rags may be saturated with tar or oils and thrown into the fire mouth which is still hot enough to develop a strong formation of hydrocarbons, without generating flames.

However the best process consists in the use of ordinary illuminating gas, but the reduction then is so intense that the operation must be watched with great care. The muffle I use in this case has its sides pierced with four holes (two on the left side and two on the right), having twenty millimeters in diameter and placed three centimeters above the muffle bottom. With a large muffle kiln, the number of holes should be increased to six, eight or ten. These holes are closed with clay during the first part of the firing to cone 09. Close to the outside walls of the kiln runs a gas pipe, supplied with as many valves as there are holes in the kiln walls. When the time has come to reduce, small iron pipes, attached to the valves with rubber tubes, are introduced into the holes so that they will protrude inside the muffle to a distance of about two centimeters from the inside wall. After the tubes have been introduced, the holes must again be carefully closed with clay, to avoid a gas explosion which might be produced by the mixture of air and gas, or the combustion of the gas. Generally there will be some flame produced at first, because of the air in the muffle, but as soon as the oxygen is absorbed, the combustion stops.

Six cubic meters of gas per hour should be used for a muffle having one cubic meter capacity.

The time of reduction is of great importance, since the color of the metallic deposits depends upon it entirely. We have seen that silver mixtures will, according to the time of reduction, pass from brass yellow to brown, then to black. Passeri says that the third firing lasted six hours, not more, but this evidently included the firing proper, which takes about three hours, so that the reduction must have lasted about the same time.

I have obtained metallic deposits as brilliant and clear as the old ones, with the use of coal, tar, petroleum, oils and resins, and I have brought down to two hours the time of reduction, but this operation was conducted with great regularity and there was no stop in the formation of hydrocarbons. With vegetable fuel, three hours at least are necessary. I have kept the reduction during five, eight and ten hours; the metallic deposits have become very dark, but

not black, as happens with illuminating gas, when the reduction lasts only 35 to 40 minutes.

It is very difficult to study the different stages through which metallic deposits pass, when an ordinary fuel is used, on account of the length of time, but with gas the reduction is over in ten minutes and must not exceed thirty minutes, as above this limit the metallic effects and iridescence disappear.

There is still another way to obtain the deposits. It is the introduction into the muffle, at the time of reduction, of some sugar compound. This is done through an opening either in the walls or the vault. The temperature of the muffle is high enough to allow an abundant formation of gases, without burning the sugar too rapidly. The operation must last at least two hours. This method is very simple, but the results are uncertain.

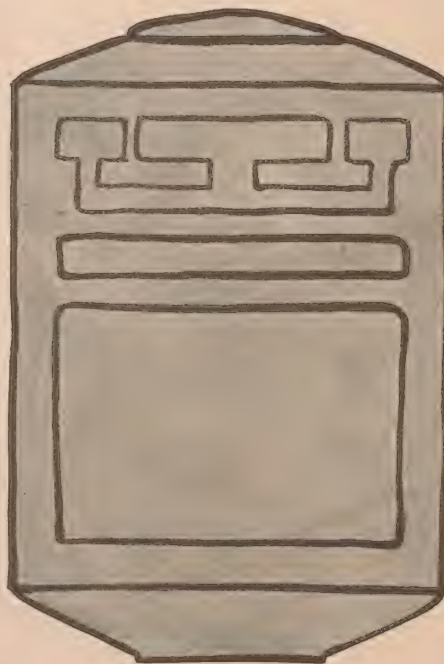
To sum up, the best and most practical reduction is obtained with illuminating gas.

APPEARANCE OF GLAZES AFTER REDUCTION.

The iridescent glaze formulas 1a to 6a come out of the muffle after reduction with brilliant iridescence and do not need any polishing. It is not so with deposits formed over the glaze (formulas 1 to 6). These do not exactly need to be polished, but they are covered with the ochre mixture which has helped their formation and which is more or less adherent according to the more or less intense firing. This covering is easily removed with a wet cloth, and, if necessary, some finely ground sand. The metallic iridescence then appears in all its brilliance.

This ochre residue coming from the scrubbing of the ware, is rich in copper, silver or bismuth oxides, and was, as we have seen, called by the Moors "scoria" and was used to be added to the next metallic mixture.

(TO BE CONTINUED)



TEAPOT—INA C. BRITTON
Incised and glazed in soft green.



TULIP PLAQUE—B. H. P.*

No. 1—Deep Ivory tone all over for first fire. Put a touch of Black in the tint. Execute the design in two tones of dull Peacock Blue (Blue Green with a touch of Black and Royal Green.)

No. 2—Deep coffee tint (Yellow Brown with a touch of Black) Design in same Peacock Blue as scheme No. 1.

*This design was sent in competition signed with initials B. H. P., but the name of designer has been lost.



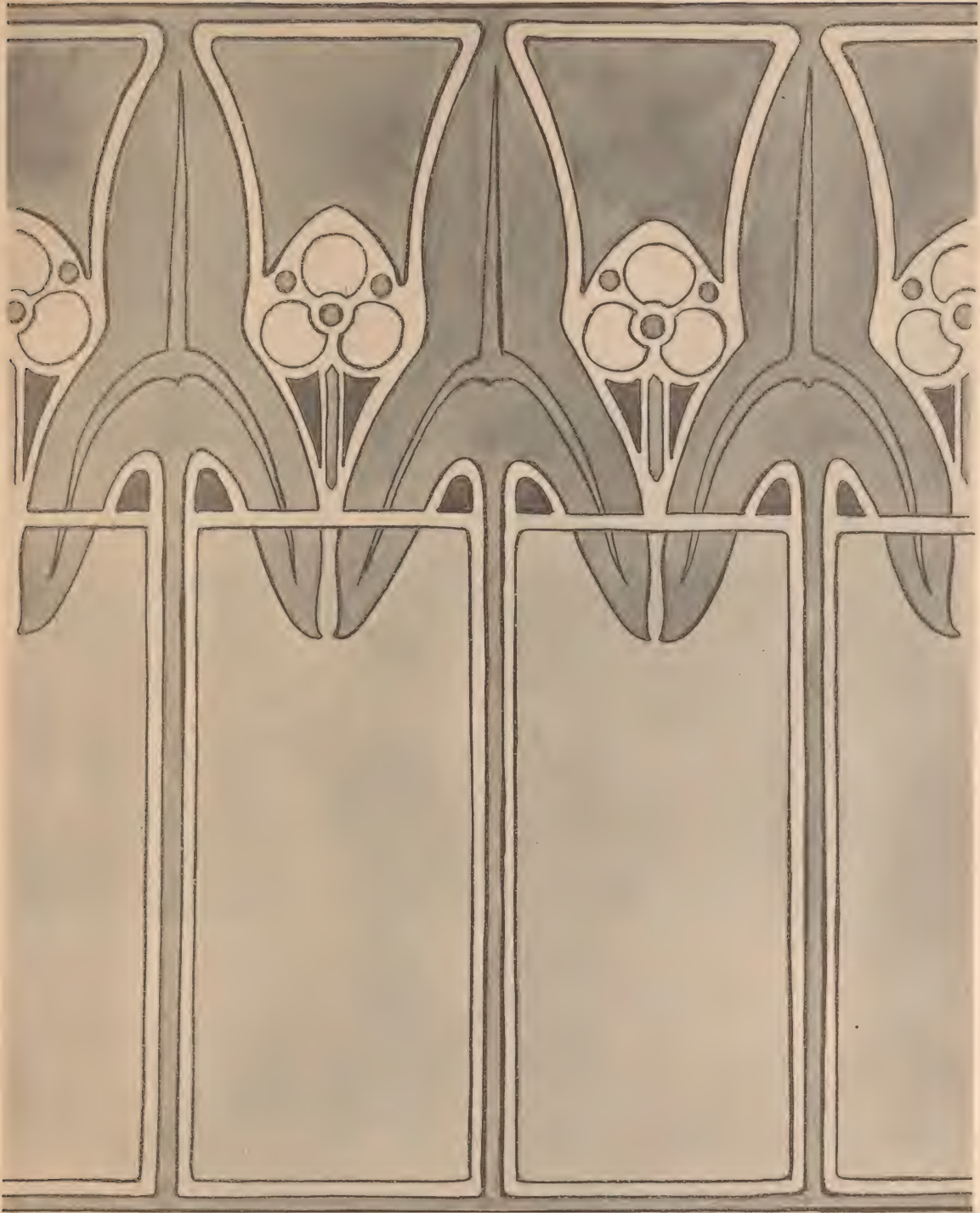
CHERRY BOWL—ALICE B. SHARRARD

The Bowl should be a soft grey outside, with a lining of orange or yellow lustre. The ground of the border, cream with design in grey green and soft browns with gold or red outlines. Cherries should be shades of yellowish brown.



SAGITTARIA DESIGN FOR PLATE—H. BARCLAY PAIST

Ivory tint over all, leaving flowers white; Grey Green background, Yellow Brown stamens and pistils; outline of purplish brown or gold.



SAGITTARIA (ARROWHEAD) DESIGN FOR STEIN—H. B. PAIST

Dull yellowish olive over all, Neutral Yellow or Yellow Brown with a touch of green and black; design dull olive, with a touch of Black, light panel back of flower a lighter tone of olive; dark panels dull brown, Violet of Iron with Yellow Brown; flowers, pale Violet of Iron; outline Violet of Iron.



A study taken from a publication called "The Kokka" found in the Metropolitan Museum of Art

DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

SECOND PAPER—Continued

Now without following any of these designs, but simply by remembering our principles and putting ourselves into the spirit of the work, let us see what we can do that is wholly our own.

Try again and again, with ink and a brush, touching your designs in freely on a big sheet of paper until you have a dozen or more, and keep your whole attention fixed on the effort to follow principles and to produce a beautiful result.

Something which I feel will be of help to you in making designs from flowers motive is to notice the strong contrast which nature usually, not always, shows between the

shapes of the flower and the leaf belonging to the same plant. Take any familiar flower,—rose, lily, violet,—they are all examples of this peculiarity which is such an advantage in a decorative way, giving us an opportunity for the contrast which is one of the important elements of decoration.

Often a beginner in design, in dealing with small forms, will unconsciously allow his leaves and flowers, or his leaves and the petals of his flowers, to take on much the same shape and appearance, thus making the design very monotonous.

Of course in designing we sometimes need the repetition of the same form, or similar form, in leaf and blossom, and nature is not without authority for this, but a designer must use them with purpose and intention, and not through lack of care. Often we can reach good decorative results by exaggerating, somewhat, the relative sizes of flower and leaf, where the design is quite an abstract one. It gives an opportunity for subordination of sizes which we can all study out for ourselves.

In trying to simplify flower-forms you will find certain Japanese books which can be had for very little money that are filled with suggestions.

Taking for granted that by this time we have at least a dozen little designs before us, rather roughly spotted in, from which to choose, let us decide which are the best, and then try still farther to improve them. Pin a piece of tracing-paper firmly down over the selected units, and still using brush and ink, see what you can do to improve them



From an Old Textile



Byzantine Ornament



From an Early Florentine Textile

farther. Sometimes a very slight change of spacing in a small design will so alter it that it is like a new pattern.

Since we are spending this time in study we can afford to work over our designs, to trace and retrace them until the shapes and the spaces are what we want, for all this is training in appreciation. Do not rest until you have made a beautiful little seal, which you can use on a bit of china, and can feel is quite your own; one that you know has some solid merit, and is the very best that you can do. And you must use it in one of the ways that have been suggested. Have the object it is intended to ornament before you when you plan the seal, so that you can plan it with direct relation to that object. If you want to use it to decorate the cover of a small box you must consider just where the seal will be most effective; and you may have to plan some nicely spaced lines around the edge of the cover in order to make the whole composition a good one. Do not try

to use more than one color in the seal, as it would not lend itself to anything but the simplest treatment.

There have been periods when the designers of textiles put into their work the very qualities that at the present day we are seeking for our ceramic patterns; that is, abstract design, yet with the fine graceful movement that nature gives us in her line construction. Two of the illustrations of this article show textile designs of early date which are excellent studies in line movement as well as in space-division; and abstract as they both are in treatment you cannot imagine their having been designed by persons who have not studied nature carefully, and thoroughly learned to appreciate her forms.

We, too, can learn to express fine *pattern* in our floral designs, with dark and light effects that have a purpose and meaning. Then we shall use our flowers in good decoration, free and graceful in curve and strong in construction.



PLATE—C. BABCOCK

Pale cream color (Ivory Glaze with a little Yellow Brown). Two tones green, outlines gold or Deep Green.



CALLA LILY—OPHELIA FOLEY



THORN APPLE—M. E. HULBERT

(Treatment page 286)



TULIP STUDY

Nancy Beyer

FIRST fire—Background, Pearl Grey; leaves, Apple Green and Grey Green in shadows only, leaving the china white on the high lights, deepening the color in shadows with Gold Grey and a very little Ruby for the darkest touches, put in the shadows of the flowers in the sketchy

way, shadows Air Blue and very little Brown Green, warm the petals with very little Rose or Peach Blossom used very thinly leaving the china for high lights. Stamens, Apple Green tone with a very little Yellow Brown, with touches of the same on the stems.

Second fire—Tone the whole thing with Pearl Grey and very little Gold Grey, just a touch, wiping out the pinks and when the color has fired out use the same colors used before, use Shading Green where necessary, fire.

Third fire—Deeper colors where they have fired out, soften and draw them together where necessary, adding the darker touches.

This tulip study could be applied to a panel and the soft grey background shading gradually from top to bottom. The treatment I have here given is for a decorative study of the tulips, as the tulips suggest that, in the way in which they have been treated in the pen and ink.

TREATMENT FOR BOWL

Mrs. A. L. B. Cheney.

AFTER dividing the bowl, trace the design and outline in Japanese ink. If the bottle ink is used, it may fire in when the color is dusted over it. Place medallion at three points on outside of bowl, trace and outline. Apply special oil and, after a few moments, pad evenly. When thoroughly dry, dust with equal parts Ivory glaze and Grey Green. Clean out the design and fire.

Second fire: Apply special oil on spaces representing the design, pad and dust with 4 parts Empire Green, 1 part Brown Green; clean out the background. Medallions on outside treated in same way. For lines enclosing center figure, for bottom of bowl inside, use same combination of Brown-Green and Empire-Green.

STUDIO NOTES

Mrs. A. L. B. Cheney has removed her studio from 106 Broadway to 82 Broadway, Detroit, Mich. She will hold in her studio during the Holy Week an exhibition and tea, the exhibition including a large variety of craft work.

Mrs. Henrietta Barclay Paist of Minneapolis, has moved her studio to her former home, 2298 Commonwealth Avenue, St. Anthony Park, St. Paul Minn.

SUPPLEMENT AND VASE—CALLA LILY

Ophelia Foley.

TINT with Albert Yellow; clean out lily; paint leaves and stems with Grey Green, Albert Yellow with Yellow Brown on tips of lilies; outlines in Grey Green with a touch of Black. After firing, tint all over with Pearl Grey. Clean out the lily, slightly shading with Pearl Grey and fire. Strengthen color if necessary in third fire.

THORN APPLE (Page 285)

Maud E. Hulbert

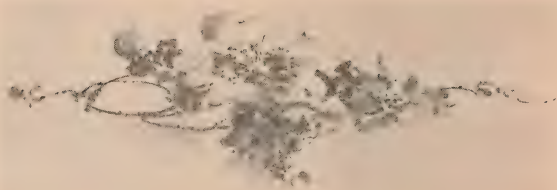
THE petals of the blossoms may be shaded with Warm Grey and Brown Green (or Grey for Flowers.) Use a little Silver Yellow in the centers and Apple Green and Brown Green for the little new leaves. The stem may be painted with Finishing Brown, Deep Blue Green and Yellow Ochre and the ground with Copenhagen Grey and Blue. Very light washes of Deep Blue Green over the petals in some places add to the effect of whiteness and over others use a wash of Ivory Glaze.



MEDALLION FOR OUTSIDE DESIGN OF BOWL—A. L. B. CHENEY



BOWL—A. L. B. CHENEY



HAPPY STUDY HOURS*

IN the beginning let me tell you that I know all about the struggle of the china decorator in a small town, —the discouragement that comes from the lack of opportunity to study with one's "ideal" teacher, the necessity of doing pot-boilers all the while, that the purse may not be quite empty from the demands upon it, and the contending against the unsympathetic attitude toward one's work of other members of the family. I've sent china to be fired and wept at the disappointing results. I've carried home china to be fired after a long day's teaching and ached and wept again from fatigue and worry. Will you then believe that I want to help all you workers who feel far away and out of it? Will you feel free to write of your vexing problems, whether they be of a purely technical nature or the sometimes delicate matter of arranging and managing classes large or small in or out of your own studio?

I realize that many workers and teachers honestly think they haven't time or money with which to study. But study doesn't necessarily mean going to the city to work in some private studio or school. It may mean just looking with loving interest and thought at what nature has surrounded you with. Do more than look at it, work *with* it. I never feel that I'm working alone and without help when I'm drawing a lovely flower or fruit growth. There is something about the very life of it that seems to give new strength with which to work, while the beauty of it rests and soothes one.

Don't feel unhappy if your first drawing isn't "pretty." If you've drawn the "facts" of the growth, your mind and your folio are enriched for all time. You don't know where or when you may use the drawing, but believe me, it will be well worth treasuring, and even if you should lose it, you'll have it always in your mind. When I was living as perhaps you are and didn't know much about drawing pencils or water colors, I drew and painted a clover. It didn't make a "hit" with the family, but this was one of my first brain children and I protected it as one does an ugly unfortunate little thing, and brought it with me to the city. It was six years before I again had an opportunity to paint a clover from nature. In all that time I scarcely saw one, but I used it successfully as a decoration many times in those years, because I had the picture in my mind, and the facts on paper, and my despised little old study probably has helped to pay many months' rent. Aside from the joy of drawing a thing while the life is in it, believe me it *pays*.

But we all would do so much more studying, we think, if we only had time. At this studio we are gaining time. Let me tell you how. We were all much impressed by a story, in one of the Christmas magazines, which described a little boy whose father on the eve of his departure for a

long stay abroad, gave his son in parting a "Happy Day." On that day the dear old lady in whose care he was left, was to dress him in white and put bright pennies in his pockets and he was to be free from work or care and just be happy, and all his life he was to keep that day *white*. We all wondered how it would seem to have a whole day a week on which we were not to work or worry, but to play with the things we'd be happy with. We thought it over, found we were "grown ups," needing bright dollars instead of pennies, but we decided to try happy *hours*. It has worked. It is a badly paying profession indeed, or a good profession badly managed, that will not admit of one hour a week off. Even in that time you'll be surprised at what you can do. Save it for what you want to do most.

A little drawing, perhaps the carrying out of some nice design you think won't sell, but will satisfy your hunger for something quiet and better. Even if you only do one piece a year, do it! Each quiet, thoughtful happy hour of chosen work will bring you rest, courage and a better understanding and appreciation of all the ideas developed by your fellow workers in the craft. I've tried all the things I am suggesting. In that other more quiet life I didn't name my study days and hours. I know now, though, that they were happy ones and feel that some of



the impatience and discontent might have been curbed had I been told of a happy way out. Of course one's studio day seems to have no end, but I decide now that it shall have, and at the close take my happy hour. It may seem that I accomplish very little, I may have nothing to show, for perhaps I have talked my hour out to a girl who *must* make money and while a splendid student, liking to develop and apply only the best in quiet conventional designs, she cannot always satisfy her patrons with this work entirely or in the necessarily higher price for it. One hardly dares breathe the word naturalistic, but after looking through some fine old Japanese prints and books we decided that all naturalistic work is not necessarily bad, any more than all conventional design is necessarily good. So we planned



*Mrs. Sara Wood Safford has been engaged to illustrate these articles.



something that we thought could honestly be called the decorative arrangement of a natural growth. The girl used all her knowledge and feeling of spotting and spacing in applying the drawing and was happy with her problem. As a result she "held up" her customers.

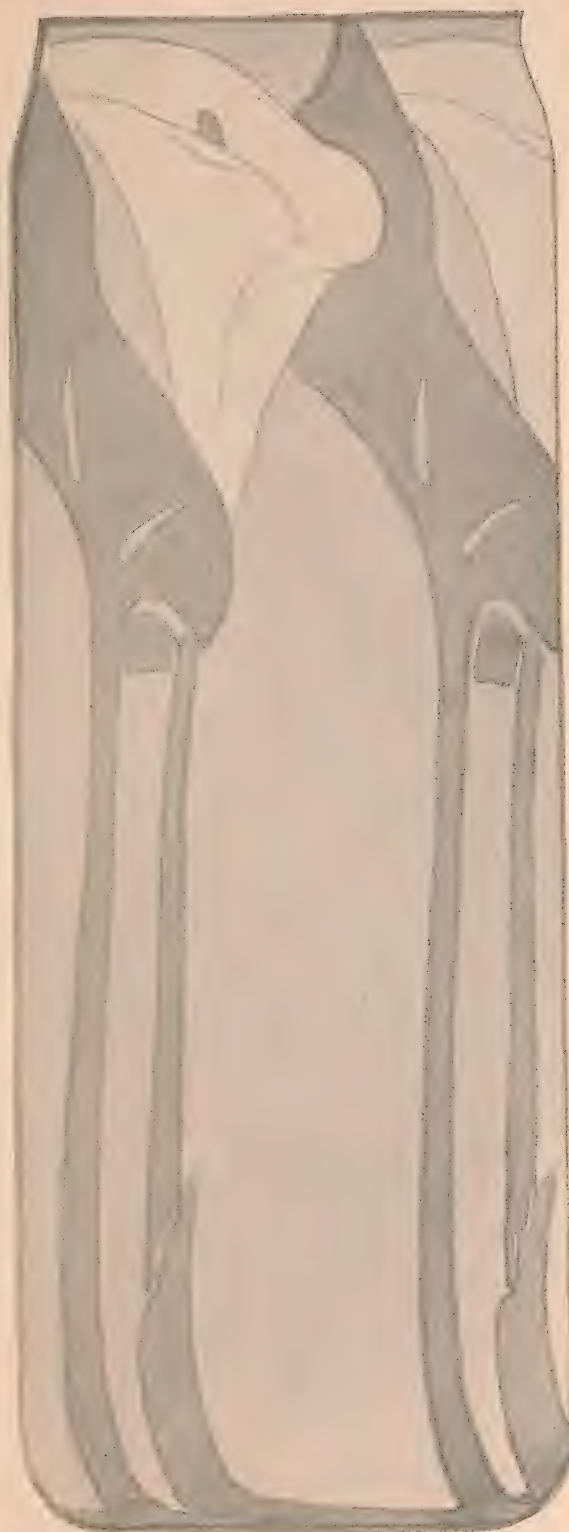
Here is the idea and if you are getting ready for an Easter sale it may have come just in time. Tint a perfectly plain shallow cup and saucer with yellow lustre, being careful to pounce it until firm, then tint the under side of the saucer and inside of the cup with orange lustre pouncing until light and even in tone. Before applying any lustre you will of course wipe over a surface with lavender oil, and where the lustre to be pounced is a thick sticky one, such as orange or yellow brown, leave the surface quite moist with lavender oil and work the lustre in it. The color will then hold open long enough to enable one to produce, with the pounce, a firm even tint.

A soft yellow single rose was chosen as the decoration to be applied upon the fired lustre background. The drawing was kept in harmony with the lines of the cup and saucer, and the colors were laid quite flatly, toning with the delicate yellow and orange. In a second working a thin tint of yellow lustre was washed over the orange lustre, softening and mellowing all together. The rose growth was sketched as crisply as possible that very little if any touching up was needed. There is always so much danger of working the life out of a flower, leaving it a stupid uninteresting decoration. Both cup and saucer were rimmed with gold and the handle was made solid gold.

The first one was so popular that the girl did six more and a sugar and creamer to match. I suggested an oval brass tray for them all and the result was a lovely bright harmonious set. They didn't pretend to be so awfully serious, but they were honest sunny little cups with a perfectly lawful decoration.

It has taken a whole bunch of my happy hours to write all this, and won't you let me know if you think I can help you a bit?

The Happy Worker.



CALLA LILY DESIGN FOR VASE—OPHELIA FOLEY
Same color scheme as supplement.

COWSLIPS

Maud E. Hulbert

THE petals of the cowslip are a very glossy and brilliant Yellow, use Silver and Orange Yellows or Lemon and Albert Yellows, with deeper yellow centers for which use the same yellows and some Yellow Ochre. The stems are a

light green and show that the cowslips grow in damp places for they look as though they held the water. The leaves are glossy and dark but are much lighter and greyer on the underside. Use Yellow, Moss and Deep Blue Greens, Brown Green and Shading Green; Chocolate and Chestnut Browns with Ochre and Warm Grey might be used for the ground.



PLATE—DOROTHEA WARREN

COLOR scheme—Grey tone over all. Bands and outlines, Copenhagen Blue. Leaves and stems, Apple Green thin. Berries and spots in band, Orange or Albert Yellow toned

with Yellow Brown. A touch of Violet may be added to the Copenhagen Blue if desired, and a touch of Royal Green added to the Apple Green.



COWSLIPS—MAUD E. HULBERT

THE CRAFTS

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

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



Metal Box with wood lining. Courtesy of International Studio

THE MAKING OF A METAL BOX

Edmund B. Rolje.

THE first box to be described, is, in fact, a wooden one, covered with thin metal inside and out. The wooden frame gives the necessary strength and allows the use of hinges and a lock that can be procured at most hardware stores. It allows, too, a different treatment of the metal than can be obtained from the handling of heavier metals, and this treatment should be taken advantage of when the design is first thought out. The rectangular box illustrated shows one way of using this method.

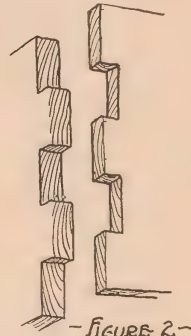
Having procured a piece of good, tough, well seasoned wood, preferably mahogany, of 1-4 or 5-16 of an inch in thickness, depending on the thickness of your lock and width of your hinges, draw an outline of what is to be the front piece of the body of the box, repeating same dimensions for the rear piece. The two end pieces should be laid out the full width of the body as the corners will fit into each other and will require no allowance made for the thickness of the front and rear pieces.

Mark on each end of each piece, a line, the thickness of the wood, removed from the edge. Divide it in five equal parts and extend lines from these points to the edge.

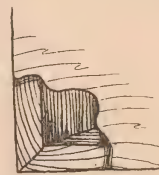
Metal workers probably will not have the tools used by cabinet makers but some of the metal working tools can be used making the wood lining and they will be mentioned in their proper places. For the work just given the metal piercing saw (FIG. 1) can be used.

Remove alternate sections from the ends to allow of

them fitting into each other (FIG. 2). If you saw a little outside of your lines, a common flat file will be useful to give them a snug fit. Assemble the sides on a piece of the wood and when the corners are at right angles draw a line about the lower edges to mark the dimensions of the bottom. Saw this out and bevel each edge; similarly the lower edge of each of the sides. This will allow of the bottom being let into them. (FIG. 3) The cover is made in practically the same manner as the body, except that the sides will require but one section removed from the ends (FIG. 4). At this time saw out the places for the lock and hinges. (FIGS. 5 and 6).



-FIGURE 2-



-FIGURE 3-



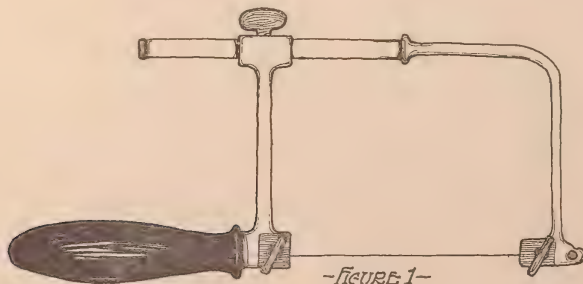
-FIG. 4-

When all joints fit perfectly, glue them in position and securely tie or clamp together. Leave till next day when the glue will be thoroughly set.

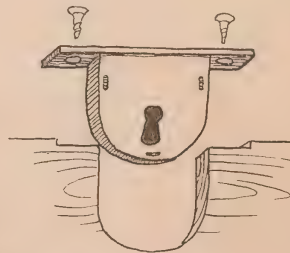
When it is ready for further work, go over it with emery paper and files and see that it has a good even surface. Round each edge slightly and the metal will have no sharp edges when the finished box is handled.

A hexagonal box, as Mr. Cooper's, here illustrated, would require slightly different treatment. The sides are cut of the same size and their edges bevelled with a small shooting plane. The top of the cover is made of one piece and the plane used to give it the proper shape. The rim of the cover is cut and glued on, the sides and bottom bevelled and all glued together.

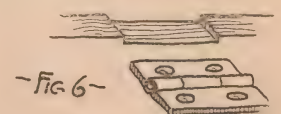
To cover the rectangular box with metal select a piece of No. 30 gauge soft copper that has a pleasing texture. It can often be procured with a fibrous surface, caused by impurities in the metal when rolled. The purer grades come with a smooth surface which is very uninteresting. They can be improved by hammering the metal on a piece of smooth flagstone, with a round headed hammer, first covering the metal with a piece of sheet lead about $\frac{1}{8}$ inch



-FIGURE 1-



-FIGURE 5-



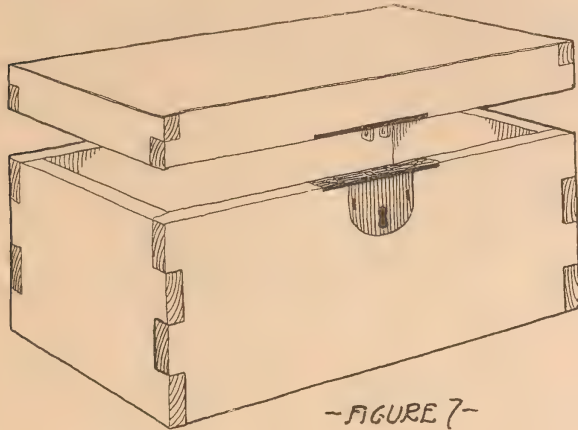
-FIG 6-



FIGURE 7

in thickness. The texture of the stone reproduces itself on the metal providing it is thin soft sheet. The heavier metals do not lend themselves to this process. Sometimes pieces of cast iron, have a texture that will look well on copper when worked in this way.

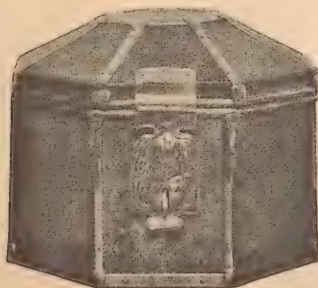
A little experimenting will probably reveal other surfaces that can be used also. The requisite requirement is that it be firm enough to withstand the hammering. Cau-



tion must be used, that it not be overdone. What is wanted, is an unobtrusive surface that will break the glare of a smooth piece of copper, and give a semi-mat texture that will look as if it had always been there. A careful study of Japanese metal work will be a help in learning the right use of textures. Matting tools generally give a labored effect which is bad.

Cut with the shears a strip of sheet metal that will wrap once around the long way of the box, allowing a quarter inch lap on one end, while there is an allowance of enough metal on the upper edge to bend until it reaches the inner lining. As the piece will cover the four sides and contain all the decoration of the body, the design should be worked out at this time. First fit the strip carefully on, allowing the lap to be at a rear corner. Gently tap the metal over the keyhole with the mallet which should give the outlines of it. With a piece of soft wood rub the metal at each corner of the body to make it fit snug. This will also outline the dimensions of each face of the body and show how much space is to be used for the decoration of the faces. Then remove the strip and lay on a pine wood.

If you have decided to use a line effect for your decoration, relying on a harmonious proportion of spaces, the lines should be drawn on the inner surface of the strip with a sharp point. They are then worked over with a chasing



Box in Shagreen and Metal. By J. P. Cooper. Courtesy of International Studio.

tool and as it is difficult to buy one of the required shape, the method of making it will be given.

Forge or file a piece of $\frac{1}{8}$ tool steel, shape the end as Fig. 8, cut off five inches. Hold the shaped end in the fire and allow it to heat to a cherry red. A white heat will spoil the steel. Immerse it vertically in water to cool it rapidly. If the steel was really tool steel and had not been heated too much, it should be impossible to make any impression on it with a file. It is now too brittle to be used with safety, so must be tempered. Rub the hardened end on a piece of emery cloth until it is bright about an inch and a half from the end. Heat it at the junction of the polished and unpolished surfaces and watch the colors of the films that form. As the heat is conducted to the end, the films disclose the temperature of it. The first film is a pale straw color, followed successively by yellow, orange, red, purple and blue. When the purple film has reached the tip immerse the tool in the water again. Polish the tool by rubbing it in a crevice in a soft board that has had some rouge sprinkled on it.

(To be continued.)



Fig. No. 19—A, Engraver's ball B, Free space or mortise CC, Walls of ball D, Leather cushion EG, Engraver's tools F, Hammer HH, Steel jaws I, Hole for the handle of the mould.

ART IN PEWTER

(CONTINUED)

Jules Brateau

THE ENGRAVING AND CHASING OF THE HOLLOW MOULD

At the end of the various phases through which the mould of the goblet has passed in most rational succession, there remains another process quite as important as the others, and the final one; that is, engraving and chiseling. This constitutes in itself a peculiar art, which, with rare exceptions, can be practised by specialists only.

The engraver opens the mould, removes the cores and shapes; retaining on his bench only the three parts of the mould proper, on which the design appears in hollow.

He sets up the model before him, together with the three plaster sections which were used in the founding process. He uses an engraver's ball (Fig. 19 A); its top ending squarely and cut out deeply, leaving a sort of mortise flanked by thick walls (Fig. 19 C), one of which is pierced by two thumbscrews passing through the middle space and striking upon the opposite wall. The lower part of the ball rests upon a leather cushion, on which it can turn in any direction. The whole forms a kind of anvil which may be inclined at any angle, and therefore greatly facilitates the work.

The engraver's tools consist of small curved files with

both ends cut for use (riffles), (Fig. 20, AA), graving tools of all sizes (Fig. 19, E), blunt at one end for the hammer to strike upon or else having a handle to be held in the palm of the hand, like those used in other kinds of engraving (Fig. 20, B B B), a hammer (Fig. 19, F) and chasing tools in great variety, applicable to all kinds of cavities, and which the workman must finish, even often create for himself.

Surrounded by his tools, the engraver begins his task by examining minutely and working upon the inside of the parts which come together.

His experience guides him, and the little tool marks left here and there by the turner, indicate that although the mould seems perfect, it has bent at certain points, especially at the extremities. It has a tendency to curve inward at the edges, as if it had contracted.

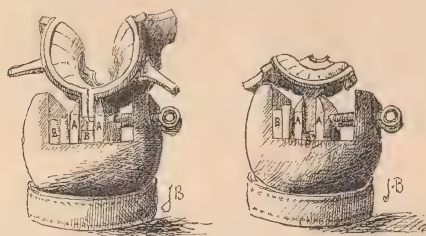


Fig. 19² and 19³—AA, Steel jaws BB, Iron wedges

The workman takes two sections of the mould and joins them by pushing the round-headed dowels until they project slightly beyond the interior of the walls. Having this point of support, the sections remain strictly in their place. Holding them firmly in his hands, the engraver inserts them in the space hollowed out at the top of the ball. He tightens the screws, and the sections closely joined are thrust against the side of the ball opposite the screws. The two sections of the mould, so held, must vibrate slightly when struck gently with the hammer (Fig. 19²).

With file or chasing tool the engraver begins to work at the juncture of the two sections, following the vertical and circular lines of the cylinder and attempting at first only to give the general outline.

Having used the chasing-tool for the heavier part of the work, the engraver now takes a fine file, somewhat flat and bent, and with this instrument smooths his rough sketch. He treats in the same way all three sections of the mould.

Comparing the model with the plaster moulds, the engraver cuts and rectifies with the graving and the chasing tool the parts of the design which stand along the division

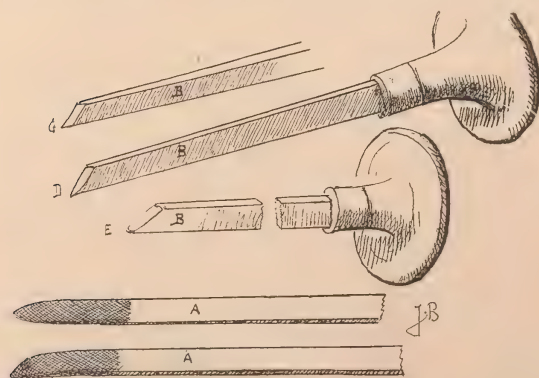


Fig. 20—AA, Riffles BBB, Burins (general term) C, Chisel D, Burin E, Gouge

lines, and have been adapted to the demands of casting, so that they may be joined easily.

Having made the joints perfect, he smooths the neighboring ground, as well as the whole inside surface of the mould with a stick of wood dipped in a mixture of pulverized emery and oil; or a tool of red copper, adapted to the form of the background, can also be used for this purpose.

The engraver may complain of the smallness of the opening through which his hand must pass; for the mould being divided into three pieces, there really remains but one passage, whose diameter is one-third the circumference of the goblet. For this reason, the division into four sections is more convenient, but the artist will overcome the difficulty with the patience which he has shown on other occasions.

Having unscrewed the grouped sections, he takes them one by one, holding them by the handle, (Fig. 19³, see explanation later) and, inserting them in the engraver's ball, he continues the engraving and chasing.

In figure work, at the extremities of the bodies, the strokes of the tools must be given with extreme care; for a single moment of carelessness, or a blow of the hammer wrongly directed, may spoil the entire piece.

Returning repeatedly to the model for comparison, the artist skilfully finishes what the graving tool and riffler were not able to accomplish. He thus passes over all the sculpture, giving it greater animation, correcting the drawing which the process of casting may have injured, but, at the same time, handling judiciously the points of accent, since too much emphasis may result in exaggeration and accidents almost beyond repair.

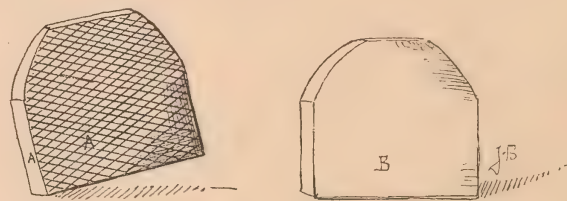


Fig. 21—Steel jaws, soft temper A, Inside B, Outside

As a rule, in making a piece mould, one should begin to work at the joints of the section, so that the general form may be perfect; afterward, the details of engraving and chasing which extend to the centers of the sections should be given attention.

We might here make numerous observations upon the difficulties to be encountered in the course of this work, but the obstacles are never the same. The engraver and chiseler who is often a skilful artist in these two branches, must meet them when they present themselves.

The tray is also placed on the engraver's ball, with its handle held tightly between two steel jaws (Fig. 21); the surface of the latter which is in contact with the object being coarsely cut after the manner of a file. By the aid of iron wedges, the piece is held with absolute firmness (Figs. 19², 19³, AA, BB). As the handle is often too long for height of the space hollowed in the ball, a hole is pierced in the height of the space hollowed in the ball, a hole is pierced in the middle of the mortise, upon the flat surface of the ball, so as to afford room for this part (Fig. 19, I).

As in the case of the goblet, the workman begins by cleaning the background with a hard file, or the graving tool, he smooths the work, and follows in the main the processes already described.

The moulds being finished, the engraver closes them, covering the ends with the shapes and the caps for the goblet, and with the counterpart for the tray. He ties them solidly and they are taken to the worker in pewter, to whose studio we shall follow them.

CASTING IN PEWTER

PREPARATIONS NECESSARY TO FINISH AN ARTISTIC PIECE OF PEWTER

On entering the workshop of the founder, we observe first of all a stationary, isolated furnace (Fig. 22). It supports a strong iron pot in which the metal is melted (Fig.

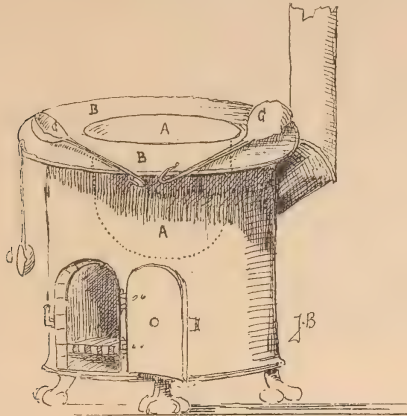


Fig. 22—A, iron pot; B, circular table, flat rim; C, iron ladles

22, A). The edge of this kind of crucible is level with the flat top of the furnace, which serves as a circular table (Fig. 22, B B).

The furnace is heated with charcoal, wood, or petroleum; the combustible itself being unimportant, provided that the resulting heat be strong enough to produce fusion, easy to control and of sufficiently long duration.

On the furnace there are ladles of various sizes, having small spouts or beaks at the sides (Fig. 22, C). Near the furnace and in the heat lie several lingots of pewter, all of the same alloy which the founder has chosen to adopt; these lingots being provided in order to maintain without interruption the same quantity of molten metal, and in case of too great heat, to lower its temperature.

These variations are recognizable by the founder; the metal when too hot, changes color. It becomes yellow and blue, it wrinkles and develops at the surface a more abundant froth, which is removed and set aside. Formerly metal in fusion was covered with pieces of charcoal, which were put on and taken off, according as it was desired to hasten, or to retard liquefaction.

Near the furnace stands a gas, or a charcoal stove, used to heat the separated parts of the mould. When these sections reach the required temperature, they are glazed, and securely put together, so that the pewter may be poured into the thus completed mould.

Subjoined are the principal alloys for pewter, with a statement of their qualities:

- I. White, pliant, vibrating, sonorous:
 - Pure tin (Banca, Malacca, Detroit, etc.).....90 parts
 - Regulus of antimony.....9 parts
 - Red copper.....2 parts
- II. Having nearly the same properties as the first:
 - Pure tin.....88 parts

Regulus.....9 parts

Red copper.....3 parts

It is possible to vary these alloys, but the formulae just quoted give good results in artistic pewter work. Other names could easily be given, but I do not think it possible to vary greatly from these quantities, if the metal used be genuine tin.

Subjoined is the formula used by the pewterer Salmon in 1780; the metal, in this case, was desired to be pliant and malleable:

Pure tin, 100 pounds.....50 kilos

Reddish copper, 1 pound.....500 grammes

Bismuth, $\frac{1}{2}$ pound.....250 grammes

Not far from the furnace stands a solid table with strong legs, upon which to take apart and put together the moulds. A basin holds the glaze which is applied with a soft brush to the inside walls of the mould, so as to prevent the pewter from adhering to the copper.

This liquid glaze is composed of red, or yellow ochre, or of light clay, etc., finely pulverized, and capable of remaining insoluble in a large quantity of water.

We also need clamps, and spring-pincers which seize the extremities of the mould and tighten them; for it is important that the cores do not separate and loosen the shapes, which must be strongly held.

The instruments which serve to hold the moulds in all their parts, vary according to the forms of the latter. It is, above all, necessary that they be easily applied and removed, because the process of casting is rapid.

Several mallets of soft wood to aid in removing the piece from the mould, must be within reach of the hand; as also a pointed knife with dull blade, together with pieces of felt cloth for holding the heated object.

All these accessories are useful, for they aid in removing the parts, which after the casting, would press too tightly on the shapes, or at the neck.

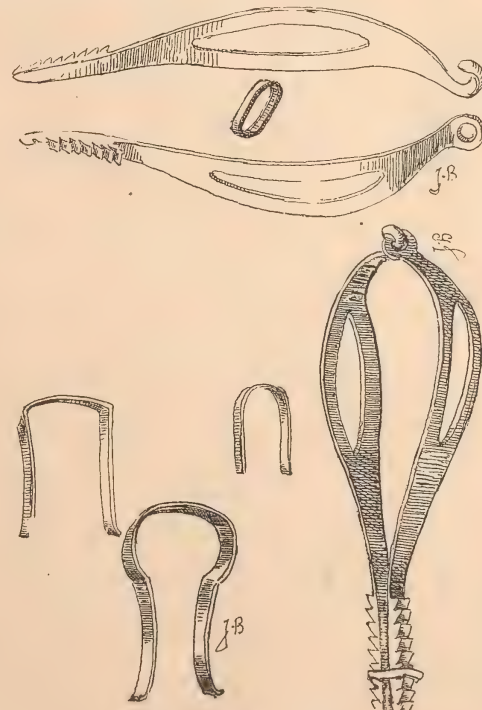


Fig. 23—Pincers for moulds.

At the foot of the table a tub of rather hot water is placed, together with a swab of cloth, or a swale.

Each part of the mould warmed upon the stove, is sufficiently heated when a drop of water thrown upon it crackles and evaporates. Another test is made by applying a piece of cold pewter, and if this melts, the mould is too hot, and must be allowed to cool somewhat.

With a light stroke of the mallet the workman fastens to the stem of each section a short, rounded piece of wood, which allows the part to be handled easily. Then each section, when warmed, is drawn near the vessel containing the glaze, and coated quickly with the solution of ochre; shapes, caps and funnels or necks, care being taken to make the coating of the same thickness on the flat surfaces as in the hollows. To do this a hard brush will be found serviceable.

Now the workman quickly puts the mould together without striking the pieces; taking first the principal core; the stem of the shape lying on the table. Then, putting the pieces in the frame; each in the place which it is to occupy, he covers the whole with the caps that is, the core of the foot of the goblet. Next, rapidly turning the pieces on one another, he makes sure that they fit precisely and he tightens the whole with pincers, or clamps, according to the nature and the form of the mould. He places

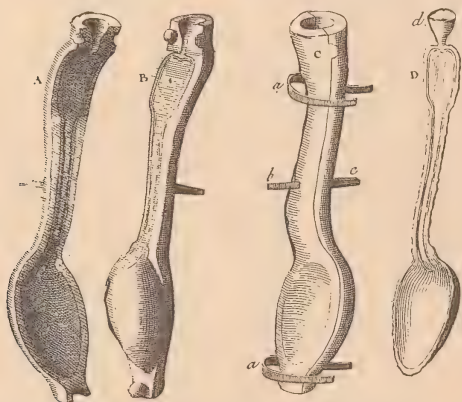


Fig. 24—Example of pincers applied to the mould of a spoon (from Salmon's treatise, 1788). aa, pincers; bc, handle; C, dowel; AB, mould, opened; D, pewter proof as it comes out of the mould.

the mould so that the neck or funnel is at the top, and that the pewter may be easily poured into it. The mould is kept on the bench in the correct position as above indicated. With his free hand the workman takes a ladle large enough to contain the metal necessary for one object, and he dips it into the molten mass, which has been thoroughly purged of foam and left bright and clear. Resting the spout of the ladle upon the edge of the neck, he fills the mould until the metal reaches the surface. He waits a few moments, and if the metal sinks by thickening, he adds to it. He pours what remains in the ladle back into the crucible and lays the former upon the circular table. Now, taking the swab and squeezing from it the surplus warm water, he applies it first on one side and then on the other of the mould, especially at the juncture of the neck with the object, since that is the hottest part. This he continues to do for some time, tapping over the whole mould. The cooling process may be accomplished also by compressed air brought through a tube ending in a nozzle.

The cooling is indicated at the mouth of the funnel, or neck, when the pewter loses its brilliancy and whitens.



Illus. No. 56—Pewterer pouring pewter into the mold of a tray held by pincers (from Salmon's Treatise, 1788).

The casting is finished.

If the moulds are small, they can be held between the knees of the founder. This manner of casting is employed for casting spoons.

(TO BE CONTINUED)

ANSWERS TO INQUIRIES

Horn is carved with gravers. Look for the grain and before working soak it for several minutes in very hot water. Carve your design on the curved side, it will be easier to shape. Tortoise shell can be bought in blanks the size and shape the comb is to be. It is carved also with gravers, a metal saw is also used the same way as for metal. A maker of tortoise shell combs will polish and shape the comb. He will also cut the teeth in it much more easily having all the proper equipment. The tortoise shell must be kept in salted water for a time before it is carved.

Mrs. C. F. O.—Try the recipes given for making colors in the article on Batiks, by Theo Neuhuys, in the May issue, 1907. They are non-fading and I should think could be used with a block.

M. I.—Ivory can be dyed by any of the ordinary methods used for silk and wool, though it must be perfectly clean before it is put into the dye bath. When it is taken out of the boiling hot dye it should be plunged immediately into cold water to prevent the chance of fissures being caused by the heat. Bone for ornamental purposes is treated in the same way.

Mrs. F. J. M.—Niello or black inlay for metals comes in sticks like sealing wax. Send to J. Kricue, 88 John St., New York City. If he cannot supply you he probably can tell you who can.

T. C. C.—Soft copper and brass can be obtained from Patterson Bros., Park Row, New York City or Hungerford U. T. Brass & Copper Co., Pearl and Park streets, New York City.

M. B., East Liverpool—The tjanting or wax vessel spoken of in the article on Batiks is made of brass. "It is not probable that they are made in this country, but a tinsmith could make one from the illustrated sketch in the May issue. He could better tell you about the cost of it."

SAGITTARIA (Page 277)

(Photograph by Helen Patten)

Henrietta Barclay Paist

THE Sagittaria (Arrowhead Lily) flower is pure white with yellow center. For the panel a soft greenish grey, made by tinting delicately over a grey tint with Moss Green, will make a pleasing background.

For the design use three tones of green, leaving flowers white with the yellow centers. The paths around the design are of Silver or Green, Gold outline for the last fire with a Dark Green or Black line. For the green mix Grey Green and Dark Green. Tint and dust the background to make it stronger; the leaves need not be dusted. The Grey Green alone, or tinted lighter, will make the lower panels. The stamens of the flower are Black or Dark Green.

This treatment will require three fires. The design is intended for a cylindrical vase.

ANSWERS TO CORRESPONDENTS

F. L. W.—The snow study in *KERAMIC STUDIO* could be rendered by shading with Copenhagen Blue with Violet, leaving the china for high lights. The branches should be a purplish brown, use Banding Blue, Ruby and Yellow Brown with Black in shadows. Make the sky a Grey Blue with a touch of Blue Green. Be sure that your branches are not hard at the edges.

Mrs. D. G.—We can make no exceptions about answering questions. These are answered only in the magazine. In executing the plate with the wheat border in gold, the narrow black band inside rim should have wheat in gold, in which case the design must be picked out before firing and the gold applied for a second fire, or the design may be applied in raised gold where the paint has been removed, and gilded in a second fire. A gold band with the design in white picked out or in white enamel would also be good. In any case the band must be well dried and the paint removed from the design before further treatment.

C. F. B.—Yes. Lustrés may be used upon Belleek.

F. D.—Lustre comes from the kiln spotted when dust has been allowed to settle on the china before firing. Also it is caused by moisture in the kiln. Usually, however, it is caused by dust and is prevented by drying the lustre rapidly in a clean oven or over an alcohol lamp and wiping carefully with an old silk rag before firing. You will find the subject of lustre decoration exhaustively treated in the *Class Room* articles *KERAMIC STUDIO*, February and March, 1906.

To mend a broken piece of china, the piece must be taken out and the cement applied, then put in place and tie with asbestos cord if it will not stay of its own weight.

See article in this number on preparing designs for illustration.

M. C.—When the peep holes of the kiln are not left open long enough for the moisture to escape, it condenses on the china leaving a light spot with a rim of darker color, an effect similar to that made by spattering drops of alcohol before firing.

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